

OFFICIAL PROGRAM



Canadian Stage Band Festival Festival du Jazz

TENTH ANNIVERSARY
HAMILTON, ONTARIO - MAY 1982



"Thanks to The Set-Up,TM
this set's mine, all mine,
uniquely, exclusively mine...
go get your own."

Alan Gratzer, REO Speedwagon

Introducing The Set-Up.TM

Now you can group, position and angle every component to meet your individual needs—and your inimitable style.

From the incomparable flair of REO's Alan Gratzer—to your own unique style. Now, there's a drum system versatile enough to cater to any drummer's ability—and individuality. Because the unique modular design of The Set-Up from Ludwig now allows you virtually unlimited flexibility in tom tom placement.

From either bass drum or floor stands, you can build up to a three-level, six tom grouping—with each tom ideally positioned and angled for maximum playing speed. And, thanks to Ludwig's exclusive Quik-SetTM feature, you can pre-set every component

to an exact height and angle to make setting up faster than ever before.

Best of all, the Set-Up's design allows an outfit to grow with you—your music—your stage or studio needs. It's uniquely yours. And that's the pay-off.

Alan Gratzer also plays Ludwig's 6-ply wood shell drums and Ludwig RockersTM heads exclusively.

LUDWIG[®]

Ludwig Industries
1728 N. Damen Avenue, Chicago, Illinois 60647

M U S I C KLIPSCH INDUSTRIAL:

From nightclubs to concert halls, we'll take your breath away.

For the disco, night club, mobile sound company or cathedral, the Klipsch LaScala in birch or rugged fiberglass will always speak with effortless authority.



Klipsch Industrial loudspeakers are real crowd pleasers, so don't let the customers down. Let them listen to Klipsch and they'll keep comin' back again and again.

With one watt input, the Klipsch MCM 1900 loudspeaker system will produce 99 dB SPL at three meters. Its peak power capacity of up to 1500 watts enables it to throw 100 dB SPL a full 50 meters. That puts wide, clean, high-powered sound throughout concert halls, theaters, auditoriums, opera houses, coliseums, even outdoor amphitheaters.

And the audiences love it. They can hear the "mix" in each performance from any seat in the house. And, they can feel the punch that drives them to standing ovations.

That's right, Klipsch. The makers of the legendary Klipschorn have designed a group of horn loaded industrial loudspeakers that duplicate the Klipschorn's clean, smooth, distortion free characteristics, but deliver eight times the acoustic output power! And without a need for corner placement.

Klipsch Industrial Heresy loudspeakers are the hot new stage monitors that even the most subtle performers love to work with. And in the recording studio more and more producers and engineers are mixing their hits on Klipsch Heresys than ever before.



Klipschorn, Klipsch LaScala, Klipsch Heresy and MCM 1900 are registered trademarks of Klipsch & Associates.

Special thanks to RAM Sound of Tuscaloosa, Alabama for their kind assistance with this ad.

A Legend in Sound.™



klipsch®

Please send me free information on the entire line of Klipsch Industrial loudspeakers.

Name _____

Address _____

City _____

Prov. _____

P.C. _____

Mail to: Audio Specialists Inc.
2134 Trans Canada Hwy. S.
Montreal, Quebec, H9P 2N4

SABIAN

KEEPING ALIVE THE TRADITION OF A REALLY GREAT SOUND.

Sabian is the sound of today. A sizzling new sound with the power to slice through every kind of music.

But although the sound is new, it's steeped in history. Created by combining the most advanced methods of production with the centuries old tradition of craftsmanship still practiced by our cymbal makers, some of whom have brought experience from Istanbul to the Sabian plant in Canada.

Even today our HH range are hand hammered by these craftsmen, whose signature appears on each piece of their work.

And our AA range bring ancient traditional quality to machine hammered cymbals.

All Sabian cymbals come in their own distinctive cloth bag with an elegant gold logo.

Sabian is the cymbal which combines the sounds of tomorrow with the traditions and quality of yesterday.

That's why they're going to be the first choice of drummers who are looking for the best.



CONTENTS

President's Message/Le Message du Président	7
Welcome to Hamilton/Bienvenue à Hamilton	9
Message from the Mayor of Hamilton	10
Message from the Premier of Ontario	13
Festival Directors	15
Festival Adjudicators	17
How the Festival Works/ Le Fonctionnement Du Festival	21
Festival Schedule	22
Oscar Peterson by Phil MacKellar	28
Celebration	32
Vocal Jazz/Le Jazz Vocal	34
Focus on Rob McConnell	36
Jazz Greats Who Have Helped	38
Regional and National Festivals	39
Past Winners	40
Credits	42

Publisher

Jim Norris

Art Director

Janet Christie

Circulation Representative

Roger Young

Art Assistants

Marion Byce
Don Hull

Editor

Kathy Whitney

Advertising Coordinator

Carmela Spano

Administrative Assistant

Joanna Black

Contributing Editors

Barb Ferguson
Robert Richmond

The Canadian Stage Band Festival Program is published by Norris Publications — a division of Norris-Whitney Communications Inc., publishers of *Canadian Musician*, *Canadian Music Trade* and *The Juno Awards Program*. ALL rights reserved. Contents may not be reprinted without the written permission of the publisher. Editorial, advertising and circulation offices: 97 Eglinton Ave. E., Suite 302, Toronto, Ontario M4P 1H4 (416) 485-8284. Member: Canadian Association of Music Merchants, National Association of Music Merchants, Canadian Academy of Recording Arts and Sciences, Canadian Music Educators' Association. Printed in Canada.

Canadian Stage Band Festival Offices: 135 Milner Ave., Scarborough, Ontario (416) 298-1311. Contact: Barb Ferguson or Robert Richmond.



capilano college

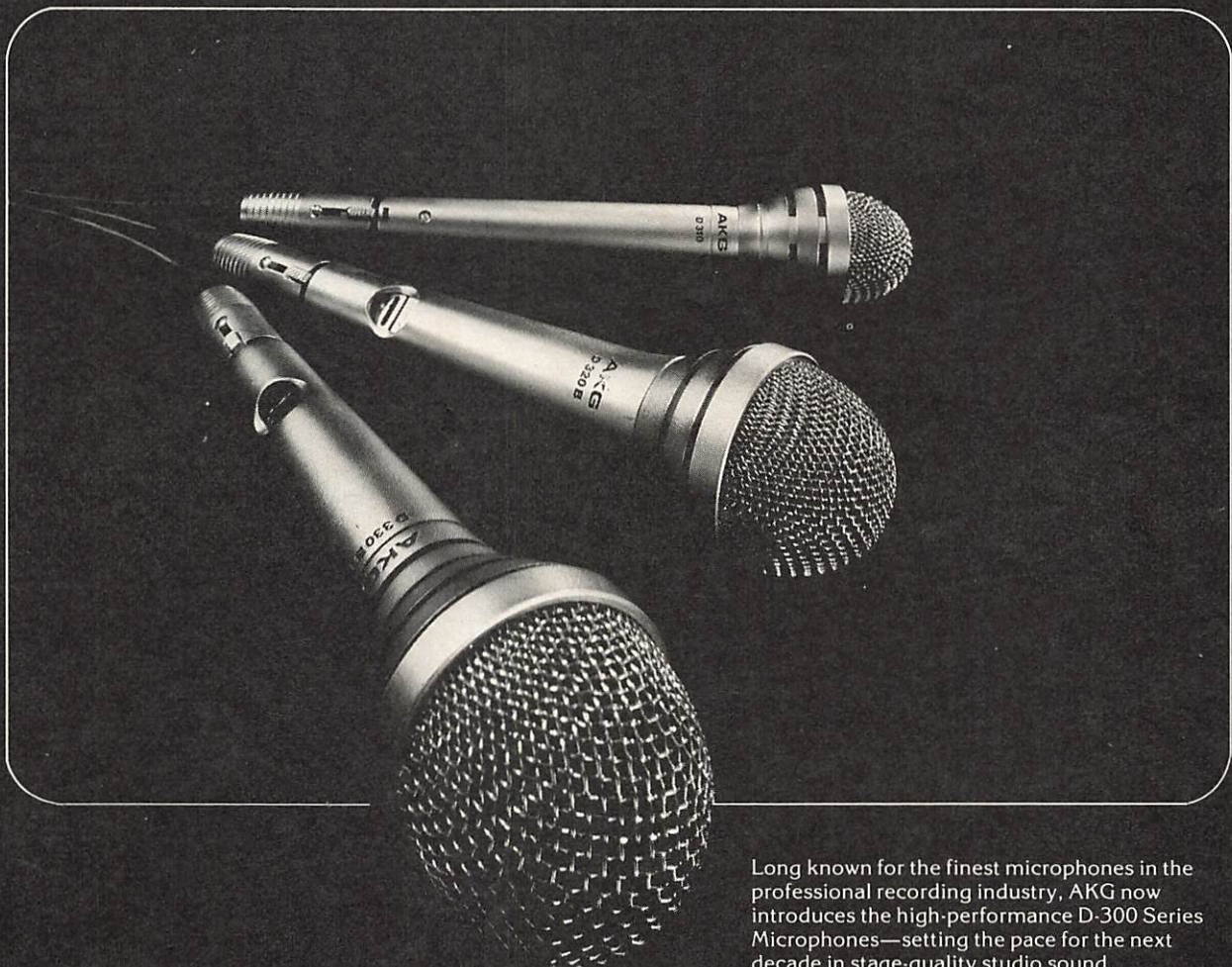
The Music Department of Capilano College offers two-year Diploma programmes in University Transfer, Commercial Music, and Music Therapy.

For more information write:
Capilano College
2055 Purcell Way
North Vancouver, B.C.
Canada V7J 3H5

AKG[®]

ACOUSTICS

D-300 Series High-Performance On-Stage Entertainer's Microphone



Long known for the finest microphones in the professional recording industry, AKG now introduces the high-performance D-300 Series Microphones—setting the pace for the next decade in stage-quality studio sound.

A WORLD OF DIFFERENCE IN THE WAY YOU SOUND

For example, the D-330BT features:

Stainless-steel impact resistant outer grille

Internal windscreen

Second windscreen/pop filter

Internal protective basket

Hypercardioid dynamic transducer modular system

Hum rejection coil

Anti-noise elastomer suspension

Dynamic handling noise rejector

Strong die-cast nickel-plated housing

9 ways to create *your* sound:

Three-position switch for high-frequency contour

Three-position switch for low-frequency contour

Plug-in transducer system for simple in-field replacement

Standard three-pin professional connector

See them at your AKG dealer, or write today!

AKG SALES

105-200 Consumers Rd., Willowdale, Ont. M2J 4R4
(416) 494-1453



...the mark of professional quality

in microphones, headphones, phonocartridges, reverb units.

© AKG Akustische und Kino-Geräte GmbH, Austria



PRESIDENT'S MESSAGE

LE MESSAGE DU PRESIDENT



Ten Years of Growth

I want to remember for a moment 10 years ago in May, 1973 when all of you who participated in the very first Canadian Stage Band Festival came to Toronto to compete, be evaluated, and hear other bands. Your thirst for more musical knowledge in the jazz idiom was incredible. You came at a most important time in our country's cultural and musical development. You were pioneers as participants of the first organized event of the Canadian Stage Band Festival. We didn't know what the reaction would be, but it was so tremendous that involvement with the original 18 bands from Ontario and Nova Scotia representing high schools, colleges, and universities has grown to over 1500 groups. Virtually every region of the country is now involved in the instrumental and vocal jazz movement that was sparked by the incorporation of the Canadian Stage Band Festival. Over 25,000 young people will have participated during 1982, our tenth year.

My sincere thanks to our friends everywhere, who, through their generous support, have made it possible for the Canadian Stage Band Festival to end its tenth year with the promise of a balanced budget. I especially wish to acknowledge the current corporate sponsorship of Moffat Communications Limited and their radio stations, Yamaha Canada Music Ltd. Nordair, Uniglobe Travel Service, Norris Publications, CHFI 98.1 Stereo, and the CN Tower in Toronto. These generous companies deserve a great deal of recognition for making the festival's activities possible through their donations and promotional support.

The development of Canadian musical talent is important to all of us. The festival organization is grateful to all who have contributed their money, time, and talent for the betterment of our festival activities that help to improve opportunities in jazz education throughout Canada.

We are at the start of a new decade in our growth. I predict that by 1985 our Festival entries will double to exceed over 50,000 young musicians. The international performance section will be filled by groups from all over the world and internationally recognized special guest artists will include Canadians. This year there are four bands and three adjudicators from the United States, and our special guest is Canada's own Oscar Peterson.

As well as our workshop and clinic programs, another thing we want to expand in this decade is our education program. This can be accomplished by using video tapes, records, new Canadian music publications and launching performance tours into remote areas of the country.

Something else I want to do is to introduce an Alumni program that would focus on individuals who have participated in past festivals and have gone on to establish themselves in the music business both in Canada and around the world.

In closing I want to say this to all of you. You put a tremendous amount into the Canadian Stage Band Festival. You put your time, your talents, your energies, your life. Thank you Barbara Ferguson, members of the Board of Directors, adjudicators, educators, students and supporters. You are stockholders in a very real way in this corporation called the Canadian Stage Band Festival.

Robert R. Richmond
President

Dix Années d'Expansion

Faisons ensemble un petit retour en arrière. Il y a dix ans, en mai 1973, vous qui avez participé au premier Festival du Jazz êtes venus à Toronto pour concourir, pour être évalués, et pour écouter d'autres orchestres. Votre soif de nouvelles connaissances dans le domaine du jazz était phénoménale. Vous êtes venus à un moment crucial dans le développement culturel et musical du Canada. En tant que participants à la première présentation organisée du Festival du Jazz, vous étiez des pionniers. Nous ne savions pas d'avance quel genre de réaction il y aurait, mais elle fut si étonnante que depuis, le nombre d'écoles secondaires, de collèges et d'universités participant s'est accru de 18 au premier Festival à plus de 1500 groupes à l'heure actuelle. Presque chaque région de notre pays est impliquée à présent dans ce mouvement de jazz instrumental et vocal né à l'incorporation de notre Festival. Plus de 25.000 jeunes auront participé pendant l'année 1982, notre dixième anniversaire.

Je tiens à présenter à nos amis où qu'ils soient, mes sincères remerciements pour leur soutien, grâce auquel nous allons pouvoir clore notre dixième année dans l'espoir d'un budget équilibré. Je voudrais remercier tout particulièrement Moffat Communications Limited et leurs postes de radiodiffusion, Yamaha Canada Music Limited, Nordair, Uniglobe Travel Service, Norris Publications, CHFI 98.1 Stéréo, et la Tour CN à Toronto. Ces Compagnies généreuses méritent notre reconnaissance, car c'est à leurs dons-et à leur soutien promotionnel que nous devons la possibilité de continuer.

Le développement du talent musical des Canadiens nous importe à tous. L'organisation du Festival est reconnaissante envers tous ceux qui ont consacré des fonds, du temps et du talent à l'amélioration constante des activités du Festival qui permettent une meilleure formation en musique de jazz à travers le Canada.

Nous en sommes au début d'une nouvelle décennie d'expansion. Je prévois que dès 1985, nos participants feront plus de 50.000 - le double des jeunes musiciens que nous y voyons cette année. La section des représentations internationales sera remplie de groupes venus du monde entier, et les vedettes internationales de marque comprendront plusieurs Canadiens. Cette année il y a quatre orchestre et trois adjudicateurs venus des Etats-Unis, et notre invité d'honneur, c'est le Canadien Oscar Peterson.

En plus de nos ateliers et cliniques, nous voulons développer le programme de formation au cours de cette décennie. Et nous le ferons à l'aide de bandes magnétoscopiques, de disques, de nouvelles éditions de musique canadienne, et par le lancement de tournées dans les régions éloignées du pays.

Autre projet qui me tient à coeur: un programme pour les anciens intéressant les ex-participants au Festival s'étant ensuite établis dans le monde de la musique, au Canada et autour du monde.

J'ai une chose à vous dire pour terminer. Vous avez consacré énormément de temps à notre Festival...votre temps, vos talents, vos énergies, votre vie. Merci à Barbara Ferguson, aux membres du Conseil de Direction, aux adjudicateurs, professeurs, étudiants et supporteurs. Tous, vous êtes des actionnaires de notre corporation commune qui s'appelle: le Festival du Jazz.



Ask Holly about Sennheiser.

Toronto lead singer Holly Woods knows when she's got a good thing in hand. With her it's Sennheiser Profipower all the way. Profipower is the only mike that packs the punch to project her frenetic four-octave range. All her moods, and all her decibels. It's rugged. Built for the road, and for performance, with dynamic sound properties. And the potential for all-out volume from stage speakers with no acoustic feedback.

The Profipower is filtered for performance, too. With built-in low frequency cut-off filter to screen out rumble, and pop filter for close miking.

This Sennheiser superstar gives Holly all the freedom in the world. Lets her cover the stage in her usual energetic performance with no mike howl. (The only roar you'll hear is from the house.)

And there's a Sennheiser mike to pick up the finer points of every style and every instrument. Just ask the *Toronto group*. They're

solid Sennheiser fans one and all.



Whether you're belting it out up front or laying down a track, Sennheiser gives your audience all you're giving out.



Send for the Sennheiser story today:
TC Electronics Canada Ltd.,
2142, Trans-Canada,
Dorval, Quebec, H9P 2N4



WELCOME TO HAMILTON

AND THE TENTH ANNIVERSARY OF THE CANADIAN STAGE BAND FESTIVAL

The new Hamilton Convention Centre is described as "one of the most beautiful facilities in North America." The centre has three floors of rooms and areas suitable for music performance, rehearsals, warm up and storage, including a magnificent hall for over 2,000 people on the third floor which will serve as this year's main concert hall each evening. The Chedoke Hall will also be used for competitions, workshops, the fund-raising luncheon on May 13, and the Awards Presentations.

The Hamilton Convention Centre is splendidly situated. It adjoins Hamilton Place, the city's beautiful cultural centre, which has a 2,100 seat auditorium where Oscar Peterson will perform at 8:30 p.m., Thursday May 13 for the general public and for the Festival participants. Contact the Hamilton Place Box Office for reservations.

The Convention Centre is close to two major hotels - the Holiday

Inn, and the Royal Connaught - as well as other hotels and motels that are being used by the over 3,000 jazz artists, adjudicators, clinicians, competitors, and guests.

We are indebted to Hamilton's own CHAM Radio Station which is owned and operated by Moffat Communications Ltd. A courtesy van provided by CHAM Radio Station will be made available to assist in the transportation of heavy musical equipment to and from the centre and the hotels. Check at the registration desk for detailed information.

Hamilton is a popular destination because it's halfway between Toronto and Niagara Falls and close to a number of other tourist attractions such as Dundurn Castle and the Royal Botanical Gardens.

So again we say welcome to Hamilton, and we hope you enjoy your stay.



BIENVENUE A HAMILTON

ET AU DIXIEME ANNIVERSAIRE DU FESTIVAL DU JAZZ

On a pu dire du nouveau Centre des Réunions (Convention Centre) de Hamilton qu'il représente l'une des plus belles installations de toute l'Amérique du Nord. Le Centre dispose de trois étages de salles et d'emplacements prévus pour les concerts, les répétitions, les "mises en train" et l'emménagement, et il comprend une salle magnifique d'une capacité de 2.000 personnes au troisième étage. Cette année, la salle servira, tous les soirs, de grande salle de concert. La Salle Chedoke sera également utilisée pour des concours, des ateliers, le déjeuner de consolidation de fonds le 13 mai, ainsi que pour la présentation des prix.

Le Centre des Réunions de Hamilton est fort bien situé - juste à côté de Hamilton Place, le beau centre culturel de la ville, doté d'une grande salle de 2.100 places où Oscar Peterson donnera un concert à 20 h. 30 le jeudi 13 mai à l'intention du public et des participants au Festival. Contacter le bureau de location de Hamilton Place pour réserver votre place.

Le "Convention Centre" (Centre des Réunions) se trouve tout

près de deux hôtels importants - le Holiday Inn et le Royal Connaught - ainsi que d'autres hôtels et motels où descendront plus de 3.000 artistes du jazz, adjudicateurs, cliniciens, concurrents, et hôtes.

Nous devons un grand merci au poste radio de Hamilton: CHAM, dont l'exploitation est à la charge de son propriétaire, Moffat Communications Limited. Une camionnette du poste CHAM sera disponible à titre gratuit pour aider au transport d'équipement de représentation encombrant entre le Centre et les hôtels. S'adresser à la Réception pour de plus amples renseignements.

La ville de Hamilton est commodément située à mi-chemin de Toronto et de Niagara Falls, sans être loin des sites touristiques tels le Château de Dundurn et les jardins botaniques (Royal Botanical Gardens).

Voilà. Encore une fois nous vous disons: bienvenue à Hamilton, et...bon séjour!

CANADIAN STAGE BAND FESTIVAL
BOARD OF DIRECTORS

LE CONSEIL DE DIRECTION
DU FESTIVAL DU JAZZ

Robert R. Richmond
President

John Nikel
Vice-President

Paul Miner
Secretary

Phil Nimmons
Director

Gary Evjen
Director



MESSAGE FROM THE MAYOR OF HAMILTON

WILLIAM POWELL
MAYOR



WELCOME

I am delighted to welcome to Hamilton the participants in the Tenth Canadian Stage Band Festival to take place at the Hamilton Convention Centre from May 11th to May 15th, 1982.

I trust the Festival will provide an opportunity for a mutual exchange of musical talent, the building of many new friendships, and a great deal of enjoyment for those who will have an opportunity to share in this musical experience.

While you are visiting our city, we hope time will permit you to sample the many beautiful and historical places of interest we have to offer, as well as enjoy the warmth of our Hamilton hospitality.

Good luck in your endeavours, good times, and we hope to welcome you back again in the very near future.

Yours very truly,

William Powell,
Mayor.

PLAY THE WINNERS THE WINNERS ARE PLAYING

**WINNING STAGE BANDS ALL ACROSS CANADA ARE WINNING
WITH THESE GREAT CANADIAN CHARTS
GIVE THEM A LISTEN — THEN GIVE THEM A TRY!
FIND OUT WHY THE WINNERS ARE PLAYING THESE WINNERS**

TRAVELLIN' — L. Bartolomucci/P. Coulman — *Intermediate/Senior*

Samba feel featuring alto and trumpet

PEACHES & T. — P. Coulman — *Senior*

Big band swing featuring trombone section followed by bass solo. Out chorus with change of key.

BEEFSTEAK CHARLIES — P. Coulman — *Intermediate/Senior*

Funk. Middle section open for solos.

ANOTHER DREAM — J. McGrath — *Intermediate/Senior*

Ballad features tenor sax solo.

PHANTASMOGORIA — P. Coulman — *Senior*

Swing funk. Great sax lines open solos. Nice parts for guitar and brass.

GLIDIN' IN STRIDE — P. Coulman — *Intermediate/Senior*

Nice bossa chart. Features alto and trumpet.

SALSA AMIGO — P. Coulman — *Intermediate*

Latin feel. Fun to play.

THE GREAT SHARK HUNT — J. McGrath — *Junior*

Swing feel. Easy trumpet range.

LAST TIME AROUND — P. Coulman — *Senior*

Funk chart features tenor solo.

FIRST RUN OFF — P. Coulman — *Senior*

Samba features tenor sax and trombone.

INCOMMUNICATO — J. McGrath — *Senior*

Introduction features piano and guitar. Slow tempo moves into rock feel.

SUDSY — P. Coulman — *Senior*

Swing Basie chart features alto sax solo.

Three key changes.

SHORT TRIP — R. Tait — *Intermediate*

Fun rock reggae features tenor sax solo.

CHIEF'S CHUTKNEE — P. Coulman — *Intermediate/Senior*

Samba funk featuring alto and flugel horn.

SONG FOR A LOVELY LADY — P. Coulman — *Junior/Intermediate*

Pretty rock ballad. No high trumpet parts.

SIX PACK SHUFFLE — J. McGrath — *Intermediate/Senior*

Fun to play swing shuffle.

PROCRASTINATIN' — J. McGrath — *Intermediate/Senior*

Big sounding funk chart.

GETTIN' IT STARTED — R. G. Wadsworth — *Intermediate/Senior*

Great opening number can be used as talk-over. Samba features trumpet solo.

GURN'S GROOVE — J. McGrath — *Intermediate/Senior*

Reggae.

BLUES FOR C.B. — M. Maxwell — *Senior*

Lots of work in this Basie big band swing.

Great ensemble and section writing.

EVERYBODY KNOWS ONE — R. Tait — *Senior*

Gospel Funk featuring tenor and trombone.

TIMES ARE GETTIN' BETTER — P. Coulman — *Intermediate/Senior*

Fun swing chart features alto sax. Great sax lines.

CURLY — M. Maxwell — *Senior*

Samba funk with lots of playing.

FOR CHRISTMAS PROGRAMMES

JINGLE BELLS — P. Coulman — *Junior/Intermediate*

Swing chart with two key changes.

JINGLE BELLS — P. Coulman — *Intermediate/Senior*

Sax solo and three key changes.

MIDNIGHT CLEAR — R. G. Wadsworth — *Junior/Intermediate*

Swing chart based on IT CAME UPON THE MIDNIGHT CLEAR. Two key changes.

AVAILABLE WHERE YOU BUY YOUR MUSIC



Belwin Mills congratulates the Canadian Stage Band Festival on its tenth anniversary

Everything you want in multi-instrument keyboards—more or less.



MORE

OR LESS



If you've been playing only one keyboard, and its single sound is getting you down, our new SK Series gives you more. More sounds to play with, so you can play more of today's sounds.

If you've been spending more time setting up than playing, our new SK Series multi-instrument keyboards give you less. Less hauling, patching, fuming and fussing. And more music. More easily.

There are three models in the series—the SK50D, the SK30 and the SK20. The chart points out their features. But a few words about some of their individual characteristics are in order.

Not only can you get many different sounds simultaneously, but you can also mix those sounds in many different ways.

With the split keyboard on the 20 and the 30, you can play different voices simultaneously with your right and left hands. The 50D offers two 5-octave keyboards.

There's more, of course. The Tremolo gives you the best rotating speaker effect in the business and the organ has percussion for the B-3 sound. There's the Ensemble for chorus effects. The solo synthesizer is touch-responsive, and the Poly-Synth has full oscillator, filter and envelope generator control.

But instead of going on, we invite you to visit your Yamaha dealer. Because we feel that once you lay your hands on an SK, you couldn't want for more. Or write for more information: Yamaha, Box 6600, Buena Park, CA 90622. (In Canada: 135 Milner Ave., Scarb., Ont. M1S 3R1)

Because you're serious.

	SK20	SK30	SK50D
Organ	○	○	○
Strings	○	○	○
Poly-Synth	○	○	○
Solo Synthesizer		○	○
Organ Bass			○
Bass Pedals (Optional)		○	○
Leslie Jack	○	○	○
Tremelo/Ensemble	○	○	○
Organ/String/Poly-Synth Presets	○	○	○
Split Keyboard	○	○	
Dual Manual			○



MESSAGE FROM THE PREMIER OF ONTARIO



The Premier
of Ontario

Parliament Buildings
Queen's Park
Toronto, Ontario
M7A 1A1

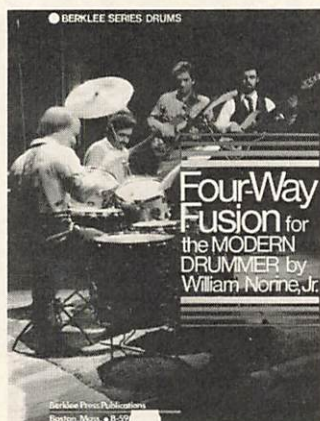
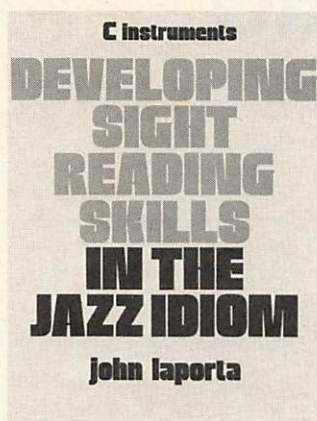
On behalf of the people and the Government of Ontario, I take great pleasure in extending our warmest greetings to all those gathered in the City of Hamilton on the occasion of the 1982 Canadian Stage Band Festival. We are delighted that our province has been chosen as the site of this national music Festival in the year which marks its 10th Anniversary, and we warmly welcome all the talented young jazz and stage band artists from across Canada to our midst.

An educational and cultural forum, this Festival has done much throughout the past decade to foster not only the development of our young Canadian musicians but greater public appreciation of their outstanding talent and contribution to the musical culture of Canada.

I applaud all those whose vision and commitment have established it as an annual tradition, and thank all the performers for sharing with us your talent while wishing you every success in your bid for national recognition.

Every good wish to all for a most enjoyable and memorable 1982 Canadian Stage Band Festival.

William G. Davis



BERKLEE Music Study Publications



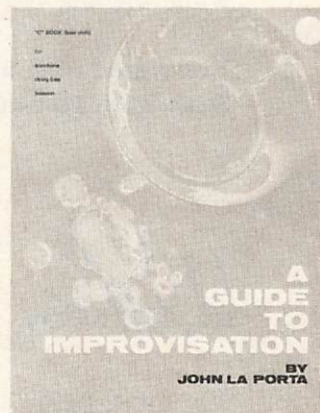
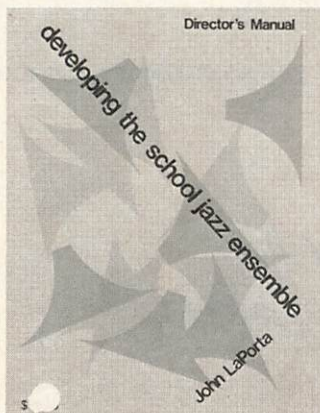
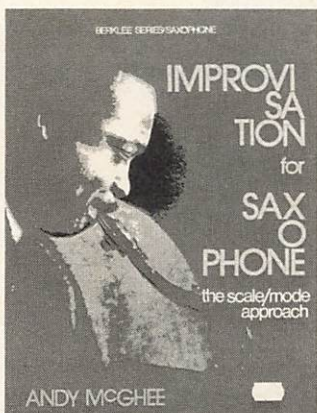
- Materials specially developed by Berklee College for students and educators.
- **Write Today for Your FREE Catalogue**

CANADIAN DISTRIBUTOR



529 SPEERS ROAD
OAKVILLE, ONTARIO
L6K 2G4

Phone: (416) 845-3487



FESTIVAL DIRECTORS



(Left to Right) Paul Miner, Bob Richmond, Phil Nimmons, Gary Evjen. John Nikel is sitting.

Robert R. Richmond PRESIDENT

As one of the founding directors of the Canadian Stage Band Festival, Robert Richmond has served as its president since incorporation in 1973. His personal career as a professional musician, educator, entrepreneur, and businessman, might appear diverse, but in fact demonstrates his desire to seize an opportunity and gain knowledge and experience from each new challenge. His marketing experience as an executive of Yamaha Canada Music Ltd. for six years was a natural move from the years he spent as a high school music educator and professional trumpet player. His marketing sales promotion, and advertising experience have led Mr. Richmond through many executive positions throughout his extensive business career. MacLean-Hunter business publications, Yamaha Canada's musical instruments and audio divisions, Glen-Warren Productions, a division of Baton Broadcasting, and Warner Bros. motion pictures in Canada have all drawn on Richmond's management skills throughout the last decade. Currently he heads up his own marketing/consulting and sales promotion company, Trumpet One Productions Inc., that involves itself primarily with the advertising industry, real estate investment, musical productions, and the rapidly growing video business.

His personal dedication in this tenth year of the Festival's operation was once again stimulated by many people throughout Canada who also deem the activities of the Festival to be culturally worthwhile.

John Nikel VICE-PRESIDENT

John is President of the Alberta Stage Band Festival and very active throughout the province of Alberta promoting the growth of jazz education with teachers in high schools, colleges and universities.

John was elected to the Board of Directors of the Canadian Stage Band Festival a year ago. He is President of National Music in Edmonton, a company known for its progressive sales attitude and quality service to music educators in Western Canada.

For many years John has headed up the Regional Coordinator's committees for the festival competitions in Edmonton and Calgary. The results of his efforts are clearly demonstrated at this year's 1982 National Finals by the many excellent groups that will be attending the National Final Competitions in Hamilton.

Paul Miner SECRETARY

Paul is a graduate of York University's jazz program and a music educator with elementary, junior high, and secondary school (wind, string, and choral) experience. Stage band ensemble and jazz improvisation in the classroom have long been Paul's specialty; he has been both clinician and adjudicator in this area. Paul teaches at C.W. Jefferys Secondary School, in Toronto, where jazz band and jazz choir are receiving his attention. A former director of Toronto's Naval Reserve band, Paul is active as a professional trombonist and has backed such performers as Tony Bennett,

Al Martino, Milton Berle, Liberace, and worked with the Ice Capades.

Paul also directed the Canadian Stage Band Festival's first alumni band Northern Lights at the Canadian National Exhibition and recorded an album (of the same name) of Canadian jazz compositions.

In addition to his responsibilities as a Festival Director, Paul will also be busy this year with competitive groups from his school who will be competing at the National Finals in Hamilton.

Phil Nimmons DIRECTOR

Phil Nimmons has been a creative musician, composer and arranger since 1950 when he began writing scores for the CBC. His background includes study at the Julliard School of Music and the Royal Conservatory of Music in Toronto. Phil's appearances at the Stratford Festival and concerts with the Toronto Symphony Orchestra soon led to a regular CBC radio series and an international reputation as a composer and clarinetist.

Mr. Nimmons is director of jazz programs at the Banff School of Fine Arts and the University of New Brunswick. The University of Toronto Faculty of Music Jazz Ensemble is also currently under his direction.

The National Adjudicators' Committee is chaired by Phil Nimmons. This responsibility along with his consistent quality adjudication work has made his input as a Director most valuable indeed.

Gary Evjen DIRECTOR

Gary is President of the Saskatchewan Stageband Association and resides in Saskatoon where he teaches at E.D. Feehan High School. His duties as President of the Saskatchewan Stageband Association and his work in the development of the jazz movement in the school's communities of Canada's prairie region, have given Gary a tremendous amount of experience and knowledge that he now shares with the rest of the country since being elected to the Board of Directors over a year ago.

His own musical talents and dedication as an educator are worthy of mention. Gary has instructed percussion at the Saskatchewan Summer School of the Arts and was Workshop Co-Director of the Saskatoon Summer Band Workshops. He is also instructing percussion majors and minors at the University of Saskatchewan Music Department as well as the Saskatoon Concert Band and Stageband which is a community project. ■

The Fastest Growing Jazz Studies Program in North America

ST. F.X.U. JAZZ STUDIES PROGRAM

Antigonish, Nova Scotia, Canada



ENDORSEMENTS: FOR ST. F.X.U. JAZZ STUDIES PROGRAM

- JAMEY AEBERSOLD** : (Clinician, Author, Director of Aebersold Jazz Workshops)
Top-notch faculty, excellent musicians well versed in Jazz vocabulary.
- DAVID BAKER** : (Director, Jazz Studies, Indiana University)
One of the most Impressive Jazz Studies Programs ANYWHERE! I recommend St. F.X.U. highly.
- JERRY COKE** : (Professor of Music, University of Tennessee, Author/Recording Artist, Composer/Arranger)
Deeply impressed with quality and success of Jazz Program...well conceived curriculum, faculty creative, strong...students bright and serious.
- ROB McCONNELL** : (Director of Canada's Boss Brass, Recording Artist, Composer/Arranger)
...astounded to find such an exceptional Jazz Studies Program...very high performance level of students and faculty...It was a tremendous experience to write for and perform with them. I highly recommend St. F.X.U. Jazz Studies Program.
- JIM McNEELY** : (Featured Pianist/Arranger - Thad Jones, Mel Lewis)
Faculty composed favourably, if not better than the schools I've worked with in the States...very thorough Jazz Program...best thing in Canada.
- PHIL NIMMONS** : (Director of Canada's Nimmons 'n Nine, Recording Artist/Arranger/Composer)
A faculty of great jazz players...Ideal for a program in Jazz Studies.
- BILL PRINCE** : (Director of Jazz Studies, Florida Atlantic University, Boca Raton, Florida, Author/Clinician/Composer/Arranger)
Faculty outstanding performers and educators. With its collective backgrounds the Jazz Faculty at St. F.X.U. has spawned a Jazz program unparalleled in higher education.
- RUFUS REID** : (Recording Artist, Author, Professor at William Patterson College, New Jersey)
Having dealt with the students and faculty of St. F.X.U., I found a depth of concern and sincere interaction rarely found in other Jazz programs.
- ED SOPH** : (Drummer/Recording Artist/Clinician/Author - formerly with Woody Herman and Clark Terry)
Rare to find resident faculty quintet who can teach and perform at such a high level. Heartily endorse Jazz Program.

DIPLOMA IN JAZZ STUDIES - (credits from Diploma program can be applied towards the Bachelor of Arts in Music Degree)

BACHELOR OF ARTS IN MUSIC - Jazz Major, Music Ed. Major, History Major, Performance Major

TUITION : CURRENT FEES (2 SEMESTERS) JAZZ DIPLOMA : \$925.00
DEGREE : \$995.00

FOR INFORMATION AND APPLICATION WRITE:

Don Hughes (Director of Jazz Studies)
Department of Music, St. F.X.U.
Antigonish, N.S., B2G 1C0
(902) 867-5117



**ST. FRANCIS
XAVIER UNIVERSITY
ANTIGONISH, N.S., CANADA
B2G 1C0**



FESTIVAL ADJUDICATORS

Jamey Aebersold

Jamey Aebersold is a graduate of Indiana University obtaining his master's on the saxophone. He is a pioneer in teaching people to improvise, and has written 25 play along book and record sets which teach improvisation.

He is the director of the summer jazz clinics at the week long combo camps in Colorado, California, Illinois and Kentucky. Mr. Aebersold plays the saxophone, piano and bass.

Tommy Banks

Tommy is very dedicated to the stage band movement in Canada. He has adjudicated at regional and national finals for over six years. Most recently he and Rob McConnell performed as a duo at the Atlantic Regional competitions in February. Tommy has stated that because of the Canadian Stage Band Festival, tomorrow's musical stars are ours.

Jim Coffin

Jim is no stranger to the jazz education field in both the United States and Canada. His career as a high school band director in the United States eventually led him into the music profession as a percussionist. Later he became professor in music at the University of Northern Iowa where he started jazz and percussion programs. His winning groups were featured at many festivals with such artists as Clarke Terry, Phil Wilson, and Sonny Stitt.

He currently is in charge of product development and marketing of percussion instruments for Yamaha Music Products in the United States. Jim has given of his adjudication talents and has conducted many percussion clinics for stage band drummers during the past five years in both Canadian Stage Band Festival Regional and National Finals.

Patty Coker

Patty Coker began her career as a jazz singer at the North Texas State University, singing with the renowned Fessor's Stageband. She also organized vocal groups featuring arrangements written for groups by Bob Dorough.

Her small group experience was gained chiefly with Joe Burnett and William F. Lee in the fifties and sixties. She sang with a number of big bands, most notably, the Claude Thornhill Orchestra and one of her tunes was published and recorded. She was also actively involved in the building of the jazz program at the University of Miami.

Patty has been working with singers both privately and in workshops, using the same

tools for improvisation that are advantageous for the instrumental improviser. She has completed a book for creative singers, *Vocal Improvisation - An Instrumental Approach*, written in collaboration with David Baker.

Last August, the first vocal jazz singers workshop at Big Creek Camp in North Carolina brought students from many parts of the U.S. This camp will operate in conjunction with Jerry Coker's Big Creek Music Seminary every summer. Patty is currently appearing at Cajun's Wharf, a new club built for the World's Fair in Knoxville. She has found that audiences are more and more responsive to all-out vocal improvisation.

Cy Cooper

Cy Cooper started playing trumpet at the age of seven. In his early teens he performed extensively as a soloist in eastern Canada and the northeastern United States, and studied privately in Montreal, England, and Europe with a period of study at McGill University from 1947 to 1949. Cy has worked in most idioms during his playing career - military, symphony, jazz, opera, ballet, studio, films, etc.

Forced to give up playing because of a lip injury, he took up a career in music education. He taught at Montreal West High School (1960-1970) where he developed a succession of prize winning bands. He conducted special projects for the education department including clinics and workshops, and has been in demand as an adjudicator for a number of years. He was director of the McGill concert band (1961-1965).

Cy is currently director of the concert band and jazz ensembles at Vanier College.

Bobby Hales

Bobby is a Canadian trumpet player, composer, arranger, and conductor. He formed his own band in 1965, consisting of Vancouver's top instrumentalists. His band has worked extensively on television and has backed such acts as Sonny & Cher, Bob Hope and Sammy Davis Jr. He is presently teaching a jazz arranging and composition course at Douglas College, New Westminster, B.C. His knowledge and experience in adjudicating stage bands is a definite addition to this year's stage band festival.

Bobby Herriot

Bobby Herriot, trumpet player par excellence, is well known throughout North America both as a concert artist and for his extensive work in TV and radio. Mr. Herriot has worked with many jazz greats including



OSMO MUSIC
COMPANY LTD.

OVER

SALES:

BUY
DIRECT

AT
WHOLESALE

PRICES

Selmer



CONN

Artley

LEBLANC

HOLTON

BUFFET

Vito

Mercedes

\$1,000,000 INVENTORY!

RENTALS:

TO PRIVATE STUDENTS AS WELL AS SCHOOLS. WE HAVE THE LARGEST SELECTION IN CANADA.

REPAIRS:

TO ALL INSTRUMENTS BY OUR FACTORY TRAINED SERVICE DEPARTMENT.

10185 YONGE ST.
RICHMOND HILL
ONTARIO L4C 1T5

416 884-5272

This Business of Music

Red Deer College School of Music

Music Merchandising/
Performance Two Year
Diploma Program

A blend of Business,
Performance and General
Music Courses which prepare
the student for a career in the
"Music Industry".

For further information
please contact:

Keith Mann
Red Deer College
School of Music
Box 5005
Red Deer, Alberta T4N 5H5
Phone: 342-3216



Buddy Rich, Stan Kenton, and Maynard Ferguson. He is currently performing nightly at the Royal York Hotel in Toronto with Howard Cable.

Jim Howard

Jim Howard is a teaching master in the Applied Music program of Mohawk College where he is principally responsible for jazz and commercial curriculum. His book *Improvisation and Arranging, Tonal Chord Scales* was developed as part of a jazz course and is presently available throughout North America. Mr. Howard developed his skills as a music educator while instructing at the Berklee College of Music in Boston, Mass.

In his role as a band director, Mr. Howard has trained and conducted both the Niagara College Jazz Band and the Soho Jazz Band. He is presently musical director for the Mohawk College Jazz Band, McMaster University Jazz Band, and the Thursday Night Dues Band. In the fall of 1980 he took the Super Band, which was sponsored by the Festival and Moffat Communications Limited, on a successful concert/clinic tour in Western Canada.

Mr. Howard is known nationally as an adjudicator and clinician. He is presently serving as Vice Chairman of the National Adjudicators' Committee, and is actively involved with the Canadian Stage Band Festival.

Phil Mattson

As Director of choral activities at Gonzaga University, Phil Mattson is responsible for developing and implementing several new areas of the music education curriculum which provide a rigorous and thorough professional-level musical education for all of Gonzaga's music majors.

Mr. Mattson's work as a conductor, composer, arranger, pianist and educator in both traditional and jazz idioms is respected by music educators and professional musicians across America. He is a graduate of Concordia College, Moorhead, Minnesota, summa cum laude, and did his master's and doctoral work at the University of Iowa as an NDEA Fellow.

His compositions and arrangements are published by Hal Leonard Publishing Co., Studio PR, Shawnee Press, Warner Bros., Curtis Music Press, and Schmitt, Hall and McCreary. His recent work includes writing for professional vocal groups, among them The Manhattan Transfer and the Alt-ettes.

Allen S. Michalek

Al Michalek is Chairman of the Creative and Communication Arts Divisions of Humber College in Toronto. He has been a music educator and administrator for the past 16

years at Humber College, Berklee College in Boston, and the University of Nevada. He is listed in *down beat's* official list of prominent clinicians and adjudicators. He has been an adjudicator at many festivals throughout North America and Europe, and has been the chairman of the Reno International Jazz Festival for the past 15 years. Mr. Michalek was the conductor of the Humber Jazz Ensemble, which has won many honours, including tours throughout Europe, and special performances at the Montreux Jazz Festival in Switzerland. Their direct-to disc recording was nominated for a Juno Award, their latest album *Fusion I* was released to much acclaim in Canada, the United States and in Europe. In May of 1979, they were guest artists of the Canadian Stage Band Festival in Vancouver.

Rob McConnell

Rob is best known as founder and leader of the internationally renowned Boss Brass. As trombonist, Rob has wide professional experience in the studio, television and jazz recording industries. More recently, Rob has gained an excellent reputation as a jazz clinician and adjudicator, which has contributed greatly to the improvement of jazz education in the United States and Canada.

His enthusiastic approach to developing young Canadian musicians during Canadian Stage Band Festival activities has earned him nation wide recognition by Canadian jazz educators.

Phil Nimmons

Phil Nimmons is celebrating his tenth year as an adjudicator at this year's National Finals of the Canadian Stage Band Festival. Since 1973 he has evaluated thousands of young Canadian jazz musicians during regional and national competitions from coast to coast. His own experiences as a creative musician, composer and arranger since 1950, coupled with the growth and development he has witnessed during the many competition performances over the years have given Phil an expertise that is second to none in the role of adjudicator. Phil also recently took on the responsibility of chairing the National Adjudicators' Committee which supervises and instructs the many fine people who make up the judging panels at all the Canadian Stage Band Festival regional competitions and workshops each year. Phil Nimmons has given his all to the most important part of the Festival's activities. A verbal or written evaluation of a group's or individual's musical performances requires musical and human understanding that together, provide encouragement with an educational point of view. Phil Nimmons has all these skills and qualities plus more.

"Congratulations
& Best Wishes
to Canadian
Stage Band Festival's
10th Anniversary
from Canada's
Pro Instrument
Specialists."

St. John's Music Ltd.

633 Portage Avenue
Winnipeg, Manitoba
R3B 2G4
(204) 775-0428

1422 Scarth Street
Regina, Saskatchewan
S4R 2E9
(306) 352-8443

539-5th Street South
Lethbridge, Alberta
T1J 2B9
(403) 328-0241

Harry Pinchin

Harry Pinchin is a widely known conductor and trumpet player in Alberta and is most recently known as conductor for the Tommy Banks *Celebrity Revue* and *ITV In Concert Series*.

Harry has adjudicated for the Canadian Stage Band Festival in years past, and has shared his knowledge with Alberta's young musicians through extensive work as a clinician and music director.

Bram Smith

Bram Smith is widely known for his expertise on the trumpet. Credits range from composition, arranging, conducting and as a soloist throughout North America and Europe. Bram was previously with the United States Marine Band and more recently he was Director of Music for the Royal Canadian Mounted Police Band which was featured at the 1974 Canadian Stage Band Festival. Mr. Smith is the founder of the U.S. Army Herald Trumpets, Washington, D.C., that sound all the honours for the President. Bram is currently giving brass clinics all over North America and teaching in the Toronto area.

Peter Taylor


Peter Taylor is the founder of the B.C. Vocal Jazz Festival which has been running for six consecutive years. In addition to coaching an outstanding jazz choir, Peter has contributed to the vocal jazz repertoire and has had several of his arrangements published. He is currently on the music staff of Carson Graham Secondary School in North Vancouver.

Peter has been a pioneer in the development of Canadian vocal jazz by presenting workshops, festivals, and taking his own groups from Carson Graham School and the Vancouver Community College on tour throughout Canada and the United States.

John Trepp

John Trepp is a noted music educator in the province of British Columbia. He is currently Director of the Magee Secondary School vocal jazz program. His jazz choirs have taken top honours in many festivals and competitions over the past years.

John personally is a dedicated musician and his personal interest in vocal jazz repertoire has also lead him into the music publishing business. His vocal jazz ensemble was the top group in its class in the 1982 B.C. Vocal Jazz Festival and they will be competing at this year's National Finals of the Canadian Stage Band Festival in Hamilton. John's group will also be featured at the Fund Raising Luncheon with Oscar Peterson.

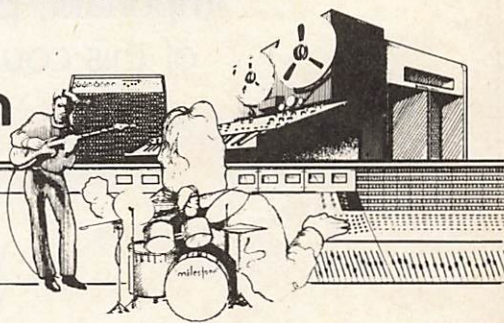


**NORTHWEST
MUSICAL
SERVICES LTD.**

Canada's
largest music
supplier of Instruments,
Accessories & featuring
Music of over 100
Publishers in Stock for
Stage & Concert band, Vocal jazz &
Choral Groups

990 west 7th vancouver b.c. (604) 734-5211	9 torbarrie road downsview ont. (416) 245-4340
--	--

music equipment sales welcomes 1982 canadian stage band festival contestants



MES

**Music
Equipment
Sales**

34 Parkdale Avenue North, Hamilton, Ontario L8H 5W8

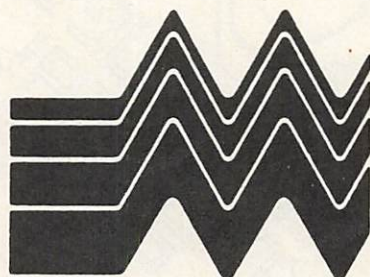
416 545-0404

AKG Acoustics
Alembic
Altec-Lansing
Audio Technica
BGW
Biamp Systems Inc
Bose Professional
D'Addario
DELTALAB

DiMarzio
Electro-Voice
Fender
Fostex
Galaxy Audio
Gauss
Prophet
Rhodes
Rodam

Gretsch
HH Electronics
Ibanez
Klipsch Industrial
K & M
Laskin Guitars
Marshall
MESA/Boogie
Milestone Percussion
Morley

Olivo
Roland
Sequential Circuits
Seymour Duncan
Shark Guitars
Shure
Soundcraft
Symetrix
Tama
Teac/Tascam
Workhorse



moffat communications limited

on behalf of our radio stations across
Canada, applaud everyone involved in the
Canadian Stage Band Festival.

We view the development of
Canadian Musical talent as one of the most
important, promising and deserving areas
of this country's cultural development.

VANCOUVER-CKLG
VANCOUVER-CFOX FM
CALGARY-CKXL
CALGARY-CHFM FM
EDMONTON-CHED
MOOSE JAW-CHAB
WINNIPEG-CKY
WINNIPEG-CITI
HAMILTON-CHAM



HOW THE FESTIVAL WORKS

The stage band movement in Canada is essentially a local grass roots phenomenon which is carried on in communities across the country. Coordination of these activities at the national level has been taken on by the Canadian Stage Band Festival, a non-profit charitable corporation created ten years ago. The musical activities coordinated by the Canadian Stage Band Festival head office in Toronto, through a volunteer regional coordinator system, involve all ages and sizes of groups although the emphasis is on high school students and others up to the college level. The activities include music seminars, clinics, regional competitions and a national festival. The scope of these activities, already substantial, is just beginning to take off. This year, over 25,000 participants from some 1,500 instrumental and vocal jazz ensembles will have participated in regional festivals across Canada. Over 8,000 of these young musicians are from Western Canada, the majority from the province of Ontario, and the balance from the Eastern and Atlantic regions. Since these numbers relate only to the actual members of ensembles involved in regional competitions, they substantially understate the extent of community involvement in stage band and jazz education activities. A typical school or community college, for example, may have four or five different music groups of which only the best might participate in a regional competition.

There are four classes of competition for stage bands and jazz combos, whose members comply with the following age restrictions as of January the first of festival year: Junior - up to 15 years of age; Intermediate - up to 17 years; Senior - up to 20 years; and the Open class which has no age restriction. Each larger ensemble will usually perform two or three selections that could be considered as big band charts sometimes using a vocalist. The combos offer performances of jazz, dixieland and rock. In 1981 vocal jazz sections were added. Adjudicators make verbal evaluations about the performances immediately for everyone's benefit. Approximately 175 ensembles have qualified in their respective regional competitions and were invited to attend the 1982 National Final Competitions at the Hamilton Convention Centre, May 11 - 15.

LE FONCTIONNEMENT DU FESTIVAL

Le mouvement des orchestres de jazz au Canada est un phénomène de base qui se manifeste dans de nombreuses communautés à travers le pays. Le Festival du Jazz a pris sur lui de coordonner ces activités au niveau national. Ce Festival est une corporation de bienfaisance à but non lucratif créée il y a de cela dix ans. Les activités musicales coordonnées par le siège social du Festival à Toronto à travers un réseau régional de coordination bénévole visent des groupes, grands ou petits, de tous âges, bien que la participation ait lieu surtout au niveau des écoles secondaires et des collèges. Les activités comprennent des séminaires de musique, des cliniques, des concours régionaux, et un festival national. L'étendue déjà impressionnante de ces activités deviendra sûrement plus importante encore. Cette année plus de 25.000 participants d'environ 1.500 ensembles de jazz vocal et instrumental auront participé aux festivals régionaux à travers le Canada. Plus de 8.000 de ces jeunes musiciens viennent de l'Ouest du Canada, la plupart sont originaires de l'Ontario, et les autres sont des régions de l'Est et des provinces atlantiques. Comme ces chiffres se rapportent uniquement aux membres d'ensembles qui participent aux concours régionaux, ils n'indiquent ni la véritable importance des orchestres de jazz ni celle des activités de formation en musique de jazz que l'on peut remarquer au niveau communautaire. Par exemple, une école ou un collège communautaire typique aura souvent quatre ou cinq groupes de musiciens dont seuls les meilleurs participeraient aux concours régionaux éventuels.

Il existe quatre catégories dans le concours pour orchestres et ensembles de jazz. Les membres de ces catégories correspondent aux limites d'âge suivantes à compter du 1er janvier de l'année du Festival: Junior - jusqu'à 15 ans; Intermédiaire - jusqu'à 17 ans; Senior - jusqu'à 20 ans; et Open (omnium) - pas de limite d'âge. Tout ensemble plutôt grand exécute d'habitude deux ou trois morceaux convenant aux grands orchestres. Parfois, il y a un vocaliste. Les ensembles font des numéros de jazz, de Dixieland et de rock. En 1981 on ajouta des sections de jazz vocal. Les adjudicateurs se prononcent verbalement tout de suite après la présentation, dans l'intérêt de tous. Les candidatures d'environ 175 ensembles ont déjà été agréées lors de leurs concours régionaux respectifs. Chacun de ces ensembles a reçu l'invitation d'assister à la finale nationale 1982 au Centre des réunions de Hamilton (Hamilton Convention Centre) du 11 au 15 mai.

Maynard's Little Big Horn with the soft-jazz bore.

"I designed this trumpet to offer the player an instrument that's exactly the same as my MF Horn except for the bore. The MF's is large — .468. This one's just a tad smaller — .465. I like this for the softer jazz things because it isn't quite as demanding as far as air power goes.

"Also, not everyone uses my size mouthpiece. A player might prefer a huge one. With this trumpet, we're giving him a bore that'll offset his mouthpiece better. Plus all the features that've made the MF so popular.



"Fast valves. I want to press a valve and see it come up fast. I've used hundreds of trumpets, and these are the valves that work the best.

"Toughness. I'm very rough on an instrument. So it has to be designed and constructed so it'll withstand me. And the airlines.

"A live bell. Holton and I experimented with smaller bells, bigger bells, less flare, more flare. And we hit on the one that has a live sound. It rings!"

Maynard Ferguson's Little Big Horn. The Holton MF4. It's included in a full-color 32-page catalogue of Holton brass and woodwinds. For a copy, just send two dollars to Leblanc, 7019 Thirtieth Avenue, Kenosha, Wisconsin 53141.

HOLTON



THINK MUSIC THINK HUMBER

Canada's foremost
program for the study of
commercial music

Six semesters of:

- ☐ Ensembles covering all musical idioms
 - Like-instrument workshops
 - Jazz workshops
 - Stage bands
 - Combos
 - Concert bands
 - Legit ensembles
- ☐ Arranging/Composition/Orchestration
- ☐ Theory/Ear Training/Reading
- ☐ Instrumental minors
- ☐ Private lessons
- ☐ And much, much more.

Internationally famous for
its stage bands, recordings,
alumni and faculty.

For more information write:
Humber Music,
Humber College,
205 Humber College Blvd.
Rexdale, Ontario M9W 5L7



FESTIVAL SCHEDULE

TUESDAY, MAY 11, 1982

TIME	CHEDOKE HALL	ALBION ROOM
9:00 - 9:30	INTERMEDIATE CONTEMPORARY COMPETITIONS George S. Henry Sec. School Dir. Ross Arnold (Toronto, Ontario)	TECHNICAL SET UP
9:30 - 10:00	Grande Prairie Composite High School Dir. Mike Townsend (Grande Prairie, Alberta)	
10:00 - 10:30	A.N. Myer Sec. School Dir. Gord Smallwood (Niagara Falls, Ontario)	
10:30 - 11:00	Mt. Boucherie Jazz Ensemble Dir. Bob Gronowski (Kelowna, B.C.)	
11:00 - 11:30	Chippewa Sec. School Dir. Llew Sheppard (North Bay, Ontario)	
11:30 - 12:00	L'Amoreaux Coll. Stage Band Dir. Dave Graham, L. McCarthy (Toronto)	
12:00 - 12:30	Edson Jazz Ensemble Dir. Lyle Dewan (Edson, Alberta)	
12:30 - 1:00	Etobicoke Coll. Stage Band Dir. Bob Judge (Toronto, Ontario)	
1:00 - 1:30	Brennan Sec. School Dir. Jack Jones (Windsor, Ontario)	SENIOR DIXIELAND COMBO COMPETITIONS Lindsay Coll. Dir. John Oosterbroek (St. Thomas, Ontario)
1:30 - 2:00	Esterhazy Hig School Stage Band Dir. Greg McLean (Esterhazy, Sask.)	M.M. Robinson Sr. Dixieland Band Dir. Steve Lynch (Burlington, Ontario)
2:00 - 2:30	Sir Frederick Banting Jr. Sec. Sch. Dir. Dave Fullerton (Coquitlam, B.C.)	Central Elgin C.I. Dir. Tom Pietrangelo (St. Thomas, Ontario)
2:30 - 3:00	Ecole Sec. St. Luc Dir. Robert Jorjoine (Montreal, Quebec)	Waterloo-Oxford Dis. Sec. School Dir. Dave Spence (Baden, Ontario)
3:00 - 3:30	James Fowler Jazz Band Dir. Cecilia Phillips (Calgary, Alberta)	
3:30 - 4:00	South Sec. School, Dir. Jim Ford (London, Ontario)	
4:00 - 4:30	Magee Sec. School Dir. Peter Stiggins (Vancouver, B.C.)	
4:30 - 5:00	Don Mills C.I. Dir. Renata Knesewitsch (Toronto, Ontario)	
5:00 - 5:30	Pt. Alberni Dist. Sec. Sch. Stage Band Dir. Barry Miller (Port Alberni, B.C.)	
5:30 - 6:00	Sexsmith Jazz Ensemble Dir. Barry Valteau (Sexsmith, Alberta)	
6:00 - 6:30	Bowness High School Jazz Band Dir. Don Globa (Calgary, Alberta)	
6:30 - 7:00	Swift Current Compr. High Sch. Jazz Ensemble Dir. Scott Rogal (Swift Current, Sask.)	
7:00 - 7:30	E.D. Feehan Sec. School Dir. Gary Evjen (Saskatoon, Sask.)	
7:30 - 8:00	Harry Ainlay Composite High Sch. Dir. Larry Schrum (Edmonton, Alberta)	
8:30 - 10:30	EVENING CONCERT	

Room 314 - Warm up room for Chedoke Hall
Room 206 - Warm up room for Albion Room
Wentworth, Room A - Storage Space
Room 202 - Yamaha Combo Keyboard Workshop
11:00 am - 1:00 pm
2:00 pm - 4:00 pm
Convention Centre Foyer - Festival Registration Promotional Items
World Photo

WEDNESDAY MAY 12, 1982

TIME	CHEDOKE HALL JUNIOR CONTEMPORARY COMPETITIONS	ALBION ROOM JUNIOR COMBO COMPETITIONS	WEBSTER ROOM HIGH SCHOOL VOCAL JAZZ COMPETITIONS
8:30 - 9:00		Arthur Voaden Sec. School Dir. Bruce Smith (St. Thomas, Ontario) [Dixieland]	
9:00 - 9:30	John Pritchard School Stage Band Dir. Mary Carlson (Winnipeg, Manitoba)	A.N. Myer Sec. School Dir. Gord Smallwood (Niagara Falls, Ontario) [Dixieland]	Holy Cross Crusades Dir. Gail Fry (Saskatoon, Sask.)
9:30 - 10:00	Robert Warren Stage Band Dir. Corey Tagg (Edmonton, Alberta)	Brennan Sec. School Dir. Jack Jones (Windsor, Ontario) [Jazz]	Sarnia Central C.I. Dir. Robert Crouch (Sarnia, Ontario)
10:00 - 10:30	D.S. MacKenzie Jr. High Sch. Band Dir. Bob Baldwin (Edmonton, Alberta)	Cedar Jr. Sec. Jazz Combo Dir. Norman Porter (Nanaimo, B.C.) [Jazz]	Magee Sec. School Dir. John Trepp (Vancouver, B.C.)
10:30 - 11:00	Acadia Jr. High School Dir. Rod Wiedman (Winnipeg, Manitoba)	Harry Ainlay Composite High Sch. Dir. Larry Schrum (Edmonton, Alberta) [Jazz]	Port Perry High School Dir. Russ Baird (Port Perry, Ontario)
11:00 - 11:30	Our Lady of Lourdes Dir. Mike Colins (Guelph, Ontario)	Dr. Knox Jr. S.S. Jazz Ensemble Dir. M. Perkins (Kelowna, B.C.) [Jazz]	James Fowler Jazz Choir Dir. Cecilia Phillips (Calgary, Alberta)
11:30 - 12:00	BREAK	INTERMEDIATE JAZZ COMPETITIONS Sheldon-Williams Dir. Brenda McAlpine (Regina, Sask.)	C.W. Jefferys Jazz Choir Dir. Paul Miner (Toronto, Ontario)
12:00 - 12:30	BREAK	Ingersoll Dis. Sec. School Dir. Glen Shenton (Ingersoll, Ontario)	Lethbridge Vocal Jazz Dir. Frank Gnanet (Lethbridge, Alberta)
12:30 - 1:00	Hardisty Jazz Ensemble Dir. Joedy Missal (Edmonton, Alberta)	Dakota Coll. Jazz Combo Dir. Monty Schoen (Winnipeg, Manitoba)	Grande Prairie Comp. High School Dir. Mark Hafso (Grande Prairie, Alberta)
1:00 - 1:30	Cedar Jr. Sec. Sch. Stage Band Dir. Norman Porter (Nanaimo, B.C.)	George S. Henry Jazz Combo Dir. Ross Arnold (Toronto, Ontario)	Grantham Music Shoppe Dir. Chris McLaughlin (St. Catharines, Ontario)
1:30 - 2:00	A.N. Myer Sec. School Dir. Gord Smallwood (Niagara Falls, Ontario)	Lethbridge Jazz Combo #1 Dir. Jerry Pokarney (Lethbridge, Alberta)	Bishop Carroll High School Dir. Joseph McCauley (Calgary, Alberta)
2:00 - 2:30	Magee Sec. School Dir. Peter Stigings (Vancouver, B.C.)	Port Perry Fusion Band Dir. Russ Baird (Port Perry, Ontario)	Earl Haig Vocal Jazz Ensemble Dir. Ken Jones (Toronto, Ontario)
2:30 - 3:00	Westminster Jazz Ensemble Dir. Brian Appleby (Edmonton, Alberta)	Holy Cross Jazz Combo Dir. Peter England (Saskatoon, Sask.)	Goderich Dist. High School Dir. Eleanor Robinson (Goderich, Ontario)
3:00 - 3:30	Brennan Sec. School Dir. Jack Jones (Windsor, Ontario)	Nelson A. Boylen Sec. School Dir. Earl Simard (Toronto, Ontario)	Waterloo-Oxford Dist. Sec. School Dir. Dave Spence (Baden, Ontario)
3:30 - 4:00		Windsor Regional High School Dir. Brian Johnston (Windsor, Nova Scotia)	
4:00 - 4:30		Harry Ainlay Comp. High School Dir. Larry Schrum (Edmonton, Alberta)	PATTY COKER VOCAL CLINIC 4:00 - 5:30
4:30 - 5:00		Ballenas Sec. School "Triple Image" Dir. Ken Ryall (Parksville, B.C.)	
5:00 - 5:30		Brennan Sec. School Dir. Jack Jones (Windsor, Ontario)	
8:00 - 8:30	Humber College Vocal Jazz Ensemble Dir. Susan Tanner (Toronto, Ontario)		
8:30 - 9:00	The Sheridan Way Dir. Al Poaps/Mike Stanutz (Hamilton, Ontario)		
9:00 - 9:30	Solstice Dir. James Hawn (Saskatoon, Sask.)		
9:30 - 10:30	VOCAL JAZZ CLINIC Phil Mattson John Trepp Magee Secondary School Vocal Jazz Ensemble		

Room 314 - Warm up room for Chedoke Hall
Room 206 - Warm up room for Albion Room
Room 203 - Warm up room for Webster Room
Wentworth, Room A - Storage Space
Room 202 - Yamaha Combo Keyboard Workshop
11:00 am - 1:00 pm,
2:00 pm - 4:00 pm
Convention Centre Foyer - Festival Registration
World Photo
Promotional Items



THURSDAY MAY 13, 1982

TIME	CHEDOKE HALL	ALBION ROOM
		SENIOR JAZZ COMBO COMPETITIONS
9:00 - 9:30	Nelson A. Boylen Sec. School Dir. Earl Simard (Toronto, Ontario)	
9:30 - 10:00		The Sutherland Blues Dir. Kim Elton (Vancouver, B.C.)
10:00 - 10:30		Frontenac Sec. School Combo Dir. Peter Clarkson (Kingston, Ontario)
10:30 - 11:00		Westview Sr. Jazz Combo Dir. Ron Botnick (Toronto, Ontario)
11:00 - 11:30		Harry Ainlay Comp. High School Dir. Larry Schrum (Edmonton, Alberta)
11:30 - 12:00		L'Amoreaux C.I. Jazz Combo Dir. D. Graham/L. McCarthy (Toronto, Ontario)
12:00 - 12:30	FUND RAISING LUNCHEON ↓	J.S. Woodsworth Jazz Ensemble Dir. Geoff Linklater (Nepean, Ontario)
12:30 - 1:00		George S. Henry Jazz Combo Dir. Ross Arnold (Toronto, Ontario)
1:00 - 1:30		A.N. Myer Sec. School Dir. Gord Smallwood (Niagara Falls, Ontario)
1:30 - 2:00		Cobequid Educational Centre Dir. Ron MacKay (Truro, Nova Scotia)
2:00 - 2:30		McNally Jazz Combo Dir. Murray Smith (Edmonton, Alberta)
2:30 - 3:00		Climate Control Dir. Glen Sally (Toronto, Ontario)
2:30 - 4:30		ROOM 314 JAMEY AEBERSOLD IMPROVISATION CLINIC
5:00 - 7:30	CABARET CONCERT	
8:30	OSCAR PETERSON GALA PERFORMANCE HAMILTON PLACE	

Room 206 - Warm up for Albion Room
Room 202 - Yamaha Combo Keyboard Workshop
11:00 am - 1:00 pm
2:00 pm - 4 pm

Wentworth, Room A - Storage Space
Convention Centre Foyer - Festival Registration
World Photo
Promotional Items


**Stay in Tune by ordering your personal
subscription to Canadian Musician Magazine today.**



Name _____ Please check one
Address _____ Inside Canada ☐ 1 yr. \$9.00 ☐ 2 yrs. \$17.00 ☐ 3 yrs. \$24.00
City _____ Outside Canada ☐ 1 yr. \$12.00 ☐ 2 yrs. \$22.00 ☐ 3 yrs. \$31.00
Prov. State _____ Code _____ Complete and mail today to:

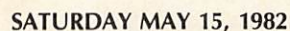
**canadian
musician**
97 Eglinton Ave. E., Suite 302,
Toronto, Ontario M4P 1H4

FRIDAY MAY 14, 1982

TIME	CHEDOKE HALL	ALBION ROOM
	SENIOR CONTEMPORARY COMPETITIONS	INTERMEDIATE DIXIELAND COMBO COMPETITIONS
8:30 - 9:00	Nanaimo Sr. Sec. School - Windjammers Dir. Bryan Stovell (Nanaimo, B.C.)	
9:00 - 9:30	Silver Heights Coll. Jazz Ensemble Dir. Jim MacKay (Winnipeg, Manitoba)	Earl Haig Dixieland Combo Dir. Ken Jones (Toronto, Ontario)
9:30 - 10:00	Holy Cross Crusader Jazz Dir. Peter England (Saskatoon, Sask.)	Adam Scott Intermediate Dixie Band Dir. Nancy Langdon (Peterborough, Ontario)
10:00 - 10:30	Cobequid Educational Centre Dir. Ron MacKay (Truro, Nova Scotia)	Sheldon-Williams Dir. Brenda McAlpine (Regina, Sask.)
10:30 - 11:00	Bowness High School Jazz Band Dir. Don Globa (Calgary, Alberta)	Regina Lions Dixieland Combo Dir. Kevin Kasha (Regina, Sask.)
11:00 - 11:30	L'Amoreaux Coll. Stage Band Dir. D. Graham/L. McCarthy (Toronto, Ontario)	M.M. Robinson Intermediate Dixieland Band Dir. Steve Lynch (Burlington, Ontario)
11:30 - 12:00	Crestwood Stage Band Dir. Peter Ford (Peterborough, Ontario)	Oshawa Central Dixieland Band Dir. Herb Knox (Oshawa, Ontario)
12:00 - 12:30	BREAK	
12:30 - 1:00	Harry Ainlay Comp. High School Dir. Larry Schrum (Edmonton, Alberta)	
1:00 - 1:30	Don Mills Collegiate Dir. Al Harkness (Toronto, Ontario)	
1:30 - 2:00	A.N. Myer Sec. School Dir. Gord Smallwood (Niagara Falls, Ontario)	
2:00 - 2:30	Arthur Voaden Sec. School Dir. Bruce Smith (St. Thomas, Ontario)	YAMAHA JAZZ CONNECTION Rhythm Section Clinic Sponsored by Boddington Music Ltd.
2:30 - 3:00	Nepean High School Stage Band Dir. Ron Milne (Ottawa, Ontario)	
3:00 - 3:30	Regina Lions Stage Band #1 Dir. Greg Way (Regina, Sask.)	
3:30 - 4:00	Earl Haig Jazz Ensemble Dir. Ken Jones (Toronto, Ontario)	
4:00 - 4:30	Westlane Sr. Stage Band Dir. Frank Warbis (Niagara Falls, Ontario)	
4:30 - 5:00	Etobicoke Coll. Sr. Stage Band Dir. Don Strathdee (Toronto, Ontario)	
5:00 - 5:30	Mount Douglas Sr. Sec. School Dir. Len Michaux (Vancouver Island, B.C.)	
5:30 - 6:00	C.W. Jefferys Stage Band Dir. Paul Miner (Toronto, Ontario)	
6:00 - 6:30	Twin Lakes Sec. School Dir. Suds Sutherland (Orillia, Ontario)	
6:30 - 7:00	Ingersoll Jazz Dir. Glen Shenton (Ingersoll, Ontario)	
7:00 - 7:30	Lockerby Comp. School Dir. Pat Turcott (Sudbury, Ontario)	
7:30 - 8:00	Northern C.I. Dir. Ben Vair (Sarnia, Ontario)	
8:30	AWARDS PRESENTATION	
9:00 - 12:00	WENTWORTH HALL - PARTICIPANTS' PARTY - Sponsored by 1280/CHAM	

Room 314 - Warm up for Chedoke Hall
Room 206 - Warm up for Albion Room
Wentworth, Room A - Storage Space ***Wentworth must be cleared for Participants' Party
Room 202 - Yamaha Combo Keyboard Workshop
11:00 am - 1:00 pm 2:00 pm - 4:00 pm

Convention Centre Foyer - Festival Registration
World Photo
Promotional Items



Room 314 - Warm up for Chedoke Hall
Room 206 - Warm up for Albion Room
Room 203 - Warm up for Webster Room
Wentworth - Yamaha Combo Keyboard Workshop
11:00 am - 1:00 pm
2:00 pm - 4:00 pm
Convention Centre Foyer - Festival Registration Promotional Items
World Photo

COMBO KEYBOARD WORKSHOP

SPONSORED BY
YAMAHA CANADA MUSIC LTD.



Well known keyboard clinician
Peter Rochon will be on hand at all times in Room 202 at the
Hamilton Convention Centre Tuesday May 11 through Saturday May 15.

Daily workshop hours 11:00 am - 1 pm
2:00 pm - 4 pm

Many new and exciting combo keyboard products will be demonstrated and available
for you to try. Don't miss hearing the sound capabilities of new stage and
recording equipment that has been compressed into a compact, portable and affordable
system called the *Producer Series*.



- small classes
- University transfer
- Reasonable cost
- Giggling opportunities

STUDY

jazz

ON VANCOUVER ISLAND

- Improv
- Stage Band
- Vocal Jazz
- Combo
- Guitar ensemble
- Theory
- History
- Keyboard

Contact: STEVE JONES
Malaspina College Music
Department
900 5th Street Nanaimo
V9R 5S5
CALL: 112-604-753-3245
local 472 OR
112-604-754-9930 (eves)

World Photo Inc. WELCOMES 1982 CANADIAN STAGE BAND PARTICIPANTS

Capture this exciting
musical event with a
picture of your group.

Send for your
14"x8" colour prints
at \$9.50 (cdn) each



WORLD PHOTO INC.

3101 N. Federal Highway,
Suite 510
Box 11995, Ft. Lauderdale
Florida 33339
(305) 563-2180

OSCAR PETERSON

Oscar Peterson Special Guest Artist
1982 National Finals

Performances: May 13, 1982

- Fund-Raising Luncheon
Convention Centre
- Gala Concert
8:30 p.m. - Hamilton Place

It was 1944. It was Skipton-On-Swale in Yorkshire, England. It was wartime. My mother always sent down beat each month I was overseas and this month was no different, except for a story out of Montreal in this issue. The column read "Young Canadian Jazz Pianist slays Count Basie." Then it quotes Basie as saying that young Oscar Peterson was one of the best pianists he had ever heard. Well, I thought, a Canadian Jazz pianist who could impress Basie must be something. That's when I first heard the name Oscar Peterson.

Four years later I had been home about three years and the name Oscar Peterson was now set to music. A fifteen minute radio show out of Montreal carried on the Ontario and Quebec English network. By this time I had started in radio and was fortunate enough to have friends like the late Dick MacDougal, Byng Whitteker and others who were CBC announcers. Occasionally Oscar would have to be in Toronto for something and his fifteen minute radio show would originate in the CBC Toronto studios on Jarvis Street. I remember seeing this huge frame coming into the studio to play one day and Dick MacDougal said hello to him and then said that's a hell of a pianist. I asked who it was and he said Oscar Peterson. Now the music and name had a face and a body both of which were equally as impressive as his talent on piano. He was making records for RCA Victor in Montreal and for the most part they were "Boogie Woogie" tunes; not because Oscar wanted them to be but because RCA wanted them to be. To put it mildly these sides are not among Oscar's favourites.

How he got to where he was by 1948 is a fairly short story and an interesting one. Oscar was born in Montreal and started classical piano training at the age of six. At fourteen he won a prize in a local amateur contest and was offered a spot on a local radio show. In 1944 he joined the Johnny Holmes Band in Montreal and was featured with that band for several years. It was with that band that Basie first heard Oscar Peterson. Naturally word got around that there

was this young Canadian pianist in Montreal that was something else. Oscar received a lot of invitations to join American bands, including the great Jimmy Lunceford, but he remained in Canada.

Somewhere along the way Norman Granz heard about Oscar Peterson and in September of 1949, he invited Oscar to New York where Norman was presenting a concert in Carnegie Hall. Oscar was not scheduled to appear on the program but Norman called him up from the audience and he was joined by Ray Brown and a lifelong friendship, musically and personally, was born. He played "Tenderly" with Ray; the die was cast. He brought down the house. Never had a piano and bass swung so hard and been so well received. The next year in 1950 Oscar started touring with Jazz At The Philharmonic and in a matter of months he became a national name in the U.S. It should be noted here that Norman Granz never asked Oscar to play any Boogie style of piano. Norman became his personal manager and still is to this day. The only other person managed by Norman Granz is Ella Fitzgerald.

Since the Jazz At The Philharmonic tours of North America were only for six weeks or so at a time, Oscar Peterson formed his own trio with Ray Brown and at first Irving Ashby, then Barney Kessel. Finally for eight years Herb Ellis was his guitarist.

It was during one of these between-tour periods that I first got to know Oscar Peterson, Ray Brown and Herb Ellis. They were playing the Rouge Lounge in River Rouge just south of Detroit and I had an all jazz show on CKLW in Windsor. Sundays I used to M.C. the matinees at the Rouge Lounge for Ed Sarkesian and of course I was able to meet and, in a lot of cases, play with some of the jazz greats of that era. Oscar Peterson along with Ray and Herb were such fun to be with. They were very compatible and always playing tricks, either on their friends or on each other. This was 1954 and by May of 1955 I had returned to my home town of Toronto to find that Oscar Peterson was the man responsible for the Town Tavern changing from Funny Hats to jazz in January of 1955. The man who ran the Town was a very dedicated jazz fan named Sammy Berger and he loved Oscar. Oscar loved to cause Sammy all kinds of temporary worry. One night in a heavy snow storm Ray and, at that time, Edmund Thigpen were ready to play but there was no Oscar. The phone



Notre artiste vedette de la finale nationale Representations: le 13 mai 1982 au Dejeuner de consolidation de fonds - Convention Centre
Gala: 20 h.30, a Hamilton Place

O n'était en 1944, à Skipton-on-Swale au Yorkshire, en Angleterre. La guerre battait son plein. Ma mère m'envoyait toujours la revue *down beat* à chaque mois que je me trouvais outre-mer, et dans ce numéro-là, la seule différence c'était l'article d'origine montréalaise. Le titre de l'article: "Un jeune pianiste de jazz canadien épate Count Basie". Et l'article de citer Basie qui proclame Oscar Peterson comme étant parmi les meilleurs pianistes qu'il avait jamais eu le plaisir d'entendre. Eh bien, me dis-je, un Canadien, pianiste de jazz, capable d'impressionner Basie, ça doit être quelque chose. C'était la première fois que j'entendais parler d'Oscar Peterson. Quatre années plus tard, ça faisait trois ans que j'étais de retour, et le nom d'Oscar Peterson était déjà célèbre. Il donnait une émission de quinze minutes diffusée de Montréal par les chaînes de l'Ontario et du Québec anglophone. A l'époque, j'avais fait mes débuts de radiodiffusion et comptait parmi mes amis des speakers de Radio-Canada comme feu Dick McDougal, Byng Whitteker et d'autres encore. Parfois, lorsqu'Oscar avait des obligations à Toronto, son émission était transmise à partir des studios de Radio-Canada à la rue Jarvis. Je me souviens d'avoir aperçu un jour sa grande silhouette comme il arrivait pour jouer. Dick McDougal l'a salué avant de s'exclamer: voilà un sacré pianiste! J'ai demandé son nom, et il m'a répondu: Oscar Peterson. C'est ainsi que sa musique, son nom et sa silhouette, tous aussi impres-

sionnants les uns que les autres, me restèrent gravés dans l'esprit tout comme son talent de pianiste. Il enregistrait pour la maison de disques RCA Victor (la Voix de son Maître) à Montréal et, pour la plupart, il s'agissait de mélodies "Boogie-Woogie". Il faut souligner que c'était là le choix de la maison de disques, et nullement celui d'Oscar. Le moins qu'on puisse dire c'est qu'Oscar ne compte pas ces enregistrements parmi ses préférés.

D'où sortait Oscar, pour être arrivé à ce degré de réussite en 1948? L'histoire, quoique brève, est passionnante. Né à Montréal, Oscar a commencé à prendre des leçons de piano à l'âge de six ans. A quatorze ans il remporta un prix dans un concours d'amateurs, et on lui proposa de jouer dans une émission locale radiodiffusée. En 1944, il devint membre de l'orchestre Johnny Holmes à Montréal. Pendant plusieurs années il en fut la vedette. C'est à cette époque que Basie l'a entendu jouer. Bien sûr, on commença à parler de ce Canadien de Montréal qui était si grand pianiste de jazz. Les invitations de quitter l'orchestre et d'aller jouer aux Etats-Unis, comme par exemple avec le grand orchestre Jimmy Lunceford, ne manquèrent pas, mais Oscar voulut rester au Canada.

A un moment donné, Norman Granz a entendu parler de cet Oscar Peterson, et en septembre 1944, il l'invita à New York où Norman présentait un concert à Carnegie Hall. Oscar se trouvait donc parmi l'assistance, mais il dut venir sur scène quand Norman le lui demanda, tout comme il le fit à Ray Brown. Une amitié artistique et personnelle était née. Oscar joua "Tenderly" avec Ray. Les dès étaient jetés. Il avait fait un malheur. Jamais on ne vit un violoncelliste et un pianiste s'accorder aussi bien ensemble. En 1950, donc, Oscar commença ses tournées avec "Jazz at the Philharmonic" et en quelques mois, il était célèbre à travers les Etats-Unis. Soulignons en passant que jamais Norman Granz ne demanda à Oscar de jouer du piano dans le style "Boogie". Norman est devenu son imprésario et le reste encore à l'heure actuelle. Sa seule autre "cliente" s'appelle Ella Fitzgerald!

Comme ces tournées de l'Amérique du Nord de "Jazz at the Philharmonic" ne duraient qu'environ six semaines à la fois, Oscar Peterson a créé son propre trio avec Ray Brown et, d'abord Irving Ashby, ensuite Barney Kessel; enfin et pour huit ans,



Applied Music A Three Year Program

This three year program concentrates on training graduates for a career in professional music. The emphasis is on practical music studies which encompass private instrumental or voice instruction and participation in ensembles such as the choir, jazz band, symphony orchestra, opera workshop and small instrumental combinations. Instruction is provided on keyboard, strings, brass, woodwind, percussion and voice. The repertoire focuses on all types of music making, classical and commercial. Students also acquire a broad theoretical and historical background, as well as language, pedagogical and business skills to equip them for the teaching and business areas of the music profession. In addition, courses in the Humanities are provided to encourage optimum personal development.

For information contact

Department of Music
Mohawk College
P.O. Box 2034, Hamilton, Ontario L8N 3T2
Telephone: (416) 389-4461, Extension 429

ONTARIO COLLEGE OF PERCUSSION

Enrolling Students
From Around The World

PRIVATE LESSONS

Beginners, Intermediate, Advanced
and Professional Players.

SPECIAL PROGRAMMES FOR YOUNGER CHILDREN AND MATURE ADULTS

- Drum Set Playing Forums
- Percussion Clinics
- Rock and Jazz Workshops
- Drum Chart Workshops

COMPLETE FACILITIES...

- Record Library
- Recording Studios
- Tape Library
- Audio Visual Aids

PAUL ROBSON, PRINCIPAL
AUTHOR OF THE FAMOUS
PAUL ROBSON
PERCUSSION SERIES

483-9117

**1656
BAYVIEW AVE.**

the keys to creativity

Computer power

A polyphonic synthesizer, a music tutor and a music transcriber all in one sophisticated package. Soundchaser™. It's a responsive music tool that allows computer technology to work with you and for you.

Records and performs

Soundchaser™ transforms an Apple II™ into a dynamic polyphonic instrument. Record with the digital sequencer, play it back with a live overdub. Create unique, rich and natural sounds with up to six voices.

Transcribes

Notewriter™ displays your melody and bass lines as you play. See your compositions on the CRT. Or touch a button and

receive a printed score. Create, compose and arrange with one remarkable music tool.

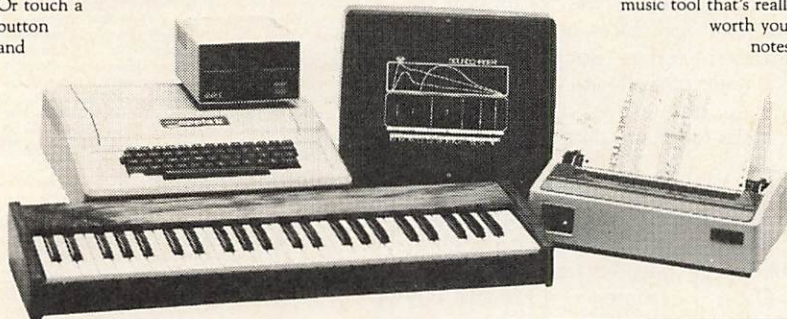
Teaches

Musicutor™ transforms Soundchaser™ into a challenging educational tool. The software includes programmed learning courses in ear training, music theory and harmony. Use it to develop skills and basic musicianship.

Versatile and affordable

Soundchaser™ is the only polyphonic synthesizer available that records, transcribes and teaches. It combines top quality hardware and software in a package that's affordable. A six voice synthesizer and keyboard lists for less than you would imagine. Consider Soundchaser™. It's a

music tool that's really worth your notes.



For more details, write
SOUNDCHASER MUSIC SYSTEMS
3331 Jacombs Road,
Richmond, B.C. V6V 1Z6 (604) 273-4976

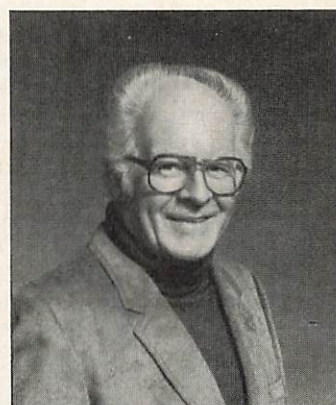
SOUNDCHASER
COMPUTER MUSIC SYSTEMS

Apple II™ is a registered trademark of Apple Computer, Inc.
Soundchaser™, Notewriter™, Musicutor™ are registered trademarks of Passport Designs, Inc.



rang and it was Oscar calling long distance from Buffalo. Well you can imagine how upset Sammy Berger was to see the room packed with Oscar Peterson fans and Oscar in Buffalo. Oscar asked if Sammy thought the roof of the club could handle a "chopper landing." As I said there was a heavy snow storm and I doubt if even the commercial aircraft were getting off the ground that night. Anyway while Sammy was sweating out the possibilities of getting permission to have a chopper land on the roof of the Town Tavern, 16 Queen Street East, in Toronto with Oscar Peterson on board from Buffalo...in walked Oscar. He had called Sammy from the pay phone in the parking lot. Out came Sammy's handkerchief and after he wiped the perspiration off his face he replaced it with a big smile and the engagement was a huge success.

Since 1954, I have introduced Oscar Peterson in upwards of thirty or forty jazz concerts in various settings, like Massey Hall, Ontario Place Forum, some high schools and to just a room full of students at his Advanced School of Contemporary Music. It's always a pleasure to hear Oscar and I have only one complaint. It takes about two weeks for me to be able to sit and listen to another piano player after hearing Oscar Peterson. He swings harder than anyone I know, his technique is just unbelievable and his improvisational talents are the very best. Therefore you are going to hear the World's Greatest Jazz Pianist...and certainly our National Treasure.



Phil MacKellar
CKFM Radio

EVERYTHING IN MUSICAL INSTRUMENTS & ACCESSORIES

- Yamaha
- Zildjian
- Kelsey
- Moog
- Applause
- Rogers
- Ludwig
- Shure
- Hohner
- Guild
- Korg
- Martin
- Ampeg
- Hiwatt
- Peavey
- Leslie
- M&M
- Gibson
- Oberheim
- Tapco
- Morley
- Gretsch
- Rhodes
- Ovation
- Kramer
- Norman
- Alembic
- Bose
- Gauss
- Lab
- Tama
- Crumar
- Ibanez
- B.C. Rich
- Roland
- Fender
- Kamouraska
- Schecter
- Boss
- Lexicon
- Intersound
- Furman Sound
- Crest Amps
- LYS
- Kroth
- Otari
- D.B.X.
- A.B. Systems
- Audio Technica
- Casio
- Lawrence Audio
- Klipsch
- MXR
- Neptune
- Electro-Voice
- Wurlitzer
- Marshall
- Pearl Drums
- Dimarzio
- Schaller
- Acoustic Amplifiers
- Electro Harmonix
- Rotosound
- Whirlwind
- J.B. Lansing
- Slingerland
- Barcus-Berry
- Rickenbacker
- Lado
- Latin Percussion
- Sennheiser
- Loudspeaker Group
- A.K.G.
- Legend

ALL MERCHANDISE IS BRAND NEW & FULLY WARRANTEED
SUPER DISCOUNT PRICES • EXPERT IN-STORE SERVICE DEPT.

STEVE'S
music store



TORONTO
(416) 593-8888

MONTREAL
(514) 878-2216

OTTAWA
(613) 232-1131

Note: Oscar Peterson will be honoured at the Fund-Raising Luncheon on May 13 for his Support of the Canadian Stage Band Festival and for promoting and providing improved opportunities in jazz education and the development of young Canadian musical talent.

Herb Ellis comme guitariste.

C'est à l'une des époques "entre-tournées" que j'ai fait la connaissance d'Oscar Peterson, Ray Brown et Herb Ellis. Ils jouaient au Rouge Lounge à River Rouge juste au Sud de Détroit, et moi j'avais une émission de jazz au poste CKLW de Windsor. Le dimanche j'animais les matinées au Rouge Lounge pour Ed Sarkesian, et il va sans dire que j'ai eu l'occasion de rencontrer et même, souvent, de donner des représentations avec les grands du jazz de l'époque. Oscar Peterson, Ray et Herb étaient des copains tellement sympathiques. Ils étaient d'ailleurs de mèche et adoraient jouer des tours les uns aux autres ou bien aux amis. On était en 1954, et dès mai 1955, je me retrouvais chez moi, à Toronto. Une bonne surprise: Oscar Peterson avait réussi à transformer l'ambiance du Town Tavern de "rigolote" qu'elle était en celle d'une vraie boîte de jazz. Le type qui gérait le "Town", Sammy Berger, était un vrai amateur du jazz et de plus il adorait Oscar. Oscar, lui, aimait donner le change à Sammy, histoire de rire un peu. Un soir il y avait une tempête de neige. Ray et Edmund Thigpen, qui jouait avec eux à l'époque,

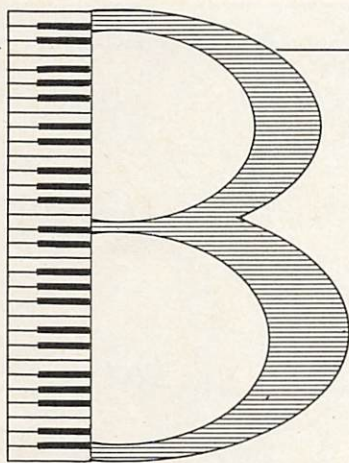
étaient prêts à entrer en scène, mais pas d'Oscar en vue. Là-dessus le voilà qui appelle de Buffalo. Imaginez l'affollement de Sammy: une salle comble de fans, et la vedette se trouve à Buffalo! Oscar voulait savoir si Sammy croyait qu'un hélicoptère arriverait à atterrir sur le toit du Club. Pris à la gorge, Sammy promit de voir ça. N'oublions pas qu'il faisait tempête au point où les aéroports étaient probablement fermés. En tout cas, Sammy se précipitait déjà pour arracher à qui de droit la permission de faire atterrir Oscar Peterson en hélicoptère sur le toit du Town Tavern, au no. 16, Queen East à Toronto, en provenance de Buffalo...au moment qu'Oscar faisait son entrée. Il avait appelé de la cabine téléphonique de l'aire de stationnement à côté. Sammy sortit son grand mouchoir pour s'essuyer le front moite de transpiration, sourit, et la représentation put avoir lieu. Elle fut réussie...comme d'habitude.

Depuis 1954 j'ai eu l'honneur de présenter Oscar Peterson au public à l'occasion de plus de trente à quarante concerts de jazz, un peu partout: à Massey Hall, au forum d'Ontario Place, dans des écoles

secondaires, et même à une pleine salle d'étudiants à l'Advanced School of Contemporary Music. Ça fait toujours plaisir d'écouter Oscar et je n'ai qu'une plainte à lui faire: il me faut 15 jours après l'avoir entendu avant d'avoir à nouveau la patience d'écouter un autre pianiste. Oscar, c'est le maître. Sa technique est invraisemblable; c'est un génie de l'improvisation. Celui que vous allez entendre c'est donc non seulement le plus grand pianiste de jazz du monde entier, c'est aussi, et sans aucun doute, notre trésor national!

Phil MacKellar
CKFM Radio

Remarque: Oscar Peterson sera l'invité d'honneur au déjeuner de consolidation de fonds le 13 mai, et pour cause: il a apporté son soutien au Festival du Jazz tout en aidant à la promotion de la formation en musique de jazz et au développement des talents musicaux de jeunes Canadiens. ■



GETZEN BRASS
EMERSON FLUTES
SHIRO DRUMS
STERLINGWORTH
STRINGS

A COMPLETE MUSIC SERVICE
Call or write for the dealer nearest you.

BISHOP MUSIC & KEYBOARDS
1983 Leslie St., Don Mills, Ontario M3B 2M3

canadian
musician

presents

Business of Music Seminar

One comprehensive day of
straight talk about the business
of music.

Sunday June 20th, 1982
9am-5pm

Sheraton Centre Hotel,
Toronto

For more information call (416) 485-8284
97 Eglinton Ave. E., Ste. 302, Toronto, Ont. M4P 1H4

XX CELEBRATION



1280 CHAM radio station presents Camille for the national winners' party, Friday night, May 14 at the Hamilton Convention Centre, Wentworth Hall, 9:00 p.m. - 12 pm.

Camille is a four piece versatile, contemporary rock band with talented, hard working musicians who have just finished a three month layoff from active performing in order to polish new material.

Originally a five piece band, Camille has been attracting increasing attention and supportive audiences since its debut last March. From school dances to lounge engagements, plus an outdoor concert attended by over 7,000 people (top billing), the band has experienced such success that a road tour is planned for the spring.

THE BAND - CAMILLE

Sandy Whittaker

- lead guitar, bass, lead and background vocals; age 19; jazz and rock experience; former winner of the bronze medal at the Canadian Stage Band Festival; attended Humber College Music.

Suds Sutherland

- rhythm guitar; keyboards, sax; bass; lead and background vocals; age 36; jazz and rock experience; former winner of a bronze medal at the Canadian Stage Band Festival; graduated in music from the University of Toronto.

Terry Newman

- drums; lead and background vocals; age 19; jazz and rock experience; former winner of a bronze medal at the Canadian Stage Band Festival.

Fred Geus

- bass, keyboards, lead and background vocals; age 19; jazz and rock experience; former winner of a bronze medal at the Canadian Stage Band Festival.

Important: Participant or guest identification badges must be presented for admission. ■

Johnny Cowell of the Toronto Symphony with his new SOVEREIGN B \flat Trumpet

**THE BAND
SHOPPE**

2782 Yonge Street
Toronto, Ontario M4N 2J2
(416) 488-6801, 488-6803
YOUR BOOSEY & HAWKES -
BUFFET DEALER

MANUFACTURED BY **BOOSEY & HAWKES** AVAILABLE IN JAZZ AND SYMPHONY MODELS

NORDAIR
SALUTES THE TENTH ANNIVERSARY
OF THE
CANADIAN STAGE BAND FESTIVAL



NORDAIR



It gives us great pleasure to contribute
to The Canadian Stage Band Festival's 10th year

VOCAL JAZZ

Vocal music educators across North America are being confronted with a new type of choral music. Whether it is called vocal jazz, show choir, or swing choir, this new genre of choral repertoire is rapidly becoming a part of choral music programs in high schools and colleges.

In British Columbia, the vocal jazz movement has moved ahead in popularity and depth more than in any part of Canada. In particular, the B.C. vocal jazz festival held annually for the past six years at Carson Graham High School, can be considered a catalyst for this area of jazz education in our country. Jazz choirs under the direction of Peter Taylor and Rob Karr of the Carson Graham music department have performed for Festival participants on a number of occasions in the past. This method of sharing the musical concepts of the vocal jazz "idiom" has spawned many vocal jazz ensembles in other regions of the country. The winner of the 1982 B.C. Vocal Jazz Festival in the Senior Category was Magee Secondary School under the direction of Mr. John Trepp. This excellent choir will compete in the National Finals, and also give a clinic presentation in Hamilton on Wednesday evening May 12. In addition, the Magee Vocal Jazz Ensemble will be featured at the fund-raising luncheon with Oscar Peterson on Thursday May 13.

Vocal jazz, we believe is the "art music" of this new choral movement. Like "classical music" as well as traditional jazz, vocal jazz is "serious" music. Its primary concern is with music, and with a sincere, artistic, and creative re-creation of that music. Although it entertains, it is not primarily "entertainment music".

Like the serious study of any fine choral literature, studying vocal jazz instills respect for music as art. Its essentially creative nature encourages artistic creativity in students, through the unlimited possibilities in the interpretive area and the opportunities it gives in creating improvised solos.

Vocal jazz, done well, demands musicianship, vocal technique, and artistic sensitivity from each singer. It requires the ability to "swing" and the musicianship to master harmonic difficulties, rhythmic complexities, and vocal problems. Singing vocal jazz will raise, often dramatically, the musical competence of any singer. Singers learn to sing with proper vocal support, vowel formation, and resonance in order to make harmonic passages sound as they should. The necessary concern for good intonation develops the young singer's "ear" quickly. Kept in proper balance with other areas of choral literature, vocal jazz can add excitement, diversity, and quality to any choral music curriculum.

It is worth noting that jazz began as a vocal art in black churches in the South. As America's unique contribution to the world of music, jazz is acknowledged as a legitimate concern of instrumental music education at all levels for many years. It is our belief that vocal jazz deserves a permanent place in Canadian music education as well.

The Canadian Stage Band Festival is proud to add the vocal jazz section to its ongoing activities. We strongly feel, however, that because of the rapidly growing interest in this movement that it will become a separate entity in the near future. ■



Edward Johnson Building completed in 1961

UNIVERSITY OF TORONTO FACULTY OF MUSIC CANADA'S LEADING MUSIC SCHOOL

DEAN: Gustav Ciamaga

Bachelor of Music Degree:
Programs in Composition,
History and Literature,
Music Education, Performance

Graduate Programs in Musicology, Com-
position, Music Education, Performance
Opera, Orchestra, Choir, Wind
Symphony, Collegium Musicum,
Chamber Music, Jazz.

JAZZ STUDIES

Professors Phil Nimmons, David Elliott,
Ron Chandler, Robert Falck and visiting
jazz artists offer courses in Jazz
Education, Jazz History, Jazz Arranging,
Jazz Improvisation, Big Band Jazz and
Combo Jazz Ensemble performance. Both
the U of T "A" Jazz Ensemble and the U
of T Jazz Quintet are past National Open
Class Champions of the Canadian Stage
Band Festival.

LE JAZZ VOCAL

De nos jours, les professeurs de musique vocale à travers l'Amérique du Nord se trouvent confrontés à un nouveau type de musique chorale. Qu'on l'appelle le jazz vocal, la chorale de spectacle, ou la chorale du swing, ce nouveau répertoire de chorale commence à prendre rang dans les programmes de musique de chœur de maints écoles et collèges.

En Colombie Britannique, ce mouvement de jazz vocal a pris de l'avance par rapport au reste du pays tant du point de vue de la popularité qu'à celui de l'importance. Le Festival de jazz vocal de la Colombie Britannique par exemple, est un événement annuel depuis six ans déjà à l'école secondaire Carson Graham, et on peut le considérer comme la "catalyse" de ce genre de formation en jazz chez nous. Des chorales de jazz dirigées par Peter Taylor et Rob Karr du département de musique de l'école Carson Graham ont plusieurs fois donné des représentations pour les participants au Festival. Cette façon de partager des concepts musicaux du style qu'on nomme le jazz vocal est à l'origine de nombreux ensembles de jazz vocal dans d'autres régions du Canada. C'est l'école secondaire Magee sous le bâton de M. John Trepp qui reporta les honneurs au Festival de jazz vocal de la Colombie Britannique 1982 dans la catégorie "Senior". Cette excellente chorale va non seulement concourir lors de la finale nationale, mais elle fera une présentation de clinique à Hamilton le mercredi 12 mai au soir. En outre, le "Magee Vocal Jazz Ensemble" sera parmi les hôtes de marque lors du déjeuner de consolidation de fonds le jeudi 13 mai.

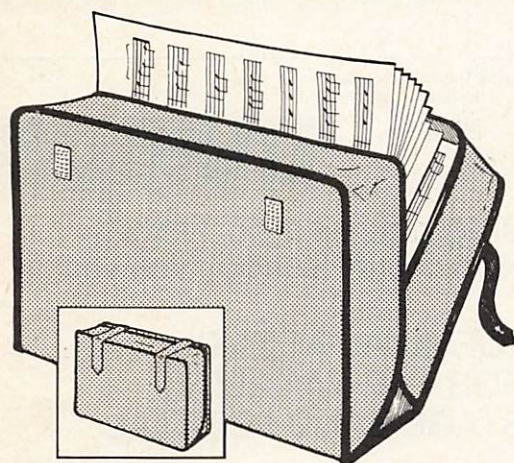
Pour nous, le jazz vocal serait la musique de choix de ce nouveau mouvement choral. Comme la musique classique, ainsi que le jazz traditionnel, le jazz vocal, c'est de la musique "sérieuse". Avant toute chose, c'est la musique que vise ce style - sa re-création sincère, artistique, et inventive. Il "devertit", bien sûr, mais il est bien plus qu'une musique de divertissement, c'est-à-dire, un produit.

L'étude du jazz vocal inculque à l'étudiant le respect de la musique en tant qu'art, tout comme le fait l'étude de n'importe quel bon répertoire choral. Sa nature essentiellement créatrice stimule le pouvoir créateur de l'étudiant à travers les possibilités illimitées qui existent dans le domaine de l'interprétation comme dans celui de l'improvisation en solo.

La bonne exécution du jazz vocal exige de chaque choriste de l'aptitude musicale, de la technique vocale, et de la sensibilité artistique. Il faut savoir "swinguer", et il faut être assez musicien pour maîtriser les difficultés harmoniques, les complexités rythmiques, et les problèmes phoniques. Il arrive que le fait de chanter du jazz vocal augmente, souvent de manière dramatique, la compétence musicale d'un choriste. On apprend à chanter avec un bon soutien vocal, une formation correcte des voyelles, et de la résonance, pour que les morceaux harmoniques sonnent bien. Le fait de devoir veiller à une bonne intonation aide au développement rapide de "l'oreille" des jeunes choristes. Dans un répertoire de musique de chorale bien équilibré, le jazz vocal a sa place, puisqu'il ajoute de la stimulation, de la diversité, et de la qualité à tout programme de musique de chœur.

Signalons que c'est dans les églises de Noirs du Sud des Etats-Unis que le jazz fut créé comme art vocal. Le jazz, cette contribution américaine exceptionnelle au monde de la musique, est reconnu en tant que musique instrumentale légitime depuis de nombreuses années, et cela, à tous les niveaux. Il nous semble bien que le jazz vocal mérite lui aussi une place permanente dans la formation musicale au Canada.

Nous sommes fiers au Festival du Jazz d'ajouter la section de jazz vocal à nos activités courantes. Nous croyons cependant que dans un avenir tout proche ce mouvement, du fait de l'intérêt croissant que l'on y porte, deviendra autonome.



New! Music Folio

- Made of durable and washable vinyl
- Reinforced at stress points
- Expands and contracts to required depths
- Holds up to 200 arrangements
- No zipper to catch music



The Gordon Stewart
Manufacturing Company Ltd.

60 Colville Rd., Toronto, Ontario M6M 2Y2 (416) 249-7263

Enquiries from Canadian Distributors welcome.

PLECTRUM GUITAR-STRINGS

microphone
smoothness

bronze wire winding



silk wrapped steel

DR. THOMASTIK-INFELD, VIENNA

CALL YOUR DEALER

DISTRIBUTED BY

GEO. *Heinl* & CO. LIMITED

FOCUS ON ROB McCONNELL



Rob's music career began in the early '50s as a trombonist in the "after hour" clubs in Toronto. He then went to New York to study with noted valve trombonist Bob

Brookmeyer and while there became part of the Maynard Ferguson band. Rob also contributed several selections to the Ferguson library including "Come Rain Or Come Shine". Over a period of time, Rob has played with many big bands including Count Basie and Woody Herman.

In the early '60s, Rob established the Boss Brass as a jazz ensemble in Toronto. This exciting band took off immediately because it was composed of some of Canada's foremost musicians including Moe Koffman, Ed Bickert, Guido Basso, Ian McDougall, Terry Clarke, Jimmy Dale, Don Thompson, Eugene Amaro, Rick Wilkins, Jerry Toth, and many others.

Rob McConnell and the Boss Brass have continued to gain recognition both locally and internationally not only for outstanding musicianship, but also because of the brilliant compositions and arrangements by Rob and several members of the band.

The Boss Brass recently performed at the Monterey Jazz Festival and knocked out an audience made up of many of America's jazz greats. Rob has been continually active in the recording industry and has won three

Juno Awards, as well as being nominated for four Grammy Awards. Future plans include a tour in Los Angeles this summer and Rob will take the Boss Brass to Europe for the first time this fall. Rob McConnell and the Boss Brass were first featured as the special guest band at the Canadian Stage Band Festival National Finals in 1975. Rob and many members of the band have acted as adjudicators and clinicians over the years. His published big band charts are widely sought after by the college and university jazz programs in Canada and the United States as "state of the art educational material." Rob McConnell is fast becoming a legend in his own lifetime. All Canadians should applaud his contribution to the world of music.

Note: Rob McConnell will be honoured at the Fund Raising Luncheon on May 13, for his support of the Canadian Stage Band Festival and for promoting and providing improved opportunities in jazz education and the development of young Canadian musical talent. ■

BRANDON UNIVERSITY SCHOOL OF MUSIC

The School of Music offers a wide variety of programs for the career-oriented performer, teacher, or music enthusiast.

4-YEAR UNDERGRADUATE PROGRAMS

- * Applied Music (Piano, Strings, Voice, Woodwinds & Brass)
- * General (may emphasize such areas as History or Theory)

5-YEAR MUSIC EDUCATION MAJOR

- * An integrated program qualifying the student for the Interim Professional Teaching Certificate of the Department of Education.

GRADUATE PROGRAMS

- * Master of Music, Performance Major (Piano & Strings)
- * Master of Music, Music Education Major

MUSIC IN ARTS, SCIENCE, EDUCATION

- * Major in Music in Arts
- * Minor in Music in Arts, Science, Education

MUSIC IN GENERAL STUDIES

- * A flexible program of studies permitting the student to design his own program

SUMMER SCHOOL (1982) will offer:

- * Kodaly Concepts,
- * Levels 2 and 3 (Certification), July 6 - 31
- * Materials of Music, July 5 - August 17
- * Music Appreciation, July 5 - 23
- * Junior Chorale
- * Piano and String Workshops
- * Applied Instruction

For further information:

The Secretary, School of Music
Brandon University
Brandon, Manitoba, R7A 6A9

Aatco Travel North Ltd.

Atria North, Suite A121
2255 Sheppard Ave. E.
Willowdale, Ontario
Canada M2J 4Y1
Tel: (416) 492-0790

UNIGLOBE

Uniglobe - Aatco Travel
North Ltd. School Voyagers

"OFFICIAL AGENT"
FOR THE CANADIAN
STAGE BAND FESTIVAL

International band tours and exchange opportunities can be professionally arranged with our European agencies.

FOR FURTHER INFORMATION
AND RESERVATIONS, CALL
US COLLECT AT 416-492-0790.

Custom designed special interest tours are available upon request.

BIG BANDS ARE BACK! AND WE'RE BACKING THE BIGGEST.



CHFI 98.1 Stereo
Presents Big Band
Evenings At CN TOWER'S

SPARKLES

Every Sunday

CN TOWER
LATOUR CN



CHFI 98.1 STEREO AND THE CN TOWER
ARE PLEASED TO SUPPORT THE 10TH ANNIVERSARY
OF THE CANADIAN STAGE BAND FESTIVAL

JAZZ GREATS WHO HAVE HELPED

The Festival Directors wish to thank those jazz artists and educators who have acted as adjudicators, clinicians and performers during our festival competitions and workshops over the past ten years.

Tommy Banks
Russ Little
Phil MacKellar
Louis Bellson
Don Thompson
Hal Sherman
Carol Britto
Bobby Hales
Paul Adamson
Bob Livingston
Paul Read
Stan Perry
Jim Coffin
Jerry Johnson
Eric Robertson
Gary Morgan

Tom Ferguson
Rob McConnell
Darryl Eaton
Pat LaBarbera
Ron Rully
Harman Haakman
Al Stanwyck
David Elliott
Bill Bridges
Gary Williamson
Gord Delamont
Jim Howard
Don Johnson
Dave McMurdo
Harry Pinchin
Michael Scorch

Buddy DeFranco
Al Michalek
Jamey Aebersold
Cliff Jones
Moe Koffman
Cy Cooper
Guido Basso
Keith Jollimore
Bobby Herriot
Bram Smith
Chuck Mangione
Bernie Piltch
Maynard Ferguson
Bobby Edwards
Woody Herman
Jim Ranier

Phil Nimmons
Bud Bill
Ron Collier
Hagood Hardy
John Gittins
Count Basie
Joel Leach
Bob Schaefer
Joe Hrestak
Stan Kenton
Oscar Peterson
Phil Mattson
Patty Coker
John Trepp

F I N E

YORK UNIVERSITY
TORONTO, CANADA

Arts

JAZZ

SUMMER/FALL '82

FEATURING:

- Honours degree programs
- Intensive courses in jazz performance and theory
- Stimulating courses also in electronic music, composition, instrumentation/arranging, ethnomusicology and open form improvisation
- Special SUMMER performance workshops in jazz and Indian drumming, JULY 5-AUGUST 13

Courses are also available in Dance, Film, Theatre and Visual Arts, including Summer programs in ITALY and FRANCE.

For further information, contact:

Room 206G, Faculty of Fine Arts, York University,
4700 Keele Street, Downsview, Ontario, M3J 1P3.
Telephone: (416) 667-3237.



CONGRATULATIONS
TO ALL BANDS
PERFORMING AT THE
TENTH ANNIVERSARY OF
THE
CANADIAN
STAGE BAND FESTIVAL

national music

EDMONTON - CALGARY
ALBERTA

REGIONAL AND NATIONAL FESTIVALS

REGIONAL FESTIVALS

Feb. 19, 20 Atlantic Regional
 Feb. 20, 21 Peterborough Regional
 Feb. 26, 27 Saskatchewan Regional
 Feb. 26, 27 Winnipeg Regional
 Feb. 27 Toronto-North Regional
 March 4, 5 Vancouver Island Regional
 March 5, 6 Calgary Regional
 March 5, 6, 7 Niagara Peninsula Regional

March 12, 13 Edmonton Regional
 March 13 Georgian Regional
 March 13 Ottawa Regional
 March 20 Toronto-West Regional
 March 22 Kelowna Regional
 March 26, 27 New Westminster Regional
 April 3 Toronto Central Regional
 April 3 Quebec Regional

April 3 Toronto Regional
 April 17 St. Thomas Regional
 April 20 London Regional

St. Francis Xavier University (Antigonish, NS)
 Adam Scott C.V.I. (Peterborough, Ont.)
 Saskatchewan Centre of the Arts (Regina, Sask.)
 Winnipeg Convention Centre (Winnipeg, Man.)
 Earl Haig S.S. (Toronto, Ont.)
 University of Victoria (Victoria, B.C.)
 Lord Beaverbrook High School (Calgary, Alta.)
 Mohawk College (Hamilton, Ont.)

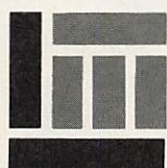
Grant MacEwan Community College (Edmonton, Alta.)
 Twin Lakes S.S. (Orillia, Ont.)
 Nepean High School (Ottawa, Ont.)
 Etobicoke Collegiate (Toronto, Ont.)
 Kelowna Community Centre (Kelowna, B.C.)
 New Westminster S.S. (New Westminster, B.C.)
 Sir Sandford Fleming S.S. (Toronto, Ont.)
 West Hill High School (Montreal, Que.)

C.W. Jefferys S.S. (Toronto, Ont.)
 Arthur Voaden S.S. (St. Thomas, Ontario)
 Saunders S.S. (London, Ont.)

Don Hughes (902) 867-5117
 Jean Winter (705) 743-3765
 Greg Way (306) 352-8443
 George Douglas (204) 775-0428
 Ken Jones (416) 225-7767
 Fred Hagen (604) 477-0181
 George Kuperis (403) 289-9241
 Frank Warbis (416) 365-2401
 Jim Howard (416) 389-4461
 John Nikel (403) 451-0550
 Suds Sutherland (705) 325-1318
 Ron Milne (613) 722-6551
 Don Strathdee (416) 239-4847
 John Mutter (604) 762-2841
 Bob Schaefer (604) 522-0644
 Bob Gray (416) 787-4988
 Dennis Christianson (514) 486-7321
 Michel Drainville (514) 389-5921
 Ed Pederson (514) 486-7321
 Paul Miner (416) 633-4012
 Bruce Smith (519) 631-3770
 Phil Murphy (519) 432-3493

NATIONAL FINALS

May 11-15 National Finals Hamilton, Ont. Robert Richmond (416) 298-1311



Long & McQuade Limited Musical Instruments

HERE ARE SOME OF THE BENEFITS OFFERED TO YOU BY LONG & MCQUADE LIMITED

Prices as low as you will find anywhere.
 Our famous **one year warranty** with no charge for parts or labour.
 Use of an instrument while warranty work is being done.
 A liberal **trade in** allowance for your present instrument.
 Reasonable repair rates for all instruments which we sell for the life of the instrument.
 Low interest rates using our own **In house** deferred payment plan.
 Exchange of purchases within a reasonable period of time.
 A fully stocked rental department with exceptionally low rates.
 A rental plan that allows a large portion of the rent paid to apply to the purchase price.
 Free parking in our parking lot.
 A delivery service for your convenience.



Toronto 828 Wilson Ave. 459 Bloor St. W
 630-1625 964-8006

Branches in Toronto, Windsor, Winnipeg,
 Vancouver and Parsippany, N.J.

PAST WINNERS

1973					
OPEN	Westview Centennial S.S. (Paul Miner)	Toronto	INTERMEDIATE	Jazz Combo - York Mills C.I. (Paul Read)	Toronto
SENIOR	Queen Elizabeth High School (H.J. Hrestak)	Halifax		Contemporary - Philemon Wright (Bob Cleall)	Hull
JUNIOR	Ledbury Park Jr. High (Al Johnson)	Toronto		Nostalgia - Hudson-MacDonald (Ted West)	Montreal
			JUNIOR	Jazz Combo - Aden Bowman (W.T. Toews)	Saskatoon
				Contemporary - Hudson-MacDonald (Ted West)	Montreal
1974			1979		
OPEN	Halifax S.S. Jazz Ensemble (H.J. Hrestak)	Halifax	OPEN	Contemporary - University of Toronto (Dave Elliott)	Toronto
SENIOR	Thomas A. Stewart S.S. (R. Williamson)	Peterborough		Jazz Combo - York Mills C.I. (Paul Read)	Toronto
JUNIOR	Ledbury Park Jr. High (Al Johnson)	Toronto		Fusion Combo - Grease Ball Boogie Band	Toronto
1975			SENIOR	Contemporary - York Mills C.I. (Paul Read)	Toronto
OPEN	Humber College B Band (Ron Collier)	Toronto		Jazz Combo - Lethbridge C.I. (Jerry Pokarney)	Lethbridge
SENIOR	Georges Vanier S.S. (Ken Jones)	Toronto		Dixieland Combo - Adam Scott C.I. (Greg Knox)	Peterborough
JUNIOR	Windsor Jr. High (B. Johnston)	Windsor, N.S.	INTERMEDIATE	Contemporary - Westview Centennial S.S. (Paul Miner)	Toronto
1976			JUNIOR	Combo (Jazz & Fusion) - Hudson-MacDonald (Ted West)	Mtl.
OPEN (tie)	Humber College A Band (Al Michalek)	Toronto		Contemporary - Hudson-MacDonald (Ted West)	Mtl.
	Solid Brass (Chris Lane)	Ottawa		Combo (Jazz & Fusion) - Hudson-MacDonald (Ted West)	Mtl.
SENIOR	Jasper Place (Dan Butler)	Edmonton	1980		
JUNIOR	Hamilton Jr. High (B. Rebagliati)	N. Vancouver	OPEN	Contemporary - Co-op Jazz Ensemble (Mark Cartile)	Mtl.
1977				Jazz Combo (tie) - Memorial University (Paul Bendzsa)	St. John's
OPEN	University of Regina (Ed Lewis)	Regina		- Toronto Jazz Quartet (Doug Watson)	Toronto
SENIOR	Salisbury S.S. (Dennis Prime)	Edmonton		Dixieland Combo - Adam Scott C.I. (Greg Knox)	Peterborough
JUNIOR	Hamilton Jr. High (Rich Depasquale)	N. Vancouver	SENIOR	Fusion Combo - Gilles, Hill, Bill Grant Band (Rob Hill)	Hamilton
1978				Contemporary - Cobeguid Educ. Ctr. (Ron & Ken MacKay)	Truro
OPEN	Contemporary - Vanier College (Cy Cooper)	Montreal		Jazz Combo - Lethbridge Collegiate (Kirk Ramsay)	Lethbridge
	Nostalgia - University of Regina (Ed Lewis)	Regina		Dixieland Combo - Oshawa Central C.I. (Herb Knox)	Oshawa
	Jazz Combo - York University (Curt Smith)	Toronto	INTERMEDIATE	Fusion Combo - George S. Henry S.S. (Jim Gelter)	Toronto
	Dixieland Combo - University of Regina (Ed Lewis)	Regina		Contemporary - Summerland S.S. (Jim Grinder)	Summerland
SENIOR	Contemporary - Kelowna S.S. (Brian Todd)	Kelowna	JUNIOR	Jazz Combo - Westview Centennial (Paul Miner)	Toronto
	Nostalgia - Lasalle S.S. (Joan Mantle)	Sudbury		Dixieland Combo - M.M. Robinson (Stephen Lynch)	Burlington
				Fusion Combo - Napanee Dis. H.S. (Richard Wilson)	Napanee
				Contemporary - Col. Irvine Jr. High (George Kuperis)	Calgary
				Jazz Combo - Breton Educ. Ctr. (Terry Hill)	New Waterford



MARK II OUTPUT BASS BOOST VOLUME

STAGE PIANO

Rhodes

Harold Rhodes

"In my 40-plus years as a piano instructor, I've always stressed the skills that unleash the player's own creativity. As a piano builder, I try to stress the same things. Fortunately, I've had the help of many of the world's greatest keyboard artists in keeping Rhodes pianos at the forefront of musical expression. I'm deeply grateful to them, and to all who've ever chosen a Rhodes as their own instrument of expression."

Tartini Musical Imports Ltd.

For information, contact:
 518 Agnes St., P.O. Box 578, New Westminster, B.C.
 V3L 4Y8 (604) 521-5901
 One Westside Drive, Etobicoke, Ont.,
 M9C 1B2 (416) 622-7272

**1981
OPEN**

Contemporary 1A (College or University)

Gold	McMaster University (Jim Howard)	Hamilton
Silver	University of Toronto (Dave Elliott)	Toronto
Bronze	University of Alberta (Duke Pier)	Edmonton

Contemporary 1B (Community)

Gold	VEJ (Hugh Fraser)	Vancouver
Silver	Saskatoon Jazz Society Big Band (Scott Rogal)	Saskatoon
Bronze	Lindsay Combined Stage Band (Jack Nevins, John Oosterbroek)	Lindsay

Combo 1A (College or University)

Gold	Adam Scott C.V.I. (Greg Knox)	Peterborough
------	-------------------------------	--------------

Combo 1B

Gold	Jazzistry (Jon Ballantyne)	Saskatoon
Silver	Nutana Rhythm Section (Dave Staples)	Saskatoon
Bronze	Jazam (Doug Thrower)	Peterborough

Vocal Jazz Ensemble

Gold	Solstice (James Hawn)	Saskatoon
------	-----------------------	-----------

SENIOR

Contemporary

Gold	Fort Richmond Collegiate (Orv Anderson)	Winnipeg
Silver	Carson Graham S.S. (Rob Karr)	North Vancouver
Bronze	Harry Ainlay Sr. Stage Band (Garry Silverman)	Edmonton

Combo - Jazz

Gold	Sarnia Central Minutemen (Harold Timmermans)	Sarnia
Silver	Nanaimo District S.S. (Brian Stovell)	Nanaimo
Bronze	L.C.I. Jazz Combo (Jerry Pokarney)	Lethbridge

Combo - Fusion

Gold	George S. Henry Combo (Diane Drysdale)	Toronto
Silver	Sheldon-Williams Sr. Combo (Brenda McAlpine)	Regina
Bronze	Twin Lakes Fusion Combo (Suds Sutherland)	Orillia
	Napanee District S.S. (Richard Wilson)	Napanee

Combo - Dixieland

Gold	M.M. Robinson Dixieland Band (Steve Lynch)	Burlington
Silver	L.C.V.I. Dixieland Band (John Oosterbroek)	Lindsay
Bronze	Markham District Dixieland Band (Doug Walker)	Markham

Vocal Jazz Ensemble

Gold	Grande Prairie Jazz Choir (Mark Hafso)	Grande Prairie
Silver	Magee S.S. (John Trepp)	Vancouver
Bronze	Martin Collegiate Swing Choir (Doug Dunsmore)	Regina

INTERMEDIATE

Contemporary

Gold	James Fowler High School (Cecilia Phillips)	Calgary
Silver	Summerland Swingphonics (Al Crossley)	Summerland
Bronze	Westwood Collegiate (George Laycock)	Winnipeg

Combo - Jazz

Gold	Windsor Regional High School (Brian Johnston)	Windsor, N.S.
Silver	McNally Intermediate Combo (Larry Schrum)	Edmonton
Bronze	York Mills Jazz Combo (Geoff Brodtkorb)	Toronto

Combo - Fusion

Gold	I.D.C.I. Jazz (Glen Shenton)	Ingersoll
Silver	Garden City Jazz Combo (Elaine Sinclair)	Winnipeg

Combo - Dixieland

Gold	Oshawa Central C.I. (Herb Knox)	Oshawa
Silver	Adam Scott C.V.I. (Greg Knox)	Peterborough

JUNIOR

Contemporary

Gold	Colonel Irvine Jr. High (George Kuperis)	Calgary
Silver	Westminster Jazz Ensemble (Brian Appleby)	Edmonton
Bronze	Regina Lions #3 (Greg Way)	Regina

Combo - Dixieland

Gold	Adam Scott C.V.I. (Nancy Langdon)	Peterborough
------	-----------------------------------	--------------

*Jeanne
Baxtresser*



JUNE 6-11

*flute
master class*

WITH SPECIAL GUESTS JULIUS BAKER & MOE KOFFMAN



SUMMER SCHOOL

273 Bloor Street West, Toronto, Ontario M5S 1W2.

Telephone (416) 978-4468, 978-3797

Royal Conservatory of Music

**PERCUSSION
WEEK**

JUNE 21-25

with FRED HINGER

Alan Dawson

DRUM SET

Memo Acevedo

LATIN

Bob Becker

MARIMBA

Russell Hartenberger

WEST AFRICAN

Trichi Sankaran

SOUTH INDIAN

David Kent & John Wyre

IMPROVISATION

SUMMER SCHOOL

273 Bloor Street West, Toronto, Ontario M5S 1W2.

Telephone (416) 978-4468, 978-3797

XX CREDITS

The Directors of the Canadian Stage Band Festival wish to acknowledge the support of the following companies:

AKG Acoustics
 Alan R. Clark Trophy Company
 American Federation of Musicians
 (Canadian Locals)
 Arduini Music Inc. - Montreal
 Armstrong Company
 CFOX-FM Radio Station - Vancouver
 (Moffat Radio Group)
 CKLG-AM Radio Station - Vancouver
 (Moffat Radio Group)
 CKXL-AM Radio Station - Calgary
 (Moffat Radio Group)
 CHAM-AM Radio Station - Hamilton
 (Moffat Radio Group)
 CHFM-FM Radio Station - Calgary
 (Moffat Radio Group)
 CHED-AM Radio Station - Edmonton
 (Moffat Radio Group)
 CHAB-AM Radio Station - Moose Jaw
 (Moffat Radio Station)
 CHFM/CKDS - Hamilton
 CKY-AM Radio Station - Winnipeg
 (Moffat Radio Group)

CKY-TV - Winnipeg
 (Moffat Group)
 CITI-FM Radio Station - Winnipeg
 (Moffat Group)
 CHFI-FM Radio Station - Toronto
 (Rogers Radio Group)
 CFTO Television - Toronto
 CING Radio - Burlington
 CKNY TV - North Bay
 CTV Television Network
 Canada's Wonderland
 Fred Boddington Music Ltd. - Toronto
 Glen Warren Productions
 Hamilton Convention Centre
 Hamilton Place
 Hohner Canada Inc.
 Holiday Inn - Hamilton
 Humber College
 Joint Communications Corporation
 Koffler Stores
 Krakana Colucci Public Relations
 Kwik Kopy Printing

Le Centre Sheraton - Montreal
 Maurice Twigg Music - Montreal
 McCarthy & McCarthy
 McDonald's Restaurants
 Midoco Office Supplies
 Moffat Communications Limited
 Mohawk College
 Music Writers Production
 Nordair
 Norris Publications
 Northwest Music
 St. John's Music Ltd. - Winnipeg, Regina
 H&A Selmer Ltd.
 Sunshine News
 TC Electronics Limited
 The Sheraton Centre - Toronto
 The Sound Box - Montreal
 Tidy's Flowers
 Trumpet One Productions Inc.
 Uniglobe Travel Service North Ltd.
 US Top Jeans
 Variety Club of Ontario (Tent 28)
 Yamaha Canada Music Ltd.

TEMPO-CHECK

PROGRAMMABLE DIGITAL METRONOME
 AND TUNER

TEMPO-CHECK'S micro-processor technology enables full programmable control and audible/visual readout of 3 essentials of music — **TEMPO, TIME and TUNING.**

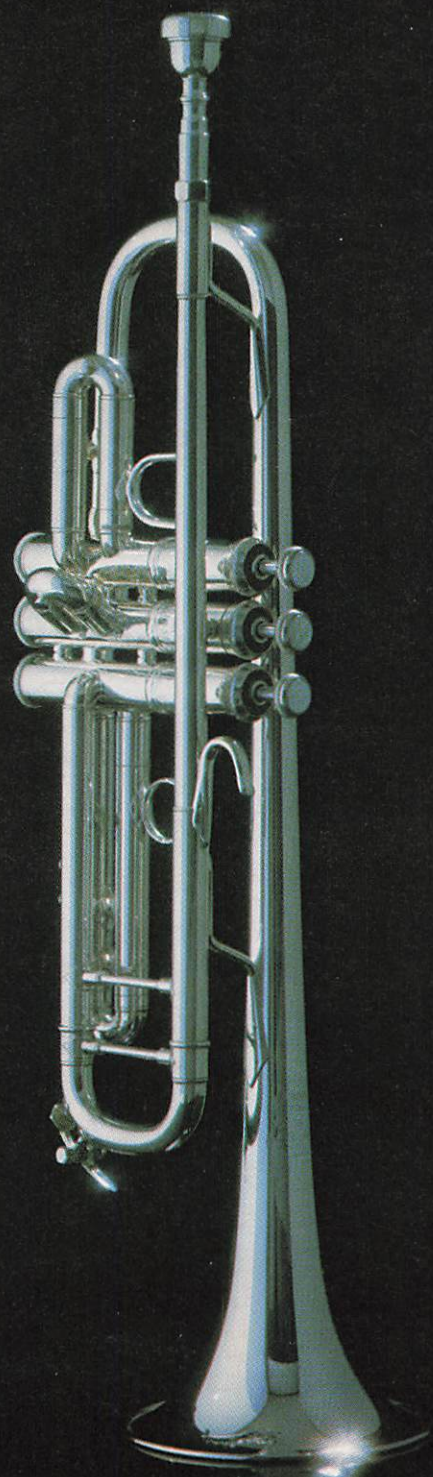
FEATURES: 1 Audible and visual readout of 12 chromatic tuning notes. 2 Large visual readout of dialed-in tempo from 40 to 200 beats per minute. 3 Two button programming of any combination of down beats, crossrhythms and subdivisions within the bar. 4 Unique TEMPO button, when tapped, calculates tempo and displays beats per minute.



Distributed by:
GERRAUDIO
 DISTRIBUTION INC.

363 Adelaide Street East Toronto, Ontario M5A 1N3 Phone: (416) 868-0528 Telex: 065-24385

The Bach will make you sound better. But there's more to it than that.



The fact is, Bach Stradivarius brasses can make any brass player sound better. That includes beginning students and people who think a horn makes a nice lifetime hobby.

But who really needs a Bach?



Serious musicians. Players who can make full use of the exceptional tone and response given this instrument by its creator, Vincent Bach. Players who are good and plan to be great. Players who want a horn that won't let them down on their way up.

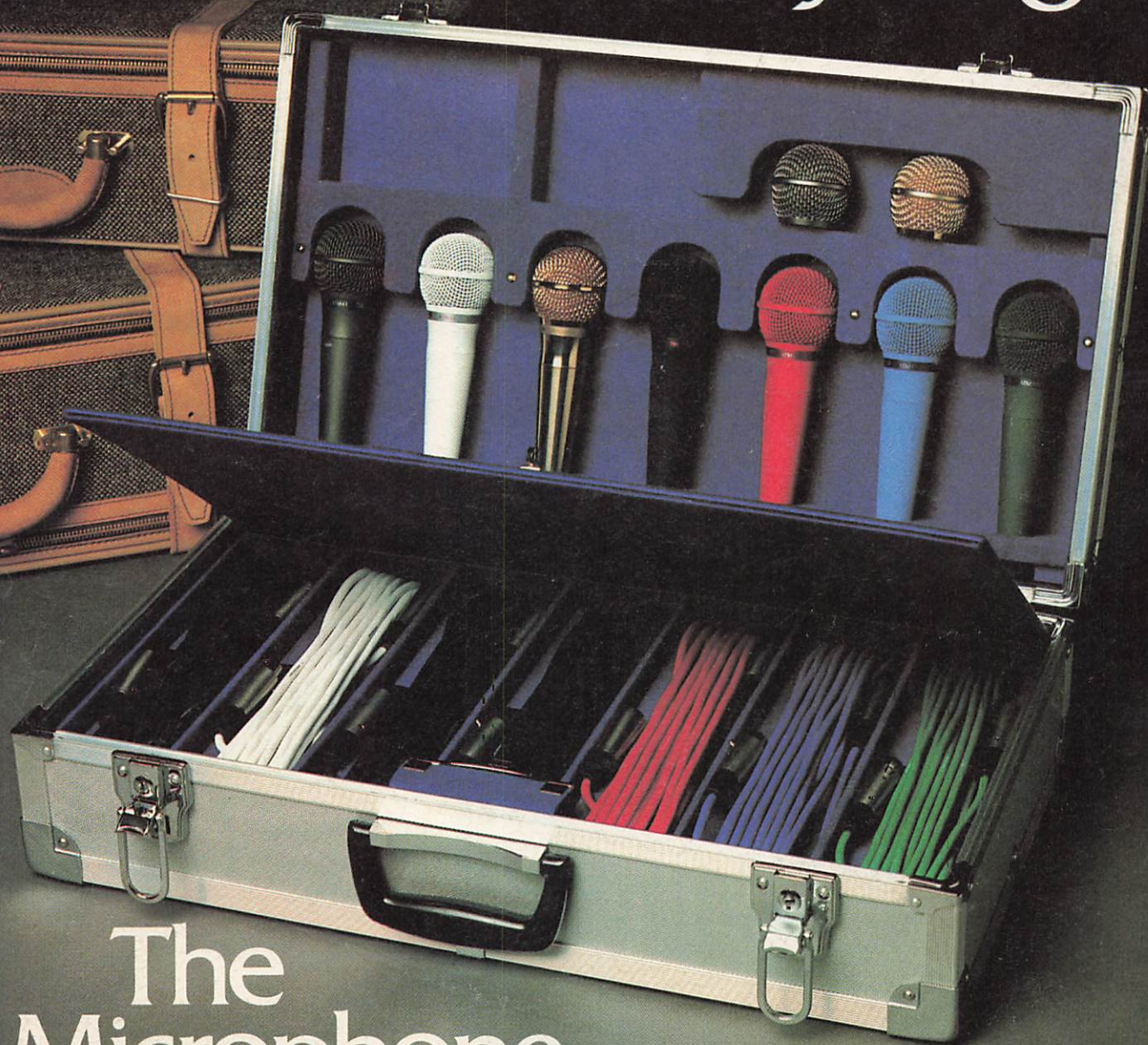
These may be the *real* reasons why you should invest in a Bach.

Of course, you'll sound better too.



The Selmer Company
Elkhart, Indiana

For the performer
who has everything.



The Microphone Wardrobe™

Top artists told us what they wanted, and we listened. Our most sought-after vocal dynamic microphone, repeated in gold plate and selected matte colors. With matching cables and a professional carrying case. Vivid. Exciting. And definitely not for everyone.



audio-technica®

Audio Specialists Inc.
2134 Trans-Canada Hwy.
Montreal, Que.