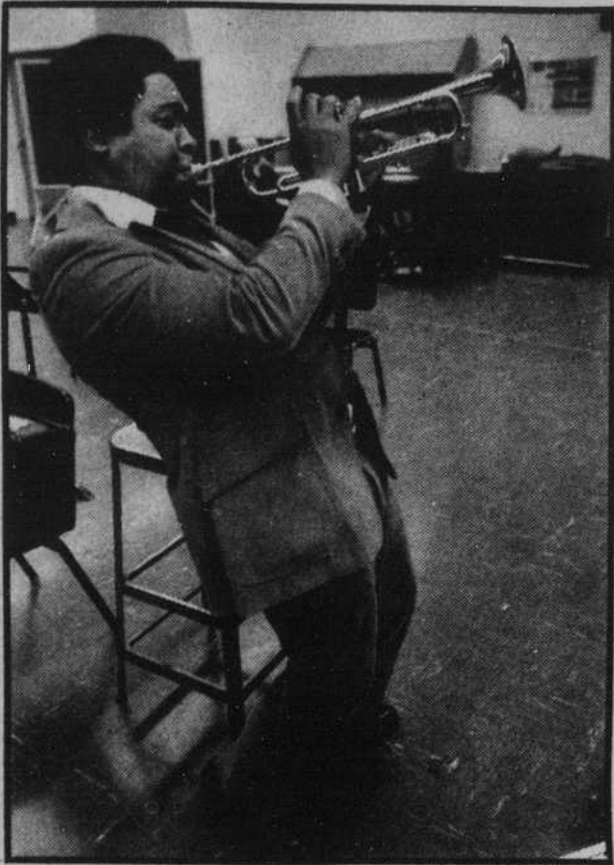


Hornin' in Williams to join in final jazz band show

Trumpeter Oscar Williams will perform with the University's Jazz Lab Band Tuesday night at Beall Hall to close out the jazz band's year.

Williams, jazz artist-in-residence for the second consecutive year, will open the show at 8 p.m. with his quartet. He will then accompany the Jazz



Oscar Williams

Photo by Erich Boekelheide

Lab Band on a series of compositions.

Williams will also conduct a jazz improvisation clinic tonight as part of Jazz Week. The clinic will run from 4 to 5:30 p.m. at Beall Concert Hall, and will cost 50 cents. Musicians should bring their horns.

Williams has a degree in trumpet from Southern University, and has performed with such artists as Stan Kenton, Ray Charles, Blood, Sweat and Tears, James Brown, and Michael White. He has recorded with Santana, Dwain Everette, and Allen Toussant.

His quartet includes Dan Siegel on keyboards, University graduate student David Hudson on bass, and music school professor Charles Dowd on drums and percussion.

The numbers the Jazz Lab Band and Williams will be performing include "Cherry Juice" by Thad Jones, "Love Beams" by Mark Taylor, "Alone Again (Naturally)" arranged by Alan Broadbent, "Sheba" Clark Terry, Jelly Roll Morton's "King Porter Stomp," and Freddie Hubbard's "Windjammer."

They will also do "Huff (Freddie Hubbard Funk Fanfare)," an original composition by Jazz Lab Band flautist and saxophonist Jim Olsen.

The Jazz Lab Band recently returned from the Pacific Coast Collegiate Jazz Festival in Berkeley where it took fourth place in a field of 90 bands, receiving 297 of 300 points.

Two smaller University jazz ensembles also attended the festival, and trombonist Jim McLennan and guitarist Richard Smith were named outstanding soloists in the Combo Division.

Tickets for Tuesday's performance are \$2 for adults and \$1 for students and senior citizens.

Movement, sound blend in 'Big Room'

Collaborating in movement and sound in a form partly improvisational, and based on pre-established materials, Simone Forti and Peter Van Riper will present "Big Room — A Collaboration in Movement and Sound," Sunday at 8 p.m. in the EMU Ballroom.

Dancer Forti and musician Van Riper will also conduct a dance workshop Sunday at 1 p.m. in the Gerlinger Dance Studio. Monday at 1 p.m., the two performers will present a lecture-demonstration, also in the Gerlinger Studio.

Forti began her work in San Francisco with Ann Halprin in the mid fifties, and through the sixties she was innovative and influential within the community of artists and dancers. Her work now focuses on the relationship between the structure of the body and the forces of gravity and momentum, entailing comparative observations of animal locomotion.

Called "a virtuoso of movement" by The New York Times, Forti's exploration of the kinetics of body movement produces a high interaction between the

choreography and music — which is where Van Riper comes in.

Van Riper plays original compositions on soprano and soprano saxophones, recorder, mbira thumb piano, and other ethnic instruments combining music, conceptual performance, graphics and holography. Uniting his efforts is his calling of attention to the direct experience of perception.

After graduation from the University of North Carolina, Van Riper contacted the Gutai group while studying art at Tokyo University. Since then he has studied and presented solo music concerts in conceptual performance.

Tickets for the Sunday performance, sponsored by the EMU Cultural Forum, are \$1.50 for University students and \$2 for general admission and are available only at the EMU Main Desk. The workshop and lecture demonstration are free and open to the public.

Silent arts show features juggler

The Theatre of Silence will present an evening of dance, songs in sign, and mime Friday evening at North Eugene High School.

The event, sponsored by and a benefit for the Oregon Association for the Deaf, begins at 7:30 p.m.

Appearing with the Theatre will be juggler Happy Jack Feder, a former University of Oregon student.

Feder, here during the 1975-76 school year, became interested in abstract art while taking a course in media aesthetics.

"It dawned on me that my particular style of juggling had all the elements of good abstract art," he says. "Elements that other forms of abstract try to create impres-

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