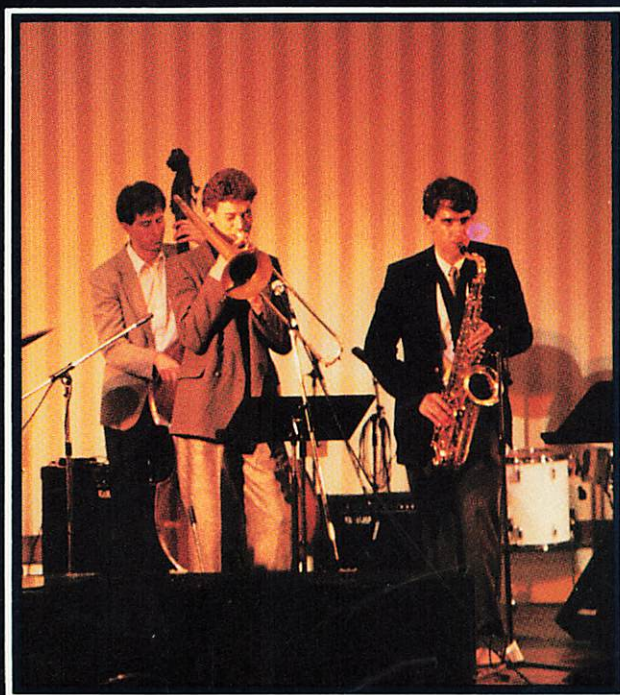


Highlights

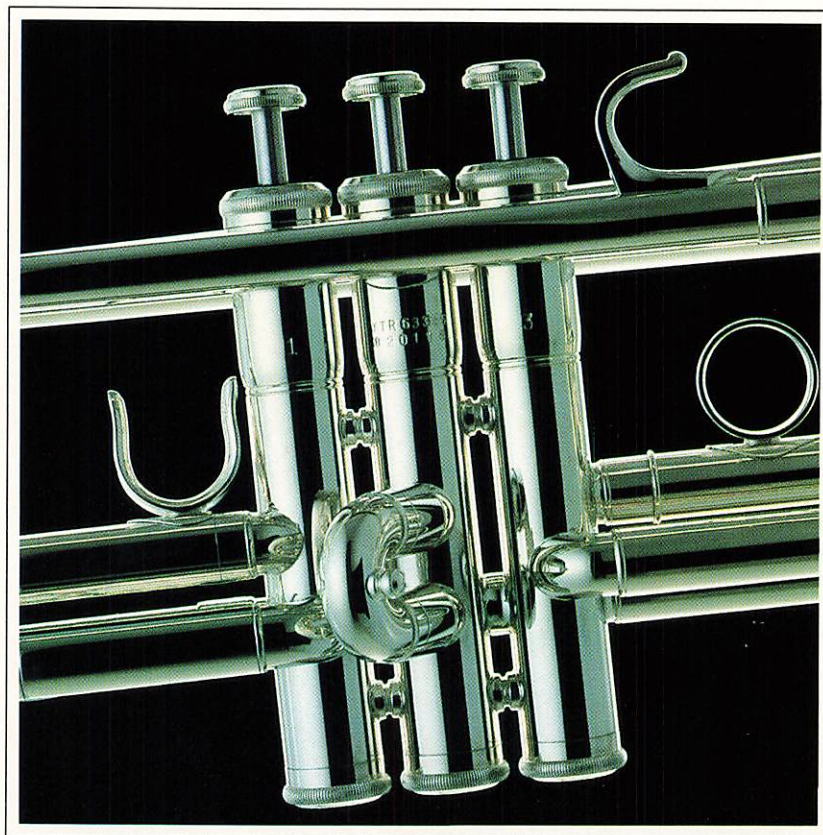
MusicFest 87



OTTAWA, CANADA



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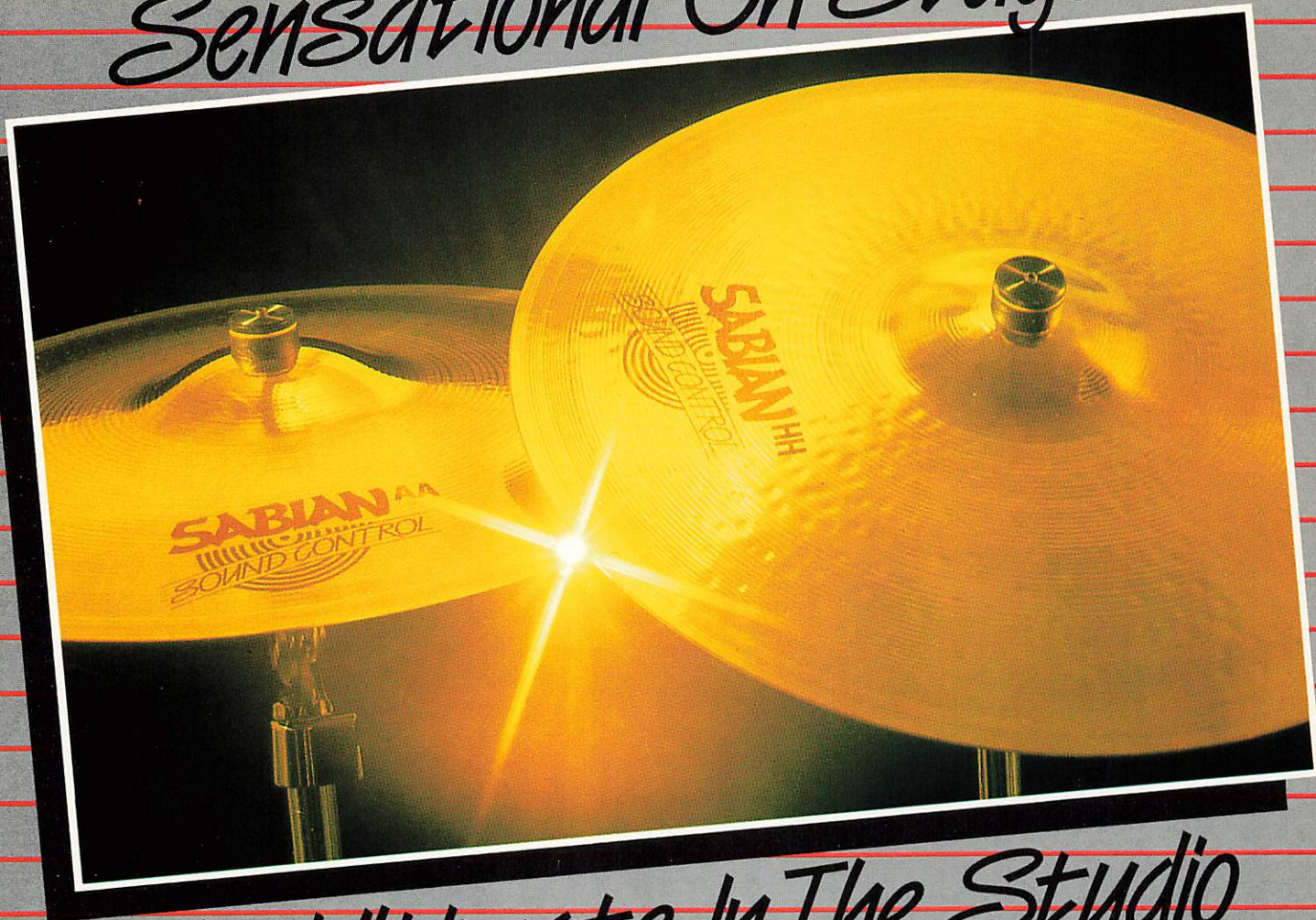


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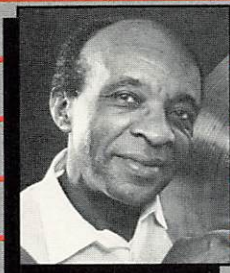
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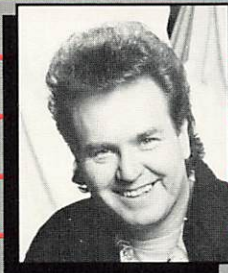
...these great drummers all agree...AN INSTANT CLASSIC!



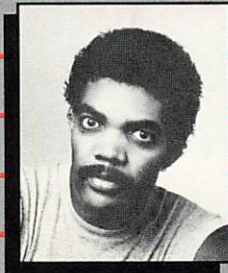
Ed Thigpen
(Jazz Great)



Jeff Watts
(Wynton Marsalis)



Larrie Londin
(Session Great)



Gerry Brown
(Stanley Clarke)



Bernard Purdie
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BERKLEE'S HOTTEST IN THE SUMMER.

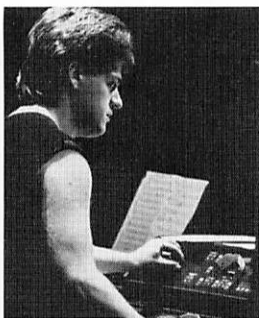
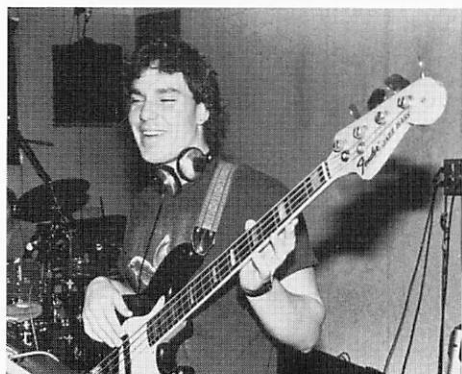
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MusicFest Canada

MESSAGE FROM **ALLEN S. MICHALEK** CHAIRMAN AND PRESIDENT

MusicFest 87 was a winner in all important respects. It set new standards of musician-ship and left me and my colleagues with a feeling of great pride in the talented people—and they're not just young people—who are attracted to this remarkable educational and cultural experience.

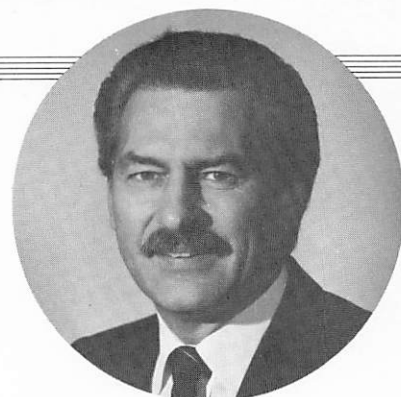
I can tell you that the deportment of our legions of young competitors made a particularly good impression in Canada's capital city. Cab drivers, hotel workers, and Congress Centre staff all sang their praises. Certainly the spirit of the five-day event was exceptionally upbeat and it was heartening to see that keen competition can go hand in hand with friendship and fun.

The evidence of real progress was to be seen everywhere—in the great strides made by the Choral category (which had several new classes this year), in the remarkable quality of the Concert Bands, and in the ever-increasing sophistication of our founding category, the Stage Bands.

MusicFest 87 attracted a lot of public and

media interest and all of this has helped to win the organization more friends across the country as a unique and valuable contributor to Canadian educational and cultural life. It is important that people understand that MusicFest is more than a celebration of artistry in sound. Beyond the competitions and the concerts are the clinics and seminars that are of immeasurable benefit to participants and provide experiences that can be taken home to share with others.

Those who were fortunate enough to gain admission to our gala finale could not fail to be impressed with the calibre of the friends of the festival as exemplified by the special guests on stage. These included the Hon. Flora MacDonald, federal Minister of Communications and Culture, and senior representatives of the Canadian Radio Television and Telecommunications Commission, the National Capital Commission, General Motors of Canada, Yamaha Canada Music, Moffat Communications, Sennheiser/TC Electronics, Berklee College of Music, Bell



Canada, Performing Rights Organization of Canada, Music Industries Association of Canada, and *down beat* magazine.

The jam-packed but enthusiastic crowd of 5,000 cheered as Miss MacDonald tried on and accepted a MusicFest 87 jacket as a memento of her role as presenter of prizes during the evening.

The success of this year's event is a tribute to the diligence and teamwork of so many good people—not only those directly involved in the Ottawa finals but those in our increasingly impressive network of regional competitions, which are the lifeblood of our national planning.

Ottawa is going to be tough to top, but we're counting on our legions of friends to help us reach new heights of achievement. See you in Calgary at MusicFest 88.

MESSAGE FROM **JIM HOWARD** EXECUTIVE DIRECTOR

Each year MusicFest Canada strives to find new ways to grow, not simply in size but in quality. MusicFest 87 was a time of exceptional innovation and during five hyperactive, stimulating, and rewarding days at the Ottawa Congress Centre, we were able to gauge the actual results of these changes.

For the first time, we created an Executive Committee responsible for guiding the whole process. The three chairmen—Keith Mann, Peter Stigings and John Trepp—and their respective vice-chairmen—John White, Frank Musico and Russ Baird—performed admirably in administering and monitoring the three festival divisions.

An equally important first was the formation of a highly skilled production team, consisting of a production director, a technical director and an administrative director. The value of this initiative was demonstrated daily. A dramatic example occurred when bad weather forced the cancellation of the awards gala scheduled for Parliament Hill and the open-air stages were struck and made ready again inside the Congress Centre in less than six hours.

Another significant first was the addition of the power of our Data General computer to help with the increasingly complex and demanding housekeeping of the festival. It was indispensable in the

scheduling of almost 500 performances and clinics on 41 stages in four Ottawa locations. It was also able to provide print-outs of our entire results by 11:30 p.m. on the final night, accomplishing in a matter of hours what formerly took two days.

Our overall goals for 1987 included achieving a superior official program, developing wider media contacts (and thus generating more publicity), and running a smoother, shorter awards ceremony.

I believe we made excellent progress on all of these fronts. The Souvenir Program was an attractive 68-page publication, 20 pages larger than the previous year's. More important, its content was better organized, better presented and far more readable. As one might expect, it attracted a lot more advertising than we have ever had before and we expect there'll be keen competition to get into next year's book.

It was satisfying that, by using new ground rules and new techniques, we were able to keep the pace of the awards gala ceremony crisp and the content interesting through four brief speeches and the presentation of some 40 awards and scholarships. And we even had time to include a five-minute sample of one of our top stage bands in action. We were pleased that it was all neatly wrapped up in just 70 minutes and the capacity audience of 5,000-plus was still cheering at the end.



This year our media relations certainly became a lot more sophisticated and effective. For example, each evening the results were conveyed electronically from our media centre to the composing room of the Ottawa Citizen and, with the touch of a button, were relayed on to the national newswire of Canadian Press. TV and radio are also paying more attention to us. For example, the CBC audio-taped the Denny Christianson Big Band concert for later broadcast and we were given feature time on the Erika Ritter Show. CJOH-TV also did some excellent interviews.

As well, we made important improvements to the two, hour-long TV shows produced by Moffat Communications for the CTV network.

With the help of so many friends, our 15th annual MusicFest couldn't miss being the best ever.

MusicFest Canada

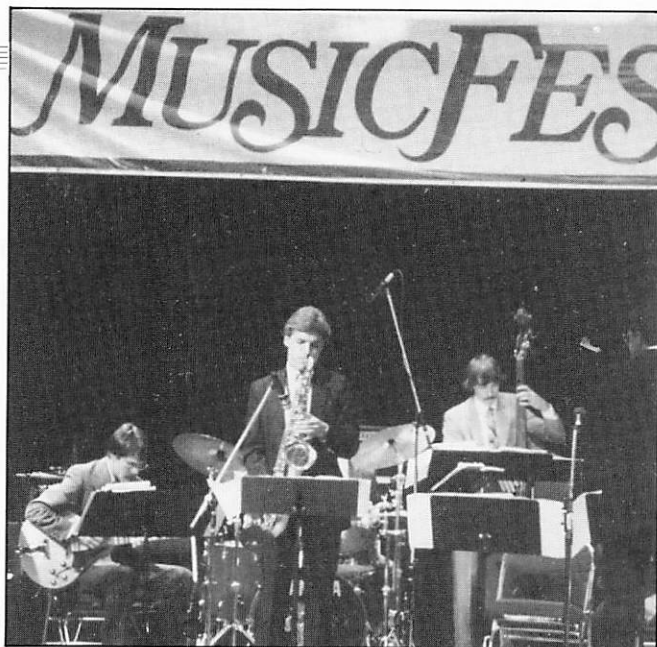
MUSICFEST CANADA '87

The caliber of musicianship at MusicFest Canada just keeps getting better and better. That's the consensus of those who attended the 15th annual showdown of the best young music talent in Canada this spring at Ottawa's Congress Centre and other nearby venues. Nearly 8,000 young musicians and vocalists earned invitations to the Canadian capital by besting roughly 300,000 entrants at 68 regional competitions throughout the nation. Their reward: five days of hot music from their peers and top-flight professionals, the opportunity to receive superb instruction at the 40-plus hours of clinics available, and best of all—the chance to shine for renowned adjudicators and their fellow competitors.

Attendance at MusicFest '87 was excellent, though down slightly from the year before. "Last year we had the Expo drawing card," said MusicFest Canada director/secretary-treasurer and Yamaha vice-president of finance Art Divers, noting that last year's fest coincided with the 1986 World Exposition in Vancouver. "But this [year's attendance] was very, very good for a stand-alone concert festival." Divers thinks that the festival finals may have peaked in terms of size; there just aren't proper facilities for hosting a bigger competition than MusicFest Canada has already become. What *will* keep growing, he believes, is the size and level of competition at the various regional festivals. Already, the regional competition is turning fierce: of the 275 groups invited to this year's finals, only 125 were repeaters from the year before.

For those unacquainted with the MusicFest setup, the competition takes place in front of panels of adjudicators who rank the groups according to standard criteria. Groups meeting certain predetermined standards can win gold, silver, and bronze awards, and this year—for the first time—the top-ranked gold winners were singled out for "Most Outstanding" citations. Separate categories exist for concert band, stage band, jazz combo, dixieland combo, and vocal ensembles, and each of these is broken down further according to the age of the participants. Running alongside the competition itself are some 42 world-class clinics covering a wide range of instruments and special topics, and there are special performances nightly, this year featuring The Melloys, Free Flight, Central Band of Canadian Armed Forces, Cinq-Up and Argyle Jazz '87, Eight Seconds and the Denny Christianson Big Band with special guest soloist Pat LaBarbera.

Twenty-four groups won Most Outstanding Awards (see accompanying box), with two of them—McGill University and Magee Secondary School—receiving Vice-President's Awards for earning two Most Outstandings apiece. There were also a number of individual award winners: the Berklee College of Music handed out \$25,000 in scholarships to eight competitors, and GM Canada, a major sponsor of this year's finals, gave out six cash scholarships of \$3,500 each. Tenor saxist Shamus Blake of Sir Winston Churchill School in Vancouver won a \$1,500 scholarship from the Music Industries Association of Canada as its choice as outstanding performer, and trombonist/pianist Alexander Clements was named this



year's Rising Star Award winner earning him \$1,500 of the \$10,000 total scholarship money he took home (he also received \$5,000 from Berklee and one of the \$3,500 GM awards).

For the second year, **down beat** presented an International Award to the best band to make the trip north from the U.S. Only a handful of U.S. bands made the trip this year (few bands can afford two big trips back-to-back, and MusicFest U.S.A. had been held the month before), but the International Award winner, the University of Massachusetts, nearly blew the roof off of the Congress Centre with a phenomenal performance that earned them perfect scores of 100 from two of the four adjudicators looking on—a MusicFest first (the other two adjudicators scored U of Mass in the high 90s).

All in all, MusicFest Canada '87 was mighty impressive again this year. It's hard to see much room for improvement, but festival officials will keep working on it just the same. In fact, there's tentative talk of someday having a world-championship festival involving MusicFest Canada, MusicFest U.S.A., and maybe MusicFests in Europe and Japan. That may seem a bit far-fetched now, but who'd have believed 8,000 student musicians trekking to Ottawa a decade-and-a-half ago?



MUSICFEST CANADA 1987 OTTAWA, ONTARIO

AWARD WINNERS

MOST OUTSTANDING STAGE BANDS

A101	Grant McEwan Stage Band	Ray Baril	Edmonton
A102	CEGEP Saint-Laurent	Phillippe Keyser	St. Laurent
A201	Winnipeg Tech-Voc Stage Band	Connie Shaw	Winnipeg
A202	Hamilton All-Stars Jazz Band	Russ Weil & Bill Holinsky	Hamilton
A301	O'Donel Patriots Jazz Band	David Smith	Mt. Pearl
A302	Saskatoon Junior Jazz	Glen Gillis	Saskatoon
A401	Abbotsford Jr. Stage Band	Dave Fullerton	Abbotsford
A403	Esquimalt Jr. Stage Band	Brian Lillo	Victoria

MOST OUTSTANDING JAZZ COMBOS

A101	McGill University "B"	Kevin Dean	Montreal
A102	McGill University "Urban Turbans"	Kevin Dean	Montreal
A201	Ross Shepperd "A"	Seymour Axeler	Edmonton
A202	Babb and Clutton	Ian Babb	Burlington
A301	Sheldon Williams Jazz Combo	Brenda McAlpine	Regina
A401	Wellington Combo	Gerald Taylor	Nanaimo

MOST OUTSTANDING VOCAL ENSEMBLES

C301	Chamber Ensemble	Magee Chamber Choir	Vancouver
C301	Combination Class	Magee Chamber Choir	Vancouver
C301	Vocal Jazz Ensemble	Mississauga Transit	Mississauga
C301	Vocal Jazz Combo	Y.T.B.N. (O'Neill Collegiate)	Oshawa

MOST OUTSTANDING CONCERT BANDS

B101	South Carlton Band	David Yensen	Ottawa
B201	Harmonie Cascades	Lauren Breton	Quebec City
B301	C.P. Allen H.S. Concert Band	Ron Murphy	Bedford
B401	Lakota Junior Concert Band	Paul Doerksen	Seattle
B501	Sir Winston Churchill Concert Band	Laurie Hamilton	Nepean

MOST OUTSTANDING DIXIELAND COMBOS

A201	Lady Hamilton's Boys	Scott Jackson	Burlington
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DOWN BEAT INTERNATIONAL CLASS 1987

University of Massachusetts Jazz Ensemble
Director: Jeffrey W. Holmes (Amherst, Massachusetts)

MusicFest Canada

MUSICFEST CANADA 1987 OTTAWA, ONTARIO

AWARD WINNERS (CONT.)

VICE-PRESIDENT'S AWARD

PRESENTED TO A SCHOOL WHICH HAS RECEIVED TWO MOST OUTSTANDING AWARDS

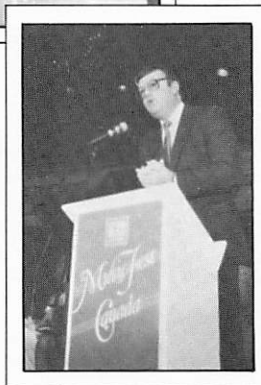
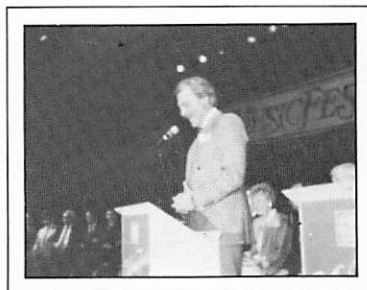
McGill University	Kevin Dean	Montreal
Magee Secondary School	John Trepp	Vancouver

RISING STAR AWARD

Alexander Clements	Bowness High School	Calgary, Alberta
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BERKLEE SCHOLARSHIP

\$2,000	Allyson McHardy	Vocal	O'Neill Collegiate	Oshawa
\$2,000	Cheryl Aitken	Vocal	O'Neill Collegiate	Oshawa
\$3,000	Andy Lusher	Alto Sax	Arthur Voaden	St. Thomas
\$3,000	Heather Preece	Clarinet	Nelson High School	Burlington
\$3,000	Jeff Harris	Trumpet	Harry Ainley Comp.	Edmonton
\$3,000	Jules Estrin	Trombone	Ross Sheppard	Edmonton
\$4,000	Michael Freedman	Guitar	Earl Haig S.S.	Toronto
\$5,000	Alexander Clements	Trombone	Bowness High School	Sudbury



Clockwise from top left: Norieyuke Egawa, President of Yamaha Canada Music; Hon. Flora MacDonald, Minister of Culture and Communications; Brian Driscoll, Ottawa Regional Manager of General Motors Canada; Allen Michalek, President of Musicfest Canada

G.M. SCHOLARSHIP

Melody Stepto	Trumpet	Northern S.S.	Toronto
Patina Webber	Flute	Oak Bay S.S.	Victoria
Patricia Oland	Vocal	Anne Campbell Singers	Lethbridge
Joanne LeVaseur	Vocal	C.E.G.E.P. Ste-Foy	Ste-Foy
Alexander Clements	Trombone/Piano	Bowness High School	Calgary
Derek Kress	Trumpet	LaSalle S.S.	Sudbury

MIAC SCHOLARSHIP

Shamus Blake	Tenor Sax	Sir Winston Churchill	Vancouver, B.C.
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PATRICK SULLIVAN: PORTRAIT OF AN ADJUDICATOR

Anyone who's had the pleasure of watching Patrick Sullivan adjudicate at a jazz festival can't help but be impressed. Among a group of upbeat, enthusiastic adjudicators at MusicFest Canada each year, Sullivan tends to stick out as the *most* upbeat and enthusiastic.

How's he manage to keep so bubbly as he gives out his critiques? "Mostly I know what it was like for me—being hungry as a kid—to learn," he says. "I remember the people I responded to the best were those who were enthusiastic and seemed to have some life in them; I

always shied away from those people who were sort of cold. And I thought, 'If I'm going to do anything for someone, I should tell them it's not as important what they're doing today so much as what they'll do tomorrow.' I've got to make them feel that they can do something. Maybe they don't know the path to take, or what the teaching methods are, but I can help them find them.

"Everybody I ever met, including Jim Hall, was always so encouraging—you could tell they enjoyed the art form."

Sullivan, 40, got his own start in jazz hanging out at jazz shows at McMaster University in Hamilton as a teenager. "Hamilton was quite a hot spot for jazz at one point," he recalls. "MacMaster was really hot—the student council used to bring in people like Charles Lloyd, Cannonball Adderley, Art Blakey. I was only 15 at the time, and I rushed off to the college to listen to these things. I got to meet these people—I met Charles Lloyd and I met Cannonball. So at a very young age I was inspired. I didn't know what they were doing, but they were kind and explained

how you should go about doing it.”

Sullivan has since, of course, gone on to do some of those things. Besides serving as an adjudicator for MusicFest Canada the past nine years (he also served in a similar role at the inaugural Musicfest U.S.A. in Chicago), Sullivan has taught music at Mohawk College in Hamilton, and recorded a pair of albums with the Jim Howard/Pat Sullivan Jazz Orchestra—*No Compromise* and *Stairway Down to the Stars*, the latter a tribute to the Village Vanguard and its owner, Max Gordon (both albums are on SeaBreeze Records). He also does composing and arranging—mostly of classical music—for the CBC and on other private projects. Sullivan plays guitar and piano, but notes that “basically I’m into pencil and eraser now—writing music and that kind of thing.”

Sullivan studied arranging and composition with Gordon Delmont in Toronto, guitar with Jim Hall in New York, and Broadway writing techniques with Lehman Engel. He has won the Rob McConnell Scholarship for Arranging and the Ron Collier Scholarship for Composition, so he knows what it’s like to compete as a young musician.

Sullivan sees definite improvement in the quality of Canada’s jazz education programs from year to year at MusicFest Canada. “It’s gotten a lot better, mainly because of the adjudicators. Most of us really want to help the teachers improve as much as the kids. Jazz history is important, and so is knowing good charts. People in the states are playing a little more complicated things; we’ve sort of fallen into the trap of playing rock-oriented charts, and some of the young teachers don’t know the history of jazz—Basie, Ellington, Henderson, and so forth. So we end up getting these simplistic charts, with simple melodies and simple rhythms.

“But in the last three years that’s really started to change, because of the clinics and because people are *listening*. People who come from regions that didn’t have exposure to jazz before are now getting exposure. That’s why I really enjoyed Chicago—to see people come in with good charts and not have to talk too much about the history of jazz. A lot of the teachers were taking care of that business, whereas we need a little more of that up here. Here sometimes you can stand in front of a band

and say, ‘I think you should listen to *this*,’ and they look at you like, ‘What planet are you from?’

“So you have to say, ‘You should develop a library in your school and spend less money on the manuscript itself—really spend some money on rec-

ords.’ I find that almost any young kid in Canada—they know when they hear something good. Once you give them the chance to hear it, they know it. Just giving them the chance to hear it is the main thing—and that’s what MusicFest Canada has done.”

ALEXANDER CLEMENTS: RISING STAR

This year’s Rising Star Award winner at the National Finals of MusicFest Canada, pianist/trombonist/composer Alexander Clements of Calgary, cleaned up in a big way where prize money is concerned. In addition to the \$1,500 he received from Yamaha as the festival’s top performer, he also took home a \$3,500 scholarship from General Motors and a \$5,000 scholarship to the Berklee College of Music in Boston.

The Rising Star Award is the most prestigious individual honor given out each year at MusicFest Canada. Winning it is of considerable import to a young musician’s career, as a confidence-booster and as an inspiration to work even harder. The past two years it has been won by Brad Turner, a trumpeter from the Vancouver area, and Michael Filice, a saxophonist from Hamilton. Both of these young men came away from winning their awards with visions of even bigger successes for their futures.

The same is no doubt true for Clements, who plans to take a year off school in order to brush up his trombone chops before enrolling next fall at Berklee. Clements, who turns 18 on Dec. 15, has studied piano since he was five, for the past 10 years with Mrs. Faye Zemaitaitis, a classical pianist from Calgary. He has won numerous awards on piano through the years, and takes exams each year through two music conservatories—the Mount Royal College conservatory and the Toronto conservatory of Music.

On trombone, however, Clements is relatively inexperienced, having not taken up the instrument until junior high school. “I taught myself jazz piano and trombone,” he explains. “To tell you the truth, I’ve never had a

private trombone lesson in my life. I’ve just taught myself. That’s why I’m taking a year off before I go to Berklee College of Music—to get some trombone lessons, start doing things right.”

Clements, who graduated from Bowness High School in Calgary last spring, also didn’t get involved with jazz until junior high. “I took up jazz in junior high school, and I really liked it a lot. I basically taught myself jazz. A lot of band teachers don’t know anything about improvising, so I sort of taught myself by listening to stuff by Jamey Aebersold. I do a lot of listening to jazz players.” Among those he listens to are Chick Corea, Maynard Ferguson, the Brecker Brothers, David Sanborn, Bob James, Oscar Peterson, Dave Grusin, and Rob McConnell.

Clements is also a composer. His tune *Chrysalis* was performed by Bowness High’s silver award-winning combo at MusicFest Canada this year, and it’s as a composer that Clements eventually hopes to earn his living. “I’d like to eventually do something in composition,” he says, “and I also want to play in a band. Basically what I want to do is compose for small combos—so it’d be jazz or commercial jazz for small groups.”

Clements’ teacher, Don Globa, who led Bowness’ concert band, jazz band, and combo—all featuring Clements—to silver medals at MusicFest Canada this year, figures that Clements should be able to make that dream come true. “I think if he keeps on working, he’s got the potential to be very good. In 14 years of teaching, he’s one of the top students I’ve worked with. He’s going to be sorely missed from the program.”

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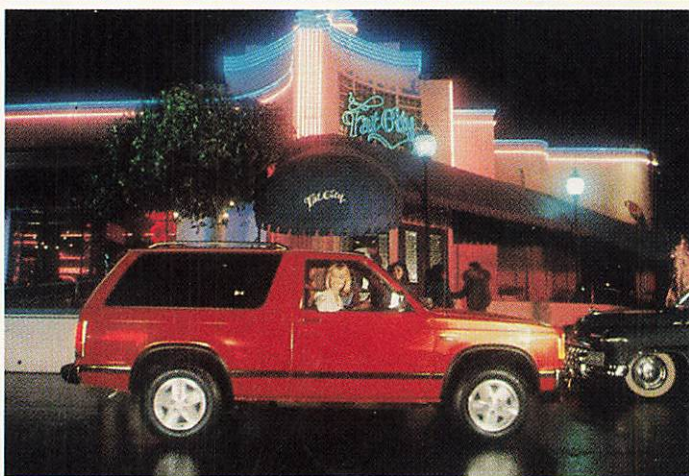
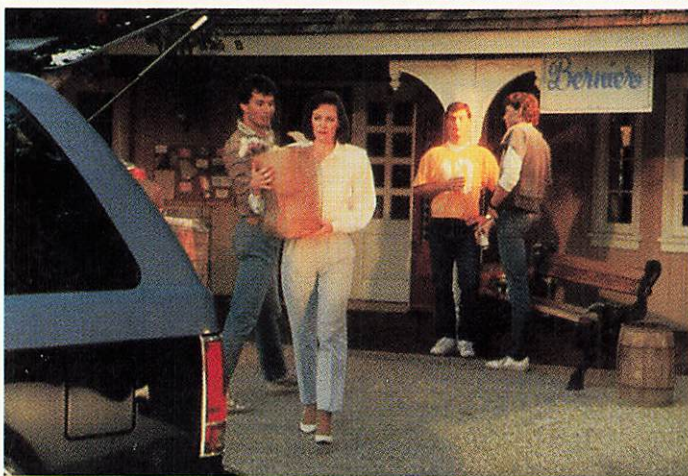
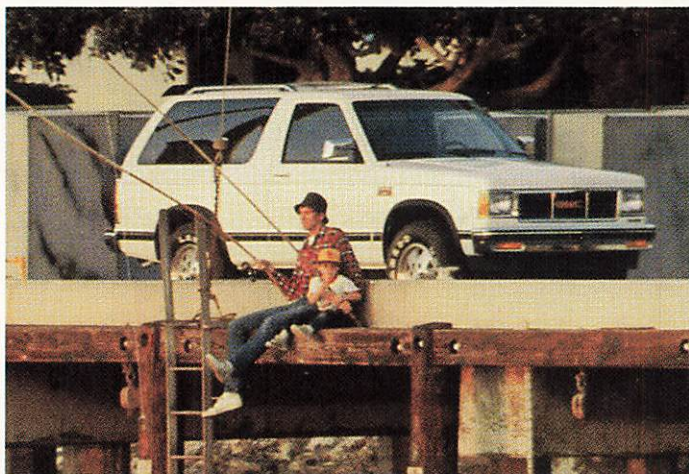
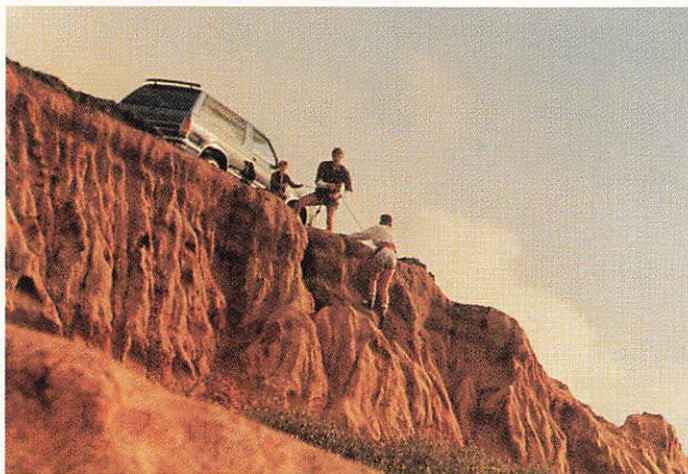
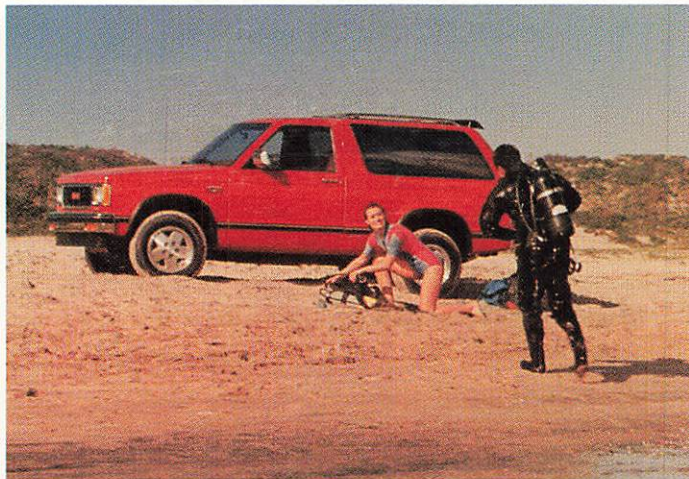
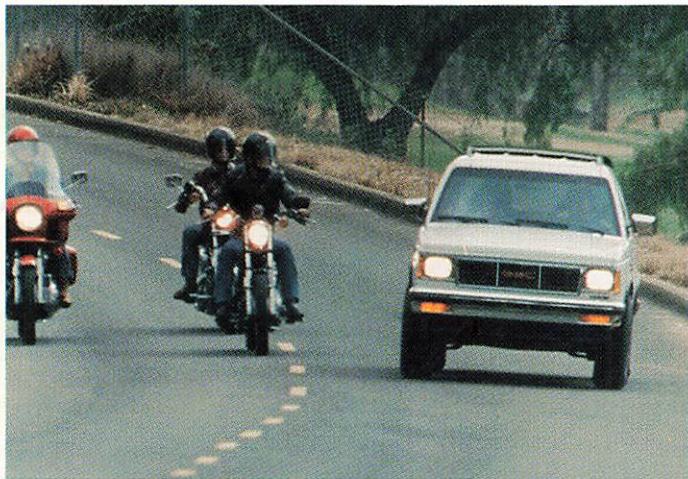
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De Soto Celebration National
Band Contest April 20-23
Bradenton, FL

INTERNATIONAL FESTIVALS

Mexico City December 28-
January 1, March 31-April 4
International Youth Music Festival,
Lausanne, Switzerland July 1-5
Heritage Easter Musicfest, London
March 31-April 4, 1988



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