

**\$1.00**

**6<sup>th</sup> ANNUAL**  
**GOLD RUSH OPEN**  
**DRUM & BUGLE CORPS**



**July 25, 1979**

**7:00 p.m.**

**Bronco Stadium**

**Boise, Idaho**



# Highlights from the past . . .





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Treasure Valley Drum & Bugle Corps Association  
P.O. Box 4402 — Boise, Idaho 83704





# Governor John Evans Proclaims Gold Rush Open Drum & Bugle Corps Championship Day

THE OFFICE OF THE GOVERNOR

EXECUTIVE DEPARTMENT  
STATE OF IDAHO  
BOISE

## PROCLAMATION

WHEREAS, the State of Idaho is being honored as the site of the 1979 Gold Rush Open Drum & Bugle Corps Competition; and

WHEREAS, the State of Idaho in our role as host state will be the temporary home of 8 competing units and visiting spectators from the United States and Canada; and

WHEREAS, among these guests will be the young people who in the very near future will be the leaders of the two great nations of the United States and Canada; and

WHEREAS, the State of Idaho is a sovereign body of government devoted to youth and the ideals represented by this competition;

NOW, THEREFORE, I, JOHN V. EVANS, Governor of the State of Idaho, do hereby declare Wednesday, July 25, 1979, to be

**GOLD RUSH OPEN DRUM &  
BUGLE CORPS CHAMPIONSHIP DAY**

in the State of Idaho and urge all citizens of this State to extend their hospitality to the many young people who will be displaying their extensive talents in competition for the Gold Rush Open Drum and Bugle Corps Championship at Boise State University Bronco Stadium on Wednesday night, July 25. We welcome you and wish you luck in your various competitions. You are all champions in our eyes.



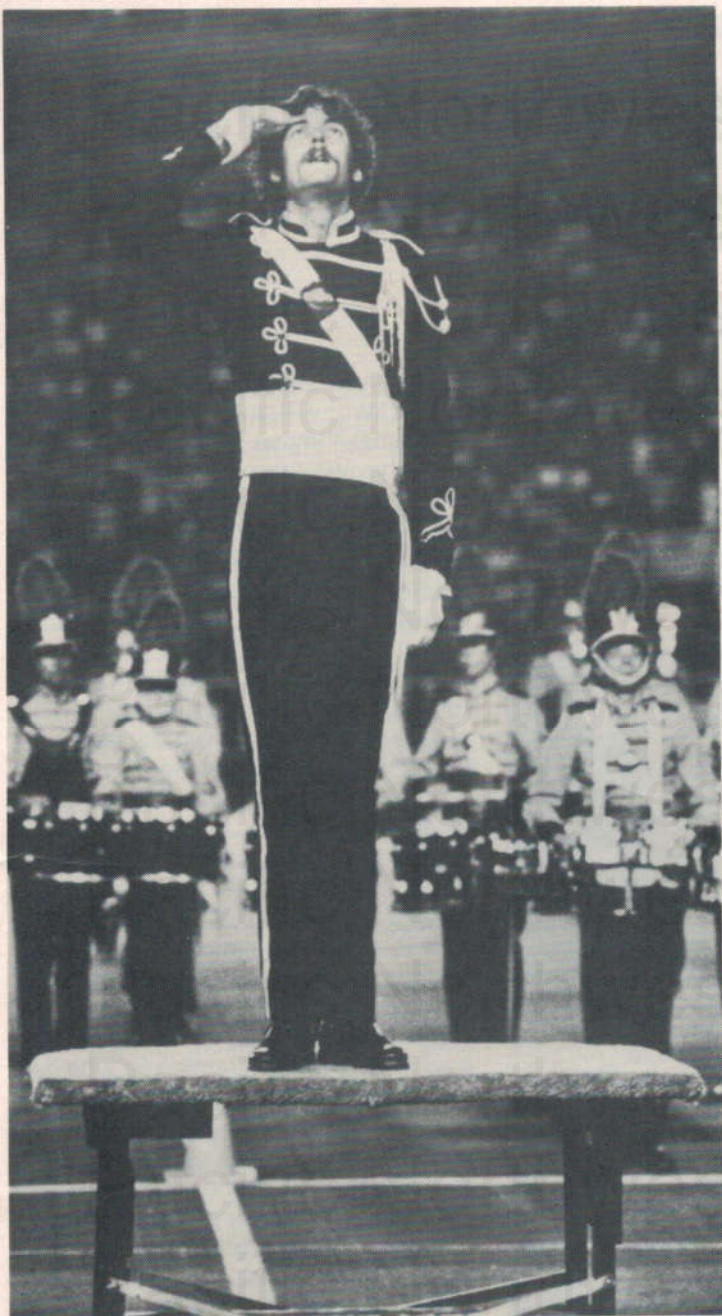
IN WITNESS WHEREAS, I have hereunto set my hand and caused to be affixed the Great Seal of the State of Idaho, at Boise, the Capital, the twenty-seventh day of June, in the year of our Lord nineteen hundred seventy-nine, and of the Independence of the United States of America the two hundred third, and of the Statehood of Idaho the eighty-ninth.

*John V. Evans*  
GOVERNOR OF THE STATE OF IDAHO

BY THE GOVERNOR:

*Pete D. Enarrusa*  
SECRETARY OF STATE





# Drum Corps Day '78



Presenting the award.



Miss Idaho awards 100 lbs. of potatoes to each corps,  
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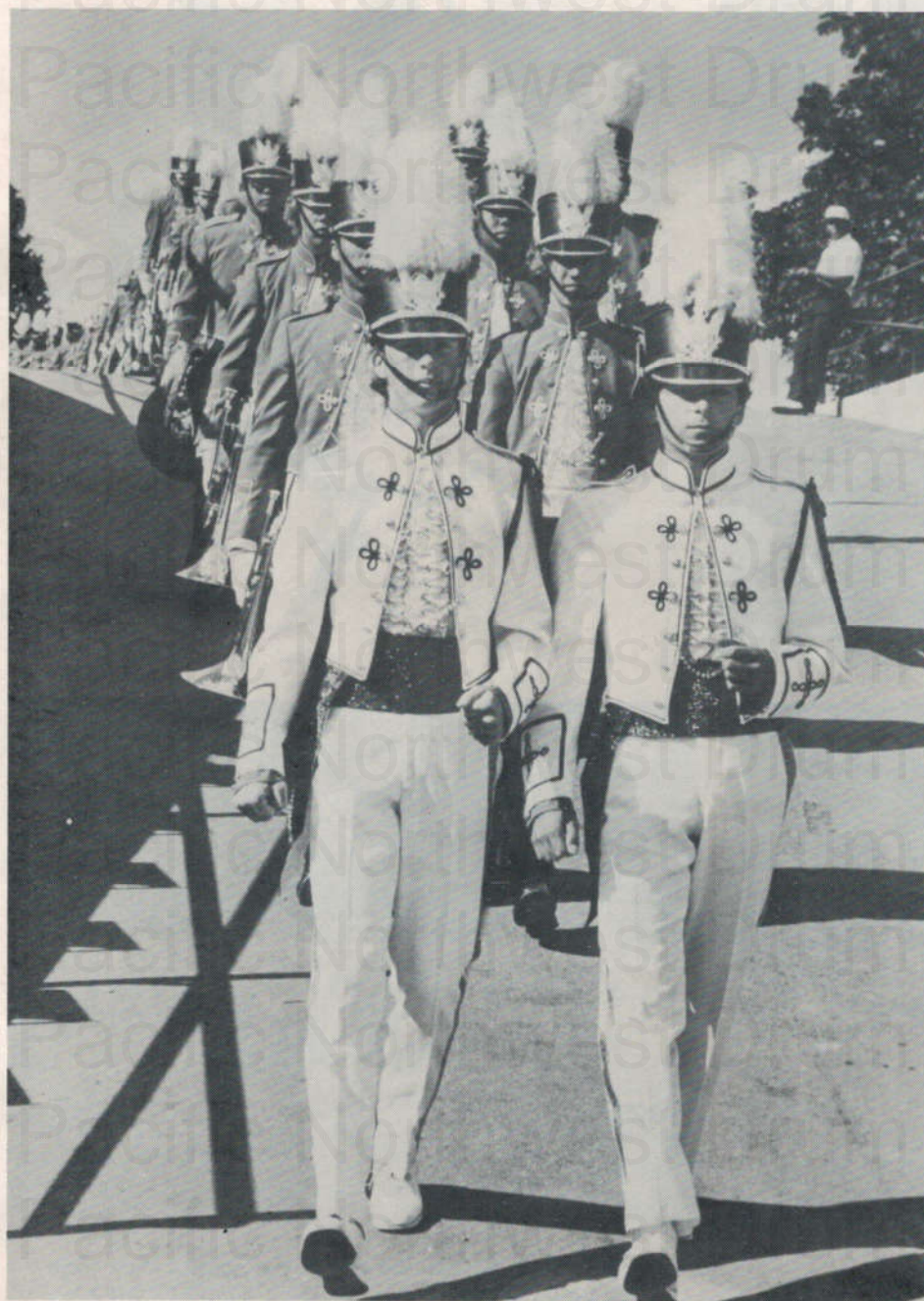




# The Blue Devils

## Concord, California

Proudly Presents



This year's Blue Devils of Concord, Calif., will give drum corps fans what they've come to expect from the two time international champions. Their programs of contemporary jazz have featured compositions by many American jazz giants and, happily, this year's selections promise more of the same.

The Blue Devils, who first performed in 1971 and were an outgrowth of the highly successful Blue Devils Drum and Bell Corps, brought a whole new sound to the drum corps world. Jerry Seawright, one of the corps' founders and its director, says the selection of contemporary jazz is totally compatible with the corps' philosophy of being both innovative and contemporary.

When Seawright and his staff were first looking at music for their new corps, an acquaintance who was closely connected with the prestigious Concord Pavillion jazz festival, gave Jerry a record album to listen to. The friend said the recording artist was still relatively unknown on the west coast and he wanted Jerry to hear the music. Seawright, a jazz buff himself, listened to the album and found he particularly favored one selection, "Legend of the One-Eyed Sailor". The rest is history both for the artist, Chuck Mangione, and the Blue Devils. Mangione, one of the hottest talents on the contemporary music scene, has heard the Blue Devils play on more than one occasion and is said to have credited drum corps as a contributor to his rise in popularity.

Seawright says the contemporary jazz idiom lends itself well to the development of a particular brand of sophistication not possible in other forms of music. But it's also tough to write a field drill around. Special compensations must be written into the show where dramatic points in the music require horns to face front. That, along with the pace and



tempo changes of jazz, can cause some sticky problems for drill writers. Seawright admits the Blue Devils make it look easy when, in fact, it is very difficult.

Jazz performed at its best carries with it a deception which fools an audience and what looks easy can also sound easy. New kids in the Blue Devils organizations have been surprised by the difficulty of the music. Jerry says more than once, he has heard a new horn player say he had no idea the Blue Devils played such a tough book.

There is a danger built into contemporary jazz that must be carefully watched by the Blue Devils wizards. "Contemporary jazz, being what it is, can tend to all sound alike," said Seawright. The corps fell victim to that trap and unintentionally made things worse by the way in which they structured some past shows. Although each year's show was changed, tunes of about the same length were selected to fill the off the line, concert and production slots giving rise to the illusions that few changes were made from the year before.

During 1979, drum corps audiences can expect noticeable changes from the Blue Devils which include a return of the explosive drum line fans remember from previous years. But one thing will remain unchanged . . . the high quality, beauty, precision, and super jazz sounds that mean Blue Devils.

Corps Director, Jerry Seawright; Drum Majors, Dave Gibb and Pat Haro; Color Guard Captain, Jamie McFarland and Karen Olsen; 1978 Repertoire: "Chicago III Suite", "La Suerta de Las Tontas" and "My Heart Belongs to Thee"; Corps Personnel: 128 total marching members; average age, 17.

The Blue Devils have played in concerts with Buddy Rich, Maynard Ferguson and Chuck Mangione and Stan Kenton, whose music the corps has played in the last three seasons.





Proudly Presents

# The Santa Clara Vanguard

## Santa Clara, California



The Vanguard is an "idea". Artistic. Restrained. Definitely a separate idiom. Subtle. Classic.

Gail Royer's conversation about the Santa Clara, California Vanguard is liberally sprinkled with phrases and words like these. When he talks about the Vanguard he speaks with the reflection of a poet and the quiet passion of an artist who really understands what his work is about, whether everyone else does or not. "We've been accused of not being exciting," he says with no apparent concern. He pauses. He shrugs his shoulders and takes a deep breath. One wonders what is going on in his creative head.

The Vanguard was assembled in Santa Clara, California, in 1967, with Royer leading the way. By 1972, the

corps was ranked third in the world. Their record since that time is well known and well worth repeating. Third in '76 and '77. Second in '75. First in '73, '74 and '78. Those achievements are unequaled. If that's not exciting, what is?

Royer continues. "We've been accused of not being exciting because the things we do are many times very subtle; we hope they are very artistic. But that's basically the personality of the three people who write, I guess. The Vanguard works to be creative in all three areas of show design. Horn music, percussion and field movement each should feed off the other. No jarring spots, nothing that sticks out. the phrase for that is "total show concept" and the Vanguard is credited with its development.

Their show starts and then when it's over, it's finished. It flows, blends and creates a total illusion within its stylistic idiom. Those three writers, Royer for horn score, Fred Sanford for percussion and Peter Emmons for field design, work together like riders on a three man tandem bicycle. And they are very good at it.

Corps Director, Gail R. Royer; Drum Majors, Rick South and Mike Zapanta; Color Guard Captain, Dee White.

Santa Clara Vanguard's 1979 Repertoire: "Verdi Requiem" - Verdi; "Gayne: A Ballet Suite - Adagio, Lezghinka, Hopak"; "If You Believe" — The Wiz.

Instructors: M & M - Pete Emmons, Gary Moyer, Charles Anderson, Len Kruszecki; Bugles - Gail Royer, arranger; Jay Jorden, Phillip Olds; and Percussion - Fred Sanford, Rob Carson, Curt Moore and Ralph Hardiman. There are 128 total marching members with an average age of 17½.









Proudly Presents

# The Sacramento Freelancers Sacramento, California



Here come the new Sacramento Freelancers! with a new sound, a new look and new uniforms!

Establishing a new image for the Freelancers in 1979 has been our goal this past winter. To go along with the idea, the past Capital Freelancers have become the present Sacramento Freelancers.

This year's show is new and innovative, from the sound of our music to the look of our Corps.

Music for 1979 are selected portions of the hit Broadway Musical, "The Wiz". Music and drill are superbly integrated, flowing from one musical and visual picture into the next. It is the aim of the Freelancers to bring to the viewers of drum corps a show that is exciting in both sight and sound.

This year's OTL is "Brand New Day". A drum solo: "Ease On Down

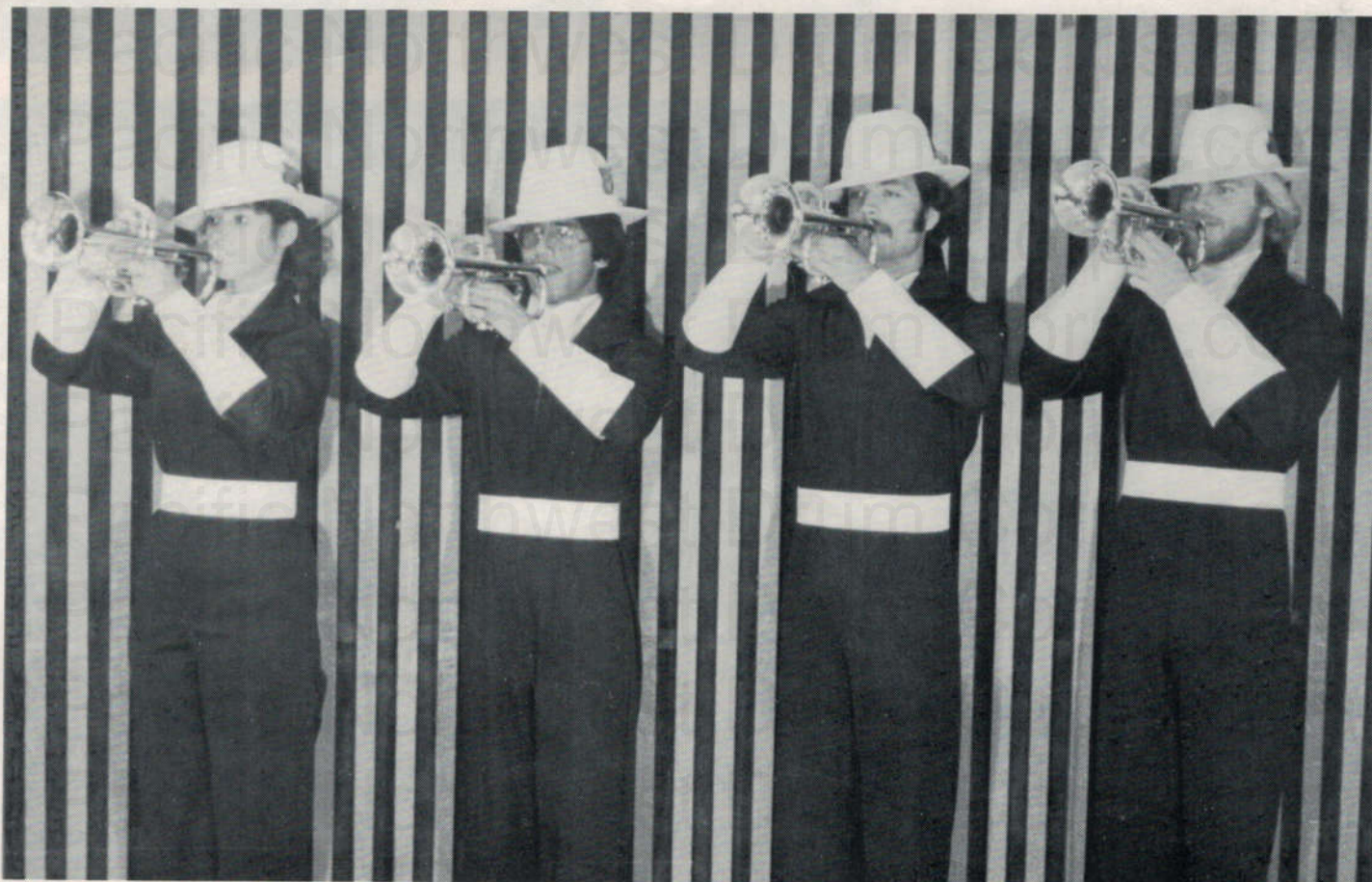
the Road"; production: "Mean Ole Lion"; concert: "Tiger of San Pedro"; and exit: "Home".

Corps director - Parker Silva; assistant director - Wally Sheaffer; drum major - Tom Pryor and guard captain - Cecile Collins.

Music is arranged by Jim Ott; dance choreographed by Stanley Knaub; drill written by Shirley Whitcomb; and percussion arranged by Don Silva.

Sacramento Freelancers' uniforms are black jumpsuits, white hats, white shoes, and red cumberbunds. The color guard wears red jumpsuits, with the same accessories.

A jr. corps, organized in 1963 as an all girl corps named the Capitallaires, went co-ed in March of 1970. In 1974, the corps became known as the Freelancers, and took its first national tour in 1975.









# 1979 Gold Rush Open Drum & Bugle Competition

IN ORDER OF APPEARANCE

|   | Your<br>Pos. | Pen. | Score | Pos. |
|---|--------------|------|-------|------|
| <b>Canadian Regiment</b><br>Edmonton, Alberta |              |      |       |      |
| <b>Imperials</b><br>Seattle, WA               |              |      |       |      |
| <b>Renaissance</b><br>Spokane, WA             |              |      |       |      |
| <b>Cascades</b><br>Seattle, WA                |              |      |       |      |
| <b>Freelancers</b><br>Sacramento, CA          |              |      |       |      |
| <b>Velvet Knights</b><br>Santa Ana, CA        |              |      |       |      |
| <b>Vanguards</b><br>Santa Clara, CA           |              |      |       |      |
| <b>Blue Devils</b><br>Concord, CA             |              |      |       |      |



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# The Velvet Knights

## Santa Ana, California

The Velvet Knights Drum and Bugle Corps of Santa Ana, California, is one of the oldest continuously functioning corps in the Western region. The corps was founded in 1963 and is now observing its 16th anniversary. The Velvet Knights were the first corps to test, then use, the modernized Olds GF valve-rotor bugles on the field. The Knights were the first corps to march with the all new Contra-Bass. The Knights were the first corps to use the complete choir of American Heritage 2-valve bugles.

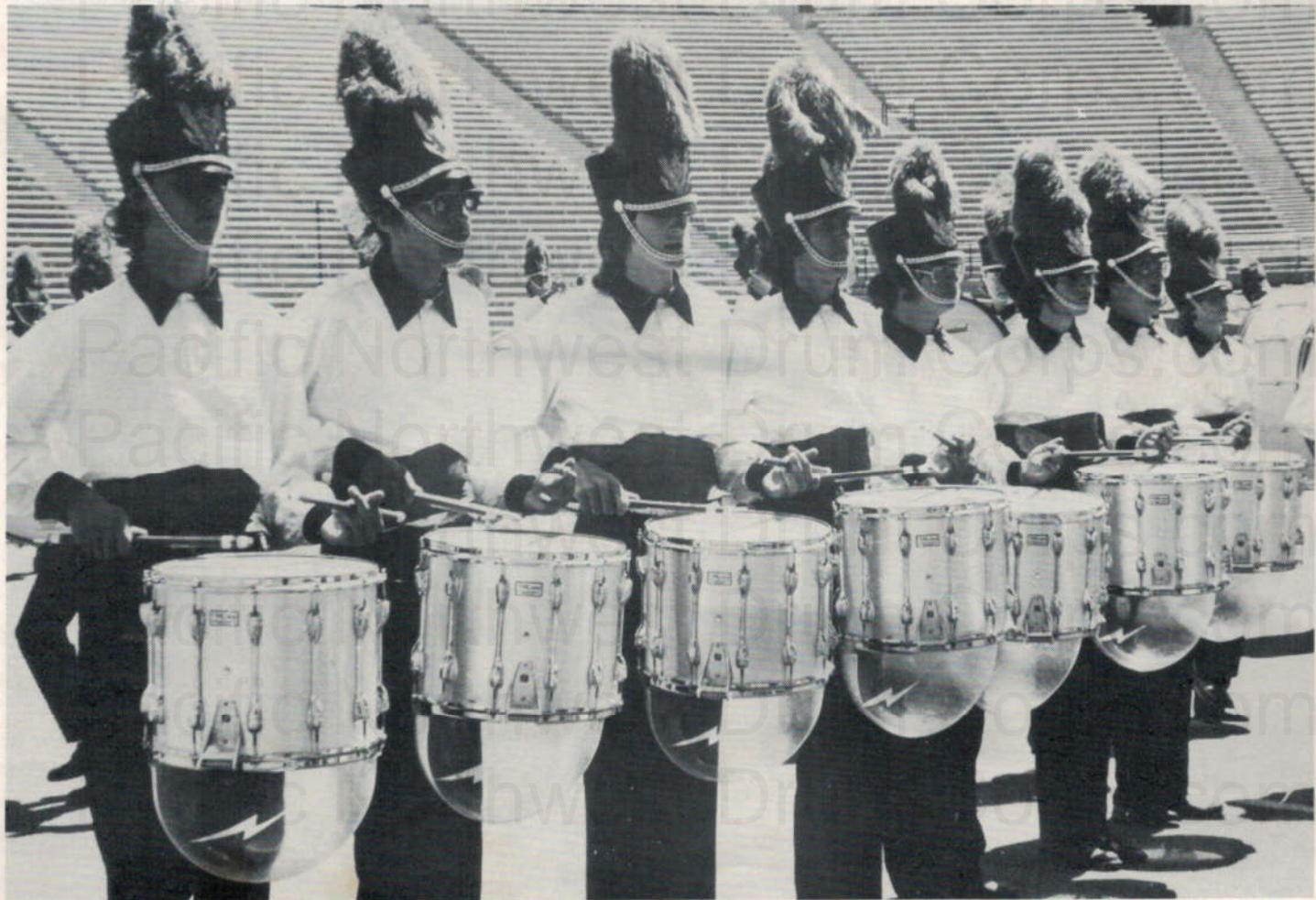
When the Velvet Knights drum and bugle corps hits the road, communities from coast to coast cry out "Here Comes Southern California". With high school and college students from some 23 different institutions and 30 different communities, the Velvet Knights reflect the face of Southern California. California's Velvet Knights . . . known internationally as "A Sight . . . A Sound . . . A Sensation!"

The Velvet Knights' corps director is Jack Bevins. The drum major - Richard King; and color guard captain - Sandy Turner. Instructors are: M & M - Tim Moxley; Brass - Bill Turner, Gary Lee; Percussion - Ted Zychlenski, Gregg Wilson, Mike Deangelo. Corps personnel includes 57 bugles, 33 percussion, 36 color guard.

The Velvet Knights 1979 repertoire is: "Danse With Me, George", "Story in Your Eyes", "Fantasy" and "I'll Write A Song For You".









# The Seattle Cascades

## Seattle, Washington

The Seattle Cascades Drum & Bugle Corps is a North Seattle-based unit consisting of approximately one hundred and twenty boys and girls. Membership comes from the Seattle area, Shoreline, Edmonds, and Everett communities. Average age of the organization this season is sixteen.

The Cascades is a Northwest championship unit. The corps presently is : (1) Washington State American Legion champions and (2) Northwest Drum & Bugle Corps Association Champions. In the Cascades' background, National championships have been won such as: All American Drum & Bugle

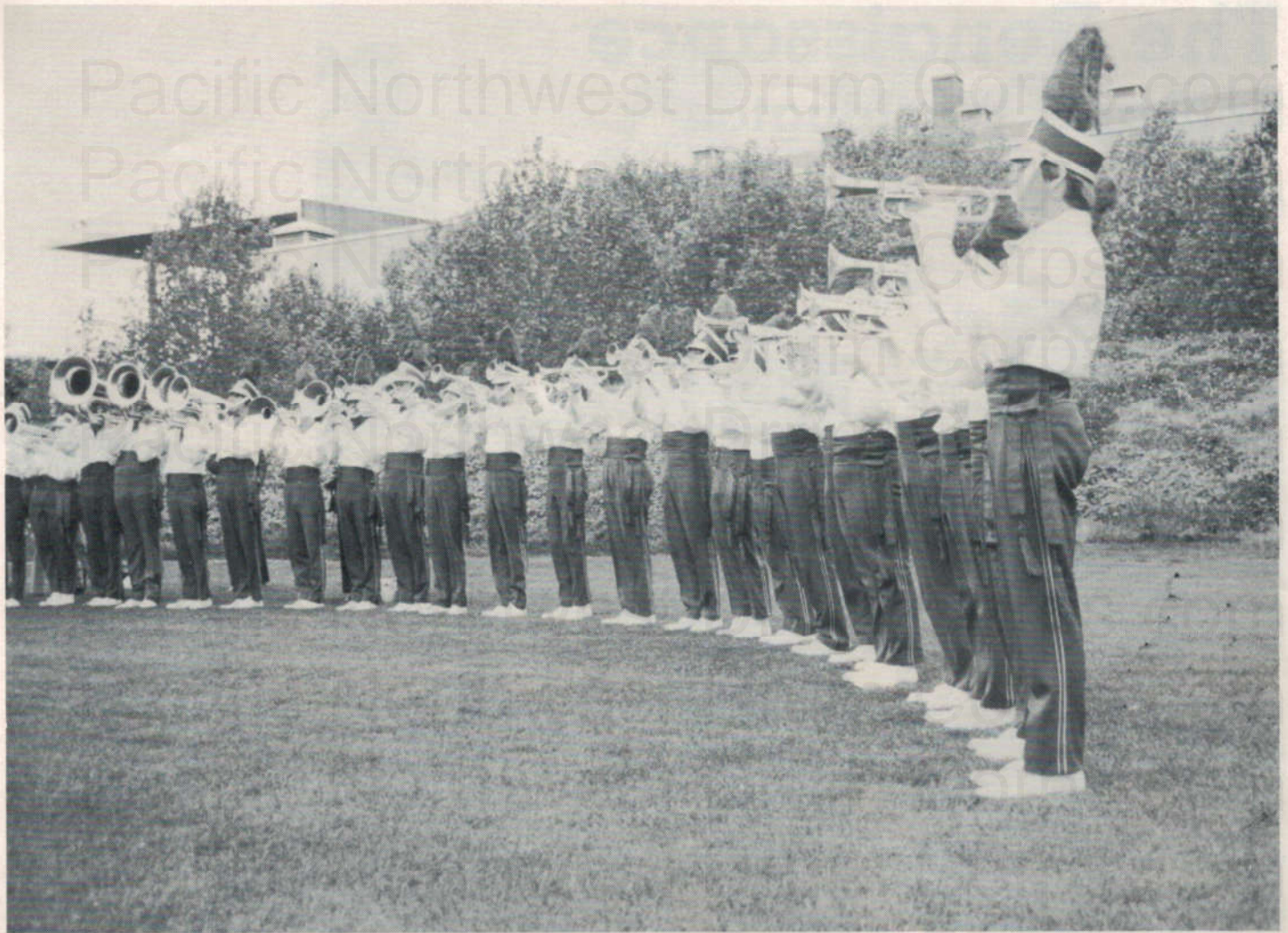
Corps and American Legion Color Guard championships. Success for the Cascades has been prevalent and the unit is proud of the many trophies it has won.

The music book for 1979 is: "Flint Stones", "Send In the Clowns", Production of the Wiz — "Dorothy's Theme", "Mean Ol' Lion", "Home", "Brand New Day", and "If You Believe".

Corps manager: Rod Stubbs; drum major - Curt Crown; M & M - Phil Madden, Jim Sleater, Cheryl Swain and Donna Creager; Bugles - Dave Barduhn; and Drums - Garth Stubbs, Doug Barduhn and Jeff Day.









# The Renaissance

## Spokane, Washington

The Renaissance Drum & Bugle Corps from Spokane, Washington, is one of the youngest corps on the west coast. The Renaissance was formed in 1976. In 1977, they became the youngest corps to place in DCI Class A finals.

The corps was formed by concerned parents and businessmen of the Spokane area to provide eastern Washington with its only competitive drum corps.

Now, in only the fourth season of competition, the corps has tripled its size and is undertaking its first major tour. The Renaissance will be on the road for a total of 5 weeks this summer touring from Edmonton, Alberta to Los Angeles, California, with 17 stops in between.

Executive Director, Garth Benham; Instructors: Brass - Nick Thorpe, Jeff Long; Percussion - Don Curry, Dave Wakeley; Choreography - Lorin Grinolds; and Color Guard - Patrice Curry.

Renaissance's 1979 repertoire - English Folk Song Suite - She's Not There - Let the Children Play - At 17.

The corps personnel consists of: 32 brass, 28 percussion, 20 C.G., 1 drum major and 1 guard captain.









# The Seattle Imperials

## Seattle, Washington

After five years of experimentation, and numerous trials and frustrations, the Imperials have finally accomplished the difficult blend of an efficient management, a highly creative staff and an innovative style. They are now in a position to recreate and surpass the success which was enjoyed by the Imperial Corps of the early 70's.

The 1979 summer season will be the second year of their climb to D.C.I. status, a climb which has its roots in the creative visual style which you will witness tonight. The 1979 season will also witness a much larger Imperial corps than the 1978 version which placed 3rd in the D.C.I. "A" Class Championship.

The Imperials' repertoire will include: "Let's Hear It For Us", "Tombo in 7/4", "Sweet Georgia Brown", "Sing, Sing, Sing", "Fugache", "The Party's Over", and a reprise of "Sweet Georgia Brown".

The Imperial staff includes: Stanley Knaube, Edwin Bates, Kenneth Sakoda and Catherine Shinbo handling motion and choreography; Michael Duffy, Roger Breakfield and Kevin Oyama for the brass section; Robert Oki, Tim Imanaka, Michael Whitney and Ruben Zapata on percussion; Kevin Foster, Drum Major; and Mary Doolittle, Guard Captain.

Management includes William Doolittle, General Manager; Roger Tanabe, Business Manager; and Gary Kubo, Assistant Manager. Imperial Corps' Director is M.D. Hamlin.

During the past few years, the Seattle Imperials have been supporting professional sports in Seattle. The Corps has done numerous performances for the Mariners (baseball), Seahawks (football), the Sounders (soccer), and the Super Sonics (basketball).

Some of these performances included:

- Opening ceremonies for the 1978 Major League Baseball Season.

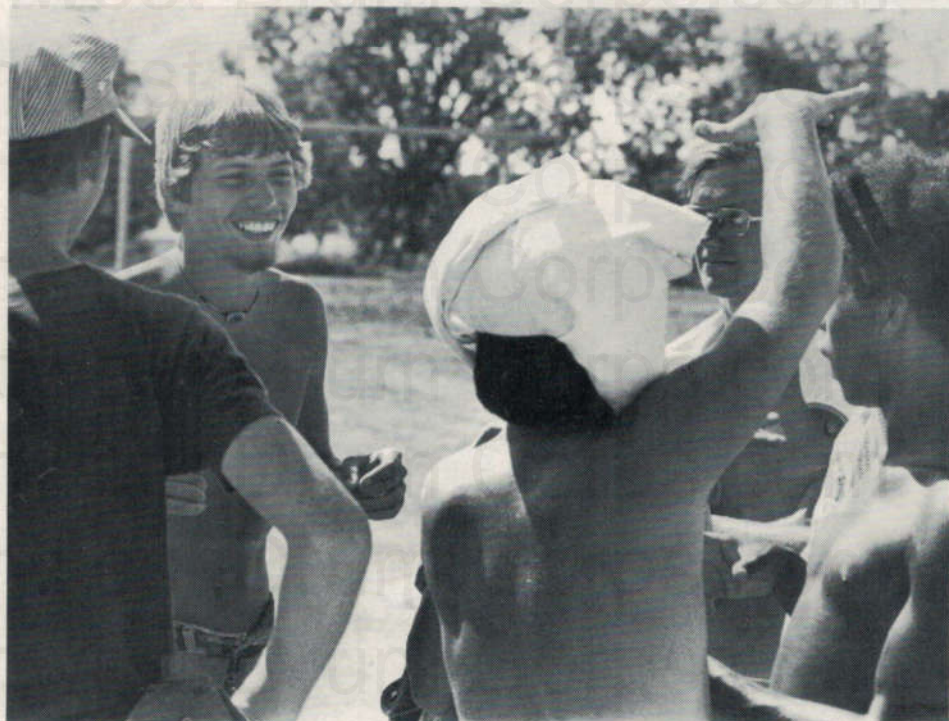
- Opening ceremonies for the 1979 American League Baseball Season.

- Halftime entertainment for the opening game of the Seattle Sounders 1978 season.

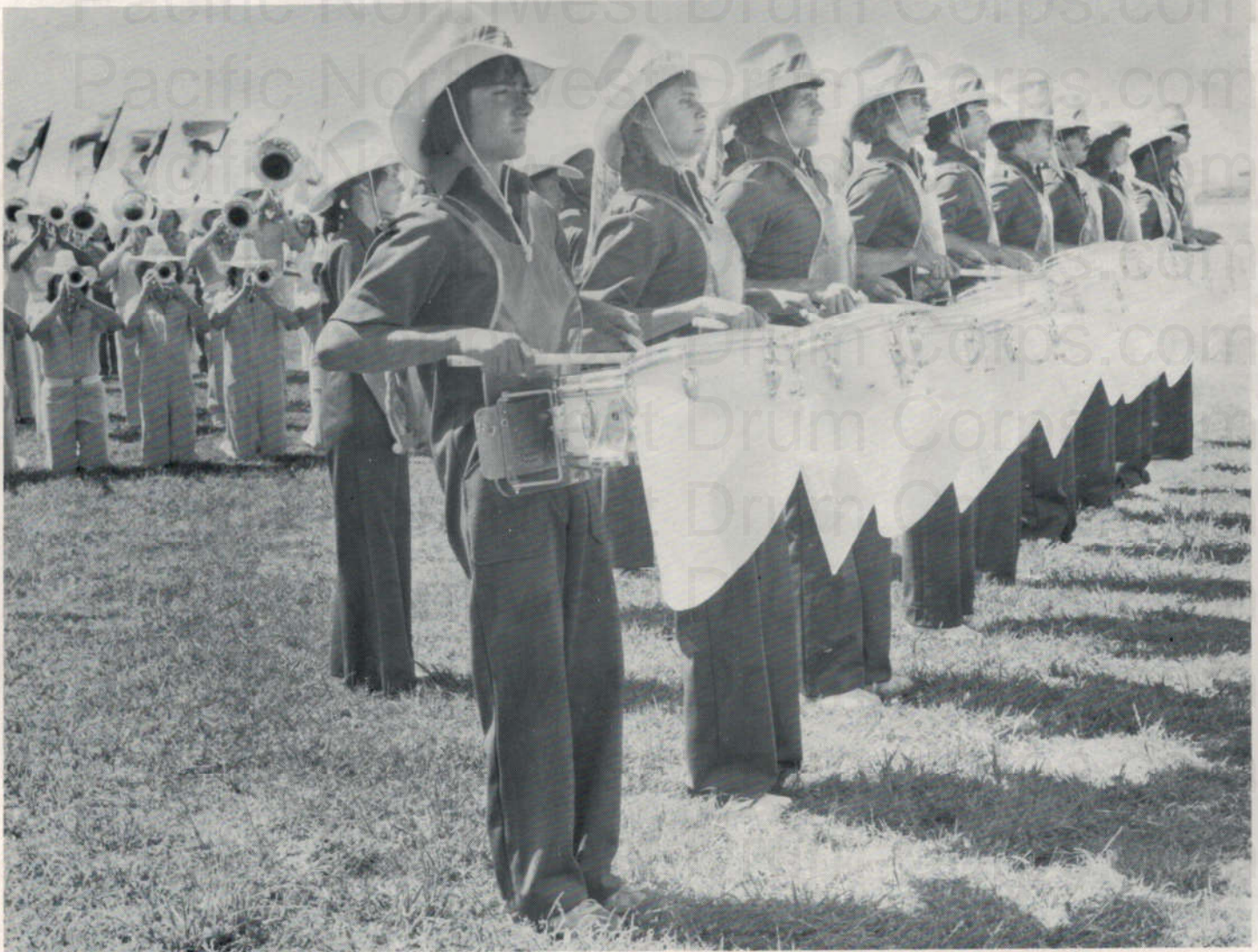
- Halftime entertainment for the Seahawks first victory over the Oakland Raiders.

- Led the Appreciation Parade in downtown Seattle ('78) for the Super Sonics (runner-up to the Washington Bullets - NBA Champions), playing our theme song "Sweet Georgia Brown".

- Our Pageantry Ensemble performed during half-time of the Sonics first playoff game in 1979.









# First Canadian Regiment

## Edmonton, Canada

When the 1st Canadian Regiment enters competition this year they will not only be representing their home town Edmonton, but all of Western Canada. As the only "A" corps in Western Canada the Regiment hopes to bring a new type of competition to this area. The Regiment is the only Western Canadian corps ever to be accepted into open class competition at the Drum Corps International Championship Contest.

With a larger corps and a talented staff, the Regiment hopes to gain associate membership in DCI this year. The staff includes Program

Coordinator Randy Baierl who has written the music, along with the field drill. Brass instructors are Jeff Cox, Jim Baierl, and Donna Lutic. Percussion instructors are Charlie Morgan and Phil Hatten. The Color Guard is instructed by Linda Baierl and Kim Vriens. The management is lead by the highly qualified corps director Hank Buehler.

The 1st Canadian Regiment musical show consists of the following selections: Opener - "Superman", Drum Solo - "Thick as a Brick", Production - "Heaven on Their Minds", Concert

- "Birdland", Exit - "Lovin' Stuff".

The Regiment's stunning uniforms are styled after the British Royal Dragoon Horsesoldiers.

The 1st Canadian Regiment is the furthest north Drum Corps in existence today, and thus will be on tour for 45 days traveling over 10,000 miles in July and August. The corps will also be competing at the DCI Championship Contest in Birmingham, Alabama.

We hope you will enjoy our show, and extend to all Drum Corps the wish for a most enjoyable and satisfying competitive season.

