APRIL 15 & 16, 1983  STEPAN CENTER
UNIVERSITY OF NOTRE DAME
Four leading drummers, four different styles.
Four more reasons for playing Yamaha System Drums.

Steve Gadd
Rocky White
Cory Ponsel
Peter Erskine

Because I’ve always been very concerned with the quality of sound in a drum, I use the Recording Custom Series drums, with these beautiful all-birch shells and a black piano finish. They give me a very controlled resonance with a lot of tone. They let me relax with the music, so I can adjust my touch to any volume requirement. Yamaha drums are very sensitive, and that’s always a reserve of sound.

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1. Yamaha Series drums, with these beautiful all-birch shells and a black piano finish.
2. Yamaha Series drums are very sensitive, and that’s always a reserve of sound.
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4. Yamaha Series drums are very sensitive, and that’s always a reserve of sound.

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I’ve always tended to go for simple equipment like the Tour Series snare drum with eight lugs, because they were designed by a drummer, and they’re not limited at all. The Tour Series snare drum stand’s ball tilt-er is fantastic; you can get the perfect angle for your playing posture. And the sound just takes off—the projection is fantastic so I can get a lot of volume. Yamaha’s perfect for me. And the sound just takes off—the projection is fantastic so I can get a lot of volume without straining. There isn’t an electric guitarist in the world who can intimidate me, and I’ve played with the best. Yamaha drums just cut through better, like a good stiletto. They have the fastest, warmest, most powerful sound of any kit I’ve played and they can really take it. For my style, Yamaha is the perfect all-around rock kit.
Speculation about the future of an art form is always a risky venture. This is especially true with jazz, for the story of this uniquely American music is, above all, the story of individual creators and their impact and influence. Who, at any given time, could have predicted the advent of a Louis Armstrong, a Duke Ellington, a Lester Young, a Charlie Parker, a John Coltrane or an Ornette Coleman?

Yet certain trends and currents can be identified. In 1959, when the first jazz festival took place at Notre Dame, Coltrane had just recorded *Giant Steps*, while Coleman and his intrepid little band were holding forth at the Five Spot and arousing controversy in jazz circles. The music was at the threshold of its stormiest decade, with all manner of new things to come.

Today, relative peace and calm characterize the state of jazz. Styles that run the gamut from ragtime and traditional through swing, mainstream, neo-bop, post-free and fusion to eclecticism of every kind co-exist without provoking those dire predictions of the impending death of jazz that were made from time to time in the '60s. And since the untimely passing of Coltrane, almost sixteen years ago, no similarly charismatic figure has emerged in jazz.

What has emerged in recent years, however, is a new crop of brilliant young players with their feet firmly planted in the jazz tradition — as far back as bebop, at least — who seem equipped to carry on in the footsteps of the giants and, perhaps, at some point in the future, to take the music into new and hitherto unexplored directions. To put it in another way: today's most gifted young musicians seem to be ready to learn from the past rather than seeking to rebel against it, something that might well be necessary after so many years of innovation and restless experimentation.

These attitudes of course reflect themselves among listeners as well, and it is my impression that today's young audience for jazz is a much more open-minded one than the highly partisan and sectarian ones of the past, when followers of particular styles seemed more interested in arguing with each other than in converting the uninitiated. And fortunately, talented musicians were increasingly less inclined to waste their time (and ours) with attempts to make jazz more acceptable in the marketplace by trying to merge it with rock and other saleable musical commodities.

All this is not to say that the millennium is at hand. To those of us who believe that jazz is the most significant and fascinating music created in the 20th Century, there is still a long way to go before the music will have reached its rightful place in the scheme of things, and the remaining vestiges of cultural and social prejudice will have been overcome.

(continued on page 25)
April 15 and 16 will mark an event that will not go unheeded to the music industry. On that weekend, on the campus of the University of Notre Dame, college bands from across the nation will gather in the Stayer Center for the 25th annual Notre Dame Collegiate Jazz Festival—the oldest, biggest, and best-known Collegiate Jazz Festival in the country.

Bill Grohman, chairman of the first Notre Dame CJF in 1959, writes on its origins. "The concept of the Festival was actually the product of a small bull session of band directors from Indiana, Ohio, Michigan, and Minnesota gathered in the Notre Dame Fieldhouse for the first annual Notre Dame Collegiate Jazz Festival. The best of the bands, as judged by judges Huber, Holzfiend, Robert Ayers, and jazz-accordionist Art Van Damme would receive a share of the four prize cash awards that were donated. The Festival was a success, and as its commander, the CJF Quartet of Minnesota walked away with first place honors.

From these humble beginnings, the Notre Dame Collegiate Jazz Festival has indeed become "the ultimate in collegiate jazz competition." In fact, the first CJF met with such acclamation that the second annual Collegiate Jazz Festival proved it alluring to all fitting up bands or judges. CJF '60 attracted not fifteen but twenty bands and ten judges. The prices included not only cash, but also instruments, scholarships, and bookings for the top groups, and a two-week gig for the winning combo at the Blue Note in Chicago. After much deliberation, the CJF directors decided that Graham, Cahill, et al. did not give jazz enough. The Notre Dame Collegiate Jazz Festival has indeed become "the ultimate in collegiate jazz competition.

To make their idea a reality, they turned to their regional festivals. The directors of these festivals were chosen to be judges. The most famous "judges" were chosen to be judges, in which the judges get a chance to display their talents. This was begun in that year. It is now looked forward to as one of the highlights of the festival.

Another important change which took place in 1967 was the institution of the Igiw High School Festival, run in conjunction with CJF but featuring high school bands. It has been attended by groups from as far away as Florida, Michigan, and Pennsylvania.

But in the college talent spotlighted which remains the biggest draw for the Notre Dame college jazz bands from over twenty states have participated in the Festival. From the West Coast to the East Coast, from Texas to Minnesota, talented college musicians gather in the South Bend to perform on stage. Professional jazz musicians, too, know and respect the Notre Dame CJF, evidenced by their willingness to serve as judges for the Festival. The proof is in the past CJF judges, apart from those already mentioned, have included such jazz greats as "A Goombay" Adderley, Rudy Van Gelder, Hubert Laws, Donald Byrd, and Hubert Laws, to the Notre Dame Collegiate Jazz Festival.

What I really remember of the Festival is always highly controversial and exciting about CJF. It is through the hard work, and the dedication of the Festival, that the Festival may come to pass each year. Many sacrifices must be made, one of the most noticeable, is the time the sacrifice is often reflected in the students' time. More than a few CJF chairmen have not received a paycheck for their academic endeavors. But somehow when the invited bands are giving their all on stage, the sacrifices and dedication go unnoticed, and the whole event is all about the people, the music. Mike Dillon did a superb job with judges, who ranged from the professionalism of Bob James and Hubert Laws, to Dave Sanborn, Bob James, Randy and Michael Brecker, James Pankow, and Jim McNeely, among others.

The students involved in organizing the Festival are always highly controversial and excited about CJF. It is through their hard work, and the dedication of the Festival, that the Festival may come to pass each year. Many sacrifices must be made, one of the most noticeable, is the time the sacrifice is often reflected in the students' time. More than a few CJF chairmen have not received a paycheck for their academic endeavors. But somehow when the invited bands are giving their all on stage, the sacrifices and dedication go unnoticed, and the whole event is all about the people, the music. Mike Dillon did a superb job with judges, who ranged from the professionalism of Bob James and Hubert Laws, to Dave Sanborn, Bob James, Randy and Michael Brecker, James Pankow, and Jim McNeely, among others.
Shore Station. We had the times wrong, and he had to wait an hour for the train. I offered to take him somewhere for coffee, but he said, "No, that's cool, I'll just practice a bit." I felt bad in the deserted waiting room quietly playing. It was great.

Tom Cahill and Bill Graham's bull session in 1958 was certainly a productive one. In 1959, no one suspected that the words "first annual" would need to be prefixed to Notre Dame Collegiate Jazz Festival. Then, the thought of an annual CJF was nothing more than a faint hope, a fond dream. But hard work, sacrifice, and dedication to a tradition of excellence have earned the Notre Dame Collegiate Jazz Festival the credibility that it deserves. Time magazine once heralded the festival as "the biggest college bash of them all." In 1963, as the CJF prepares to celebrate its 25th year, that phrase applies even more than ever. The Silver Anniversary Edition of the Notre Dame Collegiate Jazz Festival, "the first and still foremost" collegiate jazz festival in the world, will indeed be an event to be remembered.

When you hear the sound of these jazz greats, you are hearing the sound of an H. Couf saxophone.

Tony Campise
David Liebman

Grover Washington, Jr.
Jerome Richardson
Nathan Davis

H-COUF
Made by the Julius Keilwerth Musical Instrument Company
West Germany
exclusively for the
W.T. ARMSTRONG COMPANY
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Archives of the University of Notre Dame
Ron Carter

Ron Carter has been a premier jazz performer for some time. He played with Miles Davis, Herbie Hancock, Wayne Shorter, and Tony Williams in Miles Davis’ famed quintet. He has also gone on tour with a group known as the Milestone Jazzstars, including Carter, saxophonist Sonny Rollins, pianist McCoy Tyner, and drummer Al Foster. Carter was described by Down Beat as “the aristocrat of the Jazzstars, the instigator, because of the variety of his accomplishments.” Carter has always been interested in music and was playing the clarinet by the time he was ten years old. He is one of the few jazz bassists to form his own group, the Two Bass Quartet, in which he plays piccolo bass. He has recorded many albums, the latest of which is entitled Pick ’Em.

Dany Morganstein

Director of the Institute of Jazz Studies at Rutgers University, Dan Morganstein has been active in the jazz field for over twenty years as a writer, editor, consultant, teacher and producer. He is the author of “Jazz People,” which received the ASCAP Deems Taylor Award for “outstanding non-fiction writing on music and/or its creators.” A judge at eleven of the last thirteen CF’s, Dan is presently a contributing editor of Down Beat and Jazz magazines, and record reviewer for the Chicago Sun-Times. Morganstein served as editor in chief for Down Beat magazine from 1967 to 1973, and is currently a consultant to the Jazz/Folk/Ethnic Program of the National Foundation for the Arts. He has lectured widely on jazz at colleges and universities, teaching at Brooklyn College and the Jazz Critic Institute. Morganstein also produced “Jazz Jazz” for WTTW-TV, Chicago and “The Scope of Jazz” for the Pacifica Radio Network. Born in Vienna, Austria, Morganstein fled from the Nazis to Denmark and then Sweden, arriving in the U.S. in 1947. He served in the U.S. Army in Germany, 1951-53, and attended Brandeis University, where he earned his B.A. in 1955. Dan is currently “in the first stage of what promises to be a historically significant career.” With his musical gifts, that prediction is far from unlikely.

Wynton Marsalis

Wynton Marsalis has done what only a very few others have been able to do—play up to age 21. He has reached the top. In 1981, Marsalis was named by Down Beat magazine’s Critics’ Poll as a Talent Most Deserving of Wider Recognition. Leonard Feather named him Young Man of the Year, saying that Wynton, “accessories have become a symbol for the fledgling decade.” In 1982, Wynton received the recognition that the critics felt he deserved. His debut album, entitled simply Wynton Marsalis, won the Down Beat award as jazz album of the year over such greats as dizzy Gillespie and Miles Davis and was voted Jazz Musician of the Year. A scholarship graduate of the Juilliard School of Music, Marsalis’ accomplishments are the result of long hours of practice. He received his first trumpet at the age of six from Al Hirt, and decided at age twelve to make trumpet playing his life’s work. “I used to practice all night,” he says. “That’s all I did—practice trumpet. I would wake up in the morning and start practicing. I’d go to school and think about practicing in the daytime. I would play band in the evening and come home and pull records and books out and practice.” Coming from New Orleans, it is not surprising that Wynton chose to play jazz, but he has also received acclaim as an classical trumpeter, having played as a soloist with the New Orleans Philharmonic at age fourteen. He has recently completed recording three trumpet concerts in London with the National Philharmonic Orchestra, conducted by Raymond Leppard. Wynton Marsalis does indeed possess tremendous talent. Ebony magazine claims that he is currently “at the first stage of what promises to be a historically significant career.” With his musical gifts, that prediction is far from unlikely.

Jim McNeely

Jim McNeely was born in Chicago in 1949 and started playing jazz when he was 13. Jim’s Ballistic McNeely con­ sisted of Illinois, he toured the Soviet Union with the University Jazz Band, and won several awards at college jazz festivals. In 1975 he received his B.Mus. in Composition and moved to New York City. Jim received his first national and international critical acclaim as pianist with Ted Curson’s band. He played with Chet Baker’s quintet for most of 1977, then joined the Thad Jones/Mel Lewis Orchestra in August of that year. Jim still plays with the succes­sor to that band, Mel Lewis and the Jazz Orchestra. He continues to record and perform on a freelance basis with many top names in the jazz world. Jim also works many solo, duo, trio and quartet gigs in the New York area under his own name. For the last year and a half, he has also been a pianist with the Stan Getz Quartet. He appears on many records of a sideman, and currently has two albums of his own to his credit. They are a Sideman’s Dance and The Pilot Thick­ eners. Especially with the release of these two albums, Jim is becoming a musical force in his own right, gaining recognition as a composer in addition to both a brilliant pianist and a dis­ tinctive jazz composer. To quote Down Beat’s Jim Bullock, “McNeely consistently meets the expectations raised by his solid credentials. He is indeed a musician to whom attention should be paid.” Teaching also figures prominently in Jim’s musical life. For two years he led one of the jazz bands at the Univer­sity of Illinois. He also taught an improvisation class there, and taught in a university music camp for high school students for four summers. Since 1979 he has taught jazz piano, improvisation, and reharmonization combinator in Jimmy Acker’s jazz clinics. He teaches privately in New York City, has served on the faculty of the Mannes School of Music, and is Adjunct Associate Professor in the jazz program at New York University.

Tony Williams

The first time Tony Williams played a drum set he was nine years old. His father, a sax player, had taken Tony with him to the night club he was playing at. Tony, who had never played drums before, asked his father if he could sit in. “They were surprised,” he said, “but I guess it was good enough because I con­tinued doing it.” At age twelve, he sat in with Art Blakey, Lee Morgan, Wayne Shorter, and Bobby Timmons. By age 15, Williams was considered one of the best drummers in Boston, and at age 17 he joined Miles Davis’ quartet, finding himself in the company of Davis, Herbie Hancock, Wayne Shorter, and Ron Carter. He later formed his own band, the Tony Williams Lifetime. With this band, according to Down Beat, Williams “became the first of the respected jazz artists to openly embrace rock’s thun­derous volume.” He elevated the role of the drummer beyond time-keeping to the point where the traps almost became another melodic instrument. The Tony Williams Lifetime created the formula, and without the high standards they set, it is unlikely that today’s music would have taken off like it did. Williams’ inspirations came from a number of performers, but he names Davis Miles as his first musical influence. He also names Jaki Byard as an important influence, and gives credit to three men for inspiring his drumming talents: Art Blakey, Max Roach, and Philly Joe Jones. When Williams plays, he makes a con­scious effort to incorporate aspects of their art. “I had to do that,” he says, “That’s what I always tried to do. I still try to do that.” Today, Williams is the leader of the New Tony Williams Lifetime, including Allen Holdsworth on guitar, Tony Newton on bass, and Alan Pasqua on keyboards.

Judges

11

Tony Marsalis

Branded Marsalis is a rapidly rising name in the world of professional jazz. The twenty-two year old saxophonist has recently gained a contract from CBS, and as he strikes off on his own, he hopes to use what he has learned by watching and playing with his older brother Wynton to garner a successful career. Branded plays sax in the Wynton Marsalis Quintet, but hopes to start his own band soon. He maintains that he will be a good leader, you trust first have been a good follower and sees his experience with Wynton as a kind of class­room, where he can learn from his brother’s triumphs and mistakes. In an interview with Down Beat magazine, he says that Wynton is “setting the path for me, and I’m not going to have to make the same mistakes and go through the same things that he’s going through. While he’s going through it, I’m sitting back observing, watching everything.” Branded recorded with Wynton on Wynton Marsalis and with their father, a highly respected New Orleans jazz pianist, on Father and Sons. Branded’s career in professional jazz promises to be a long and rewarding one.

Judge

10
A Conversation With Father George Wiskirchen

One would consider Corby Hall, next door to Sacred Heart Church on the Notre Dame campus, to be the last place to look for a local jazz expert. Corby, after all, is the residence hall for the Holy Cross priests who teach at N.D. and help to run the school. Her austere and expansive hallways would seem to preclude the echo of a Gregorian chant to a syncopated rhythm. But Corby Hall is, where I was led to found Father George Wiskirchen, the faculty advisor for the CJF., as well as Notre Dame's Jazz instructor and band director.

Father Wiskirchen has had more involvement with the Collegiate Jazz Festival than any other single person. He first appeared at the second Festival in 1960, coming from Niles, Illinois with his Notre Dame High School Band. He hasn't missed a CJF. since then, directing bands from Notre Dame High School, Northwestern University, and the University of Notre Dame. Father George began teaching music in 1955, first at the high school level for seventeen years, then jumping to teach at the University of Notre Dame in 1972. His 1951 release from Berklee Press, "Developmental Techniques for High School Dance Band Musicians" was a pioneering effort in teaching jazz and in helping to legitimize it as an art form at a time in which the word "jazz" still carried disreputable connotations.

Because of his longstanding involvement with jazz and has incredible track record of participation in the Festival, we wanted to pass on some of Father Wiskirchen's reflections on the history of the Festival at Notre Dame, as well as the state of the art today.

The following are some excerpts from a conversation with Father George on April 4 in Corby Hall, University of Notre Dame.

Q. Father George, what were the first Collegiate Jazz Festivals like here at Notre Dame? Were they pretty low-key compared to the present?
A. No, actually the audience reaction hasn't changed at all. I'm sure there are more people at the ones now, they used to have it in the Old Fieldhouse and they had the band set up on the southeast corner of the basketball floor and the judges set up on the northwest corner across from them with a table on the floor. The people were in the bleachers on both sides and in the endzone where they had bleachers for the basketball games. They would have big crowds and they were very appreciative, I don't think there's been much change in the crowd reaction to the thing.

Q. Do you think that the audience today is as much informed about what's going on with the music?
A. Maybe more. In the early days the big band era wasn't that far dead, but I think the audience we get is a more savvy audience, a hipper audience today than back then. But they certainly aren't any more enthusiastic because they used to really carry on over in the Old Fieldhouse there.

Q. Has the type of music performed by students at the Festival generally mirrored what was going on at the time in the jazz world?
A. That has probably been the single biggest change - the level of professionalism and musicianship and competence. The whole performance level has just shot up so much. The soloist level has just gone out of this world that far dead, but I think the audience we get is a more savvy audience, a hipper audience today than back then. But they certainly aren't any more enthusiastic because they used to really carry on over in the Old Fieldhouse there.

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Q. How has the Festival changed over the years?
A. One thing for sure is that there has been a very definite escalation of abilities over the years in the Festival. The high school bands that you hear in contests and festivals today are playing music that is harder than the stuff that college bands were playing back then. The soloist level has just gone out of this world that far dead, but I think the audience we get is a more savvy audience, a hipper audience today than back then. But they certainly aren't any more enthusiastic because they used to really carry on over in the Old Fieldhouse there.

Q. Why is that?
A. It's a natural escalation. Look at college basketball 10 years ago and then compare it with college basketball today. Or look at the four minute mile which was never going to be beaten until they did it and now everybody's running it now.
Notre Dame Jazz Band

1983 marks the eleventh consecutive year the University of Notre Dame Jazz Band has filled the "opening-welcoming" slot at the CJF. The band, composed largely of non-music majors, has played concerts on tour this year in Illinois, Indiana, and Michigan. Each year they present two "Dimensions in Jazz" concerts on campus as well as playing for other events. The jazz program at Notre Dame is under the direction of Father George Wiskirchen, who has directed performing groups at all but the first of the 25 runnings of the CJF with bands from Notre Dame High School in Niles, Illinois, Northwestern University and now the NDJB.

Northeastern Illinois University Jazz Combo

A relatively new organization, founded merely five years ago, the Northeastern Jazz Combo has received many honors. Included are Outstanding Combo awards in 1981 and 1982 at the Notre Dame and Elmhurst Jazz Festivals. They have toured Poland to rave reviews and were selected to perform at the 1981 convention in St. Louis. Members and former members of this group have gained employment with such jazz artists as Clark Terry, Wynton Marsalis, Ramsey Lewis, Freddie Cole, etc. The group is directed by Dr. Aaron Horne.

Michigan State University Ensemble

Michigan State University offers three big bands and numerous small groups for credit. In addition, students can take instruction in improvisation, jazz arranging, and jazz pedagogy; in recent years the MSU jazz Band I has distinguished itself by receiving numerous honors in such festivals as the CJF and the Aquinas Jazz Festival, and through performances in the last two Detroit International Jazz Festivals.

University of Notre Dame Jazz Combo

The sextet is an integral part of the Notre Dame Jazz Band with whom they perform frequently each year and at other concerts. Besides spanning the age spectrum at the University from freshmen to graduate students, their program will also range from top standards to original compositions. The combination of their dedication to music and the quality of their performances make them one of the finest groups in the country.
Friday Evening, April 15

7:30 - University of Notre Dame Ensemble

University of Notre Dame, South Bend, Indiana
Director - Fr. George Wiskirchen; Saxophones - Robert Ward, Paul Zaremba, Joseph Mackrell, Antonio Amos, Charles Amata; Trumpets - Marshall Scott, Steve Archer, Brad Rain, Eric Gaertner, Thomas Hackenberg; Trombones - Kevin Quinn, Robert O'Donnell, Paul Pizzini, Brad Ray; Piano - Peter Wicks; Guitar - Andy Bouvier; Bass - Michael O'Meara; Drums - Chris Alford, James Elson.

8:15 - Northeastern Illinois University Combo

Northeastern Illinois University, Chicago, Illinois
Director - Dr. Aaron Horne; Saxophones - Arthur Porter, Daniel Hesler; Trumpet - Rod McGaha; Guitar - Charles Smith; Drums - Greg Rockingham; Bass - Kenny Davis; Piano - Guy Ramsey.

9:00 - Michigan State University Ensemble

Michigan State University, East Lansing, Michigan
Director - Ron Newman; Trumpets - Luther Bird, Richard Haring, Steve Helferich, Steve Mallares, Chuck Patterson; Saxophones - Karen Wolfe, Greg Hark, Kevin Kriger, Joe Luloff, Lisa Meza; Trombone - Darryl Buning; Piano - Doug Johnson; Bass - Robert Wickerham; Drums - Bob Stroker; Guitar - Bob Harris.

9:45 - Virginia Commonwealth University Ensemble

Virginia Commonwealth University, Richmond, Virginia
Director - Doug Richards; Trumpets - Jonathan Melo, Steve Mahony, Matt Nygren, Jonathan Greenberg, David Chapman; Trombones - Brian Ziminski, Tim McCray; Piano - Dave Calire; Bass - Gary Morin; Drums - Greg Rockingham; Vocals - Delores King.

10:30 - Ohio State University Ensemble

Ohio State University, Columbus, Ohio
Director - Tom Butterberg; Saxophones - Dave Cahill, Alan Feldkress, Doug Kietzke, Tom Menard, John Coye; Trumpets - Chris Young, Vince Mendoza, Brian Gaber, Tim Davis; Trombones - John Allen, Dave Howard, Steve Springer, Bill England; Piano - Jim Munari; Bass - Tim Walters; Drums - Matt Wagner; Guitar - Doug Morris; Percussion - Hector Maldonado.

11:30 - Judges Jam

Saturday Afternoon, April 16

1:00 - University of Notre Dame Combo

University of Notre Dame, South Bend, Indiana
Trumpet - Marshall Scott; Saxophone - Robert Ward, Trombone - Kevin Quinn; Piano - Peter Wicks; Bass - Michael O'Meara; Drums - Chris Alford.

1:45 - Massachusetts Institute of Technology Ensemble

Massachusetts Institute of Technology, Boston, Massachusetts
Director - Herb Pomeroy; Trumpets - John Ragan, Tim Chambers, Roy Groth, David Bondelevitch, David Ricks; Trombones - John Wilson, Dave Nalon, Michael Stann, Joe Klein; Saxophones - Rick Brehl, Charles Harghite, Peter Bonamilla, Jay Elson, Kevin Stup; Piano - Jamshed Shahrabi; Guitar - Rick Ryan; Bass - Tony Riccobono; Drums - Jim Gordon.

2:30 - Fredonia College Ensemble

Fredonia College, Fredonia, New York
Director - Pat Patterson; Saxophones - Geoff Keefte, Andrew Clark, Conrad Zuckerman, Pat Patterson, Jeff Alston; Trombones - Matt Hollister, Sean Hall, John Thomas, Jeff Nelson; Piano - Jamshed Shahrabi; Guitar - Rik Rinan; Bass - Tony Riccobono; Drums - Joe Costello.

3:15 - Texas Southern University Ensemble

Texas Southern University, Houston, Texas
Director - Howard C. Harris, Jr.; Saxophones - Paul Carr, Shelley Carrol, Mark Felton, Annette Thoper; Trumpets - Ronnie F. Davis, James Page, Ben Brown, Woodwinds - Ricky L. Ford; Trombones - Joseph Gold, James Moss; Vocals - Frankie Sherrard, Eddie Statler; Trombones - Ricky L. Ford; Piano - Frank S. Davis; Bass - Mannie Ali; Drums - Joey Riggins; Percussion - Mitchel Singleton.

4:00 - Purdue University Ensemble

Purdue University, West Lafayette, Indiana
Director - Dick DuBois; Saxophones - Mark Perry, Michael Thomas, Chris Caggiano, Michael Berkley, Matt Bockman; Trumpets - Douglas Fischer, Van Thomas, Todd Bailey, Joe Jamieson; Trombones - Perry Jones, Mark Miller; Piano - Michael Strickler; Bass - David Nelson; Drums - Brad Curry.
Saturday Evening, April 16

6:30 - High School Festival Winners

7:30 - Northeastern Illinois University Ensemble
Northeastern Illinois University, Chicago, Illinois
Director - Dr. Aaron Horne; Saxophones - Arthur Porter, Milton Johnson, Bob Artinian, Daniel Heiser, Kurt Kreimer; Trumpets - Rod McGaha, Pete Fleming, Charles Anderson, Paul Bata, Noah Bady; Trombones - John Dossett, Jerome Lawson, Chris Canzoneri, Willie Hernandez; Piano - Guy Ramsey; Guitar - Charles Smith, Bass - Kenny Davis; Drums - Greg Rockingham.

8:15 - Saxology
Eastman School of Music, Rochester, New York
Director - Ramon Ricker; Saxophones - Brian Scanlon, Charles Pillow, Andy Weinzler, Joel McNeely, Martin Fournier; Drums - Bertie Dresel; Bass - Bob Stata; Piano - Jeff Hellmer.

9:00 - Loyola University Ensemble
Loyola University, New Orleans, Louisiana
Director - Joseph Hebert; Saxophones - Robert Johnson, Frank McKinnon, Victor Johnson; Flute - Mike Politte; Trombones - Billy Mano, Billy Spencer, Greg Merritt, Ricky Guidry; Trumpets - Milo Mannino, Wayne Hutto, Willie Davenport; Piano - Malcolm Lanius; Drums - John Hebert; Bass - Tim Aucoin; Guitar - Mike Vila.

9:45 - Cincinnati College - Conservatory Quartet
University of Cincinnati, Cincinnati, Ohio
Saxophones - Tim McGooch; Drum - Bill Peterson; Bass - Chris Dahlgren; Drums - Todd Wolf.

10:30 - Eastman School of Music Ensemble
Eastman School of Music, Rochester, New York
Director - Raymond Wright; Saxophones - Brian Scanlon, Joel McNeely, Andy Weinzler, Martin Fournier, Jim Doser; Trumpets - Byron Stripling, Jeff Beal, Peter Margulies, Mike McLaughlin; Trombones - Phil Jagodzinski; Piano - Jeff Iker; Bass - Bill Grimes; Drums - Greg Rockingham.

MIT Festival Jazz Ensemble
The MIT Festival Jazz Ensemble has emerged in the past few years as one of the leading jazz bands in the U.S. Under the direction of prominent jazz instructor and trumpeter Herb Berman of Berklee College of Music, the Festival jazz ensemble plays only original compositions of contemporary jazz written for by talented young composers from the Boston area. Besides two annual home concerts, the nineteen-piece Ensemble also performs at Notre Dame and Quinnipiac Jazz Festivals each year, and makes one or two other appearances at Boston area colleges.

Fredonia Jazz Ensemble
The Fredonia Jazz Ensemble has won numerous awards, including outstanding performance award at CJF in 1975, 1976, and first place at the Quinnipiac Jazz Festival in 1975 and 1976. In 1979 the Ensemble toured Poland and in 1982 returned to appear at CJF. The Fredonia Jazz Ensemble is totally student run, and is part of the Fredonia Jazz Workshop, which consists of two big bands and two jazz combos. The Ensemble has had clinics with such greats as Thad Jones, Mel Lewis, Stan Kenton, and Bob McConnell. The Ensemble's sixth album is in the making and is due out this summer.

Saxology
SAXOLOGY, a jazz group comprised of students from the Eastman School of Music, has for the past two years been a prize winner in the Down Beat Magazine contest, and has also won a special award from the Quinnipiac Jazz Festival. Comments from the Down Beat judges included: "Tight ensemble, excellent charts, solid rhythm section, all great soloists, (the) group generates (a) high degree of excitement, (they) had me jumping." The group, which is directed by Eastman saxophone professor Ramon Richard, consists of five saxophones, piano, bass and drums.
Purdue University Jazz Ensemble

The Purdue Jazz Band has appeared as the featured jazz group at numerous music conferences and clinics. The band appeared at the prestigious Montreux Jazz Festival and the Northsea Jazz Festival during their 1982 European tour. The band also performed at the 1983 National Association of Jazz Educators Convention in Kansas City. Dick Dunscomb is Director of Bands and director of the jazz program at Purdue University. He is presently NAJE Recording Secretary and is the reviewer of new music published in the INSTRUMENTALIST magazine.

Northeastern Illinois Jazz Ensemble

The Northeastern Illinois Jazz Ensemble has received outstanding awards at the 1980, 1981, and 1982 Notre Dame and Elmhurst Jazz Festivals. This group performs often in the Chicago area with guest artists such as Nat Adderley, Frank Foster, Betty Carter, Phil Woods, Ahmad Jamal, Stanley Crouch, Richard Davis, Elvin Jones, Roger Powell, and Nathan Davis. The Northeastern Jazz Ensemble toured Eastern Europe in 1981. This spring the group will tour New York City. The group is directed by Dr. Aaron Horne.

Texas Southern University Jazz Ensemble

The TSU Jazz Ensemble is under the direction of Howard C. Harris, Jr. The group is comprised of 23 vocal and instrumental performers specializing in both traditional and original creative sounds. The TSU Jazz Ensemble has captured top honors and attention throughout the country at various festivals and prestigious performance sites, such as the Kennedy Center for the Performing Arts, Washington, D.C.; The McCormick Center, Chicago; The New Orleans Jazz and Heritage Festival; The Mobile Festival; and the Notre Dame Collegiate Jazz Festival. The Ensemble's director, Howard C. Harris, Jr., is also the author of The Complete Book of Improvisation/Composition and Funk Techniques.

Loyola University Jazz Ensemble

The Loyola University Jazz band has been under the direction of Dr. Joseph Robert since its formation in 1966. They have won several awards, including Best Band awards at the Mobile, Alabama Festival, a Superior rating at the JAZZ STUDIO/Music Major conference, and two Outstanding Performance awards at the Notre Dame CJF. The band has performed with such artists as Vic Damone, Cannonball Adderley, John Von Ohlen, Bobby Shew, Woody Herman, James Moody, Urbie Green, Gary Burton, Marvin Stamm, and Eddie Daniels to mention a few.

Cincinnati College-Conservatory Jazz Quartet

All of the members of the Cincinnati College-Conservatory Jazz Quartet are in a class called Jazz Chamber Ensemble which they take for credit in part of the Jazz/Studio Music Major curriculum. They also perform together and with other groups in a variety of mainstream, hard-bop, fusion, and avant-garde contexts in jazz clubs around the Cincinnati area.

Eastman School of Music Jazz Ensemble

The Eastman Jazz Ensemble, Rayburn Wright, director, is the primary jazz group at the Eastman School of Music. This 19-piece group has been a consistent prize-winner in the Downbeat Magazine student recording contests for the last four years, three of these being best of the contest. The Eastman student composers and arrangers have been winners and runners-up in the same contest for best composition and arrangement during this period. Individual players have been prize-winners in the jazz and rhythm and blues categories repeatedly. The Jazz Ensemble toured Europe in the summer of 1982, playing in Cologne, Bonn, Würzburg, Göttingen, and in the prestigious section of the Montreux International Jazz Festival.
HISTORY

Past CJF Judges

1959 Art Van Damme, Charles Suber, Robert Trender, Frank Holzfeind
1960 Frank Holzfeind, Robert Share, Charles Suber, Willis Conover
1961 Johnny Richards, George Russell, Robert Share, Charles Suber, Quincy Jones
1962 Don DeMichael, Quincy Jones, Henry Mancini, Robert Share, Charles Suber
1963 Manny Albim, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber
1964 Julian "Cannonball" Adderley, Billy Taylor, Tony Williams
1965 Clark Terry, Paul Korn, Robert Share, Charles Suber, Jeff Lebir
1966 Don DeMichael, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen
1967 Lalo Schifrin, Herbancock, Don DeMichael, Robert Share, William Russo, Donald Byrd
1968 Freddie Hubbard, Dan Morgenstern, Gerald Wilson, Oliver Nelson, Robert Share, Ray Brown
1969 Clark Terry, Finis Wilkins, Dan Morgenstern, Oliver Nelson, Finis Wilkins, George Russell, Willis Conover
1970 Leon Breeden, Ennie Wilkins, Joe Farrell, Dan Morgenstern, Richard Abrams
1971 Leon Thomas, Dan Morgenstern, Richard Abrams, Alvin Batiste, Joe Farrell, Jimmy Owens
1972 James Aeberold, Aynsley Dunbar, Dan Morgenstern, Hubert Laws, Roberta Flack, George Russell, Willis Conover
1973 Alvin Batiste, Joe Farrell, Jimmy Owens, Roy Haynes, Gil Evans, Hubert Laws, Dan Morgenstern
1974 Billy Harper, Bill Watrous, Roy Haynes, Charlie Haden, Dan Morgenstern, Lonnie Smith
1975 Hubert Laws, Jack DeJohnette, Chuck Ramey, Cecil Bridge, De J Oldbridge, Sonny Rollins, Dan Morgenstern
1976 Malachi Favors, Lester Bowie, Bob Moses, Joe Farrell, Tommy McCann, Paul Korn, Dan Morgenstern, Frank Foster
1977 Malachi Favors, Lester Bowie, Bob Moses, David Sanborn, Steve Lacy, Paul Korn, Dan Morgenstern, Malachi Favors
1978 Art Van Damme, Charles Suber, Robert Trender, Frank Holzfeind
1979 Bob James, Bob Moses, David Sanborn, Randy Brecker, Walt Lee
1979 Nat Adderley, Richard Davis, Buddy DeFranco, Buck Clayton, Joe Sample, Joe Pass
1980 Herb Ellis, Mill Hinton, Dan Morgenstern, Zoot Sims, Billy Taylor, Tony Williams
1981 Richard Davis, Mike Vax, Dan Morgenstern, Jim McNeely, Joe Farrell, Mel Lewis
1982 Dan Morgenstern, Billy Taylor, Frank Foster, Shelly Manne, Jimmy Owens, Charlie Haden

Past CJF Chairmen

1959 William Graham
1960 James Naughton
1961 David Sommers
1962 Thomas Elf
1963 Charles Murphy
1964 Stanley Gage
1965 Daniel Eckles
1966 Tony Andrea, Tony Rivizigino
1967 Paul Schlafer
1968 John Noel
1969 Gregory Mullern
1970 A. H. Hendricks
1971 Art Hendricks
1972 Bob Syburg
1973 Bob Syburg
1974 Kenneth Lee
1975 Barbara Simmonds
1976 Dan O’Connor
1977 Mike Dillion
1978 Jim Thomas
1979 Joe Carey
1980 Stan Haddenstone
1981 Tim Griffith
1982 Kevin Bausar

CJF — First Four Years: a personal recollection
by David Sommer

The Kingdom Trio. Sure. The Tommy Dorsey Orchestra. Okay. For the Four Freshmen. But a jazz festival? Couldnt be. Not at Notre Dame. Right there on the Huddle bulletin board, however, was a poster which clearly stated that on April 11, 1959, a midwest Collegiate Jazz Festival would take place in the Fieldhouse. I would believe that when I heard it.

Aside from a few airings on the student-run radio station, jazz was practically a cult item at Notre Dame. We jazz lovers used to seek each other out, gather in our rooms and listen to the music of Miles Davis, Gerry Mulligan, John Coltrane, Charles Mingus, the MBO.

The jazz that was played at Notre Dame was performed by groups organized, led and membered by students, or imported by the student government or the various dance committees.

Given this setting, I had doubts that a jazz festival, even if it did happen, would ever amount to much. But happen it did, and what it amounted to is still apparent.

In 1959 I was staff photographer for the Scholastic. And I did just that. I went to Jim Naughton, who had been tapped as chairman of CJF. (It was a foregone conclusion that the festival would be both nationwide and annual), and offered my services. Jim was a natural for turning CJF into a national event. He had the ability to make a lot of hard work (he was vice president of the student body and a junior law student) with a lot of fun. Also, Ed Butler, the student affairs commissioner, and a resourceful committee, we began building CJF into a major musical happening.

The growth which took place in that year was fantastic. Somer was joined by fellow instrument manufacturers Conn, Gemeinhardt, C.G. Conn, Kay, Rogers, Wittnauer and Voice of Music in providing prizes for individual soloists. Drum Beat, the Associated Band Camp, the Brecker School of Music and the Willard Alexander Agency gave scholarships and arrangements. And, physically, CJF jumped from a one-day event with 15 groups to a two-day festival with 26 groups, some from as far away as Texas and New York.

Of all that took place that year, I felt the major development was the decision to award the last seat (to serve as a judge). While the jazz world was divided on the merits of Kenton’s music, there was no denying the fact that he was a presence. Tall of stature, extremely articulate, musically adventurous, possessed with a fine sense for the dramatic, Kenton was known by everybody in the music business and had a wise following among jazz fans.

Kenton’s acceptance of our invitation gave us a marvelous promotional vehicle and his presence at the judges’ table drew the attention of musicians and industry alike. Good as Kenton was for CJF, CJF was also good for Kenton. Although he had lent his name to the National Band Camp’s summer clinics, Kenton learned that the nation’s campuses were full of remarkably talented musicians. A year later, about a third of his band members were musicians he had first heard at CJF. Until his death several years ago, he continued to draw on collegiate talent and, returning to the Fieldhouse, continued his favorite tradition of conducting workshops on several campuses.

During the festival itself, I was the person who handled the groups as they arrived at the Fieldhouse, registering them, arranging for rehearsal space, directing them to hotels and restaurants, etc. As a result, I moved among the performers. But I do have one memory which has never gone away.

I had taken a break to hear the North Texas State College Lab band and, on finding a seat readily available, peeped myself on the edge of the basketball court about 30 feet from the stage. The band worked its way through a difficult and powerful John Relft composition and then leader Leonard Fournier announced that the band would play “The Lamp’s Low.” The band started out slow and sorrowful, much as Revel had intended his beautiful composition to be played. Then, with drummer Paul Cowen playing the way the band moved into a latin-swing segment which almost lifted the Fieldhouse’s rusty rafters. Almost, but bang, the band leaped into an uptempo, full-steam-ahead rush which 1 would later write about in Down Beat.

(Continued...)
North Texas State was in the early 60's quite possibly the best big band in the world. It had power, could swing when it wanted to, was equipped with soloists who knew how to play their instruments and integrate their solos into the arrangements, and had a number of student members who could craft remarkable compositions. The judges had little trouble picking North Texas as the best big band and the finest group categories. The band was led by Dr. Gene Hall, the man who managed the big band and was eventually named most promising leader. In addition, the big band was equipped with soloists who knew they could swing when it wanted to, and the judges didn't pick the North Texas State band as the best anything. Although still an excellent musician, I am sure that Dr. Hall has gone on to become one of the stars of jazz.

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They're four seconds under. There's a natural escalation of ability. The high jump bar keeps going higher and higher and even a genius coming along is going to have to do that. Maybe it's expecting too much if we want the Jazz Festival to blaze new ground. It's going to be very rare that you'll find a student who will have enough maturity, enough experience, enough knowledge to blaze new ground. We've still got a lot of very fine soloists, but they're probably not going to go uniquely innovative in their approaches to anything. And they're certainly not going to come up with some new kind of direction for jazz such as Charlie Parker did with the early bop musicians.

I think the main function of the festival is that it is educational on a lot of levels. It's educational for the audience. I think one of the big things that it does is that it is building an audience for jazz among the people and the students that come to hear it. It's educational from the point of view of providing a motivating goal for the musician because they get pretty excited about it. And it's an educational factor for the students in my band, for example, to learn what other bands and musicians are playing. It's a learning experience and also it's just plain good entertainment. We've had some fine soloists play at the Festival as students, McNeely and Bridges and Nowlin and Bob James, but I don't think there's anyone you'd really call an innovator. But of course if you look at the whole history of jazz and you pare it down, there's probably only a half dozen who have really innovated, Louis Armstrong, Charlie Parker, Lester Young, people like that who have really turned jazz around and started a new direction for jazz such as Charlie Parker did with the early bop musicians.

I think the Festival is going to be around and involved in the running of the CJF in some way or another. And I hope to be around and involved in the running of the CJF. It's not really going to become the mainstream. We shot with hashes which I think is dying at the present time. It's going to be a dead end — nothing new is really happening in fusion. And so what you've got is going to be going along, but the hop is being played today is fundamentally the same hop that was played by Charlie Parker, except it's being played — and this sounds a little like heresy — in some ways better because there's been an advancement in technique. But conceptually or from an artistic point of view they really haven't advanced the art form. That's where jazz has been for the last twenty years, thirty years almost, and we really haven't taken any step beyond bop.

The High School Festival

The CJF High School Division is in its sixteenth year of existence and promises to be a truly exciting event. Begun in 1967 as a contest for Indiana high school jazz bands, this event has grown in reputation and scope to the point that it has truly become a national festival. The CJF's participants range from Adams High School from right here in South Bend and Rolling Meadows High School from Chicago to Golden High School from Golden, Colorado, Washington Ice High School from Arlington, Virginia, and West Valley High School from San Bernardino, California.

The CJF is unique among high school festivals in that it not only affords these young musicians an opportunity to display their talents, but more importantly it provides them with a learning experience in jazz through interaction with their peers and with established masters of jazz.

This year's Festival, which promises to be the best yet, will be held on Saturday, April 6, from 8:30 AM to 6:00 PM at Clay High School, just a few miles north of campus. Applications to the Festival are submitted in the form of tape recordings which are then screened by a preliminary judging committee. Out of the ten bands which apply, four are selected to participate. On the day of the Festival each band is evaluated on a wide range of dynamics, balance, interpretation and intonation. At the end of the day the CJF Advisory Committee announces a plaque and a distinguished award to the outstanding bands and "outstanding soloists" are designated.

The designated "outstanding bands" receive a plaque and are invited to play at the opening segment of Saturday night's CJF.
In its beginnings, CJF was a seriously competitive event. Participants competed not only for recognition, but for lucrative prizes as well. Instrument makers offered instruments to "Best Soloists," and bands competed for cash prizes and trips to other jazz festivals where expenses were paid for by CJF sponsors. In recent years, however, CJF committees have chosen to deemphasize the competitive aspect of the event, and have focused on its identity as a festival. To this end, the selection of an overall best band was dropped in favor of awarding the title of "Outstanding Performance" to the three most deserving big bands and the three most deserving combos. Until this year, the selection of best overall instrumentalist and best on his instrument had continued. The decision to discontinue these awards was based on the continuing philosophy of deemphasizing competition, as well as the practical difficulties involved in choosing the recipients of these prizes. This year, judges will award "Outstanding Instrumentalist" certificates to each individual that they feel merits such an award. Consequently, these awards will be based on the personal judgment of each individual judge, rather than the quality of the participants as related only to each other. This year's committee feels that this change will enhance the festival aspect of CJF, as well as introduce a new standard of excellence to the judging. "Outstanding Performance" plaques will be awarded to three outstanding big bands and three outstanding combos at the college level. Similarly, two plaques will be given to two outstanding high school bands in the High School Festival. We would like to thank Gemeinhardt Company for sponsoring the two high school awards, and Electrovoice for sponsoring two of the big band awards.

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Welcome to the 25th anniversary of the Notre Dame Collegiate Jazz Festival. The 25 year existence of the festival is, indeed, a cause for celebration. From the humble beginnings of the Midwest Jazz Festival, as it was once called, to our current position of national pre-eminence, the festival has always stood for the finest in collegiate jazz; not only from a performance standpoint, but also from one of education. We like to think of ourselves as a showcase for the finest young performers of a unique American art form. The participants get a chance to hear each other and some of the finest professionals in the jazz world “do their thing.” Jazz is a type of music which must be experienced, not just studied, and the festival represents the perfect chance to gain that experience.

We sharply deemphasized the competition aspect of the festival this year because, although we do believe in defined standards of excellence, we also appreciate any serious attempt at making high quality music. We recognize the aesthetic value of music and understand that it plays an important role in life. Philosopher Susan Langer defined music, and art in general, as “the objectification of the subjective experience of being human.” Jazz, in particular, seems to conform to that definition because improvisation, the very essence of jazz, is nothing more than playing what you feel, objectifying the subjective. Granted a technical facility is necessary, but the truly great jazz musicians can take us through all the nuances of emotion. We appreciate jazz because we can feel it; it reaches to the very core of our existence. So on this silver anniversary celebration of our festival of this music which we call jazz, I ask you to sit back, relax and rejoice in your humanity.

Yours in Jazz,

Bob O’Donnell
Chairman, 1983 CJF

Special Thanks

The CJF committee would like to extend our special thanks to Paul Marwitz (Audio Specialists), Calvin Bower, Jim Phillips, Dr. James McDonnell, John Manhoot, Glen Terry, Margaret Linhart, Louise Yee, Bart Reynolds, Mary Stevens, Bruce Oakley, Dennis Ryan, and Fr. George Wiskirchen, C.S.C.

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