

MARCH 30 • 31 • 1990

COLLEGIATE ATHLETICS

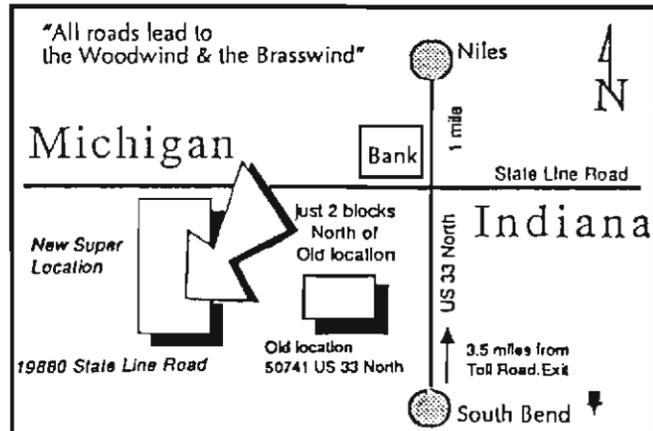


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collegiate jazz festival 1990 staff

Welcome From The Chairperson

Thoughts from the Chairman.

Welcome. It is an honor and a privilege to chair the 32nd annual Collegiate Jazz Festival. If you are here for the first time you are in for a spectacular weekend of jazz. It is a difficult task to try to improve the Festival each year. Our two goals are to provide a stage with great jazz musicians and get as many people as we can to listen. They sound rather simple. However, each year the Jazz Guru sitting in a blues bar somewhere Chicago presents us with new obstacles to overcome. The Guru just sits in front of the crystal ball, creating ways to make our lives hell. By the time the Festival rolls around the staff has become a scaled down version of the American Gladiators.

In the hustle and bustle to create the "perfect" Jazz Festival, the staff has dedicated itself to maintaining the highest standards for our performers and audience. It would be easy to fall back in the storied tradition of past CJFs and assume that this will be another great Festival. Instead, we set new goals for ourselves in order to maintain the distinguished privilege of being the most prestigious festival in the country. Judges, performers and audiences remind us each year of this distinction. This is not an honor we have put upon ourselves but rather one which we willfully submit to by becoming members of this staff.

My predecessors have used this space to gain sympathy for the late nights, bad grades, unfinished homework assignments, and stress related illness. However, I can not continue this tradition. I have dutifully delegated my stress related responsibilities to the staff so they could share in the joy and the pain which comes with this position. The staff tops previous records for size and quality. Twelve of our staff members will be receiving class credit for their participation in the Festival. In addition, other staff members are working in areas related to their major. I will not attempt to thank them for their hard work and dedication on this page but rather ask you to congratulate the staff that you see this weekend on a job well done. I would like to thank Julie Paradis, Julie McCarthy, Mark Rabideau, and Shannon Crosby for their encouragement and support.

I have had the privilege of working with a few mentors as well. First, allow me to introduce to you the CjF rookie from Wisconsin(!?), Gary Koenen. Gary, the Student Activities Program Coordinator, has never experienced a Festival before. But before we harass him, I want to thank him from keeping all of us within guidelines of the pocket bible Du Lac. Next, a relative unknown to CjFers is our printer Art Heemer. In my three years with the Festival, Art has provided moral inspiration and support, in addition to the posters and programs, to past chairmen and staff. Thanks. Finally, Mr. CjF, Fr. George Wiskirchen. I can't and won't begin to tell you the ways the man has made us crawl into his office on our hands and knees only to slither out on our bellies crying because of some genetic defect we have. No, no, no. I'm just kidding, we weren't crying. The man will be missed by all of the graduating CjF staffers.

Well enough already from me. Enjoy the weekend, there will not be another March 30 & 31, 1990 like it.

Sincerely,

Kevin A. Keane

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Special Thanks

Fr. George Wiskirchen, C.S.C.
 Jim Phillips
 Tootie Nehmeth
 University Bands
 Gary Koenen
 Nancy Johnson
 Amy Kizer
 Student Activities Office
 Art Heemer
 Flatlander Agency
 Cindy Scott
 University Information

Barb McGawn
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On October 13, 1989, Notre Dame lost a great man and an avid fan of the Collegiate Jazz Festival: Mr. William J. Hickey Jr. Under the direction of Hickey, University Food Services has provided outstanding catering to the school and to CjF. His love of jazz stands as one reason the Festival remains at the top of its class. He will be missed by all of us.

4



to the past... ←

Looking Back

to the past... ←

Looking Back

past cjf judges

1959 Art Van Damme, Frank Holzfiend, Charles Suber, Robert Trendler
 1960 Willis Conover, Frank Holzfiend, Stan Kenton, Robert Share, Charles Suber
 1961 Bill Evans, Johnny Richards, George Russell, Robert Share, Charles Suber
 1962 Don DeMichael, Quincy Jones, Henry Mancini, Robert Share, Charles Suber
 1963 Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber
 1964 Julian "Cannonball" Adderly, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
 1965 Paul Horn, Arif Mardin, Robert Share, Charles Suber, Clark Terry
 1966 Don McMichael, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen, C.S.C.
 1967 Donald Byrd, Don McMichael, Herbie Hancock, William Russo, Lalo Schifrin, Robert Share
 1968 Ray Brown, Dan Morgenstern, Oliver Nelson, Robert Share, Gerald Wilson
 1969 Gary McFarland, Dan Morgenstern, Sonny Stitt, Clark Terry, Ernie Wilkins, Fr. George

Wiskirchen, C.S.C.
 1970 Richard Abrams, Leon Breeden, Joe Farrell, Dan Morgenstern, Ernie Wilkins
 1971 Richard Abrams, Willis Conover, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson
 1972 Jamey Abersold, Willis Conover, Aynsley Dunbar, Roberta Flack, Hubert Laws, Dan Morgenstern, George Russell
 1973 Alvin Batiste, Joe Farrell, Jimmy Giuffre, Roy Haynes, Hubert Laws, Dan Morgenstern, Jimmy Owens
 1974 Charlie Haden, Billy Harper, Roy Haynes, Dan Morgenstern, Lonnie Liston Smith, Bill Watrous
 1975 Cecil Bridgewater, Dee Dee Bridgewater, Jack DeJohnette, Hubert Laws, Dan Morgenstern, Chuck Rainey, Sonny Rollins
 1976 Lester Bowie, Joe Farrell, Malachi Favors, Bob James, Dan Morgenstern, Don Moye, Dave Remington
 1977 Randy Brecker, Bob James, Will Lee, Bob Moses, David Sanborn
 1978 Louie Bellson, Hubert Laws, John Lewis, Dan Morgenstern, Larry Ridley, Lew Tabackin

1979 Nat Adderly, Richard Davis, Buddy DeFranco, Bunky Green, Philly Joe Jones, Joe Sample
 1980 Herb Ellis, Milt Hinton, Dan Morgenstern, Zoot Sims, Billy Taylor, Tony Williams
 1981 Richard Davis, Joe Farrell, Mel Lewis, Jim Mcneely, Dan Morgenstern, Mike Vax
 1982 Frank Foster, Charlie Haden, Shelly Manne, Dan Morgenstern, Jimmy Owens, Billy Taylor
 1983 Ron Carter, Branford Marsalis, Wynton Marsalis, Jim McNeely, Dan Morgenstern, Tony Williams
 1984 Terence Blanchard, Joanne Brackeen, Paquito D'Rivera, Danny Gottlieb, Dave Holland, Dan Morgenstern
 1985 Gene Bertoncini, Stanley Cowell, Jimmy Heath, Dave Holland, Butch Miles, Dan Morgenstern
 1986 Conte Candoli, Alan Dawson, Chuck Israels, Ellis Marsalis, Dan Morgenstern, Lew Tabackin
 1987 Charlie Haden, Roy Haynes, Larry Dwyer, Dan Morgenstern, Red Rodney, Frank Wess
 1988 John Clayton Jr., Danny Gottlieb, Eddie Harris, Mulgrew Miller, Dan Morgenstern, Jimmy Owens

1989 Dan Morgenstern, Jim McNeely, Claudio Roditi, Ed Shaughnessy, Frank Wess



past cjf chairpersons

1959 Bill Graham
 1960 Jim Naughton
 1961 Dave Sommer
 1962 Tom Eiff
 1963 Charlie Murphy
 1964 Sidney Gage
 1965 Daniel Ekkebus
 1966 Tony Andrea, Tony Rivizzigno
 1967 Paul Schlaver
 1968 John Noel
 1969 Greg Mullen
 1970 Ann Heinrichs
 1971 Ann Heinrichs
 1972 Bob Syburg
 1973 Bob Syburg
 1974 Ken Lee
 1975 Barbara Simonds
 1976 Damian Leader
 1977 Mike Dillon
 1978 Jim Thomas
 1979 Joe Carey
 1980 Stan Huddleston
 1981 Tim Griffin
 1982 Kevin Bauer
 1983 Bob O'Donnell
 1984 Bob O'Donnell
 1985 John J. Cerabino
 1986 Jerry Murphy
 1987 Kevin Cronin
 1988 David C. Thornton
 1989 Kevin Keane, Paul Loughridge



Master of Ceremonies

This year's Master of Ceremonies for the Collegiate Jazz Festival is Tim Eby. Eby is in his eighth year of managing the local Public Radio Station WVPE-FM 88. WVPE is the area's prime outlet for jazz, featuring more than ninety hours each week with jazz programming seven days a week.

Eby has developed WVPE from a student operated rock oriented station to a Public Radio station staffed by full-time and part-time employees, community volunteers, and students. In addition to its jazz programming, WVPE also features blues, folk, and new age, plus American Public Radio news. The station is listener supported and receives most of its funding from listener and corporate contributions.

Prior to his work at WVPE, Eby worked as Music Director at WTON in Staunton, Virginia and various other radio stations. He is a 1982 graduate from the University of Evansville in Evansville, Indiana.



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The 1990 Performance Schedule



friday evening

7:30 p.m. The University of Notre Dame Jazz Band
 8:15 p.m. Eastern Illinois Contemporary Jazz Combo
 9:00 p.m. MIT Festival Jazz Ensemble
 9:45 p.m. University of Massachusetts Jazz Sextet
 10:30 p.m. Emporia State University Jazz Ensemble
 11:30 p.m. Judges' Jam



saturday Afternoon

1:00 p.m. Western Michigan University Jazz Orchestra
 1:45 p.m. Acoustic Outlet (Univ. of Northern Iowa Jazz Combo)
 2:30 p.m. University of Kentucky Jazz Ensemble
 3:15 p.m. University of Notre Dame Combo
 4:00 p.m. University of Northern Iowa Jazz Ensemble



saturday evening

7:30 p.m. Southwest Texas State University Jazz Ensemble
 8:15 p.m. Brooks Giles Quartet (The New School)
 9:00 p.m. Michigan State University Jazz Band I
 9:45 p.m. The New Jazz Ensemble (William Paterson)
 10:30 p.m. University of Massachusetts Jazz Ensemble I
 11:15 p.m. Guest Band:
 University of North Texas One O'Clock Lab Band



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One of the Great Notre Dame Traditions

The University of Notre Dame jazz band

Jazz fans at CJF '90 will be welcomed for the 18th consecutive year by a performance of the Notre Dame Jazz Band. The band, composed largely of nonmusic majors from every college of the University, performs on campus each year in their



"Dimensions in Jazz" Concert, as well as for the Junior Parents Weekend and their spring "Al fresco" concerts on the mall. This year they have also given concerts at Century Center in South Bend, in Holland, Michigan and in Chicago. The jazz program at Notre Dame involves two big bands and four smaller combos under the direction of Father George Wiskirchen, C. S. C. who has fronted and directed big bands at all but the very first running of the Collegiate Jazz Festival - bands from Notre Dame High School in Niles, Illinois (The Melodons) for thirteen years, Northwestern University and the UNDJB for eighteen years. CJF '90 marks Father George's 31st anniversary as a CJF band director and his 16th year as Faculty Advisor to the Festival.

Director - Fr. George Wiskirchen; Saxophones - Brian Meenan, Maria Santos, Susan Lovelless, Karen Mack, James Stepenosky; Trumpets - Bryan Miller, Paul Carrier, Colin Quinn, Karl Schudt, Mel Tardy; Trombones - Mark Rabideau, Steve Koester, Carl Loesch, Pat Fay; Rhythm - Kevin Tracy (piano), Scott Tallarida, Vince Marcopoli (guitar), Andy Kolesar (bass), Harrison Keller (synthesizer), Brian Doherty, Richard DuBrava (drums); Vocalist - Leslie Edwards.

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Eastern Illinois Contemporary Jazz Combo



The EIU Contemporary Jazz Combo is one of seven groups in the EIU Jazz Program. The EIU Jazz Ensemble and the Contemporary Jazz Combo won outstanding performance awards at the Collegiate Jazz Festival last year.

Now in its fourth year, the Jazz Studies degree includes four semesters of improvisation, two semesters of jazz theory, jazz history,

arranging, recording techniques, jazz piano and ensemble playing. The program is open to qualified undergraduates by audition at the end of their freshman year. Over the last two years various EIU jazz groups have performed with Mel Torme, Clark Terry, Rufus Reid, Jim Snidero, Roger Pemberon, Jiggs Wigham, and the legendary Dizzy Gillespie.

The Jazz Faculty at EIU includes Allan Horney, trombonist and director of jazz studies, Daniel Goble, saxophone and director of jazz combo program, Mark Maegdlin, pianist and director of the EIU Contemporary Jazz Combo, and Mike Stewart, teaching assistant.

Director - Mark Maegdlin; Alto Saxophone - James Warfield; Trombone - Carl Hose; Bass - Paul Weiler; Drums - Dean Klinker; Piano - James Pryor.

MIT Festival Jazz Ensemble

The Festival Jazz Ensemble is one of two ensembles at the Massachusetts Institute of Technology which studies big band jazz. The Concert Jazz Ensemble, under the direction of Everett Longstreth, plays from the main stream big band library, emphasizing the fundamentals of swing. Currently directed by Jamshied Sharifi, the Festival Jazz Ensemble has a tradition of playing original compositions, many of them commissioned by the MIT Council for the Arts. Jamshied, a Boston synthesist and composer, is an MIT alumnus and has written much of the band's current library.

The MIT Festival Jazz Ensemble has enjoyed frequent visits to the NDCJF since the 1960's and also made recent appearances at the Tufts University and the Boston University Jazz Festivals. Jamshied Sharifi - Director

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University of Massachusetts Jazz Sextet

The University of Massachusetts at Amherst Chamber Jazz Sextet represents an evergrowing combo program in the Department of Music and Dance. All the members are composer/arrangers as well as performers and are truly international in background, hailing from Finland, Germany, and South Africa as well as Iowa, Louisiana, and Massachusetts. This is their first festival appearance.

Saxophones - Zim Ngawana (alto, flute), Chris Metz (tenor, woodwinds); Piano - Reimyn Koefler; Bass - Wade Mikkola; Drums - Herman LeBeaux

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Emporia State University Jazz Ensemble



Emporia State University, located in Emporia, Kansas, provides a variety of performing ensembles and courses in jazz through the Division of Music. Bob Lark, Director of Jazz Studies, teaches courses in improvisation and jazz methods in addition to directing the Jazz Ensemble and combos. The Jazz Ensemble received an Outstanding Performance Award at the 1989 Notre Dame Collegiate Jazz Festival. The band has commissioned a number of charts, including works this past year by Bob Mintzer and Frank Mantooth.

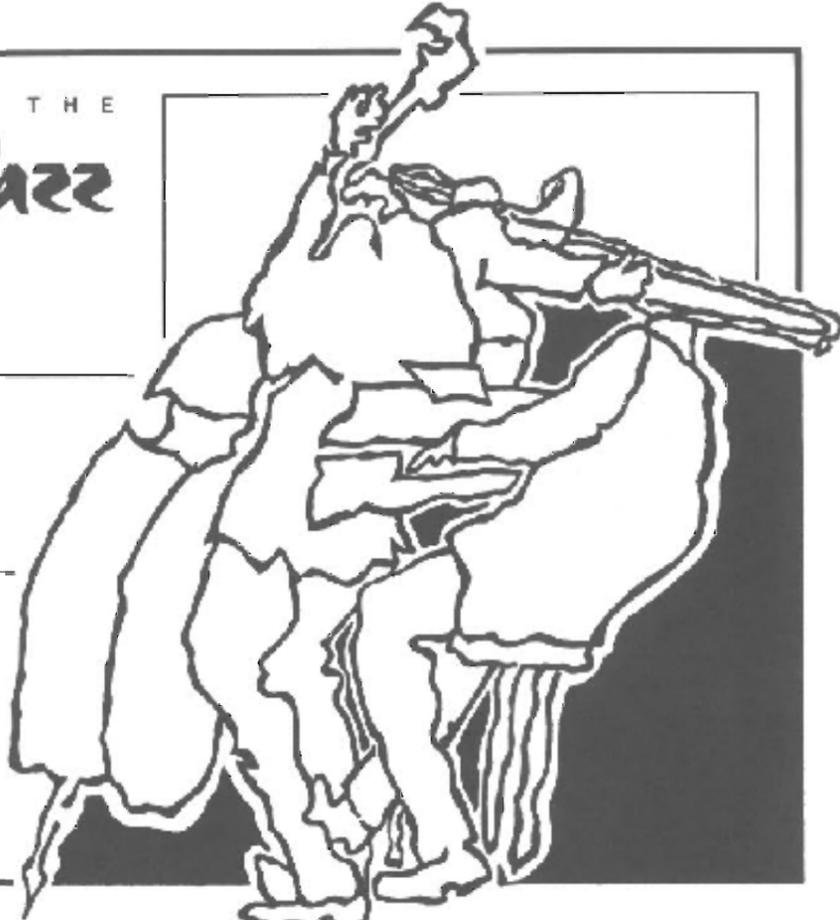


The Great Plains Jazz Camp is held annually on the campus of Emporia State University. Students from throughout the country attend the camp, which includes a faculty of outstanding professional jazz musicians. Recent faculty members include Bob Mintzer, Marvin "Smitty" Smith, Frank Mantooth, Clark Terry, and Jon Faddis.

Director - Bob Lark; Saxophones - Jim Poplau (alto), Brandon McCray (alto), Don Shimkus (tenor), Michelle Stewart (tenor), Susan Holbrook (baritone); Trumpets - J Roberts (lead), Dan Hagan, Kevin Powers, Phil Karan; Trombones - Cory Shirk (lead), Mike Montgomery, Shawn Hornbeck, Marc Charboneau, Ken Zuel (bass); Rhythm - Jerry Tyson (guitar), Darrin Devinney (bass), Vic Rodriguez (drums).

KENDOR SALUTES THE

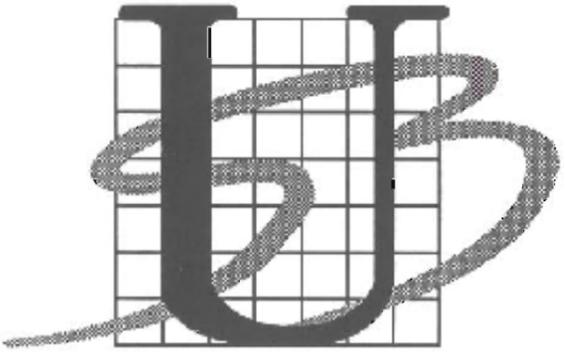
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14

Judges' Jam

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Judges

16

Carl Allen

He has performed with greats like Dizzy Gillespie, Art Farmer, Woody Shaw, Lena Horne, and Sammy Davis, Jr. He is the leader of his own quintet and is a member of three other groups. He serves as a clinician and consultant for Ludwig Drums and Sabian Cymbals, and President and C. E. O. of Allen Enterprises. He has toured all over the United States, South America, and Europe and hasn't even reached the age of 29 yet. He is jazz drummer Carl Allen.

Born in Milwaukee, Wisconsin on April 25, 1961, Mr. Allen attended the University of Wisconsin, Green Bay and received a B. M. in Jazz Studies and Performance in 1983 from William Paterson College of New Jersey. Besides music, Mr. Allen is quite interested in helping children, particularly in the fight against drugs. Allen Enterprises, which runs several programs and endeavors, began J. A. D., an acronym for Jazz Against Drugs. It is a lecture/workshop series designed to help fight the war against drugs and at the same time promote artistry of Jazz. The group's goal is to prove that "you don't have to be high to swing."

As far as being a drummer, Mr. Allen "has dynamic style and great musical taste. . . one of today's top pros" according to Vic Firth of the Boston Symphony. The United States is not the only

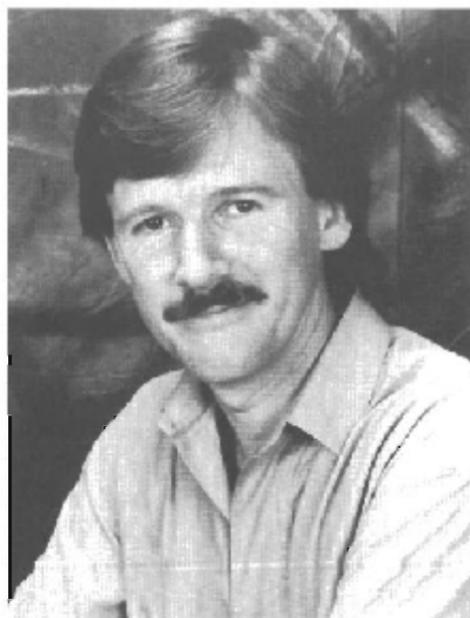
country that is privileged to hear this great talent. He has played in Rio de Janeiro, Tokyo, Hong Kong, Toronto, Montreal, Berlin, and Montreaux. He has also appeared on numerous television shows, such as Jazz Yatra '86 in Bombay, India and Black Nouveau, a Carl Allen documentary. The London Times has called him a "top drummer in the style of Art Blakey or Philly Joe Jones." One could also hear his work on Frank Gordon's "Clarion Blues" or Freddie Hubbard's "Life Flight", to name a few. Freddie sees Carl as "a future legend and innovator." Allen has said that his ultimate goal musically "is to get to a level like Art Blakey and Billy Higgins and Art Taylor and these cats, so that every time I sit down behind a set of drums - every time - I play something that swings. . . . Once I get that, everything else falls into place. A man that began his career at the age of 3 with oatmeal boxes and table tops, Carl Allen as a musician and an educator has made quite an impact on the story of jazz.

Alan Broadbent

Born in Auckland, New Zealand, 1947. Early music training began there at age six. Interest in jazz at age 14. In 1965 won Downbeat Magazine scholarship to Berklee College of Music in Boston, U.S.A. While a student there, also flew to New York every week to study with the great jazz improviser/pianist Lennie Tristano 1966-1969. Joined Woody Herman's Herd as arranger/pianist 1969-1972. Downbeat critic's poll "Best arranger" award for 1972. Nominated for 2 Grammys "Best Instrumental Arrangement" for "Children of Lima" (1974) and "Aja" (1978) both for Woody Herman and his orchestra.

In 1972 moved to Los Angeles, California. Recorded three albums with the late Irene Kral of which "Where is Love" and "Gentle Rain" were nominated for Grammys. In 1981 "Suite for Orchestra" was performed in Los Angeles premiere by "The New American Orchestra." In 1985 "Conversation Piece" commissioned by New Zealand Broadcasting was performed in Wellington N.Z. by the N.Z. Youth Symphony and the Youth Jazz Orchestra, Doron Salomon conductor.

Currently residing in Santa Monica, California playing and recording with many artists on the Los Angeles scene including: Bud Shank, Bill Holman, Buddy Collette, Bill Perkins, Johnny Mandel, Pat Williams, Buddy DeFranco, Henry Mancini, Charles MacPherson, Charlie Haden, Lee Ritenour, Harvey Mason.



Gerald Wilson's jazz career began in 1938 as an arranger for the orchestras of Jimmie Lunceford, Count Basie, Dizzy Gillespie, and Duke Ellington. In 1944 he got away from that for a couple years by forming his own band. Economically, times were tough. Salaries and transportation costs were increasing the number of dance halls were decreasing. The band dissolved in 1946. As an arranger and trumpet player for Count Basie's band, he composed "Royal Suite in Seven Movements". To Duke Ellington, he contributed, among other compositions, "Imagine My Frustration". Wilson never really had the chance to become a household name, but among other musicians the Mississippi native is considered one of the most distinctive of jazz orchestrators.

In the 50's and 60's Wilson became popular in the LA Studio scene due to his arrangements for the likes of Ray Charles, Bobby Darin, and Nancy Wilson. His recordings for Pacific Jazz during the 60's earned two Grammy nominations. Members of this band include Harold Land, Teddy Edwards, Bud Shank, Joe Pass, and Mel Lewis. In 1970 Wilson made the decision to leave the bandstand and enter the classroom. He became a faculty member of the California State University at Northridge and continues to teach jazz history in that state. Teaching did not

mean completely giving up arranging as he had a Top 40 hit in the early 70's.

The last decade has seen the what now occupies most of Mr. Wilson's time. The music of the Orchestra of the 80's has been described as "powerhouse, big-band stuff that really gets up and romps" (Sacramento Bee, Jan. 24, 1988). Within the past year Mr. Wilson also had the opportunity to conduct the American Jazz Orchestra, a concert which brought him back east after a long absence. One review of the concert claimed that the band "sounded so much sharper, more cohesive, and more spirited" than it ever had. It is obvious that when Mr. Wilson stands in front of the band, he is the man in charge. As he said to AJO during their one and only rehearsal, "all of my music is strong. That's the way it should be played. I don't care if it's soft. I'm not up here clowning or dancing. Everything I do up here has meaning."

Gerald Wilson



Mark Johnson

Marc Johnson, Bassist, is one of the country's most extraordinary and visible young jazz bass players. Since the beginning of his career ten years ago, he has worked with some of the greatest names in jazz, including Bill Evans, Stan Getz, Woody Herman, Philly Joe Jones, and John Lewis.

Born in Nebraska in 1953, Johnson studied piano with his father, later took up the cello, and started playing bass in high school. By the time he entered North Texas State University, he has taken on his first professional assignment - at the age of 19 - as a bassist with the Fort Worth Symphony. Increasingly drawn to jazz, Johnson recorded his first album with Lyle Mays (now with Pat Metheny) and the One O'Clock Lab Band, which won a Grammy nomination in 1975.

In 1977, Johnson joined Woody Hermant, and within a year made three recordings with the Band. While on the road with Herman, he was invited by Bill Evans to sit in on a session at the Village Vanguard, and in 1978 he joined what was to become the last of the pianist's legendary trios. Before Evans' untimely death two years later, Johnson made four recordings with the trio ("We Will Meet Again," Warner Bros., won the 1980 Grammy Award; "Affinity" was nominated for the 1979 Grammy), and toured throughout Europe, the Far East, and North and South America. With an established reputation and increasingly enthusiastic notices in the press, Johnson joined Stan Getz, working extensively with him in '81 and '82. During this time he also appeared with Mel Lewis' Orchestra and Sextet, as well as with John Lewis, Bob Brookmeyer, and Joanne Brackeen.

In the last few years, Johnson's work has found him in the company of many well-known artists, including Toots Thielemans, Enrico Pieranunzi (85/86 Italian tour

and '86 Soul Note release), and John Abercrombie (85/86 international tour and '86 ECM release). His own quartet, Bass Desires - with guitarists John Scofield and Bill Frisell, Peter Erskine on drums - records for ECM this season and makes its international debut at the Frankfurt Music Festival in February. A now familiar figure on the jazz circuit worldwide and a fixture at major jazz festivals everywhere, Marc Johnson also plays his first solo tour of Europe this season. And he debuts with the new jazz/classical ensemble, Crazy Quilt, which tours contemporary American repertoire ranging from Ives to Zappa.

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Steve Turre

His weekly appearances on national television notwithstanding — since 1986, he has been a member of the NBC "Saturday Night Live" band — Steve Turre may be one of the best kept secrets of the jazz world.

Born in Oklahoma, Mr. Turre grew up in the San Francisco Bay Area, where he began playing the trombone at the age of 10. By the time he was 13, Turre was already working professionally! His first break came when he joined the Ray Charles Orchestra in 1972, and went on his first tour. Turre moved on to perform with Woody Shaw, Art Blakey, the Thad Jones/Mel Lewis Big Band, Van Morrison, Chico Hamilton and Rahsaan Roland Kirk. It was due to Kirk's influence that he began experimenting with the variety of exotic shells which have become one of his trademarks, and from which he elicits an astonishing array of beautiful sounds. Mr. Turre's exceptional talents on the plunger prompted trombone master Al Grey's comment to him, "After me, there's you!!"

Mr. Turre has toured as a featured performer with such luminaries as McCoy Tyner, Cedar Walton, Dexter Gordon, Slide Hampton and Bobby Hutcherson. He has also performed with such renowned Latin artists as Dave Valentin, Ponch Sanchez, Hilton Ruiz, El Grand Combo, Tito Puente, Johnny Ventura, Oscar DeLeon, Conjunto Libre, the Fort Apache Band and Celia Cruz.

In 1987, Turre was invited to join in Wolf Trap's gala tribute to Dizzy Gillespie, on the occasion of his 70th birthday and 50th anniversary as a performing artist. This led to Turre's becoming a feature artist with Mr. Gillespie's United Nation Orchestra, a 15-piece all-star ensemble that has earned critical acclaim during the past two years. He also performed with Lester Bowie and Brass Fantasy during the past two years, and with Hugh Masekela. Last summer he joined the Dizzy Gillespie/Phil Woods All-Stars for an extended European tour.

This is all in addition to Turre's with his own quartet, quintet and sextet, which have earned critical accolades wherever they have performed. The versatile Turre also leads his own shell choir which has performed extensively, mostly in the New York area. Turre's first two albums, "Viewpoint," and "Fire and Ice," earned enthusiastic reviews both in the United States and abroad, and his most recent release, an exciting collaboration with fellow trombonist Robin Eubanks, "Dedication," has garnered rave reviews.

Mr. Turre was graduated from the University of Massachusetts at Amherst with a B.A. in Afro-American Music, and Trombone. In 1988, he received his Masters Degree from the Manhattan School of Music, where he is presently a member of the faculty. He also teaches at William Patterson College in New Jersey. As a soloist and clinician for Yamaha Artists, Turre has given numerous clinics, master classes and workshops. He also accepts a select number of private students. "Young people are the future of the music," says this iconoclastic musician, who Dizzy Gillespie describes as, "one of our new Grand Masters."



Donald "Duck" Harrison

Donald Harrison is the most accomplished of the young altoists on the contemporary scene." His sound has been called "mesmerizing" and "intense." But one fan put it simply, and best: "He can really play!" A native of New Orleans, Donald "The Duck" Harrison took part in his city's rich jazz history and diverse cultures. His exuberance and innovative sound today is deeply rooted in a wealth of unique experiences and his vivid imagination. "I visit the music at all levels." Donald said of his playing. "My early participation with the Mardi Gras Indians, jazz funerals, jazz parades, Congo Square, R&B, classical music and dance gave me an understanding of the relationship between music and life. No one else has my experiences; they have given me depth and made me different." Donald has ten years of solid writing and performing experience. His

recording and performing credits include work with Jack McDuff, Roy Haynes, Art Blakey, Miles Davis, Don Pullen, Mal Waldron, Tony Williams and others. Also, while a co-leader with Terrence Blanchard, five albums were recorded. New York Secondline, named for Donald's original composition featuring his experimental fusion of New Orleans rhythms with New York harmony, and Black Pearl were awarded the Grand Prix du Disque, France's Grammy. Although Harrison/Blanchard performed to packed houses in the United States, Europe and Japan, the Black Pearl album symbolized the end of their musical era. In explaining why he decided to leave when the group had finally established itself on the jazz scene, Donald noted, "I felt we had grown together and grown apart. I want to start my own group and exchange ideas with other musicians."

This year, Donald is extending his talents. He is touring part time with his own quartet as well as Art Blakey. Also, he is a musical consultant for Spike Lee's upcoming movie. His smooth sound can be heard on the "Do The Right Thing" soundtrack and numerous television and radio jingles. As part of his commitment to education, Donald does jazz clinics and will teach at The New School in Manhattan this fall.

Although Donald is establishing himself as a multi-talented artist, he looks forward to 1990 when he will begin recording with his own group and touring full time.

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Western Michigan University Jazz Orchestra

The University Jazz Orchestra is the top instrumental ensemble representing the Jazz Studies Program in the School of Music at Western Michigan University. The group has received national acclaim for its high performance standards, outstanding soloists, and creative approach to big band jazz. It has been featured as the Montreux (Switzerland) International Jazz Festival, has presented ten consecutive performances at the Montreux- Detroit International Jazz Festival, and has received "Outstanding Performance" recognition at the Notre Dame and Elmhurst Collegiate Jazz Festivals. It has recorded three albums, the most recent, Midnight Mistress, is available on compact disc.

Saxophones - Eric Wendlandt, Doug Martin, Jon Ball, Michele Moretti, Joe Lekan; Trumpets - Kevin Mossman, Alex Jokipi, Steve Snuffer, Joe Stretch, Mike Shires; Trombones - Jay Leaman, Paul Mundo, Chris Nigrelli, Bruce Gillett; Rhythm - Tom Bourcier (piano), Dave Foster (guitar), Tom Michael (bass), Mark Van Etten (drums), Brett Vargeson (percussion).

University of Kentucky Jazz Ensemble



The University of Kentucky Jazz Ensemble consists of both music and nonmusic majors from the undergraduate and graduate schools. The ensemble is a survey class which encourages an understanding of jazz styles and performance practice through a broad base study of jazz literature. The variety of literature and experiences is sought to prepare the students for their careers in music education, performance, or simply an understanding and appreciation of the jazz idiom.

The Jazz Ensemble is under the new direction of Miles Osland. Mr. Osland is currently Assistant Professor of Saxophone and director of Jazz Studies. An active performer,

his credits include appearances with Doc Severinson, Mel Torme, The Temptations, Clare Fisher and Salsa Picante, The Rochester Philharmonic Orchestra, and many others.

Director - Miles Osland; Saxophones - Jill Hark, Becky Mobray, Beth Taylor, Jennifer Vanderleesi, Mark Sonka; Trumpets - Lamar Boulet, Tim Stutler, Joe Figliulo, Sam Miller, Teresa Rata; Trombones - Lee Kearns, Breni Gerlach, Mark Casto, Brad Jackson, Kelly Diamond (tuba); Rhythm - Bill Fletcher (piano), Larry Nelson (bass), Mike Lacy (drums), Brian Mason (percussion).

Acoustic Outlet (University of Northern Iowa Jazz Combo)



Acoustic Outlet is comprised of six members of the University of Northern Iowa Jazz Band I. Their repertoire includes their own arrangements of jazz standards as well as contemporary tunes for the pen of Dave Holland, Ray Anderson, Pamela Watson, and others. As members of UNI Jazz Band I the Acoustic Outlet toured the Ozone, Montreaux, and North Sea Jazz Festivals in Europe during the summer of 1989.

Saxophone - Scott Zimmer (alto, tenor); Trumpet - Dave Rezek; Trombone - Carson Holloway; Double Bass - Nate Lienhard; Drums - Scott Chidester; Guitar - Bob Dunn.

University of Notre Dame Combo



While emphasizing the performance of bop materials, variety is the key and goal of the ND Sextet - variety in styles, instrumentation, colors, and approaches to improvisation as they make a studied effort to avoid "sameness". During the year they have performed along with the Notre Dame Big Band at their concerts and have performed as an individual group. The personnel ranges from undergraduates to several graduate students.

Saxophone - Brian Meenaghan; Trumpet - Colin Quinn; Guitar - Vince Marcopoli and Scott Tallarida; Piano - Kevin Tracy; Bass - Andy Kolesar; Drums - Brian Doherty.

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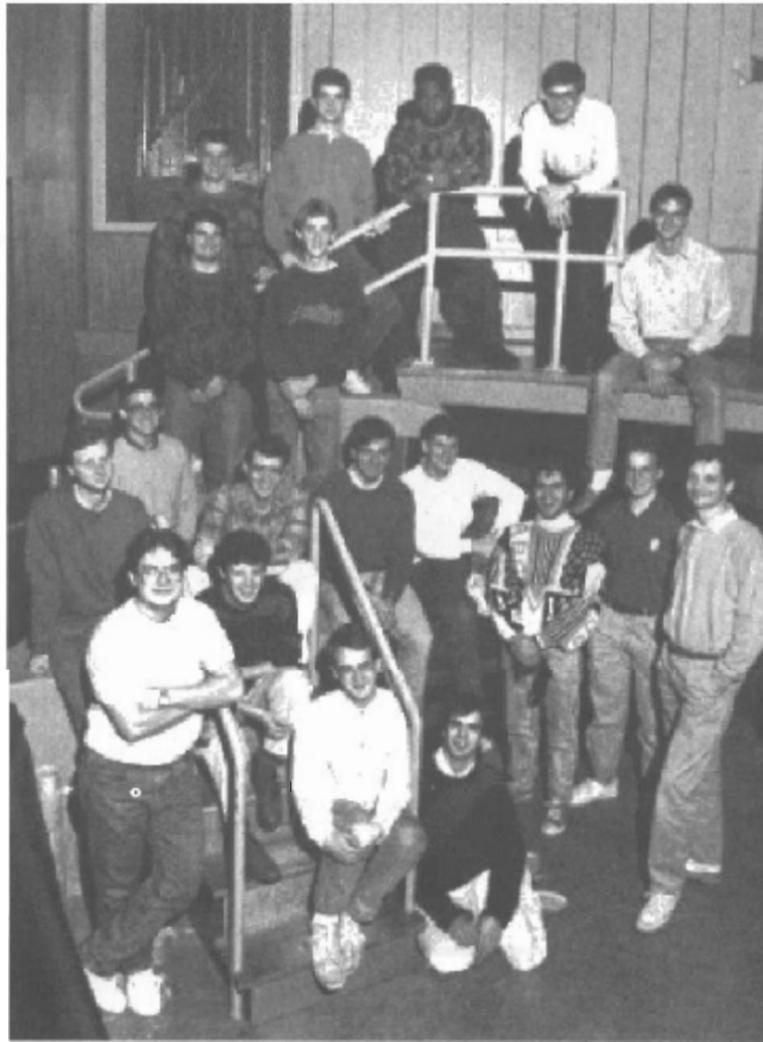
University of Northern Iowa Jazz Ensemble



O

originally a dance band formed and run by student musicians in the early 1950's, the University of Northern Iowa Jazz Band I today is one of the premiere collegiate jazz ensembles in the midwest. The recipient of numerous awards and honors, UNI Jazz Band I has appeared at jazz festivals all over the country and in Europe. In 1982 and 1985, Jazz Band I was selected to perform at the national conventions of the National Association of Jazz Educators in Chicago and Dallas. Most notable perhaps was the band's invitation to perform at the prestigious 1985 Montreux Jazz Festival in Montreux, Switzerland, where it received a special recognition of excellence award from the Sabian Cymbal Company.

Director - Bob Washut, Saxophones - Scott Zimmer, Kevin Hoferer, Kate Adler, Mike Cargill, Dan Bogart; Trumpets - Mike Erickson, Matt Peterson, David Rezek, Paul Waech, Jason Brewer; Trombones - Carson Holloway, Jon Coons, Kevin Hanna, Chad Thoreson; Rhythm - J. J. Kaufman (piano), Nate Lienhard (bass), Bob Dunn (guitar), Scott Chidester (drums), Matt Glascock (percussion).



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Southwest Texas State University Jazz Ensemble



S

Southwest Texas State University emphasizes the importance of jazz education and performance as part of a comprehensive music department curriculum, a tradition that began with the first "Stage Orchestra" formed in 1951. Two jazz ensembles, a nine piece Little Big Band, combos, jazz improvisation, and independent study in jazz history and pedagogy are an integral part of the jazz program at SWT. Students also have the opportunity to interact with internationally recognized jazz artists who regularly appear in on-campus concerts and clinics or in performances with the SWT jazz ensemble. Pat Metheny, Woody Herman's Young Thundering Herd, Fr. George Wiskirchen, The Air Force Band of the West, Rich Mullison, The Jugend Landes Jazz Orchestra from Germany, trombonists Paul McKee and Chris Seider, and saxophonist Pete Brewer are some of the prominent musicians who have recently appeared. Many SWT jazz alumni are currently active in commercial music as musicians, arrangers, and recording studio technicians. In addition, SWT sponsors an annual jazz festival that features outstanding high school jazz ensemble performances and informative clinics.

Director - Keith Winking, Saxophones - Victor Garza, Rick Rodriguez, John Scarpulla, Aaron Cassillas, Roxanne De La Torre; Trumpets - Mike Williamson, Randy Heaton, Chris McGuire, Thomas Spry; Trombones - Rick Gallegos, Ruben Colon, Jr., Damon Serkland, Gabriel Gallardo, John Espinoza; Rhythm - James Polk (piano), Rick Winking (guitar), Brad Taylor (bass), Steve Summer (drums), Joe McCreary (percussion).



Brooks Giles Quartet (The New School)

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The Brooks Giles Quartet has been together for almost a year and can be heard in and around the New York area. The Quartet is comprised of: Brooks Giles on tenor and soprano saxophones, Brad Mehdau on piano, Yas Takeda on acoustic bass, and Chuck Ferruggia on drums. Brooks studied at Ohio State University and the University of Maryland Eastern Shore before coming to the New School Jazz and Contemporary Music Program. He has been freelancing in New York and has made appearances with the Apollo Theater Band. Last year he appeared at the Musicfest U.S.A. with the Jesse Davis Sextet. Brad Mehdau is currently the house pianist at the New School's Jam Session at the West End Gate. He also works regularly around the New York and Hartford Connecticut areas. Yas Takeda has been at the New School for two and a half years. While in Japan he played with Ray Bryant. Chuck Ferruggia has played at Jazzmobile with Billy Taylor and Charlie Persip. He has also appeared with Jimmy Heath and Tito Puente. Currently, he is in his last semester at the New School.



Michigan State University Jazz Band I

The Michigan State University Jazz Band I has appeared at the Collegiate Jazz Festival every year since 1979. It has also appeared at the Montreux - Detroit Jazz Festival, Disneyworld, the International Association of Jazz Educator's Convention, Muskegon, and numerous other places. They have recorded two albums, and this year are recording their first compact disc. The Jazz Studies Program at MSU consists of two large jazz ensembles, numerous combos, two years of jazz improvisation, arranging, and jazz history.

Director - Ron Newman; Saxophones - Jon Noffsinger, Beth Bousfield, Chris Creviston, Chris Muethal, Jimmy Bowland; Trumpets - Tage Larson, Jay Posteraro, Joe Zenas, Amy Johnson, Colleen Land; Trombones - Rob Killips, Dave Cleveland, Kyle Root, Bob Englesman; Rhythm - Jeff Hopwood (piano), Matt Hughes (bass), Joe Anderson (guitar), Sam Kestenholtz (drums), Vocalist - Tracy Murray



William Paterson College New Jazz Ensemble

William Paterson College is a New Jersey State College located 20 miles west of New York City. The New Jazz Ensemble is one of twenty-two performing groups in the WPC professional jazz degree program. Directed by Rufus Reid, Director of Jazz Studies and Performance, the Ensemble performs a wide range of contemporary jazz literature, most recently presenting a concert featuring the music of Cedar Walton, with Walton as a soloist. WPC jazz program graduates, a number of whom have appeared

at past Collegiate Jazz Festivals, have gone on to record and perform with Miles Davis, Freddie Hubbard, James Moody, the Basie Band, the second edition of Blood, Sweat, and Tears, et. al.

Tenor Saxophone - Eric Alexander; Trumpet - Bob Miller; Trombone - Tim Newman; Piano - Travis Shook; Guitar - Rob Reich; Bass - Zirk Borner; Drums - Joe Farnsworth.

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University of Massachusetts Jazz Ensemble I

The University of Massachusetts at Amhurst Jazz Ensemble I is one of three such big bands emanating from the Department of Music and Dance. The group is comprised of both music and nonmusic majors, and performs a variety of published, faculty, and student compositions/arrangements. Recent guest artists with the ensemble include Ernie Watts, Gerald Wilson, Gene Bertoncini, Michael Moore, and Michael Brecker. Jazz Ensemble I has enjoyed success at a number of festivals including Music Fest USA, Music Fest Canada, and the BU Jazz Festival, and looks forward to its return to the Notre Dame Jazz Festival.

Director - Jeffrey W. Holmes; Woodwinds - Chris Merz (alto, soprano, flute, clarinet), Jim Rollins (alto, flute, clarinet), Tony Beaudry (tenor, flute, clarinet), Dave Trenholm (tenor, clarinet), Rick Hirsch (baritone, bass clarinet, flute), Yurii Henriques (flute, piccolo); Trumpet/Flugelhorns - Andy Cormier, Brooks Holmes, Doug Olsen, Brian Hilliard, Doug LeBlanc; Trombones - John Farnsworth, Lisa Cavanaugh, Mark Alves, Bill Carr (bass), CJ Lombardo (tuba); Rhythm - Doug Boyd (piano), Carlos Bermudo (guitar), Wade Mikkola (bass), Herman LeBeaux, Jon Mele (drums, percussion).



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University of

Hall began entering the band in national competitions in the 1950's, but left for a job at Michigan State in 1959. He was replaced by Leon Breeden, a former high school and college band director who had earned respect as a clarinetist, arranger, and compser. Before Breeden's retirement in 1981, lab bands won almost 50 national awards for bands and individual performers; appeared in 1970 as the official big band of the

Montreux International Jazz Festival in Switzerland, toured Mexico (1967), Portugal and the Soviet Union (1976), for the U. S. Department of State; and performed three consecutive years on the jazz portion of the Spoleto U. S. A. Festival in Charleston, S. C.

In June of 1967, the One O' Clock became the first big band from a university to perform by presidential invitation at the White House, entertaining the king and queen of Thailand at a state dinner hosted by President Lyndon Johnson. Breeden later, its rehearsal time was moved up an hour and the flagship band has also supervised the first album recorded by the One O' Clock in 1967, establishing an annual tradition on One

The University of North Texas opened the door for jazz studies at the college level when it founded the first such program in the world in 1947. North Texas' program, housed within the second largest music school in the nation, has led the way ever since, earning an international reputation for the quality of its faculty.

But the story of jazz in the classroom actually began in 1942 when Gene Hall, a graduate student at North Texas, agreed to teach dance band arranging to two special students. Word got around and 15 students enrolled in the class. Hall left the school in 1944 after receiving his master's degree, but returned in 1947 when School of Music Dean Walter H. Hodgson asked him to develop a degree program for dance band music.

As the program grew, additional laboratory bands were needed to accommodate the student musicians. The bands were named for the hour at which they met, and in the early years the premier band was the Two O' Clock. Later, its rehearsal time was moved up an hour and the flagship band has been known ever since as the One O' Clock.



North Texas



O' Clock recordings. Two later albums, "Lab '75" and "Lab '76" were nominated for Grammy Awards.

In August of 1981, Neil Slater, founder and director of the jazz program at the University of Bridgeport, Conn., succeeded Breeden as coordinator of jazz studies at North Texas and director of One O' Clock. Slater is well known as a jazz pianist, having conducted clinics with Kenton and played or recorded with musicians such as guitarist Sal Salvador, saxaphonist Frank Strozier and drummers Louis Bellson and Joe Morello. A prolific arranger and composer, he has an extensive catalog with both Warner Brothers and Music Corporation of America.

Under Slater's direction, the One O' Clock has continued to make annual recordings, has toured extensively in the United States and performed in Europe and Australia. It was the only U. S. representative and the only jazz orchestra invited to perform at the International Society of Music Educators Conference in Bristol, England, in 1982. Enroute to Bristol, the band performed at the Pori, Northsea, Antibes, and Montreux jazz festivals in Finland, the Netherlands, France, and Switzerland. Slater and the One O'Clock also were featured on the West German television program "Salute to the Big Band Era."

The program celebrated its 40th anniversary in 1987 with its annual fall concert, featuring two alumni, trumpeter

One O'Clock Lab Band



Marvin Stamm and drummer Ed Soph. Other musical guests at fall concerts have included trombonist Slide Hampton, saxophonists Pepper Adams and James Moody, trumpeter Lew Soloff, writer/saxophonist Bob Mintzer and drummer Mel Lewis. What started in the 40's with one teacher, a handful of students and almost no sheet music, the jazz studies program at North Texas has grown to host eight faculty members and more than 300 students, earning an international reputation for itself and the University of North Texas.

The One O'Clock Lab Band is the showcase jazz ensemble around which the program was built. It features the 20 best jazz musicians in the school, selected through auditions each semester. The One O'Clock has become a well-traveled ambassador for the university, with performances in Mexico in 1967, Germany and Switzerland in 1970, Portugal and the Soviet Union in 1976, and Europe in 1982, a tour that included appearances at the Pori, Northsea, Montreux, and Antibes jazz festivals. Most recently, the band toured Australia in 1986.

Many former One O' Clock members have performed with Don Ellis, Bill Evans, Maynard Ferguson, Freddie Hubbard, Woody Herman, Thad Jones, Stan Kenton, Wynton Marsalis, Pat Metheny, Jaco Pastorius, Doc Severinsen, Toshiko Akiyoshi, and more.





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Neil Slater • Director

Trumpets

- Jack Wengrosky - Lead
- Magnus Broo
- Rocky Winslow
- Jon Leanord
- Kevin Watt

Saxophones

- Karolyn Kafer - Alto, Lead
- Wayne Delano - Alto
- Chris McGuire - Tenor
- Jonathon Beckett - Tenor
- Tim Ishii - Baritone

Trombones

- Joe Jackson - Lead
- Keith Oshiro
- Jay Gibble
- Hans Bettinger - Bass
- Chris Woods - Bass

Rhythm

- Piano - Stefan Karlsson
- Bass - Mike Pope
- Guitar - Mark Matejka
- Drums - Jim White
- Percussion - Dave Hansen

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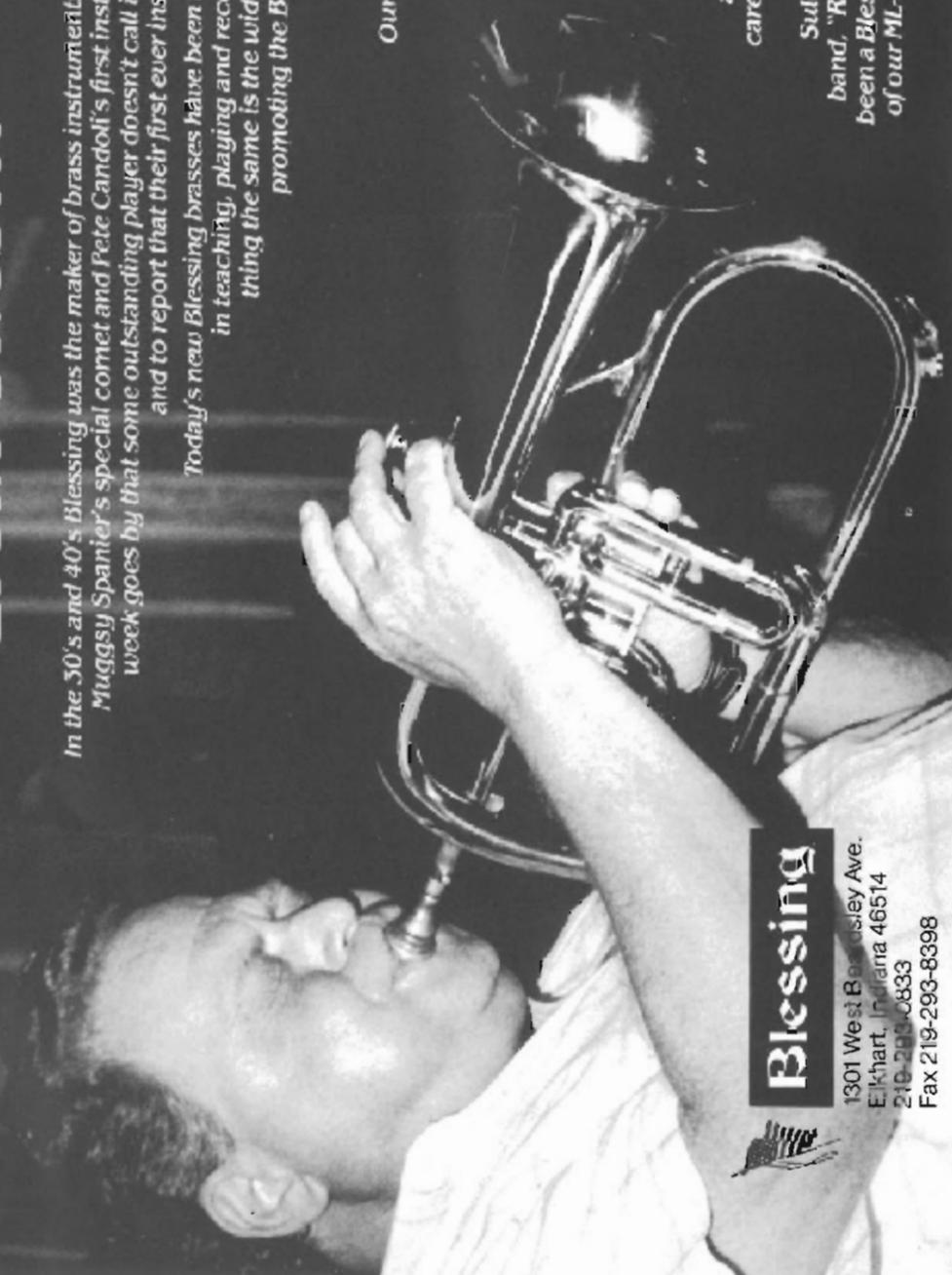
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