
by Greg Cinzio

Musical. Disciplined.
Artistic. Entertaining.
Traditional. Innovative.

Some of these qualities apply to some drum and bugle corps competing today. Some might apply to great corps that have graced the field in years gone by. But rarely can you find a drum corps that fits all these

Garfield-Cadets



descriptions. In order to produce a drum and bugle corps that excels on all of these counts, it takes vision, talent and a lot of practice.

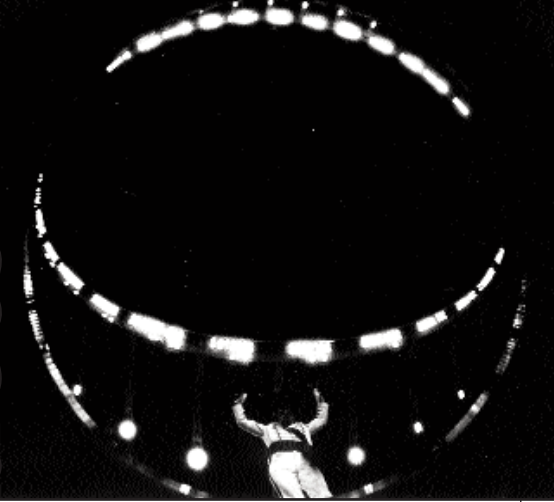
There is such a group: The Cadets. Since 1934, they've been redefining drum corps standards of excellence by taking risks while simultaneously holding fast to their traditional values of precision and self-discipline. Since their beginnings, The Cadets have maintained a delicate balance between innovation and tradition, while avoiding the pitfalls of trendiness on the one hand or stodginess on the other.

A commitment to the future with a respect for the standards of the past seems contradictory at first. But when exploring the history of The Cadets, one finds these threads are woven deeply together in the corps' quest to arrive at its own unique style and sound. The spectacular results have been seen on the field.

It's a tradition of excellence, with more than 5,000 Cadets performing through the years. It's an education for a lifetime.

The beginnings

The Most Holy Name Catholic Church is the ground from which



the Holy Name Cadets/Garfield Cadets/Cadets of Bergen County/The Cadets have sprung.

Around 1914, the church was sponsoring the forerunner of the drum and bugle corps that was to become the most honored corps in history. Holy Name Field Music, founded in that year, performed for church functions. The boys of the parish played fifes, drums and bugles. The group was short lived, however. World War I came along and most of the corps members were called to fight and the group disbanded after only four years.

But the dream of a drum and bugle corps lived on at Holy Name. During early 1934, some boys took the matter into their own hands.

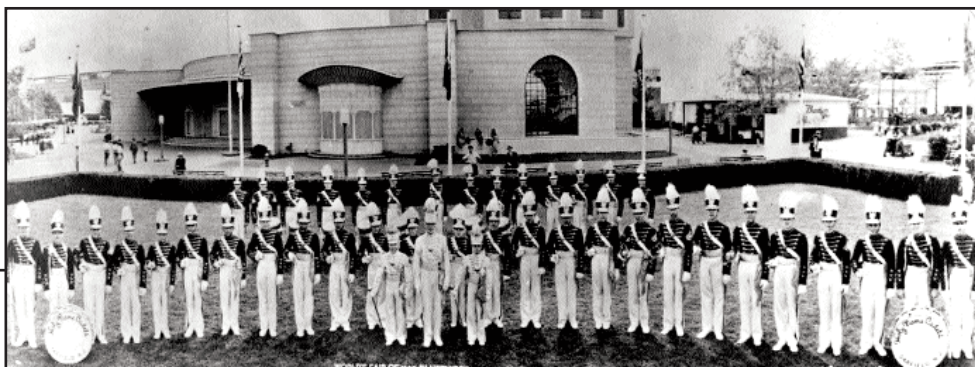
John Baumfolk (a.k.a. Johnny Baumps) was a born ham. He'd parade around Holy Name classrooms, teacher's pointer flailing, pretending to be a drum major. A persuasive boy, Baumfolk tried coaxing classmates into forming a drum and bugle corps.

An Ostwald uniform catalog was another weapon he used in his attempts to enlist his buddies. Two classmates, Mike Lichtenberger and Vince Pettigano, were persuaded. They decided to try to enlist their friends from the Holy Name altar boys club.

One cold February night in 1934, Lichtenberger and Pettigano started talking drum corps with their friends in the club. St. Mary's Fife and Drum Corps hailed from Passaic, NJ. They were an exemplary unit, the boys believed. The discussion continued.

The interest in this new idea of a fife, drum and bugle corps grew. As the hours passed, the fervor built. One boy started drumming on a table, another grabbed a pencil and pretended to toot away on a fife while a third did his imitation of a bugle

(Top) Garfield Cadets' drum major framed by the Olympic Stadium's dome in Montreal, 1982 (photo by Dick Deihl from the collection of Drum Corps World); (middle) the 1935 Garfield Cadets at a parade in the corps' second uniform; (below) Garfield Cadets at the New York World's Fair, 1940, in the current uniform that was unveiled at that performance (photos from the Garfield archives).



player. The Holy Name Cadets Fife, Drum and Bugle corps was born that night.

Baumfolk, thrilled with the success of his recruiting efforts, went to the next altar boys meeting. He brought two G bugles with him so the boys could start learning to play. Because the corps had no money, the boys had to, at least initially, share the two horns. Each boy could practice for one week and then had to pass the horn on to the next Cadet.

When the priests got wind of what the boys were up to, they dragged the 1914 fifes and bugles out of the church basement. The boys could really begin practicing on instruments. The drummers, however, were relegated to pounding on tables -- the 1917 drums didn't survive all the years in the basement.

Those altar boys decided that if the corps was going to work, they had to get more members. They did so with the understanding that members had to be six to 18 years old and they also had to be members of the Most Holy Name Parish. The boys they recruited were mostly from Garfield and many were first generation Americans.

Back in the 1930s and 1940s, lots of the Judy Garland/Mickey Rooney film plots went something like this: we need to raise enough money to rebuild the school that burned down. Let's do something to help. Gosh, let's have a play in the barn and invite everyone from town to come. Well, the production inevitably brought in enough money to build the school and the story ended with everyone living happily ever after.

The Garfield story is parallel. Parents and parishioners decided they needed enough money to buy bugles, drums and fifes. Bake sales, turkey raffles and card parties were the money-raising efforts the parishioners employed. They raised enough money. The Cadets were soon practicing on their own instruments. By the winter of 1934, the corps was performing at standstills.

Parade competitions followed during the summer of 1935. The River Vale Trotting Track was the site of the Cadets' first parade competition. They won the show!

Competition back in the 1930s didn't require a set repertoire or program. The Cadets had a hefty amount of music to learn for parade and standstill performances, including *Semper Fidelis*, *Irish Washerwoman*, *Gary Owen March*, *Success March*, *American Exalted* and *Rally 'Round the Flag*.

In the winter of 1935, the corps underwent some extensive changes. Ready to enter field competition, the staff decided to

eliminate the fifes. As a drum and bugle corps, the Cadets had more flexibility. They could focus their musical arrangements, they could perform drill work and they could compete on the field.

Change No. 2 that winter was to raise the age level to limit membership to boys 12 to 18. Membership increased to 50.

The third change was to practice, practice and practice. The corps drilled for countless hours in a field across from the church or behind School #6 in Garfield. The church's rafters were raised a bit that winter because music rehearsals were held in the Holy Name Church basement.

The Cadets also made a name change that winter. They became the Holy Name Cadets Drum and Bugle Corps.

Field competition agreed with the Cadets. The corps competed throughout the summer of 1936 and won its first show in September of that year.

By 1940, the Holy Name Cadets were renowned all along the Eastern seaboard. They were asked to perform not just in competition, but also at parades and festivals, like the 1940 World's Fair in New York City where they unveiled the first version of what is still the uniform today.

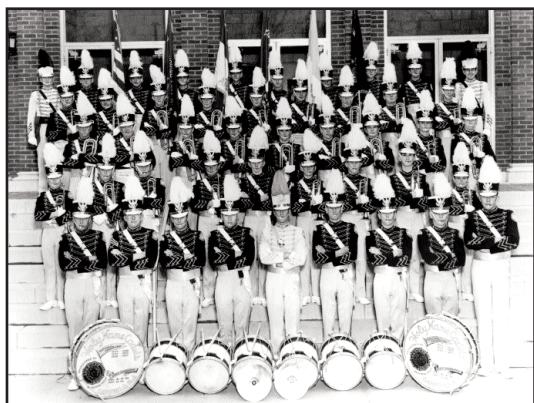
Business manager Eugene Boyle, along with a uniform committee, decided the corps should convey a spit and polish attitude. They wanted a military uniform. Boyle wrote to West Point and received permission to duplicate the West Point parade uniform. The Cadets duplicated the style, but used the Holy Name Church colors of maroon, gold and white instead of the West Point colors.

The 1939 design has remained virtually unchanged, so it is difficult to distinguish today's Cadets from any Cadets who have marched since 1939.

Adoption of the West Point discipline and honor code came along with the adoption of the uniform. The code formalized the demand for discipline and is a distinction that characterized the corps from its beginnings.

In 1940, the Cadets rounded out their image. They set their sights on capturing the national title. By holding on to some of their 1939 repertoire, and by further tightening their code of discipline, the Cadets were able to refine their style. The result? They walked away with their first American Legion National Title.

The discipline. The uniform. The attention to detail. The title. All of these elements combined to make an image of sophistication and pride that remains a



The 1957 American Legion Champion corps (photo from the Garfield archives).



The Garfield Cadets, 1950, preparing for a parade (photo from the Garfield archives).

The pastor, however, stood by his decision

vibrant and vital part of the Cadets today.

During World War II, drum corps competitions were suspended. Young boys were left to carry on the Holy Name tradition, while the older boys went into the service.

The corps continued competing as a parade unit during the war years. However, competing wasn't easy when gas was hard to come by. By employing some ingenuity and with the help of William Kemmerer Sr., a local fire chief, the Cadets were able to make their way to competitions via fire trucks.

After the war years, about 1946, the Cadets began an extensive rebuilding program because many of the older boys joined senior corps upon their return from overseas. From 1948 to 1950, the Cadets amassed an amazing record, only finishing out of first place four times. Three consecutive American Legion national titles were captured during those years.

Another milestone -- the first transcontinental "tour" -- occurred when the corps traveled to Los Angeles in 1950 to defend their American Legion Championship and they won!

The corps continued doing well through the 1950s, winning two more American Legion National Championships in 1953 and 1957.

Separation from the church

In 1958, the Holy Name Parish was experiencing growing pains. Building a new church was the needed medicine to cure the pain. As a result, the church recommended that all church-related organizations limit activities that would cost money. For the Cadets, a choice was given. Either travel to perform an exhibition with the famed Scout House bugle band or go to Chicago to defend their championship title. They could not do both.

That choice put the Cadets in a tight spot. Defending their title was an imperative. But the boys looked forward to traveling to Canada for a two-day exhibition to sold-out performances. The corps decided to go to Canada as the Holy Name Cadets.

The corps was aware that their roots were in the parish and they certainly wanted to stay with the church that had nurtured them for 24 years. But the desire to defend their title pushed the administration to continue pleading their case to the church pastor.

and stated that "... an extravagant program of Cadet activities does not fit with the economy being practiced by our parishioners." As a result, permission was not given to go to Chicago to defend the American Legion Championship title.

Therefore, out of respect for the decision made by the pastor, the members, administration and staff decided to go to Chicago as an entirely new and independent organization, free from church financial support and affiliation. The corps entered competition as American Legion Post No. 255 National Chamions.

They journeyed to the Windy City funded by the Garfield Post and the Cadet boosters. The boys, left without uniforms because of the split with the church, threw together some makeshift outfits, modeled after the famed Scout House corps from Canada. It consisted of shorts, an Izod shirt, Aussie hat, white knee-high socks and white bucks. They borrowed horns, drums and flags from the Chicago Cavaliers and Hawthorne Caballeros.

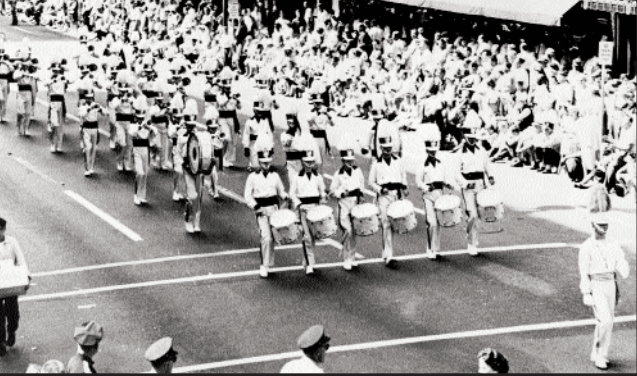


Past directors at the Garfield Cadets' 50th anniversary banquet in 1984 (left to right) George Hopkins, 1983 to present; Dr. Richard Santo, 1979-1982; Dr. Joseph Cinzio, 1977-1978; Edward Frenzel, 1972-1976; Hugh Mahon, 1970-1972; James D'Amico, 1967-1969; and John Carloni, 1965 (photo from the Garfield archives).

The tension of the break-up with the church and the last-minute arrangements took their toll as the corps placed second in the competition.

Upon their return from Chicago, all corps activities with the parish were "suspended" and ultimately terminated. However, the corps performed in a few additional competitions for the remainder of the season.

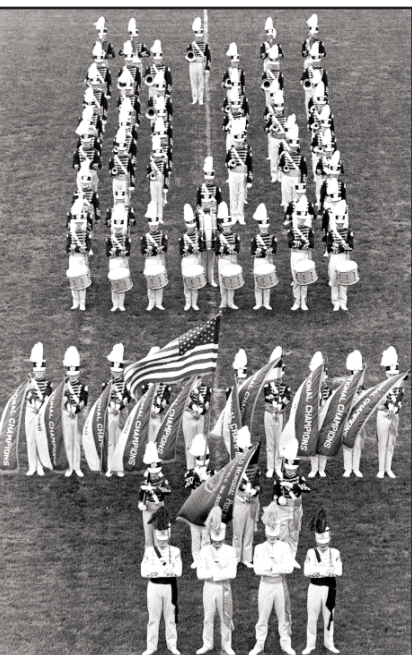
The split between the church and the corps could have been the final blow to the Cadets. It wasn't. Sheer determination and dedication kept the Cadets alive. Two months after the end of the season, the Cadets were back practicing, but things were radically different. The corps, now known as the Garfield Cadets, faced some tough problems.



Garfield Cadets, 1959, at the American Legion parade in Minneapolis, MN (photo from the Garfield archives).

They had no instruments, no practice spots and makeshift uniforms.

The old scenario of townsfolk chipping together to help the Cadets was employed.



Garfield Cadets, 1967, on the cover of their summer show program (photo from the Garfield archives).

They pooled resources and held a raffle. Garfield then had enough money for instruments and equipment.

After a couple of months practicing in the back room of Sisco's Tavern, the Cadets were moved to the basement of the American Legion hall. Dinky and dank, the hall's basement had a dirt floor, cinder block walls and one 25-watt light bulb for lighting.

The Cadets sat in the room buzzing on mouthpieces for a couple more months until the parents association, Garfield labor unions and citizens stepped in and rolled up their sleeves. These folks, and some of the members, put in a cement floor, paneling, ventilation, heating and good lighting.

The winter of 1959, the Cadets formed a winter guard that helped advertise that the corps had survived. But the winter guard did more than just let the drum corps community know that Garfield was back. It also managed to garner the national color guard championship.

The summer season was difficult for the Cadets, however. Although their hearts were into competition, the Cadets were not winning shows. They were told, however, not to be discouraged. The corps had survived what seemed to be certain extinction. They were fielding a corps. That was a great accomplishment.

They began to purchase sections of the old Holy Name uniform. The only difference was that, instead of the uniform jacket, a

long-sleeved white satin shirt with maroon cuffs and collar was used. (See page 237 in "A History of Drum & Bugle Corps, Volume 1.")

In 1960, the corps scraped enough money together to complete the uniform in its 1939 entirety and unveiled the completed uniform at their first show in Fair Lawn, NJ. It was an emotional late afternoon event.

The corps was kept out of sight until it was time to approach the starting line. When they marched into view, the audience was completely awed to see Garfield in their traditional and well-known Holy Name uniforms once again.

It seemed as if everyone in the audience and on the field was crying at the same time. At this show, the corps finished second, about seven-tenths behind Blessed Sacrament Golden Knights. Considering they had started from scratch less than two years earlier, this was quite an accomplishment.

Over the next three years, the corps won three consecutive American Legion National Championships. In addition, they received an additional award in 1962 -- permanent possession of the Silver Drum Trophy, an award signifying supremacy in American Legion competition given to a corps that had won three consecutive championships.

In 1965, their efforts were further recognized when they became the first junior drum corps inducted into the original Drum Corps Hall of Fame, administered by *Drum Corps Digest* magazine.

Survival was the key word for the Cadets during the mid-1960s and early 1970s. Management, administration and recruitment were among the problems the corps ran into. Solutions weren't easy. There were major overhauls in programming. The staff changed regularly.

Extra money was needed to buy new uniforms and G/F rotary bugles, further burdening the already financially strapped corps.

The Vietnam War took away many Cadets and prospective corps members. The Cadet Plebes were also reorganizing and were an unreliable source for consistently supplying



Garfield Cadets' 1971 publicity photo featuring soprano Jeff Males (photo from the Garfield archives).

new members.

Cadet director Jim D'Amico set out to solve some of the problems by hiring well-known staff members in 1969. Membership problems were solved by permitting girls to join the color guard. In fact, the corps was fortunate to enlist the Little Falls Cadets color guard as the major portion of the guard.

The decision wasn't exactly popular at first. Girls in the corps would break a 35-year tradition of being an all-male corps. So, in order to help ease the situation, the girls competed in the winter guard circuit in 1969. The decision to compete helped soothe hurt feelings and aided in the transition.

The 1970 season was remarkable, not in the win/loss column, but in a creative sense. That year, a spark of creativity and daring reappeared in the Cadets' show. Gone were the rocky days of recruitment and financial problems.

Attention could once again be focused on the program. That focus -- that spark -- was found in the peace sign drill pattern the Cadets performed.

In 1971, the corps' daring and creativity came into full bloom when the staff decided to employ the "total show concept." The idea was to let a plot run through the 11-minute program. America's struggle for independence was the theme and the music and drill reflected it.

Music moved from *Yankee Doodle*, to *Minuet* and *Hoedown*, to *Profiles in Courage*. The drill reflected the theme as soprano buglers represented colonists and the lower horns represented the British. The show was a masterpiece in creativity and opened up new avenues of expression for Garfield and for the drum corps community. The corps placed seventh at the VFW National Championships in Dallas that year.

Sophistication and refinement were brought to the 1972 version of the total show. Titled "No More War," the show took the total show concept one step further by making the struggle for independence theme more abstract. The show was divided into four segments. The strains of *The Sinfonians* conveyed the might of the British Empire; a

segment of tension and conflict illustrated the struggle between empire and colonies to the tunes of *Greensleeves* and *Children's Dance*; the war itself was shown through selections from Holsts' *The Planets* and the final segment signified the causes, results and infinite nature of war. The Cadets had taken standards for creativity and thrust them ahead even further.

In 1972, the corps was a pioneer in yet another way. They were invited to become a founding member of Drum Corps International. The corps accepted the challenge,

even though it meant they would have to break ties with the American Legion. The corps placed just out of finals in 1972, but still made a mark on the fledgling organization by bringing it their uniquely creative style.

The 1973-1974 seasons were hard on the Cadets. Starting with a one-year name change in 1973 to the Cadets of Garfield, death almost struck the corps during those years. Staff changes, low membership and financial problems came back to haunt them.

But Garfield did learn one thing (other than how to live on a severely tight budget). They learned that the most valuable and reliable staff members are often the corps' alumni. In addition, nothing beats that age-old formula of hard work and dedication by the members. That tradition has stuck ever since those bleak seasons.

With extra rehearsals being held during the season, at times at members' homes, the corps survived and gradually improved. In 1974, they changed the name back to the Garfield Cadets.

The 1974 season, although tough on the corps, signaled a comeback. They consistently improved over the course of the season and, although they placed 19th in DCI

to have the girls in the guard play bugles. The end of the corps' performance was unusually stunning as the girls joined the boys and formed an 80-member horn line. A vocal "Amen" was sung at the show's conclusion.

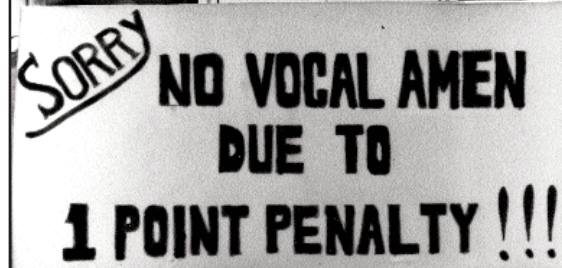
The innovation paid off. The Cadets made the DCI Finals in Denver and placed 12th.

Unfortunately, the Cadets couldn't hold onto those innovative, winning ways in 1978. There was a massive turnover among members and staff. Winter rehearsals went poorly and some folks thought Garfield would call it quits. They didn't. Again the corps regrouped, rewrote the show and placed a remarkable 14th at DCI World Championships in Denver.

The renaissance begins

In 1979, Dr. Richard Santo, a Cadet alumnus and former color guard captain in the 1950s, was named Garfield's director. Santo brought yet another view to the Cadets. He changed the staff again, but this time he brought in some younger instructors. They were people whom he believed would bring strong instructional skills to the corps.

Low membership forced Santo and one of his drum instructors, George Hopkins, to go on extensive recruiting drives. New members



(Above) Drum Major John Hannigan and the famous sign, to avoid a DCI penalty, 1978 (photo by Orlin Wagner from the collection of Drum Corps World); (below) the full-corps company front including the guard on sopranos, 1978 (photo by David Page from the collection of Drum Corps World).



rankings, they had performed an entertaining program during the season.

That comeback year was important, for it provided the corps with the experience and confidence it would need to make DCI Finals in 1975. The year brought new hope, a new program and new determination to do well. They did do well, solidly placing in the top 12. By the time DCI Prelims rolled around, the Cadets were ready and confident. They made it into the finals for the first time, placing 11th.

Garfield did not fare as well in 1976. Although seesawing rankings with corps like the Bayonne Bridgemen and Cavaliers throughout the summer, the Cadets didn't score well enough to place in the top 12 in DCI competition at Philadelphia.

The summer of 1977 was different, though. Dr. Joseph Cinzio, who had been business manager since 1969, became the new director and, under his leadership, the corps made many creative changes. One of those was to overhaul the staff again. This staff had some unique ideas, one of which was

were found from the Blessed Sacrament Golden Knights, Saints, Polish Falcons, Muchachos, Eatontown Royals and a few from the Emerald Cadets and Bengal Lancers in Connecticut. Garfield struggled through the year and finished 16th in DCI competition at Birmingham.

Santo was not content to languish as an associate member of DCI, however. He made extensive staff replacements, holding onto only his percussion staff. He also promoted George Hopkins to the manager position. The two of them set out to turn the organization around.

The first order of business was to get new members. Hopkins and brass instructor Tom Grant went to Mississippi to recruit. The Mississippi recruits, along with more

than 35 from Louisiana, were brought up north.

Second, they changed the corps' attitude. Santo and Hopkins both felt the Cadets had the talent to move up in the DCI rankings. They put together a set of goals. In 1980, one goal was "to finish somewhere between ninth



Garfield Cadets, 1984 (photo by Steve Lindenmayer from the collection of Drum Corps World).



Garfield Cadets, 1985, DCI Championships, Madison, WI (photo by Orlin Wagner from the collection of Drum Corps World).

and 12th. The second year of the program, we'd aim at finishing in the middle three. The third year, we'd intended on winning," Santo explained.

The staff gave a new twist to the old winning philosophies. There was a significant change of outlook. Cadets were told to go out on the field and do the best job they could, but they should do the best they could for themselves.

They shouldn't be worried about where they placed in comparison to the other corps. They should worry about how they did in comparison to their own previous performance. Self-discipline became the most important ingredient in this system.

"Make yourself the best drummer, horn player or guard member you possibly can. Strive to be the best, but don't look over your shoulder at the corps next to you. Be concerned about your own excellence, not someone else's," the staff told the members.

The philosophy seemed to work. The Cadets feverishly worked on the show all year. They worked as a unit. They worked alone. They worked to make the Cadets the 10th best corps in DCI.

Striving to move ahead, the corps further improved their staff in 1981.

Jim Prime Jr. wrote the musical arrangements and Donnie Van Doren polished the Garfield sound. Halfway through the season, Michael Cesario was hired as program coordinator. He set about doctoring the show, making visual improvements and making suggestions for strengthening



Garfield Cadets, 1986, DCI Championships in Madison, WI (photo by Orlin Wagner from the collection of Drum Corps World).

horn and percussion impact.

Greg Cesario also joined the staff mid-year. He took the guard and molded it into a unit that gently complemented the musical arrangements.

These instructors and the changes they brought were the key ingredient for Garfield in 1981. Motivating the Cadets, constantly

urging them to improve on their last performance, was the most important thing on the staff's mind. This motivation, combined with each member's self-discipline, worked. Garfield began improving and eventually placed seventh at DCI Finals in Montreal.

Throughout these years, the Cadets were employing a format similar to that used by a lot of other corps. Using a jazzy opener, Latin concert, melodic drum solo with color guard feature and heart-tugging closer, they were much like most of the other top 12 corps.

In 1982, the Cadets decided to adopt a style they could call their own. "We started with an idea of what we thought Garfield might be and what drum corps might be," Hopkins commented.

Michael Cesario added, "We decided that drum corps was a type of art, closely akin to theater."

The staff, having these basic concepts in mind, also took into account the Garfield traditions as they began looking to the 1982 season. "We knew that Garfield had always been an innovator. They had been the first with the theme show, a linear show and had been one of the first corps to do symphonic wind pieces," Cesario pointed out.

The corps, in making these stylistic decisions, also determined what they saw as gaps in the drum corps art form. They decided to try and fill those gaps.

After considering tradition, their view of the art and their desire to establish a unique style they could call their own, the Cadets chose a jazz-flavored symphonic show, limiting their music to those pieces composed by Americans.

"As we were selecting music, we were trying to capture the sounds, the moods of the music of Gershwin, Bernstein and Copland, all of whom were influenced by jazz and whose symphonic works touched on jazz," Hopkins said. The result was the selection of *Rocky Point Holiday*, *Cuban Overture* and *Concerto in F*, written by Nelson and Gershwin.

The corps' stunning program was a masterpiece, visually and musically. It brought new ideas to and set new standards of excellence for the drum corps community. The drum corps world recognized this new style and excellence by awarding Garfield the World Open, Drum Corps East and Drum

Corps International Eastern championship titles. The Cadets also placed third in 1982 DCI Finals, testifying to their innovation.

Hopkins was named Cadets director in 1983. Under his leadership, the corps continued operating under the philosophy which he was so instrumental in developing. And the corps continued refining their newfound style. Hopkins and Michael Cesario continued to work together to bring back the total show concept in a much more contemporary way.

The Garfield staff collaborated, tying the works of composers together to intertwine all the elements of the show. Every segment of the show complements the theme and complements the other portions of the program. That's why the Garfield percussion unit is a musical one, enhancing the arrangements of the horn line.

At other times, the horn line plays accompaniments for the intricate rhythmic patterns of the percussion unit. The color guard, in turn, interprets the music through movement, dance and equipment work.

The symphonic sound the Cadets began developing so many years ago has been taken light years into the future by Garfield's horn arranger, Jim Prime Jr. Prime had an ear that heard some of the most unique counter-melodies in music. These splendid counter-melodies were assigned to the middle brass voices. The result was a sound characterized by a horn line that is balanced, without leaning too heavily on one particular section. The Garfield sound conveys rich voicing at times. At other times, the sound is dissonant, squealing, bizarre.

The percussion arrangements of Thom Hannum and Hopkins add to the unique Garfield sound.

Because the entire musical arrangement is viewed holistically, the percussion unit blends with the horns. At other points, the percussion unit might take over the melody of a piece.

The musical artistry of the Garfield Cadets is enhanced by the feast of visuals the corps brings to the field. A "non-literal representative drill" has also been a part of the new Garfield style. "The drill is an abstract conceptualization of the music's



Cadets of Bergen County, 1993, DCI Championships, Jackson, MS (photo by Sid Unser from the collection of Drum Corps World).

intent," Cesario said.

Hopkins added, "A whole segment of the drill might reflect the nature of the phrase as opposed to a specific interpretation."

Motion and movement portrayed the music, as opposed to pictures portraying the piece. George Zingali brought these non-literal drills to the Garfield programs from 1982 through the late 1980s. Sometimes described as being akin to the motions of "lava lamps," the drills were actually inspired by the works of a variety of famous artists, including Kandinsky and Miro.

Zingali's visual artistry was further enhanced by the color guard. They served as illustrators of the music and communicators and conveyors of the music's mood. According to Greg Cesario, he "illustrated the music (with dance) because movement becomes more graphic -- it gets the dancer's whole body involved. Besides, it's not enough for a dancer just to interpret the music.

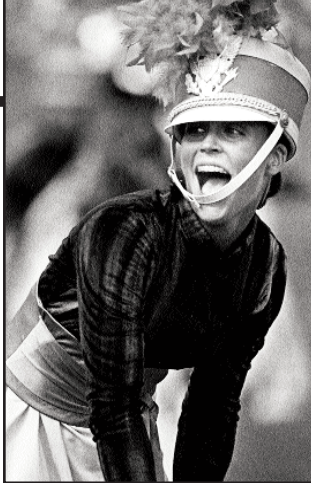
"Dancers must communicate the interpretation to the audience so the audience sees, feels and enjoys the music." Greg used not only dance to communicate. He uniquely melded equipment work and dance together. Shawls, globes, flags all became instruments to convey the music to the audience.

The Cadets performed selections from Bernstein's "Mass" and Nelson's *Rocky Point Holiday* in 1983. The program was a study in drum corps excellence. Each finely tuned element worked together to produce the thrilling conclusion of *Rocky Point*, the subtle nuances of the *Agnus Dei* and *Simple Song*, and the light-hearted nature of the *Gospel Sermon*. Each segment of the program, each unit of the corps worked together to produce a beautiful piece of art on the field of competition.

The Cadets' efforts were rewarded again. They won the World Open, Drum Corps East, DCI East, DCI North, DCI Canada and DCI Midwest championship titles. In fact, the corps went undefeated throughout the year, except for the semifinal performance at the DCI World Championships, and achieved the goal they set out to accomplish back in 1979. They were crowned the 1983 DCI World Champions.

The 1984 and 1985 seasons saw the Cadets continue in their winning ways as they captured the DCI World Championships in both years. In fact, the corps became the first one to win three DCI Championships in a row (1983, 1984 and 1985). One more DCI World Championship in 1987 took place and then some serious decisions had to be made.

A new location for their base of operations, staff changes, a name change and a new



Cadets of Bergen County, August 3, 1997, West Chester, PA (photo by Dale Eck from the collection of Drum Corps World).

umbrella organization would be the menu for success for the future.

Tom Aungst's demanding scores and firm leadership solidified the Cadets' position as a percussion powerhouse. Mark Sylvester

replaced Zingali as the Cadets' visual creative force and claimed his position as a Hall of Fame designer and coordinator.

The town of Garfield had made it increasingly difficult for the corps to maintain their base of operations there. As a result, the offices moved to Hackensack, NJ, in 1989 at the invitation of Bergen County.

They remained in Hackensack until 1993 when the operation moved to Bergenfield, NJ.



The Cadets, July 2002, Meadowlands, NJ (photo by Richard Wersinger from the collection of Drum Corps World).

The move also generated the first name change since 1957, as they became the Cadets of Bergen County.

The 1990s saw more changes in the Cadets' team. Jay Bocook burst on the scene as the Cadets' masterful brass arranger.



The Cadets, August 6, 2000, Meadowlands, NJ (photo by Moe Knox from the collection of Drum Corps World).

Sylvester became the creative advisor, while Jeff Sacktig charted and then later created the Cadets' drills.

But, through it all, the tradition of excellence continued, as the Cadets won DCI in 1990, 1993 and 1998, with five second-place finishes in the decade.

The summer of 1994 saw the creation of the new corporate umbrella, Youth Education in the Arts! Under the YEA! name, the Cadets, Crossmen and the United States Scholastic Band Association have provided marching music programs that touch tens of thousands of young musicians every year.

In 2001, the Cadets made the most recent name change, dropping the Bergen County identifier and becoming simply The Cadets.

The Cadet sound

In 1937, the Cadets began their tradition of musicality when they added baritone horns. This range was enhanced when French horns were added in 1941. Tenor drums were added in 1953.

The long-sought bass voicing the Cadets needed to finish their musical spectrum became available in 1962. That year, Garfield became the first junior corps to use contra bass bugles.

The 1980s brought further enrichment of the Garfield sound by the use of a multitude of tuned percussion. Although mallet instruments had been popular since the mid-1970s, no one took the leap required to use tuned gongs, Latin percussion and concert marimbas, xylophones and vibraphones the way Garfield did.

Portions of this article were taken from "A Tradition of Excellence," 1984 (Michael Cesario production designer, Sharon Stier editor and Greg Cinzio research director) and "Reflections . . . A History of Our Corps," 1976 (writers Greg Cinzio, Vincent Florio and Frank Brogna). Additional information, post 1990, came from Bill Speakman.

Greg Cinzio joined the Garfield Cadets organization in 1961 at the age of five as a drummer (his first performance was in a 1966 parade for the Jaycees National



Convention in Detroit, MI). He switched to soprano at the age of 10, marching his first season with the competitive corps in 1967 and becoming co-drum major his age-out year in 1977.

He met his wife in the corps and his brother, Ken, and sister, Karen, also met their spouses in the Garfield Cadets. All three siblings marched together in 1977 when their father, Dr. Joseph Cinzio, was director of the corps.

Cinzio works for Gainesville, FL-based MD Tech, Inc. as territory sales manager and field sales trainer, selling medical supplies for interventional radiology and cardiology applications.

He and his wife, Lynn, and two daughters, Lauren and Katelyn, live in New City, NY.