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Official Program



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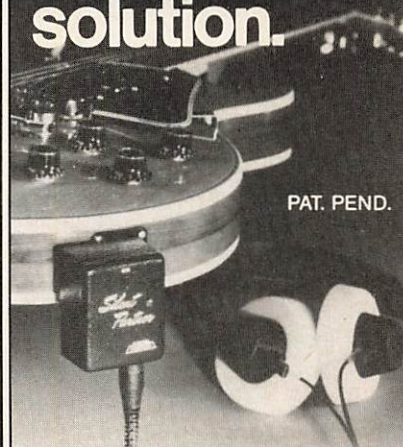
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## President's Message

We continue our successful pattern of growth and development because of the participation, dedication and enthusiasm of Canadian jazz lovers from virtually every region of this great country of ours. More than forty thousand young musicians, along with their instructors have now participated in Canadian Stage Band Festival activities since the first competitions and workshops held in 1973. These energetic people have given so much of themselves to encourage and promote interest in and the study of jazz music generally, that there is no measure large enough to judge all the good they have done. Musicians such as these have set the musical standards in Canada and thereby helped to provide improved opportunities for the development of young Canadian talent, particularly in regard to stage bands and jazz ensembles.

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 eight 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 fifteen thousand participants from some seven hundred and forty ensembles will have participated in regional festivals across Canada. Over five thousand of these young musicians are from Western Canada, the majority from the province of Ontario and the balance from our 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 19 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. Adjudicators make comments about these performances immediately for everyone to hear and benefit. Approximately seventy-five ensembles have qualified in their respective regional competitions and were invited to attend the 1980 National Final Competitions at the Chateau Laurier Hotel in Ottawa, May 1, 2, and 3. On Thursday evening after the first full day of competition, we will be treated to a concert of Canadian Big Band Jazz Compositions by "Nimmons 'N' Nine Plus Six". Phil Nimmons will be the featured soloist. At the Awards Celebration on Friday evening, we will announce the day's winner, plus those chosen as the most outstanding high school musicians who will play in the 1980 Canadian All Star Stage Band. One of Canada's best rock bands — The Stampeders will entertain at the Participants' Party. In addition to the Open Class Competition on Saturday in the hotel, we have planned workshops and clinics to be held at the National Arts Centre. The 1980 Jazz Celebration will showcase all the winners from each competition category plus feature the All Star Stage Band. This will take place in the N.A.C. Opera starting at one in the afternoon. We will conclude the festivities with an evening concert by the internationally famous Count Basie and His Orchestra.

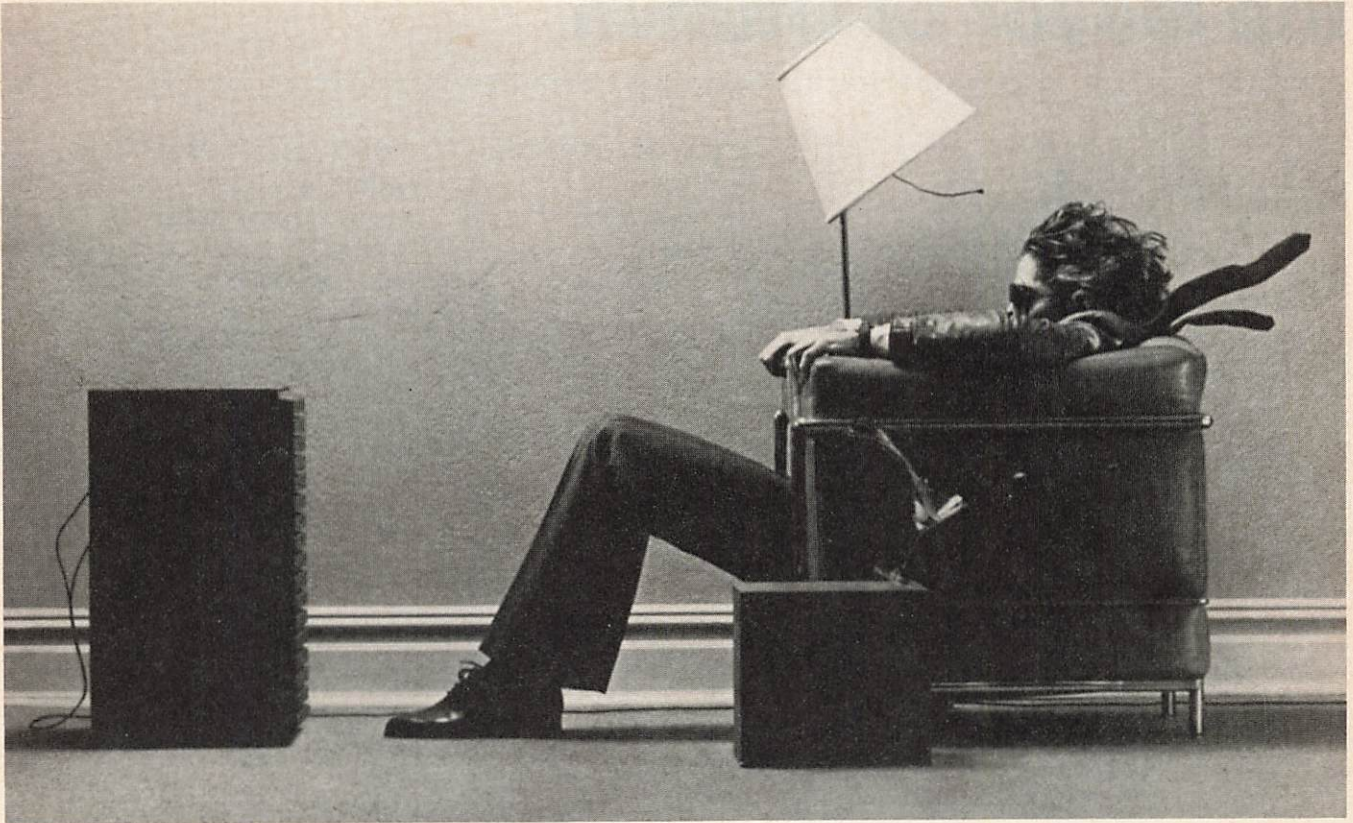
This year's Canadian Stage Band Festival needed primary corporate sponsorship in order to continue its activities. We are grateful to Moffat Communications Limited and Rogers Radio Broadcasting Ltd. for providing this support. I must also add my sincerest thanks to Gary Wadsworth and Paul Miner for their assistance and continued dedication as Directors of this unique Festival. Our fulltime coordinator, Barbara King has once again done a tremendous job which is appreciated by everyone directly involved with making it happen. To the Regional Coordinators, tireless directors, energetic adjudicators, sponsors and loyal audiences, it's not luck — but your participation, dedication and enthusiasm that makes the Canadian Stage Band Festival keep happening again and again. To you I must extend my personal and constant thanks.

Welcome to Ottawa. Let's all have a festive time!

Robert R. Richmond



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MARION DEWAR

MAYOR

MAIRE

It is my great pleasure to welcome to Ottawa, participants from across Canada to the Canadian Stage Band Festival.

Notre ville est fière d'être l'hôte du Festival et vous souhaite à tous un séjour agréable dans Ottawa.

I hope that you will find time in your busy schedule to build new and lasting friendships and that you will grow both musically and personally from the experience which you gain in participating in this Festival.

J'espère que vous trouverez le temps pendant votre séjour de profiter des occasions de rencontres et de distractions que notre ville offre à ses visiteurs. De même, toute une gamme de sites historiques et culturels pourraient être intéressants pour vous.

Please accept my best wishes for success now and in the future. And may the vitality and enthusiasm which characterizes your music, spill over into all facets of your lives.

Marion Dewar  
Mayor — Maire



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# Festival Directors

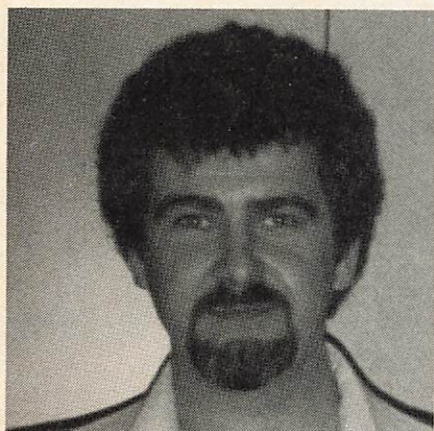


**Robert R. Richmond**  
PRESIDENT

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. Recently appointed Director of Advertising, Publicity and Promotion for Warner Bros. motion pictures in Canada, Mr. Richmond previously was Manager of Radio Sales for Glen-Warren Productions, which is a division of Baton Broadcasting. 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. MacLean-Hunter business publications even has claim to a couple of years of Bob Richmond's sales and promotion expertise.

The year 1980 will mark the year that Robert faced the most critical problems in securing substantial financial support to ensure continued success of the Festival's development. His personal dedication was sustained and sponsors were secured. This year in addition to his responsibilities as national coordinator, Robert Richmond will direct the production of a radio and television documentary on the Festival's many activities in the Nation's Capital — Ottawa.

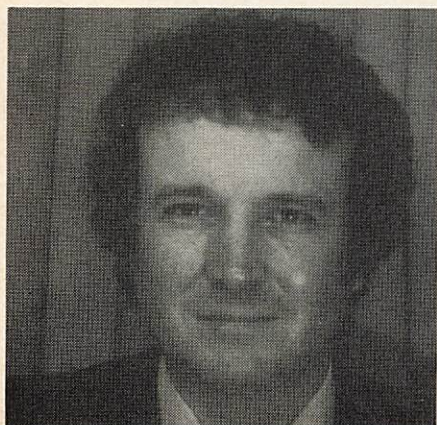


**Robert Gary Wadsworth**  
VICE-PRESIDENT

Gary has won considerable recognition for his work as a composer and arranger for stage band, concert band, choral and orchestra material and many of his works have been published by Belwin Mills. Mr. Wadsworth's publishing company is active in commissioning works for other Canadian composers and offers many services including copying and vocal arrangements. Gary has performed with and backed such artists as Tom Jones, Vikki Carr, Johnny Mathis, Al Martino, Liberace, Joey Heatherington,

Dionne Warwick and the Hamilton Philharmonic Wind Ensemble.

Mr. Wadsworth has conducted and composed for the Canadian Stage Band Festival All Star Band for the past 7 years.



**Paul M. 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, and he has been both clinician and adjudicator in this area. His present school, Westview Centennial, is no stranger to the Canadian Stage Band Festival National Finals and was last year's Intermediate winner. 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 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.





# Adjudicators

## Tommy Banks



As director of Edmonton's Orion Theatre and his own TV shows, the *Tommy Banks Show* and *Celebrity Revue*, Tommy has become nationally known as a pianist, conductor, producer and host. Despite the call of what might appear to be greener fields, his varied interests have kept him in Western Canada, where his prodigious activities in almost all areas of entertainment have made Tommy somewhat of a legend.

## David J. Elliott



David Elliott is Assistant Professor of Music Education and Theory at the Faculty of Music, University of Toronto and will assume the position of Coordinator of the Music Education Division at U of T in July. As well as directing the U of T Jazz Ensemble, Prof. Elliott teaches undergraduate and graduate courses in the philosophical and psychological foundations of music education, jazz education, general music methods, instrumental music pedagogy and orchestration. In 1976 he won first prize in the United States NAJE Jazz Composition Competition. Prof.

Elliott studied arranging and composition with Gordon Delamont and completed his Ph.D. course work under Dr. Bennett Reimer.

## Harman Haakman CLASSICAL CONSULTANT



Harman Haakman has been described aptly as "a free spirit" and "his own man". Born in the Netherlands, he began his professional career at nineteen as a member of the famed Concertgebouw Orchestra in Amsterdam. He later became concertmaster and then conductor of the Netherlands Opera, also making public appearances in Holland, Germany and France.

The Dutch government sent him to South America as principal of the State Music School in Paramaribo and conductor of the Surinam Philharmonic. While there, he appeared as guest conductor of most of South America's major orchestras.

He still considers his two command performances for Her Majesty, Queen Juliana of The Netherlands, as highlights of his early career.

Haakman is a conductor in the virile romantic tradition of Mengelberg and Furtwaengler, specializing in the works of Schumann but similarly authoritative in all the 19th century repertory from Schubert, Weber and Mendelssohn to Brahms, Tchaikovsky, Mahler and Bruckner. Possessed of a phenomenal memory buttressed by unremitting study, Haakman keeps the bulk of the symphonic literature in readiness.

Since coming to Canada in 1961, he has achieved a notable reputation for the discipline, drive, and imaginative force of his approach to music and to life itself. He has been involved in the formation of the National Youth Orchestra, and for four years he served as musical director of the Banff School of Fine Arts. He has appeared as a conductor of

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*Josette Hainault*

"It was in Boston, at Berklee, that I really learned the tools of my trade. The atmosphere at Berklee made you apply theory to practice, and shape roots into written ideas. I learned by doing. I worked at Berklee the way I have worked since."



*Gary Burton*

"Berklee was my school, where I found out what I wanted to know and needed to know. I was encouraged to be my own musician and given the skills and confidence necessary to approach the career I wished to follow."



*Gary Burton*

... and Bob James, Gabor Szabo, Arif Mardin, Steve Marcus, Mike Nock, Charles Owens, Gene Perla, Alf Clausen, John Abercrombie, Al DiMeola, Ernie Watts, Alan Broadbent, Harvey Mason, Miroslav Vitous, Gary Anderson, Richie Cole, Rick Laird, Tony Klatka, George Mraz, Jan Hammer, Richie Beirach, Abraham Laboriel, Dennis Wilson, and Alan Zavod all attended Berklee too.

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## Adjudicators

opera in Alberta and guest conductor of major symphony orchestras in Canada, Europe, Mexico and South America. Currently, Haakman is in pre-production for several albums to be recorded over the next four years.

## Bobby Hales



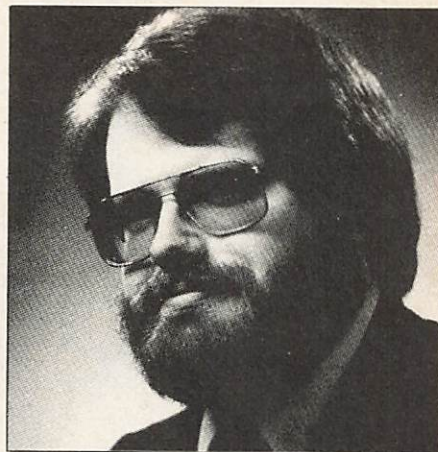
Bobby is a Canadian trumpet player, composer, arranger and conductor. He formed his own big band in 1965, consisting of Vancouver's top instrumentalists. His band has worked extensively on television and have backed such acts as Sonny & Cher, Bob Hope and Sammy Davis, Jr. He is presently teaching a jazz 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



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

## Jim Howard



Jim Howard is a nationally known music educator, adjudicator, clinician, and band leader. He is presently teaching composition, arranging, ear training, and ensembles at Mohawk College in Hamilton.

The Jim Howard/Pat Sullivan Orchestra has recorded two albums, *No Compromise* and *Stairway Down To The Stars*.

Over the past few years, Jim has adjudicated at festivals across the country, and as an adjudicator at the 1979 Canadian Stage Band Festival in Vancouver. This year, he also assumed the responsibility of provincial co-ordinator for the Canadian Stage Band Festival.

Jim has just completed his first book entitled "Tonal Chord Skills For Arranging and Improvisation". This book will be published in New York early this fall.

## H. Joseph Hrestak



Joe Hrestak is well known for his dedication as leader of the Halifax Schools Jazz Band, which was formed in 1971. This band has won honours in past C.S.B.F. Atlantic Regional Festivals, as well as in the National Finals. Mr.



Hrestak is presently working on his PhD in music education, concentrating on the "inner city" schools and music problems in Halifax public schools.

## Don E. Johnson



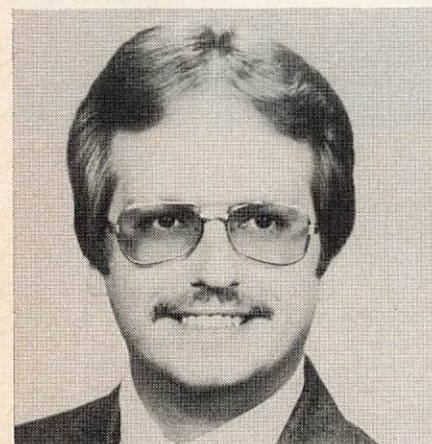
Don E. Johnson started playing trumpet at the age of nine and spent five years in the Toronto Symphony in his teens and early twenties. His playing career encompassed all musical idioms: Symphony, Opera, Studio work, Jingles, Dance Bands, Jazz, etc.

He was music director at the Beverly Hills in Toronto for five years and has spent his entire life studying every known method of brass playing.

Many refer to him as the "Daddy" of Brass Players in Canada and he is commonly known as Canada's leading Brass Diagnostician.

He is currently Head of Music for the popular Humber College Music Department and a regular columnist for *Canadian Musician* magazine.

## Joel Leach



Joel Leach, Professor of Music, joined the faculty of C.S.U.N. in 1969, having taught formerly in the public schools of Lansing, Michigan, at Michigan State

University and at Texas Tech University. At C.S.U.N. his regular teaching load consists of directing the award-winning Jazz Band, Applied Percussion, Percussion Ensemble and Percussion Methods. On a rotational basis, he also teaches Arranging and a Master Class in Percussion.

Mr. Leach is author of "Percussion Manual For Music Educators" (Belwin-Mills), "Chart Sources" (Studio 4 Productions), co-author along with composer Owen Reed ("La Fiesta Mexicana") of "Scoring for Percussion" (Prentice-Hall, Inc.) an arrangement published by Warner Brothers Music, Charter Publications and Southern Music Company. He is a reviewer for *Woodwind World/Brass and Percussion* and a clinician for Premier Drum Co.

Mr. Leach is a former member of the Executive Board of the American College Jazz Festival (A.C.J.F.) and presently a member of the Board of Directors for P.A.S. (Percussive Arts Society) and a member of the Executive Board (in the capacity of National President) for N.A.J.E. (National Association of Jazz Educators). In addition, he is president of Studio 4 Productions.

Along with his adjudication duties, Joel will conduct a percussion clinic.

## Pat LaBarbera



Pat started playing in 1952, originally learning from his father. He played with his father and two brothers in a family band and studied music all through high school. He attended Berklee College of Music in Boston from 1964-67 and played with Buddy Rich from 1967 to 1974. In 1974 Pat moved to Canada and played with the Elvin Jones Quartet from 1975-79. (They were in New York and he flew down for concerts). He is currently teaching at Humber College in Toronto and working with his own group Pat LaBarbera Quartet, playing in Canada

# STAGE BAND MUSIC

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
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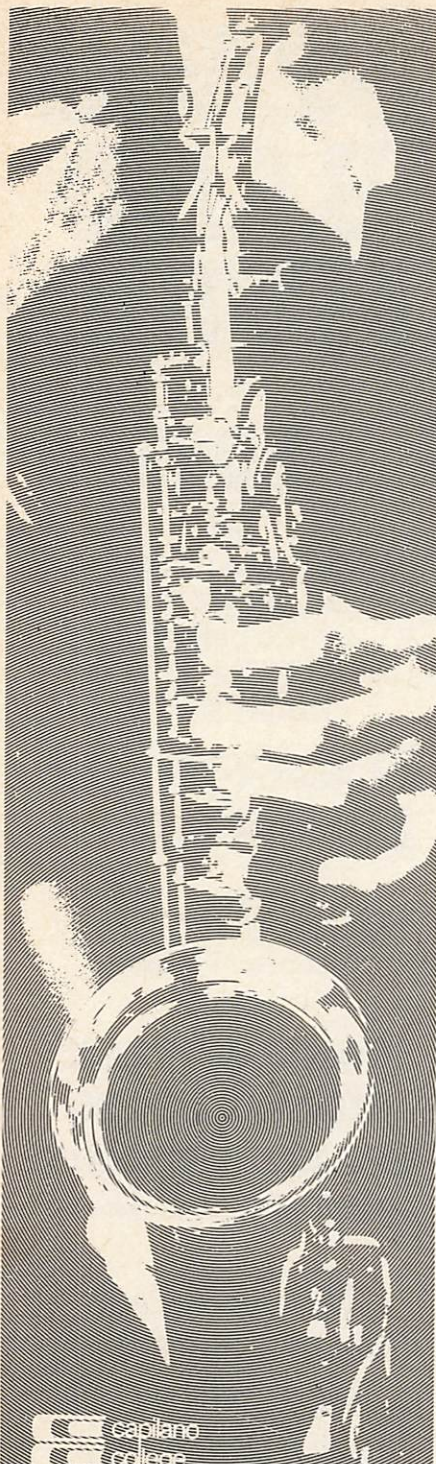
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## Adjudicators

and the States. He also plays with Nimmons 'N Nine Plus Six and will be adjudicating at this year's Finals as well as doing reed clinics and workshops.

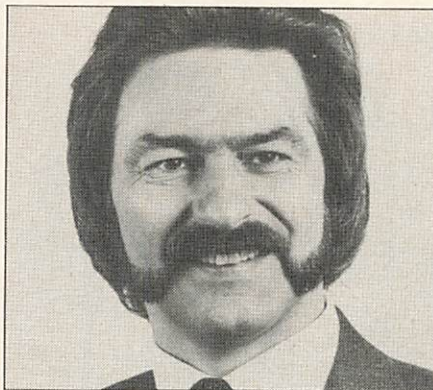
Pat is a regular columnist for *Canadian Musician* magazine.

### Phil MacKellar



Canada's walking encyclopedia of jazz and noted D.J., Phil currently presents his own show on a Toronto radio station. Perhaps less well known is the fact that Phil is an excellent drummer and has "sat in" with the Woody Herman Orchestra many times.

### Allen S. Michalek



Al Michalek, Chairman of the Creative and Communication Arts Division of Humber College in Toronto, has been a music educator and administrator for the past fifteen years at Humber College, Berklee College in Boston and the University of Nevada. Mr. Michalek has been written up in *Downbeat'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 twelve years. Mr. Michalek is the conductor of the Humber Jazz Ensemble, the guest artist of the 1979 Canadian Stage Band Festival National Finals. This band has won many

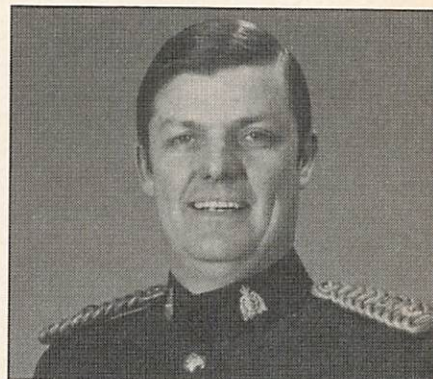
honours, including tours throughout Europe, special performances at the Montreux Jazz Festival in Switzerland, and their last record was nominated for a Juno Award.

### Phil Nimmons



Phil is widely known as a Juno Award winner, CBC studio musician and leader of his own "Nimmons 'N' Nine Plus Six". In addition to teaching at the Banff School of Fine Arts' Jazz Program, Phil has adjudicated and performed at stage band festivals throughout North America. We are pleased to feature Phil Nimmons 'N' Nine Plus Six at the 1980 Canadian Stage Band Festival National Finals.

### 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. Bram is currently the Director of concert bands at Humber College. A special thanks to Yamaha (Canada) Music Ltd. for sponsoring this fine artist at the 1980 Canadian Stage Band Festival National Finals. ★★



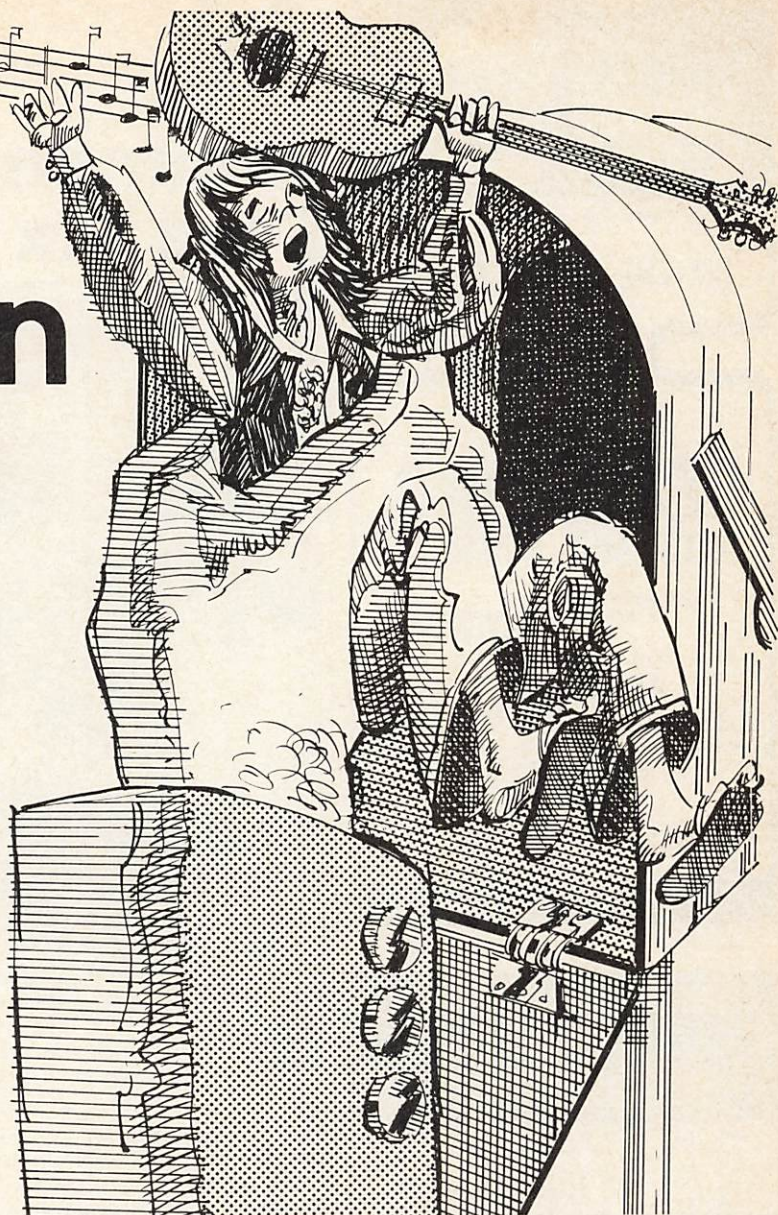
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## Nimmons 'N' Nine Plus Six



**N**immons 'N' Nine Plus Six is one of the few permanently organized big bands in Canada. It has been in existence for more than twenty years and is the principal outlet for the creative talents of Phil Nimmons.

Phil Nimmons is unique in Canadian music. He has devoted himself totally to his career as a creative musician, composer and arranger since 1950, when he began to write dramatic scores for various CBC productions. Much of his work has been with the Canadian Broadcasting Corporation, but he has avoided the financially rewarding, often stifling world of commercial jingles and TV soundtracks.

His background includes periods of study at the Julliard School of Music (1945-48) and the Royal Conservatory of Music in Toronto (1948-50) where he specialized in composing and arranging. Born in Kamloops, B.C. on June 3, 1923, Phil Nimmons grew up in Vancouver and his early music experience included several years with the Ray Norris quintet.

Nimmons 'N' Nine was formed as a rehearsal band in 1953 and quickly developed its own following. Appearances at the Stratford Festival and concerts with the Toronto Symphony Orchestra led to a weekly CBC radio series. The popularity of these programs

quickly gained Phil Nimmons an international reputation as a composer and clarinetist. The band recorded twice for the 'Norman Granz' Verve label and the unusual voicings of Nimmons' arrangements gave the band a distinctive sound.

Since that time, the band has performed regularly for the CBC, becoming especially popular with Jazz Radio Canada listeners. The band grew to 16 pieces in the early 1960's and has remained that way ever since. For a while it featured many of the musicians now prominent in Toronto's studio circles such as Guido Basso, Ed Bickert, Butch Watanabe and Jerry Toth. Recordings from this period were made for RCA but all of them are now unavailable.

Phil Nimmons believes in the value of education in his field and was the founder in 1960, along with Oscar Peterson and Ray Brown, of the Advanced School of Contemporary Music. Their unique approach to helping students unravel the mysteries of playing jazz anticipated the now growing trend of jazz education in high schools and colleges. Unfortunately, the demands on all the principals' time as performers prevented the school from continuing after 1963.

Today many of Phil Nimmons' concerts take place in high schools and col-

*Continued on page 26*

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# Awards Celebration and Party

## The Stampeders



The Stampeders have been a well known rock attraction in Canada since 1970 when their first major hit, "Carry Me", brought them into prominence. Since then they have had many hits including "Devil You", "Sweet City Woman", "Wild Eyes", "Hit the Road, Jack", "New Orleans", and "Playin' in the Band".

A Juno award as Canada's top group, international tours, an Edison award from Holland, gold records and televi-

On Friday May 2, at 6:30 p.m. in the Ballroom of the Chateau Laurier, the day's winner and the members of the All Star Band will be announced. Following the award presentations there will be a party featuring the Stampeders and the Regina Lions Top Brass.

sion specials have been career highlights.

Today the group consists of original member, Ronnie King, his brother, Roy King, Brian Kenney and Tony CiaCia. They have a new album entitled, *Ballsy*, out on the market on the Apex label.

During a current national tour, the Stampeders are pleased to be performing at The Canadian Stage Band Festival of 1980.

## Regina Lions Top Brass

Organized in 1977, the Regina Lions Top Brass consists of 17 members of the Regina Lions Junior Band program. Half are students and presently members of the band program and the other half are graduates. Basically they play in the big band style, however this is a versatile ensemble keeping up with the times, playing everything from jazz to rock.

In 1979, they played a command performance for Her Majesty Queen Elizabeth and Prince Philip during their trip to Saskatchewan. In 1978 the Regina Lions Top Brass were the Saskatchewan *Talent Hunt* winners. This year the group will be featured each evening at the Regina Horse Show. At the Regina Regional Festival this year in Regina, they received top honours in the



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This fine group is very much in demand to perform at weddings, dances, and conventions in the three prairie provinces.

We are delighted to feature this musical ensemble, under the direction of Bob Mossing at our Awards Party.

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## Festival Schedule of Events

### THURSDAY MAY 1, 1980

Time	Chateau Laurier BALLROOM (Intermediate Contemporary)	Chateau Laurier ADAM ROOM (Junior Contemporary)	Chateau Laurier DRAWING ROOM (Junior & Intermediate Combos)
10:00-10:30	Vancouver Winner	Vancouver Winner	Breton Educational Centre <i>Junior Combo — Jazz</i> Dir. Terry Hill (Cape Breton, N.S.)
10:30-11:00	Hants West Rural H.S. Dir. Ian Smith (Newport, N.S.)	Kelowna Jr. S.S. Dir. Debbie Penner (Kelowna, B.C.)	M.M. Robinson H.S. Dir. Stephen Lynch <i>Intermediate Dixieland</i> (Burlington, Ontario)
11:00-11:30	Napanee District S.S. Dir. Richard Wilson (Napanee, Ontario)	Acadia Jr. H.S. Dir. Rod Wiedman (Winnipeg, Manitoba)	L'Amoreaux Collegiate Institute Dir. Dave Graham <i>Intermediate Jazz</i> (Toronto, Ontario)
11:30-12:00	Yorkton Regional H.S. Dir. John McLelland (Yorkton, Sask.)	Don Mills Jr. H.S. Dir. Bob Gray (Toronto, Ontario)	Westview Centennial Dir. Paul Miner <i>Intermediate Jazz</i> (Toronto, Ontario)
12:00-12:30	Spring Valley S.S. Dir. Hugh Parsons (Kelowna, B.C.)	Clover Bar Jr. H.S. Dir. Gord Brock (Sherwood Park, Alberta)	Summerland S.S. Dir. Jim Grider <i>Intermediate Jazz</i> (Kelowna, B.C.)
12:30- 1:00		Sarnia Central Collegiate Dir. Dave Timmermans (Sarnia, Ontario)	
<b>LUNCH</b>			
1:00- 1:30		Colonel Irvine Jr. H.S. Dir. George Kuperis (Calgary, Alberta)	
1:30- 2:00	Westwood Collegiate Dir. George Laycock (Winnipeg, Manitoba)	Vancouver Winner	Melford H.S. Dir. Ed Wasiak <i>Intermediate Fusion</i> (Melford, Sask.)
2:00- 2:30	Summerland S.S. Dir. Jim Grider (Kelowna, B.C.)		Garden City Collegiate Dir. Jane Pooley <i>Intermediate Fusion</i> (Winnipeg, Manitoba)
2:30- 3:00	York Mills Collegiate Dir. George Jenkinson (Toronto, Ontario)		Napanee District H.S. Dir. Richard Wilson <i>Intermediate Fusion</i> (Napanee, Ontario)
3:00- 3:30	James Fowler H.S. Dir. Cecilia Phillips (Calgary, Alberta)		Sheldon Williams Collegiate Dir. Brenda McAlpine <i>Intermediate Fusion</i> (Regina, Sask.)
3:30- 4:00	Philemon Wright H.S. Dir. Bob Cleall (Ottawa, Ontario)		
4:00- 4:30	Harry Ainlay H.S. Dir. Gary Silverman (Edmonton, Alberta)		
4:30- 5:00	City Park Collegiate Dir. Brian Unverricht (Saskatoon, Sask.)		

### EVENING

7:30- 8:00	Phil MacKellar Clinic: Count Basie
8:00-10:30	Phil Nimmons: Nimmons 'N' Nine Plus Six



## FRIDAY MAY 2, 1980

Time	Chateau Laurier BALLROOM (Senior Contemporary)	Chateau Laurier ADAM ROOM	Chateau Laurier DRAWING ROOM (Senior Combos)
10:00-10:30	Etobicoke Collegiate Dir. Don Strathdee (Toronto, Ontario)		Lethbridge Collegiate Institute Dir. Kirk Ramsay <i>Senior Jazz</i> (Lethbridge, Alberta)
10:30-11:00	Regina Lions Stage Band Dir. Greg Way (Regina, Sask.)		Westview Centennial Dir. Paul Miner <i>Senior Jazz</i> (Toronto, Ontario)
10:30-11:15		Clinic — Bobby Herriot: Trumpet	
11:00-11:30	Fort Richmond Collegiate Dir. Orvin Anderson (Winnipeg, Manitoba)		Windsor Regional H.S. Dir. Brian Johnson <i>Senior Jazz</i> (Windsor, N.S.)
11:30-12:00	Georges Vanier S.S. Dir. Ken Jones (Toronto, Ontario)		Oshawa Central Collegiate Institute Dir. Herb Knox <i>Senior Dixieland</i> (Oshawa, Ontario)
11:30-12:15		Clinic — Bobby Herriot: Trumpet	
12:00-12:30			Adam Scott C.V.I. Dir. Greg Knox <i>Senior Dixieland</i> (Peterborough, Ontario)
	<b>LUNCH</b>		
1:00- 1:30	Cobequid Educational Centre Dir. Ron & Ken MacKay (Truro, N.S.)		
1:30- 2:00	Kelowna S.S. Dir. Brian Todd (Kelowna, B.C.)		Regina Lions Take Eight Dir. Greg Way <i>Senior Fusion</i> (Regina, Sask)
2:00- 2:30	Lasalle S.S. Dir. V. Bunkis (Sudbury, Ontario)		Nelson A. Boylen S.S. Dir. Earl Simard <i>Senior Fusion</i> (Toronto, Ontario)
2:00- 2:45		Clinic — Joel Leach: Percussion	
2:30- 3:00	McNally Composite H.S. Dir. Larry Schrum (Edmonton, Alberta)		George S. Henry S.S. Dir. Jim Gelcer <i>Senior Fusion</i> (Toronto, Ontario)
3:00- 3:30	Bowness H.S. Dir. Dennis Orr (Calgary, Alberta)		
3:30- 4:00	Vancouver Winner		
3:30- 4:30		Clinic — Pat LaBarbera: Reeds	

## EVENING

6:30	AWARDS CELEBRATION AND PARTY Light Refreshments Announcements of Junior, Intermediate and Senior winners Selection of All Star Band
8:30	AWARDS PARTY Featuring: The Stampede Regina Lions Top Brass





## Festival Schedule of Events

**SATURDAY MAY 1, 1980**

Time	Chateau Laurier BALLROOM (Open Contemporary)	Chateau Laurier ADAM ROOM	Chateau Laurier DRAWING ROOM (Open Combos)
10:00-10:30	Chinguacousy Stage Band Dir. Ken Meyer (Toronto, Ontario)		Oxford County Quartet Dir. Scott McLagan <i>Open Jazz</i> (Hamilton, Ontario)
10:30-11:00	Acadia University Dir. Stan Fisher (Wolfville, N.S.)		Memorial University Dir. Paul Vandozen <i>Open Jazz</i> (St. John's, Newfoundland)
11:00-11:30	University of Toronto "A" Band Dir. Dave Elliott (Toronto, Ontario)		Toronto Jazz Quartet Dir. Doug Watson <i>Open Jazz</i> (Toronto, Ontario)
11:30-12:00	University of Regina Dir. Ed Lewis (Regina, Sask.)		Adam Scott C.V.I. Dir. Greg Knox <i>Open Dixieland</i> (Peterborough, Ontario)
12:00-12:30	Co-op Jazz Ensemble Dir. Mark Cartile (Montreal, Quebec)		Solo Flight Dir. Marg Temple <i>Open Fusion</i> (Winnipeg, Manitoba)
12:30- 1:00	Mohawk College Stage Band Dir. Jim Howard (Hamilton, Ontario)		Gilles, Hill, Bill Grant Band Dir. Rob Hill <i>Open Fusion</i> (Hamilton, Ontario)

Time	National Arts Centre	Chateau Laurier Hotel
1:00- 4:00	WINNER'S SHOWCASE Featuring: Winning bands in all categories Live Telecast by Canadian Cable Systems	
6:00		VIP Dinner (by invitation only)
8:30	Count Basie Concert	
10:30	VIP Reception (by invitation only)	

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### **Congratulations to the 1980 Canadian Stage Band Festival**



# Count Basie

MONA COXSON



PHOTOS: COURTESY RCA RECORDS

Then, with apparent nonchalance, he starts noodling lightly on the keys around a tune — quite often “All Of Me.” Along about bar seventeen, up comes the right hand; the finger points and — zap — the whole band comes in lifting the audience right off their seats, keeping them there until that distinct, exciting Basie ending. That final plink, plink, plink on piano followed by a gigantic, rich chord from the band.

Still smiling, Count Basie — leader of one of the most swinging bands in history — acknowledges the explosive applause with a modest nod. With impeccable time, phrasing and precision, his band has done it “one more time.”

William “Count” Basie has been a practising professional musician for over 50 years. Except for a brief period in 1950 and 1951 when he toured with a small group (comprised of Basie, Wardell Gray, Clark Terry, Buddy De Franco, Freddie Green, Walter Page and Gus Johnson), he has led a big band continuously for 45 of those years and has, in fact, become an institution.

Little can be added to the richly deserved accolades that have already been bestowed on him, nor can mere words truly convey the love, admiration — and yes, even awe — felt by almost four generations for this modest, quiet, exceptionally talented man who throughout the years has consistently maintained a band whose contagious rhythmic concept remains unrivaled in jazz.

“Count Basie isn’t just a man, or even a band,” Lena Horne once said at Birdland. “He’s a way of life.”

From the Newport Jazz Festival in 1976, John McDonough reported in *down beat*: “To a large extent the Basie band is a timeless phenomenon that has passed through decades by plying the same waters with no radical difference except for the polish which comes from steady day-in, day-out gigging.”

From Leonard Feather: “Basie has gained a global reputation for his undying allegiance to the beat, his loyalty to the blues as a basic form, and his ability to produce, year after year, records of unflaggingly high caliber.”

Where, then, did it all start? Like most legends, quite simply.

William “Count” Basie was born in Red Bank, New Jersey on August 21, 1904. His musical training was fostered by his mother and he played piano from childhood, picking up the rudiments of ragtime from early Harlem pianists.

According to Basie, the most direct in-

fluence on his piano style was Thomas “Fats” Waller whom he first heard playing pipe organ for silent films in the old Lincoln Theatre in Harlem. Enthralled by the instrument and the facility with which Waller played, he became a daily visitor until Waller’s curiosity led him to ask Basie whether he played organ.

“No,” Basie answered, “but I’d give my right arm to learn.”

The next day, Basie was on the floor in the pit, watching Waller’s feet work the pedals. “I’d use my hands to imitate his feet,” he explained. “Then I sat beside him and he taught me.” Finally Waller found a convenient excuse for leaving him alone and Basie found himself playing accompaniment to the film.

Basie’s first professional jobs were in vaudeville after replacing Waller as accompanist for an act called “Katie Crippen and Her Kids”. From there he went with a show called Hippity-Hop followed by a stint on the road with Gonzel White.

In the late twenties he was stranded on the vaudeville circuit in Kansas City (one of the most vital and inventive jazz environments ever) where he met Jimmy Rushing. Rushing, probably one of the finest of the urban blues ‘shouters’, was with Walter Page’s Blue Devils, which Basie soon joined.

When the Blue Devils disbanded in the early thirties, Rushing, Page and Basie went over to Bennie Moten’s big band, Basie playing second piano. Of particular interest here, is that Page, a triple threat on rhythm tuba, string bass and baritone sax in the famous battles of the bands, went solely to string bass during this period and soon would be a driving force in the Basie rhythm section.

Shortly after Moten’s untimely death in 1935, the band broke up and Basie returned to Kansas City, where along with the best of Moten’s former members, he formed his own band and moved into the Reno Club.

In *The Jazz Makers*, Nat Shapiro best describes what happened next. “John Hammond, the first recording executive who not only took jazz seriously, but did something about it, was and is one of the most perceptive talent scouts that idiom has ever known. In December, 1935, Hammond heard the Basie band for the first time on his car radio. It was, curiously enough, broadcasting from the far-from-chic Reno over WXYB, an experimental station in Kansas City.

“Hammon began writing about this exciting nine-piece combo in the pages of *down beat* and *Melody Maker* and six months later persuaded one of the large

**W**atch him up there on stage. Sitting at the piano in front of his big band — a slightly impish smile on his face — Count Basie is the epitome of benign dignity, composure and self-assurance. Waiting, the audience is still; yet in the hush is an air of expectancy that is almost palpable.



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# Count Basie

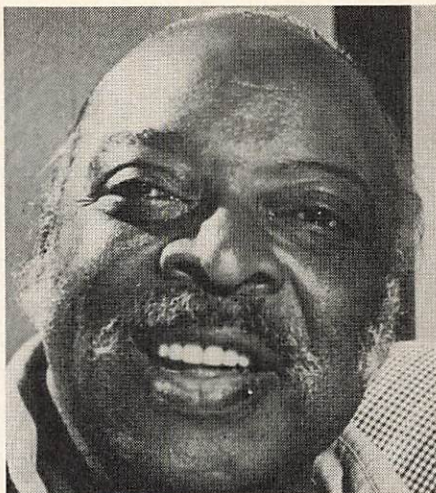
booking agencies to take on the band. Four more men were added and, in October, 1936, the Count Basie band as we know it was on its way."

Within two years the band had become internationally famous. In the *New Encyclopedia of Jazz*, Leonard Feather writes: "The qualities that established it were Basie's simple, somewhat elliptical piano style and the rhythm section that supported it (from March, 1937 this consisted of Freddie Green: guitar, Jo Jones: drums and Walter Page: bass); the blues singing of James Rushing and the styles of the principal soloists — Lester Young and Herschel Evans on tenor saxes, Earle Warren on alto, Buck Clayton and Harry Edison on trumpets, Benny Morton and Dickie Wells on trombones, among others; also the arrangements, some written by Eddie Durham and various men in the band, others spontaneously developing 'head' arrangements."

The Basie rhythm section of the late thirties and early forties made up of Basie, Page, Green and Jones has been described by Nat Shapiro in *The Jazz Makers* as "the most brilliant unit of its kind in the history of jazz. These four superb musicians together were able to produce a rhythmic flow that was at once solid and supple, disciplined and yet unconfined." Generally referred to as "The Original Basie Rhythm Section", it still serves as a model for many bands — large and small — today.

Through the years there were personnel changes, of course, and the list of outstanding musicians featured in the band, at one time or another, is nothing short of astonishing.

Other than those already mentioned, there have been the tenor men: Chu Berry, Buddy Tate, Don Byas, Eddie "Lockjaw" Davis, Illinois Jacquet, Paul Gonsalves, Paul Quinichette, Lucky Thompson, Charlie Fowlkes, Ben Webster, Toronto-born George Auld, Frank Foster and Frank Wess. At one time in the early forties, Coleman



Hawkins recorded with Basie.

On alto have been Jack Washington, Tab Smith, Ernie Wilkins and Marshall Royal.

Among the superb soloists in the brass section have been Oran "Hot Lips" Page, Shad Collins, Emmett Berry, Al Killian, Joe Wilder, Joe Newman and Thad Jones.

In the trombone section have been Eddie Durham, Vic Dickenson, Dan Minor, J.J. Johnson, Henry Coker, Benny Powell and Al Grey.

And the vocalists. Aside from Jimmy Rushing there was, (for a brief period) Billie Holiday, Helen Humes and Joe Williams.

Among the arrangers who have contributed to the Basie library have been Neal Hefti, Ernie Wilkins, Quincy Jones, Nat Pierce, Johnny Mandel, Sy Oliver, Frank Foster, Frank Wess, Sam Nestico and Wild Bill Davis with the unforgettable *April In Paris* with its one-more-time endings.

By no means complete, still, a formidable list reading like a Who's Who.

The records that Basie has cut are too numerous to list here, as are the polls and awards that the Basie band has won. Not surprisingly, its popularity stretches outside the jazz boundaries

and the Basie band has recorded (as well as appeared in concert) with many pop-based vocal artists such as Billy Eckstine, Tony Bennett, Sammy Davis Jr. and Frank Sinatra.

In addition, there are a string of 'firsts' for Count Basie among which are the Royal Command Performance for Queen Elizabeth in 1957 (the first U.S. band to do so) and his precedent setting thirteen weeks in the roof ballroom at the Waldorf-Astoria in New York, where jazz had never been heard.

No tribute would be complete without mentioning Basie's piano playing. With characteristic accuracy, Nat Shapiro writes in *The Jazz Makers*, "Bill Basie's keyboard style is one of the happiest and most readily identifiable sounds in jazz. To the casual listener, it is no more than a formless and spontaneous series of interjections, commas, hyphens, underlines, quotation marks and interrogation and exclamation marks."

"He seems instinctively to be able to strike the precise chord, indeed the one note, necessary to thrust the soloist, or even the whole band forward. His dry, rugged and intensely rhythmic punctuation can be as effective as a blinding stab of brass or a sensuous slur by the reed section. It can spur the sections or soloists on to climax after climax and it can simply and unerringly bridge a progression from one chorus to the next."

Mention too must be made of Freddie Green, with Basie now for 44 years.

"He's one of the legendary people in the music business," said Gordon Delamont. "As a matter of fact, these days if you want that particular kind of guitar playing and you're writing a score, you just put à la Green or just put Freddie Green in brackets and any guitar player will know immediately what you mean. Basie's is the last band, that I'm aware of, that uses guitar in that particular manner and Freddie has done it better than anyone else."

Always in charge, Count Basie has

*Continued on page 27*

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# Nimmons 'N' Nine Plus Six

Continued from page 16

leges where there is often a workshop rehearsal period during which students can share with the musicians in the Nimmons band some of the joys of big band performing. Phil is also director of jazz programs at the Banff School of Fine Arts and the University of New Brunswick. Both these academies sponsor summer programs involving Phil Nimmons and other prominent musicians. The University of Toronto Faculty of Music Jazz Ensemble is currently under his direction, and he is also teaching at the University of Western Ontario in London.

Several summers ago, as the band was preparing for an extensive tour of the Maritimes, Phil discovered to his dismay, that most of his sidemen were too busy to leave town. A hastily put together band of younger musicians, many of whom were virtually unknown at the time, triggered the rebirth of the Nimmons sound. The vitality, commitment and enthusiasm of these musicians changed the entire concept and attitude of the orchestra. It was the catalyst for a revitalized period in Nimmons' career, immortalized with his first commercially released album in a

decade, *The Atlantic Suite* (Sackville Records, Toronto) which won the 1976 Juno Award for Best Canadian Jazz Album of the Year.

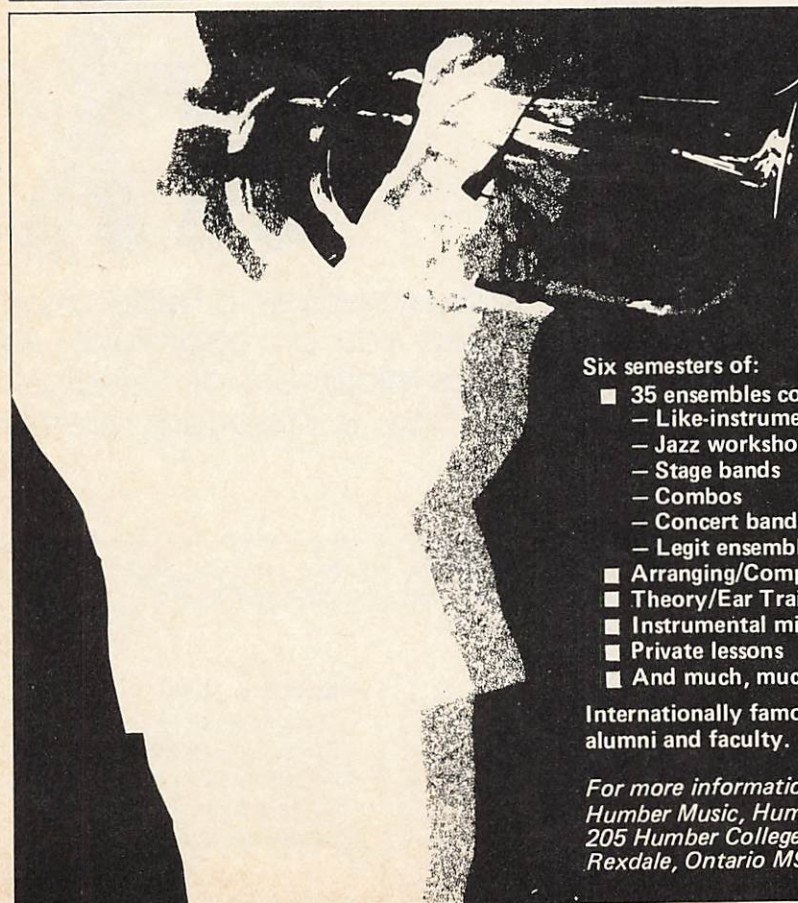
Much of Nimmons' music is inspired by the people and geography of Canada. *The Atlantic Suite* falls into this category, as do *Suite P.E.I.*, written for the Prince Edward Island Centennial; *Transformations*, commissioned by the CBC and the OAC for World Music Week and premiered in 1975 at the Ontario Science Centre; and *Invocation*, commissioned for the 1976 Montreal Olympics.

Phil Nimmons' restless imagination thrives on diversity. He wrote the original score for Toronto Arts Productions' *Trojan Women* last season at the St. Lawrence Centre. To quote Peter Goddard of *The Toronto Star*: "...Nimmons keeps growing as a writer — just when it seems he has found his niche, he moves on to something else." New material continues to flow from his pen as new inspiration provides new stimulus.

Nimmons 'N' Nine Plus Six will perform at 8:00 p.m. Thursday, May 1 in the Ballroom of the Chateau Laurier. **xx**

## Members of Nimmons 'N' Nine Plus Six (April 1980)

Phil Nimmons — clarinet  
Alex Dean — alto sax  
Pat LaBarbera — tenor sax  
Tony Toth — baritone sax  
Darryl Eaton — trumpet  
Arni Chycoski — trumpet  
Mike Malone — trumpet  
Herbie Spanier — trumpet  
Dave McMurdo — trombone  
Al Kay — trombone  
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# Count Basie

Continued from page 24

been a good leader. He has, and does, choose his musicians carefully, treating them with respect and fairness. But then, he's been at it a long time.

Except for a few months off following a heart attack in 1977, Basie has been one of the few leaders to work non-stop since the swing-era ended in the mid-forties and has only recently cut back on his travelling.

"He's only on the road 30 or 40 weeks a year now," confirmed the Willard Alexander Agency, whom Basie has been with for 42 years. "He'll never quit. He loves that band."

What of the future of big bands? In George T. Simon's new book, *The Best Of The Music Makers*, Basie says: "If there's going to be hope for the big bands, they're going to have to play a little different music and meet the kids halfway and give it a little of *their* flavour. I have been watching the kids of today, and some of them are trying to step back a little toward us. So who are we not to step up a little bit toward them?"

Says Basie of his own career: "I've done almost everything I wanted to do. Now don't take that wrong. Listen, when I was young in Kansas City I didn't know anything about Frank Sinatra, Billy Eckstine, Ella Fitzgerald, all those theatres and all those places.

"I didn't know about being a band leader, and all those other things. When I was a boy, all I wanted to do was be in show business and to travel, and that's what I've been doing my whole life. Everything else was thrown in for gravy."

✻

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March 1	Welland	Frank Warbis	416-732-6141
March 1	Ottawa	Dave Wilson	613-728-2084
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March 8	Georgian	Al Mote	705-726-6313
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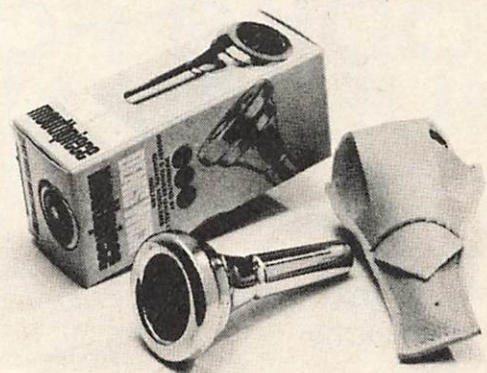
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	Combo — University of Regina (Ed Lewis)	Regina
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## Tribute to Stan Kenton

Robert R. Richmond, president of the Canadian Stage Band Festival, is seen here with Stan Kenton during his clinic and seminar sessions held in Toronto, July, 1976.

Stan Kenton was honoured, given a plaque in appreciation of his support for the Festival, and for providing improved opportunities in jazz education for Canadian musical talent.

Jazz enthusiasts across Canada were deeply saddened to hear of the recent passing of Stan Kenton. He will always be remembered as a giant of jazz and a man who has stimulated so many young people to enter the world of music.



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Pure tone. No colouration. A big, warm musical sound. And the kind of power which cuts through any amount of amplification like a knife through butter.

Those are the qualities today's drummers look for in a cymbal. Those are the qualities Zildjian deliver.

Why don't other cymbals sound like Zildjian?

Because other cymbals aren't made to a secret process which goes back 350 years. A process which transforms a blend of pure tin, pure copper and pure silver into a sound which is pure gold.

Zildjian. It's the sound of today's music. And nothing else comes close to it.

Avedis Zildjian Export Company, P.O. Box 198, Accord, Massachusetts 02018 U.S.A.

**Zildjian**  
Cymbals and Gongs

MADE IN U.S.A.  
ZILDJIAN CO.  
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**LABSERIES**

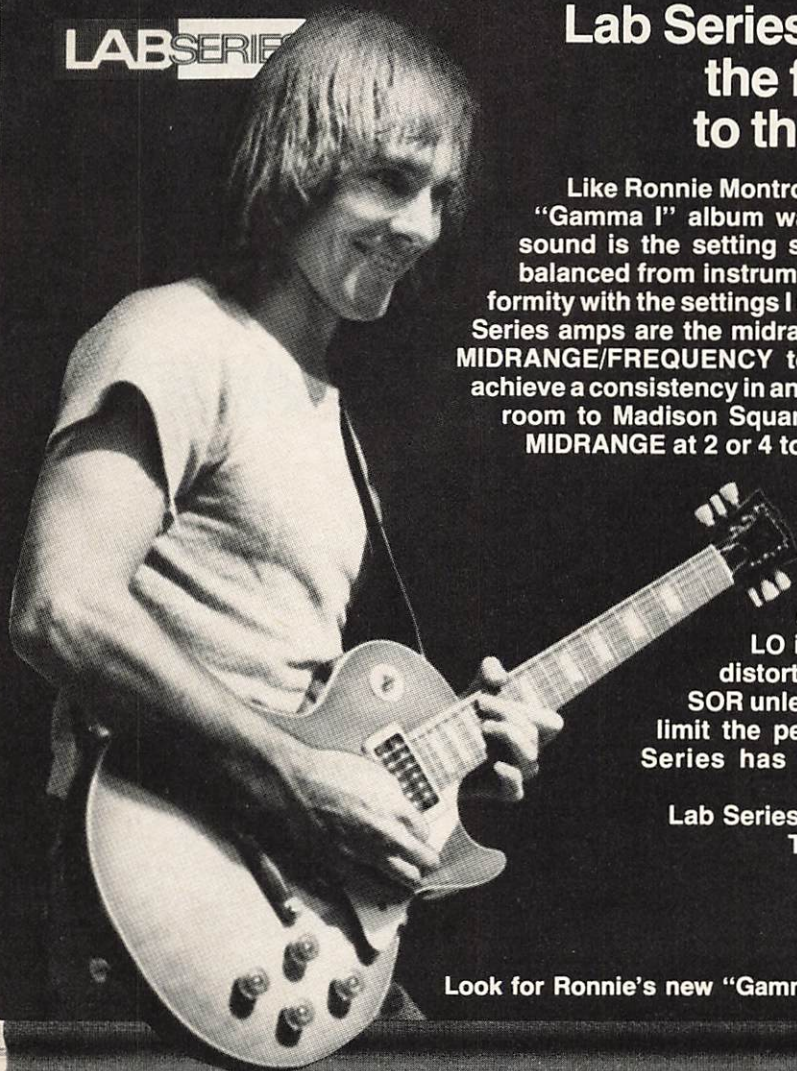
**PLAY MY SOUND...  
YOU WILL LIKE IT!**

**LABSERIES**

## Lab Series Amps give you the flexibility. Listen to the professionals.

Like Ronnie Montrose, who says: All I used on my "Gamma I" album was Lab Series. My Lab Series sound is the setting shown above. My pickups are balanced from instrument to instrument to reach uniformity with the settings I use. The most vital parts of Lab Series amps are the midrange controls. You can set the MIDRANGE/FREQUENCY to enhance your playing and achieve a consistency in any place you play... from living room to Madison Square Garden. I always boost the MIDRANGE at 2 or 4 to get the tube sound. The FREQUENCY sweep is anywhere from 800 to 3.2KHz, depending on the room size and the PA system. I use the same settings with the HI and LO inputs. The HI is clean, the LO distorted. I don't use the COMPRESSOR unless I'm in a small place, where I limit the peaks coming out. To me, Lab Series has the most flexible sound in amplifiers.

**Lab Series. The only name in amplifiers.  
Take it from the professionals.**



Look for Ronnie's new "Gamma I" album on Electra Records

**LABSERIES**

A product of Gibson

Want to share your favorite Lab Series amps setting with other musicians? Send us a complete description of your favorite setting, along with the type of music you play and why you prefer the sound produced by your Lab Series amp. Your setting may be chosen for future advertising and promotional purposes. Write us at Lab Series Amps, Gibson Division of Norlin Industries, 7373 N. Cicero Ave., Lincolnwood, IL 60466.

**Gibson**

A division of Norlin Industries, Inc.  
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**NORLIN and LABSERIES salute the  
participants of the 1980  
Canadian Stage Band Festival**





# Your performance is worth it. So is ours.

If you've been around, you've been around our microphones. In recording studios and on location. Or seen dozens of our microphones at major concerts throughout the world. More important than seeing them, you've heard the results! Now Sennheiser introduces a spectacular new microphone for performers who demand power, ruggedness, and durability.



**profipower**

**SENNHEISER**

**PROFIPOWER** — designed to take road abuse.

**Immunity to acoustic feedback:** Profipower utilizes a tight directional pattern to permit unusually high volume from stage speakers, virtually eliminating acoustic feedback and allows for greater bass accentuation. Performers can move freely on stage without the bothersome worry of microphone "howling".

**Modular noise-free on/off switch:** A magnetically activated "reed switch" totally eliminates noise commonly encountered with mic switches. Should damage occur (heaven knows how!) the switch module can be removed without affecting the operation of the mic, as it automatically reverts to "on".

**Built-in low frequency cut-off filter** prevents interference from rumble and a pop filter allows close miking.

**Rugged and durable:** Profipower takes punishment. Thick walled, double housed and shockmounted, it absorbs shock and rejects handling noise. If the mic is accidentally dropped (usually happens!), not only is the chance of damage vastly reduced, but the sound of impact (harmful to speakers) is minimized.

**Ease-of-maintenance:** Should on-the-road repairs be required (not likely!), virtually all can be made by anyone with a screwdriver.

We put a lot into Sennheiser microphones to make them work the way they do. Our performance is worth it and so is yours.



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