

# The evolution of musical and visual design

by Dr. Rosalie Sward

All of the corps that came on the scene early and have disappeared, all of the corps that arrived early and still remain, and all of the corps that came later, had something special that they contributed to the drum and bugle corps activity. It is called evolution.

To fully comprehend the evolution of music in the drum and bugle corps activity, one must also consider the changes in the visual area of the activity that were taking place simultaneously, as they did not exist independently. Each aspect dictated its needs to the other and, as time passed, they became more and more intertwined.

When writing a historical account such as this, one does not try to reinvent the wheel, but rather, begins with the work that has already been done. My research began with three valuable resources -- Jodeen Popp's very thorough historical volume, "Competitive Drum Corps, There and Then . . . To Here and Now," which traced the history of the activity through 1979, with supplements in 1980 and

1981; Michael J. Cahill's article, "A Capsule History of the Drum and Bugle Corps," which appeared in the October, 1982, issue of the *Instrumentalist* magazine, from which I derived my overview and much of the early history of the activity; and Brian Tolzmann's Drum Corps Information Archives, which supplied the corps repertoires that I did not have.

A number of other resources and knowledgeable people have provided important information. These will be listed at the end of this chapter.

In covering over 70 years of history, it is impossible to list everything that took place, both in terms of research availability and because of space limitations. Therefore, I have tried to mention those events that most often came to my attention, either through the printed page, others' accounts of their experiences and/or knowledge, or my own observations and memory.

In trying to coordinate events with so many dates, there are sure to be errors. So, I would

appreciate it if you would report to me any corrections or additions that you feel should be made in conjunction with my portion of this book and, at a later, date I may be able to make those available. Please e-mail me at [rmewsik@yahoo.com](mailto:rmewsik@yahoo.com).

Finally, please note that when individual corps repertoires are listed, there is often just a sampling of the program for that year. If the statement says "their program included . . ." that means that the listed selections may be just part of the program.

## Influences on the evolution of music in drum and bugle corps

The most important factors which influenced the evolution of music in drum corps were:

- 1) Social culture of the times; 2) political environment of the times, including war and patriotism; 3) function/purpose of the drum and bugle corps; 4) evolution and improvement of the bugle and additions to the percussion section; 5) the influx of professional instructors,



ASHEVILLE SAL, Asheville, NC (1939 Legion, Chicago, IL).  
Photo from the collection of Robert Zinko/American Legion archives.



EEVIN V. HAMILTON SAL, Bordentown, NJ (1951, Miami, FL).  
Photo from the collection of Robert Zinko/American Legion archives.



JAMES F. O'NEIL POST, NH (1940).  
Photo from the collection of Robert Zinko/American Legion archives.

arrangers, trained musicians and creative designers into the activity and their impetus to create change; 6) the tick system vs. the absence of the tick system, i.e., the build-up system; 7) other rules and restrictions as well as the design of the judging sheets; 8) improved musicality; 9) increasing concern that music support the drill and vice versa; and 10) changing time limits of a show.

### **An overview of the activity**

After World War I, returning veterans formed drum and bugle corps to function first as a way to keep the veterans involved in a patriotic display of camaraderie and later as a youth activity. These early corps were primarily parade units that grew out of local Boy Scout troops and church organizations such as the CYO (Catholic Youth Organization), and YMCA and with ties to the VFW (Veterans of Foreign Wars) or the American Legion.

These early drum and bugle corps played patriotic/military music with an emphasis on marches and marching, with the drums and bugles merely providing the tempo. Later, they developed into musical units where enthusiasm and esprit de corps surpassed artistic considerations of musicianship and showmanship.

Before World War I, the straight Army-type bugle was standard. Until the mid-1940s, most units played only soprano bugles without rotaries or pistons. These instruments were primitive and allowed only a few notes to be played. Twelve to 16 horns were normal in a corps.

The members usually had little or no experience in playing a brass instrument and learned when they joined a corps. Most instructors could barely read or write musical notation themselves, let alone teach this to the members of their corps. Thus, most arrangements were learned by "rote."

Even in the early 1960s, horn lines were still being taught by people who had little musical training in brass and percussion techniques. Thus, drum and bugle corps were "raucous-sounding" and sometimes tolerable only to drum and bugle corps fans. The main characteristics were volume and overblowing, so it is not surprising that one contest was appropriately named "Beat and Blast."

Those who had not learned to play an instrument formed the color guard, which most often consisted of an American flag bearer, a

sponsor flag bearer and a guard or two carrying rifles or sidearms. Their role was to march around the field with the corps and execute one present-arms at the appropriate time during the "color presentation." The term "color guard" meant a guard to salute and protect the colors, i.e. the American flag. Their function would change drastically over the years.

After World War II, the activity flourished, reflecting an expansion of membership within the veteran's organizations and, in many neighborhoods, the need for an activity to keep "the kids off the street." During the period from the 1930s into the 1960s, the justification for drum and bugle corps often was, "Give a kid a horn to blow and he won't blow a safe."

During this era, corps gradually shifted away from parades and toward field shows. Under the sponsorship of the VFW and American Legion, especially on the East Coast and in the Midwest, numerous field competitions developed, complete with marching drills and military pageantry.

The American Legion actually started their senior corps competitions in 1921 and added junior corps in 1937. The first senior VFW Nationals was held in 1928, while the first junior VFW Nationals took place in 1936.

Corps would start on the left end zone of the football field and end their show 11-14 minutes later by crossing the right end zone. They were judged on a negative point system, beginning with a perfect score and subtracting points (called ticks) with each error in execution.

Scoring categories reflected the activity's association with the military organizations, including captions for inspection of uniforms and the presentation of colors, and penalties were given for such offenses as dropped equipment and not playing.

In the late 1960s, numerous drum corps directors and fans became increasingly dissatisfied with this system. The affiliation with the veteran's organizations and the military nature of shows were perceived as inhibiting the potential growth of drum and bugle corps, both in terms of youth participation and audience entertainment.

The growing desire for artistic freedom in choice of music and show design was impeded by the tick scoring system which discouraged innovation by penalizing errors in execution.

At this time, particularly in California, new corps were emerging without the sponsorship

of veteran's organizations. These corps tested the possibilities for an independent drum and bugle corps activity and, after several years of experimentation with different organizational models, Drum Corps International (DCI) was founded in October, 1971 by a coalition of drum and bugle corps as the first independent association and 1972 was the first season of DCI-sponsored shows.

DCI remains the junior corps activity's governing body today, at the time this history book is being completed.

### **The relationship between drum and bugle corps and marching bands**

It has always been an irritation to drum and bugle corps members and fans to have someone refer to a drum and bugle corps as a marching band. Drum and bugle corps is not a marching band. There are similarities -- they both play music, wear uniforms and they march, but there are also many differences.

Because of the highly-competitive nature of the drum and bugle corps activity, performances generally have tended to be more innovative, precise and entertaining than those of marching bands. Drum and bugle corps of the 21st Century could be considered "professional marching groups" or the "aristocracy of marching music."

The individual drum and bugle corps has nearly always existed as a private organization. Historically, drum and bugle corps have used soprano, alto, baritone and contra varieties of bell-front bugles, while marching bands have used concert band instruments and those instruments (i.e., Sousaphones) made strictly for marching band.

Drum and bugle corps have never used woodwinds or electronics. The state of the art percussion in the drum and bugle corps activity has always been its most unique quality and has remained ahead of and led the way for percussion in marching bands. Drum and bugle corps color guards also had a strong influence on marching band color guards.

At the beginning of the 21st Century, the junior drum and bugle corps normally start rehearsing on weekends as early as November -- not later than January -- and finish with Drum Corps International Championships the second week in August, while the senior Drum Corps Associates Championship is held Labor Day weekend at the end of August or beginning of September.



J. WILLIS GALE POST CADETS, Atlantic City, NJ (1947).  
Photo from the collection of Robert Zinko/American Legion archives.



AKRON POST 209, Akron, OH (1951).  
Photo from the collection of Robert Zinko/American Legion archives.



HOLLYWOOD SAL, Hollywood, CA (1948).  
Photo from the collection of Robert Zinko/American Legion archives.

During the summer, corps practice between 7 and 12 hours a day to perfect one musical/marching program to its highest possible level of excellence, while many high school and college marching bands march a different show each week during the fall football season.

Early-on these marching band programs were of the "picture show" variety, with non-existent transitions and running from one form to another. Because marching bands changed shows often, their level of execution rarely reached that achieved by the corps.

Drum and bugle corps have a limited and prescribed number of members from all over this country and sometimes from foreign countries, thus they can be selective, while the marching band membership is limited to the students who attend the sponsoring school and they will begin rehearsal during late summer and finish in December (or at a college or professional bowl game).

Corps may travel as much as 250 to 500 miles at a time to get from one show to another and maybe as many as 10,000 to 15,000 miles over the summer. Often marching band competitions are held inside a domed arena, whereas, drum and bugle corps competitions are most often held on an outdoor football field.

In the early years, band directors and students looked down on the drum and bugle corps activity due to untrained and often unskilled players and instructors and inferior instruments. There were many fine band musicians who would never have considered joining a drum and bugle corps because they did not think it provided a worthwhile musical and educational experience. However, there were those who did both.

For most of the last 27 years, the DCI Championship Finals have been carried live on the PBS television network. As a result of the increased corps exposure from television and cross-country contest tours, marching band directors began to take seriously the style and content of the drum and bugle corps shows, thus corps-style bands began to emerge.

The marching band scene became corps-style from the music to the style of marching to the uniform designs, to the color guards to the competitions. And, as drum and bugle corps became the model for the top marching bands, many of the designers and instructors of drum and bugle corps were hired

to write for, design for, instruct and judge marching bands and color guards and vice versa.

Corps-style musical arrangements and drill books written for marching bands abounded and competitive marching bands were immediately more successful because they were performing shows that were already proven winners. Some of the shows of the top marching band shows approached the sophistication of drum and bugle corps shows.

The emulation of drum and bugle corps during the 1980s and 1990s was so strong that instrument designers began making convertible tubas which can be used for marching band, held like a contra bugle, and three-valve baritone horns which are held like baritone bugles, as well as other front-bell brass instruments.

Later, due to the same people being involved in both activities and a sense of mutual respect, band and drum and bugle corps organizations started to cooperate in such ways as the exchange of information through publications and mutual sponsorship of shows and clinics (for example, Bands of America and Drum Corps International) or be sponsored by the same organization (Youth Education in the Arts! aka YEA!) and today (2002) the majority of the students who march in drum and bugle corps come from high school or college marching bands.

Entering the 21st Century, Drum Corps International has allowed B-flat, bell-front instruments to replace or be used in place of the standard "G" bugle and this has created a concern among drum and bugle corps fans that the corps and marching bands will one day be one and the same.

Some in the drum and bugle corps activity, who wish to expand to other than traditional brass and percussion, continue to push for a greater relaxation of rules and the admittance of woodwinds and electronics, but as this history is being written, these are not allowed in the drum and bugle corps activity.

Today the sophistication level of the marching band is high because of the influence of drum and bugle corps in the 1970s and the quality of drum and bugle corps performances is high because of the influx of students from marching bands, with the top instructors and designers contributing to both.

Marching in a drum and bugle corps may be

one of the hardest physical and mental challenges that the members will ever have, but it can also be a most rewarding experience.

### The Thirties

The following description of a 1930s show was written by a former marching member: "I have been in drum corps since 1933 -- I couldn't blow and march at the same time anymore when I aged out. Our first bugles were regulation Army. If anyone had a valve, it had to be tied down. Our big numbers were *Sip the Foam* and *You're in the Army Now*.

"Many a parade was finished by beating on the sides of the drums, because rain had busted all the old skin heads. The cheap uniforms would shrink up to your knees, but it was worth it." (Written by Leslie J. Wade, Brandenton, FL, *Drum Corps World*, 1986).

In order to supplement the "G" bugles in use during this time, horn instructor Arthur "Scotty" Chappell (who had started marching in 1916) devised a "D" crook. The first time these instruments were played in public, the sound was heard by William F. Ludwig, which resulted in his eventually manufacturing a new bugle with a rotary.

Most units played bugles without rotaries or pistons until the late 1940s.

In 1937, the Holy Name Cadets (Garfield Cadets) added baritones to their previously all-soprano horn line.

One corps of the time played "Aida" so well that when they came off the field, the judges insisted that the bugles be inspected to be sure that there were no valves.

### The Forties

From World War I until 1964, percussion instruments and techniques remained relatively unchanged. The percussion section of that period was composed of snares, tenors, cymbals and bass drums.

Although there was no set rule, it was fairly standard to find three snares, three tenors, two Scotch bass drums, one pair of 14" cymbals and an optional bell lyre in a drum and bugle corps.

Glockenspiels were once popular, but by the mid-1960s no one carried them. One of the greatest displays of "glocks" in the 1940s and 1950s was by the Madison Scouts. "Between the beautiful effects and the spectacular cymbals, they were glorious."

Bass drums were single mallet thumpers, carried by corps members who often could barely stay in step and thump at the same time.



FRANK LUKE JR. POST 1, Phoenix, AZ (1935).  
Photo from the collection of Robert Zinko/American Legion archives.



LELAND M. BARNETT POST 123, Norwood, OH (1928  
Legion, Miami, FL). Photo from the collection of Robert  
Zinko/American Legion.



FORT ORANGE POST 30, Albany, NY (1928 Legion, San Antonio, TX).  
Photo from the collection of Robert Zinko/American Legion archives.

There was no melody in the percussion.

Percussion instructors often wrote as if they were paid according to the quantity of notes and it was common to hear a bugle section playing a ballad while the percussion section played something that had little to do with the melodic part. Buglers boasted of how many high "Cs" were being played in their shows.

During the war years, corps performed at local patriotic events and war bond rallies, rather than competing. Both the American Legion and VFW suspended their national championships between 1942 and 1945.

These early parades led to cross-town rivalries, firemen's convention parade trophies and, as an outgrowth of the fife and drum movement, the emergence of the field competition.

At first the football field was considered a large parade ground where the units would march back and forth in parade formation, playing marches and "street beats" on the drums. Marching with each squad was a "guide-on," a color guard person, carrying a tall pole with a small pendant flag at the top, guiding the line of marchers.

In early competitions there were time limits for crossing certain lines, signaled by a "timing gun." Everyone would begin in a company front on the starting line (the left goal line) and play an opening fanfare. Then they would execute a squads-right maneuver "off-the-line" into their parade formation.

Next, the drum line would play a street beat or tap-step followed by a roll-off signaling the beginning of some patriotic music for the "color-presentation" when the color guard would perform their present-arms.

Additional music selections, interspersed with street-beats and roll-offs, would fulfill the time requirements until the corps reached its final selection, usually a "farewell" ballad. This was the "exit" and generally it would be followed by a closing fanfare.

Adjudication was accomplished by counting mistakes in military fashion. Any error in military ranks or in attacking or releasing a musical note was marked on the judge's sheet with a hash mark which came to be known as the tick.

The unit that accumulated the fewest ticks was the contest winner.

#### 1945-1950

By 1946, single-piston bugles were being

played by the juniors, but seniors would not use them for nearly 10 more years. These horns broadened the diatonic possibilities available to brass arrangers and allowed corps to play more melodic music than before, thus expanding their musical repertoires. Also, by the late-1940s, baritone bugles had become popular, allowing new arrangements and new types of music.

During the late 1940s, thanks to Arthur "Scotty" Chappelle, brass instructor of the Lt. Norman Prince "Princemen" Drum and Bugle Corps, buglers discovered how to buff and oil their tuning slides and, as a result, some corps buglers pulled slides for many years.

From 1946 to 1963, along with improvements in the brass instruments, there was considerable evolution in the style of marching and maneuvering. Gradually corps abandoned the straight parade formations and began to maneuver on the field. However, all patterns remained in straight lines --horizontal, vertical, diagonal or combinations of these -- and the color guard still marched the entire show at right shoulder arms except for their single present-arms.

In the 1940s, a senior drum and bugle corps from Hackensack, NJ, performed a maneuver in which ranks and files dissolved into a scattering of personnel into a patternless mob and then reassembled into a different arrangement of ranks and files. At the time, this was known as "doing a Hackensack."

By the end of the 1940s and into the early 1950s, rules were adopted and national competitions became more important. In 1946, the VFW Nationals was held in Boston with the St. Vincent's Cadets as the winner in 1946 and 1947, followed by the Osmond Cadets in 1948 and 1949.

In both championship years, the Osmond Cadets opened with *Pause that Refreshes* and their closing/exit numbers included *Dancing in the Dark*, *Red Sails in the Sunset*, *After the Ball is Over* and *I'll See You in My Dreams*.

#### The Fifties

The juniors that returned from World War II created a group of senior corps that would make up a large part of the adult units of the 1950s, 1960s and 1970s and the instructors of the corps of the 1960s, 1970s, 1980s and 1990s. In turn, they would produce younger instructors and so goes evolution.

Following World War II, things were

beginning to return to normal and new corps began forming all over the country, with seniors leading the way and the juniors following. By the mid-1950s, both had developed a core group of units via the veterans organizations' annual rules-making conventions.

By the end of the decade, a color guard revolution was underway, along with new forms of instrumentation. Circuits were becoming more prevalent, judging quality was beginning to improve and competition conditions were being upgraded, but corps were pushing to have more control over their own activities.

Some of the great color guards of the 1950s, 1960s and early 1970s included: St. Kevin's Emerald Knights, 27th Lancers, Boston Crusaders, Bridgeport PAL Cadets, Phantomettes (the winter guard of the old Phantom Regiment), Casper Troopers, Santa Clara Vanguard, Anaheim Kingsmen, Blue Rock, Madison Scouts and many more.

They MARCHED their programs, accenting the music with great drill and equipment maneuvers with only cadence called; no music.

Foreshadowing Madison Scouts, Cavaliers and Bridgemen of the early 1970s in introducing comic relief into the activity, was a Canadian corps in the 1950s called the Jolly Jesters. They were dressed in clown outfits and really shook up the crowd. Otherwise, it was a very serious military, button down, drum corps world.

The National Dream Contest first appeared in 1949. It was founded by St. Vincent's Cadets of Bayonne, NJ, because of the desire of that corps' leadership to have a national contest independent of the two veteran's organizations.

#### 1950-1952

For three consecutive years (1950-1952) the VFW National Champion was the St. Vincent's Cadets playing mostly marches, including: *Conquest*, *El Capitan*, *Columbia the Gem of the Ocean*, *Triumphal March* from "Aida," *Under the Double Eagle*, *Washington Post* and *Colonel Bogey*.

At this time, Scotty Chapelle of the Princemen and Mickey Petrone and Jim Donnelly of St. Vincent's Cadets, revolutionized drum corps music and marching.

In the early 1950s, Chapelle chopped up an old French horn and adapted the horn's rotary valve to the bugle's tuning slide, thus making it easier to play desired chromatic pitches. The



OUR LADY OF GRACE, Hoboken, NJ (1955).  
Photo from the collection of Ron DaSilva.



EAST SIDE POST, St. Paul, MN (1939 Legion, Chicago, IL).  
Photo from the collection of Robert Zinko/American Legion archives.



MONAHAN POST 64, Sioux City, IA (1928 Legion, San Antonio, TX).  
Photo from the collection of Robert Zinko/American Legion archives.

one-piston bugle (with a chromatic rotary valve in the 1960s) was manufactured until contest officials legalized the two-piston model during the mid-1970s.

Also, in the early 1950s, the French horn bugle was added to the soprano and baritone, followed in the late 1950s by the bass-baritone.

St. Vincent's Cadets was the first corps to introduce and use the French horn bugle (in 1950) which was developed by their mentor, James Donnelly, who also introduced show music to drum corps. The use of this bugle led the way to greater complexity of arrangements.

St. Raphael's Buccaneers alum Cliff Richmond named Jim Donnelly a giant in the drum and bugle corps activity. He was also the Buccaneers' (Bridgeport, CT) first arranger (actually, he recycled old "Vinnie's" music, i.e., *Papa Loves Mambo*, *Moon Over Miami*, *War March* and *Jamaica*, among others, for that corps in 1958 and 1959).

Quite a few of their first bugles were hand-me-downs from St. Vinnie's brought to St. Raphael's by Mr. Donnelly. Cliff Richmond recalled: "He was a big man with a very positive manner of instructing.

He was to corps music in the 1950s what Wayne Downey has been to drum corps music in the 1980s and 1990s."

During the 1950s, the favorite repertoire selections were march tunes and show tunes with a preference for Broadway, as demonstrated by St. Vincent's VFW Championship repertoires listed earlier, along with such tunes as *Bloody Mary*, "Scheherezade," *Alabama Jubilee* and "Polovetsian Dances."

The percussion sections of this era (1950-1952) were still very basic. Liberty Bell (Philadelphia) was using a rudimental bass drum section and some corps were beginning to do very basic military rifle maneuvers. The average corps numbered about 40 members.

In 1950, the Cavaliers first played *Somewhere Over the Rainbow*, which was one of the first drum corps references to a musical and which would be their favorite closer through 1966; and in 1952, the Madison Scouts introduced *You'll Never Walk Alone*, which they would play every year through 1966 and revisit again in 1969.

In 1952, Don Angelica (future judge and DCI

judging coordinator) joined the soprano line of Holy Name and several corps were dancing jigs and rumbas at American Legion Nationals.

### 1953-1957

In 1953, while other Midwestern corps were stressing perfection in M&M (marching and maneuvering), Madison was wowing audiences with beautifully-performed GE (general effect). They were using dance steps, skipping, head choppers, horn spinning and presenting a genuine cymbal extravaganza, which would become a trademark for them in future years.

In 1954, Blessed Sacrament Golden Knights ("Sac") won their first VFW Nationals title using only 17 bugles. Their repertoire included: *Washington Post*, *God Bless America*, *No Other Love Have I*, *Stompin' at the Savoy*, *Waiting for the Robert E. Lee*, *I Feel a Song Coming On* and *Good Bye My Lady Love*. In 1956-1957 they introduced the new bass horn and their drum line began a winning streak that would carry into the 1960s.

Blessed Sacrament performed *National Emblem March* for what seemed like forever! They used it in the late 1950s, 1960, brought it back in 1963, 1967 and 1972, and their alumni corps still performs it as their encore number into the 21st Century, usually followed by a standing ovation.

They also used *In the Still of the Night* in the 1950s as a concert piece, then as an exit from 1960 to 1963. *America the Beautiful* was around, in some form or another, from 1965 to 1970.

In 1954, Hy Drietzher had joined the horn line, then the staff of Garbarina (New York Skyliners), forming an alliance that would last 26 years. He is credited with revolutionizing musical arrangements in drum corps -- away from standard marching music and simple chording of band arrangements. An early Hy Drietzher arrangement of *Rags to Riches*, was also played by St. Joseph's of Batavia.

Eastern drum lines had been the best until Frank Arsenault, formerly of the Connecticut Yankees, moved to Chicago in the 1950s. Arsenault was one of the most accomplished and honored rudimental drummers in history.

Now it was the Midwest's turn to put out some great drum lines, as he created excellent lines for the Cavaliers, Norwood Park Imperials and Skokie Indians senior corps, which also had an outstanding horn line in 1955.

Mr. Arsenault was a pupil of Earl Sturtze, as

were many other great rudimental drummers of the 1950s who later moved on to become instructors and adjudicators.

In 1955, the most played selection was *Cherry Pink and Apple Blossom White* and the Hawthorne Caballeros were dancing. Also in the 1950s, the Cabs introduced a signature move -- a rotating, mid-field, full-corps company front accompanied by the "rumps," an opening fanfare for a number called *España Cani*, which has been in every program in some form, (i.e., warm-up, opening fanfare, mid-show, out-of-concert, re-entry, signature) to the present time (2002).

The Norwood Park Imperials took second place behind St. Vincent's Cadets at the 1956 VFW Nationals; they finished sixth in 1957 and in 1958 they tied with the Boston Crusaders for seventh place playing *Chicago*, *Persian Market*, *Ida Rose*, *Goodnight My Someone* and *76 Trombones*, demonstrating the popularity of show music ("The Music Man") at the time.

Although the Troopers are credited with inventing the "sunburst," according to Jodeen Popp's history and former members of Norwood Park Imperials, this corps performed the first "circle" maneuver in Ebbetts Field, NY. It was taught to them by Rick Maass. The sunburst would later evolve and be brought to wider fame by the Troopers.

In 1956, the most played selection was *Lady of Spain* and the Archer-Epler Musketeers senior corps was doing a production of "The King and I" with costumes and a bald drum major (ala Yul Brynner).

In 1957, the most played selections were from "My Fair Lady" and chrome horns were beginning to replace brass horns. Holy Name Cadets were playing a Glenn Miller medley for concert and Don Angelica was their soprano soloist in *And the Angels Sing*.

In 1957, the Cavaliers became the first Midwestern corps in many years to win the VFW National Championship playing nine tunes, "Student Prince" medley, *When Johnny Comes Marching Home*, *High School Cadets*, *Surrey With the Fringe on Top*, *Sing, Sing, Sing*, "The Caine Mutiny" theme, *Triumphal March* from "Aida," *Somewhere Over the Rainbow* and *I'm Always Chasing Rainbows*.

Their precision in both playing and marching that night gave them the nickname "The Green Machine."

From 1955 to 1958, the Bridgeport, CT,



ELMHURST POST 298, Elmhurst, NY (1935).  
Photo from the collection of Robert Zinko/American Legion archives.



NORRISTOWN POST 39, Norristown, PA (1929).  
Photo from the collection of Robert Zinko/American Legion archives.



HENRY J. SWEENEY POST 2, Manchester, NH (1929 Legion, Louisville, KY).  
Photo from the collection of Robert Zinko/American Legion archives.

Troopers senior corps had a maneuver that they used in competition and in the line of march in parades. It was a musical rendition of the 1950s favorite "Bunny Hop," complete with a "hop-hop-hop" at the appropriate moment. The fans loved it, but wondered how the buglers were able to keep their lips on the mouthpieces while hopping.

Some of the early musical programs contained from six to as many as 20 tunes. For example, the Austin/Belmont Grenadiers' (Chicago) program contained no less than 16 pieces, -- *Wait 'til the Sun Shines Nellie, Half as Much, Give My Regards to Broadway, Embraceable You, Dream Girl, Old Man River, It's a Grand Old Flag, Captain Andy, Washington Redskins, Irish Washerwoman, Does Your Mother Come from Ireland?, Lady of Spain, Tara's Theme, Trumpeter's Lullaby, Auf Wiedersehen and Aloha Oe.*

Two corps that played *Who Threw the Overalls in Mrs. Murphy's Chowder?* were the Reilly Raiders from Philadelphia (senior) and St. Mary's Majestic Knights from Charlestown, MA (junior).

The New York Skyliners (senior) were considered "brass gods" from 1957-1962. Hy Drietzler was still playing French horn as a soloist for the corps, as well as writing their music. He was considered "the man" when it came to senior corps arrangements and instruction.

### Malaguena

The Spanish *Malagueña* by Ernesto Lecuona has been one of drums corps' most exciting numbers. This piece met with popularity on the drum corps field in the 1950s when Latin music became part of everyday American pop culture.

The Hawthorne Caballeros, who helped introduce *Malagueña* on the field, have played the selection more than any other corps, having had it in their repertoire at least 12 times.

*Malagueña* was played by at least one corps per year for each year between 1955 and 1983 (31 consecutive years). In the 1950s, it was played by at least seven corps, in the 1960s by 26 corps, in the 1970s by 30 corps and in the 1980s by 15 corps.

The year 1996 was the only one during which it was not featured on the field during a 40-year span. It became a favorite for the Madison Scouts as they played it in 1978, 1980

and 1981, as the closer of their winning DCI program in 1988 and again in 1996.

### 1958

Most played selection: *Colonel Bogey March.*

At the 1958 VFW Nationals, the first-place Blessed Sacrament Golden Knights played nine pieces including: *I Hear a Rhapsody, National Emblem March, Just One of Those Things, America I Love You, In the Still of the Night, You're Driving Me Crazy, Woodpecker Song, Mardi Gras March and Beyond the Sea.*

Bandleader Mitch Miller referred to the Geneva Appleknockers as having the best brass section he had ever heard. Their repertoire included: *This is My Country, One for My Baby, My Lucky Day, Thanks for the Memory, Green Eyes, Call Me Shine, Apple Blossom Time, Slaughter on 10th Avenue, You'll Never Know, Got That Old Feeling and Heartaches.*

The original Casper Troopers corps consisted of approximately 50 horns and drums and the color guard had four girls, two carrying rifles, and the other two carrying the Wyoming and American flag, respectively.

Their 1958 musical program contained: *Ghostriders in the Sky, Wagon Wheels and He's Got the Whole World in His Hands*, the latter having at least one high "E" for soprano bugle.

From Trivial Ed Trautner (*Drum Corps World*, December, 2000): "Madison had one of the top drum lines of 1958; Chicago Cavaliers were winning everywhere with their concert number of *Sing, Sing, Sing!*, the Boys of '76 and the Racine Kilties had a ton of GE; Norwood Park Imperials were said to have the most difficult drill; Lt. Norman Prince played *Sweet Georgia Brown* to the delight of fans; the Pittsburgh Rockets played *Mood Indigo, Love for Sale, Young and Foolish* and about seven other tunes; and the audience was thrilled every time St. Vincent's Cadets played *Lady of Spain* and *Tropical Heat Wave* and it was noted that their Latin-Style dancers were excellent."

Pete Emmons, who would later achieve fame as the visual designer for the Santa Clara Vanguard, joined the Troopers' horn line this year and the De La Salle Oaklands Bugle Band, founded in 1910 (Toronto, ONT), made the change to a drum and bugle corps.

The following description of a 1958 contest was written by Leslie J. Wade, Brandenton, FL, (*Drum Corps World*, 1986): "Wild Bill" Hooten (drum major of the Reilly Raiders) had just led

his Irishmen through the concert of *Stardust*. The stands went a little crazy. They were still gasping over the color presentation and now this! Then came one of the most fantastic drum exhibitions I had ever heard, followed by *My Buddy*, which had us old dogfaces nearly in tears.

"Finally came *When Irish Eyes are Smiling*. The stands held their breath to hear if the soloist would hit the last high note. He did -- perfectly -- to a roaring standing ovation. Now, fans, that's drum corps." (In 1959, the Reilly Raiders would field the largest corps in the country with 72 members).

"The same contest featured the Princemen from Boston. James Murphy played a jazzy solo of *Sweet Georgia Brown* that had the fans hysterical. Prince won that night. Then came the Archer-Epler Musketeers who blew the fans' minds with the *Dipsy Doodle*.

"Hawthorne had everyone going ape over *Cherry Pink* and the 'Dead End Kids' from Garbarina American Legion Post #1523 blew the best rendition of *Slaughter on 10th Avenue* I've heard since Les Brown and his Band of Renown. Those were the Skyliners!

"There was a lump in your throat when the color presentation was done. To see that wonderful flag, flanked by the guard, coming toward the stands -- and playing their patriotic hearts out -- one would have to be very dead in the soul not to be moved.

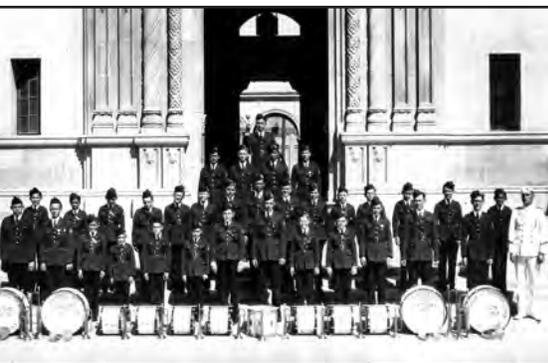
"Yes, the old one-valve 'G' bugles were out of tune. There were no contras or mellophones. Overblowing was the order of the day (but oh, what power!). The arrangements were simple, with block chords used behind the soloist."

St. Kevin's Emerald Knights, Boston Crusaders, Braintree Warriors and St. Mary's Cardinals appeared on the first Fleetwood record album (#2000) of the 1958 Eastern Massachusetts Circuit Championships.

### 1959

By 1959, bass baritone bugles were becoming popular.

The Cavaliers were again VFW National Champions and in second place were the Belleville, IL, Black Knights playing mostly marches, while the Madison Scouts followed in a close third playing a favorite program of popular and show music: *Maverick, Like a God, Grand Avenue*, "Flower Drum Song" medley, *You are Beautiful* and *No Other Love*.



NORGAN MCDERMONT SAL, Tucson, AZ (1937). Photo from the collection of Robert Zinko/American Legion archives.



HOUSTON POST, Houston, TX (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion archives.



SALEM POST, Salem, OR (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion archives.

## Battle Hymn of the Republic

Both the Cavaliers and Black Knights played *Battle Hymn* in 1959 and that was the first year it was the most played selection, as it would continue to be for the next six years from 1960 through 1965 (tying with *You're a Grand Old Flag* in 1960).

It would be played by more than 100 corps before 1979. The tune became particularly important to the repertoires of the Troopers and the Belleville Black Knights.

Phantom Regiment played *Get Me to the Church on Time*, the Audubon Bon Bons played *Stouthearted Men*, the Amboy Dukes performed a Gay '90s theme in costumes, the Skyliners were playing *Lullaby of Birdland* and the popular Scout House (Preston, ONT) played their trademark *Waltzing Matilda*, *Hi Lily, Hi Lo*, an "Oklahoma" medley and *The Wayward Wind*, as well as dancing the can-can.

St. Vincent's Cadets broke away from the playing of standard arrangements with both wide open music and drill, signaling the beginning of a new era of evolution.

Garfield Cadets, Norwood Park Imperials and Phantom Regiment had very successful winter guards. The Madison Scouts had an excellent color guard, but they were not allowed to compete in the Midwest Guard Circuit's contests due to a rule that guards had to carry rifles to properly guard the colors, but Boy Scout rules would not allow them to be carried by a Scout unit.

And in the late 1950s and early 1960s, the Madison Scouts and Racine Scouts carried marching xylophones.

## "West Side Story"

"West Side Story" premiered on Broadway September 26, 1957, proving to be a landmark in the world of musical theater. It also gave the drum corps activity its single greatest body of music. This is the only music which has appeared on the drum corps field in some form into the mid-1990s, beginning in 1959 (when the Hilton Crusaders of New York played *Tonight*) through 1997!

It was the most-played body of music in the years 1962-1966 (played by some 128 corps in those years) and also in 1986, 1991 and 1993 and, in 1994, it tied with "Hook" and "Beauty and the Beast." Through 1989, it was played by as many as 300 corps.

A very theatrical production was performed by the Des Plaines Vanguard in 1972-1973 in

which members carried "Tony" off the field.

The height of "West Side Story" was the championship performance in 1984 by the Garfield Cadets, whose performance of *Symphonic Suite* from "West Side Story" left no doubt in anyone's mind from the beginning of the season who would win DCI that year.

Garfield had also played selections from this musical in 1961, 1962, 1964 through 1966 and would revisit it again as the Cadets of Bergen County in another championship year, playing *Somewhere* in 1990.

A theatrical performance of "West Side Story" was presented by the Sky Ryders (Hutchinson, KS) in 1987 and a Buddy Rich arrangement of selections from the musical moved the Kiwanis Kavaliers into fourteenth place in 1996.

## Corps giants

Jodeen Popp began her 1979 history, "Competitive Drum Corps, There and Then . . . To Here and Now," with a description of 26 of the top corps in the earlier years of the activity. With her permission, we are reviewing the artistic accomplishments of these corps in the years through 1979; the first 13 are corps that did not survive into the 1980s.

Archer-Epler Musketeers (1932-1968): "Archie was a great influence, particularly in the type of music used, which was quite daring for its time. The corps was known for its wonderful choral group and often sang their theme song, *We Are the Musketeers*."

The Austin Grenadiers (1947-1956): "It was the Grenadiers who introduced the Midwest to the eastern style of 'flashy drum corps.' They marched a 32-inch step in the days when cadence was a required 128 to 132 steps per minute and they were masters of the synchronized arm swing.

"They introduced the Midwest to the bass baritone bugle and carried the first guidons -- the predecessors of the flash flag lines of today. They were the first Midwest corps to amaze the audience with 'lost man' formations and played everything from *Woody Woodpecker* to music of Tchaikovsky while wearing the first tall-ostrich plumes. In their best year they marched with three snares, two bass, one cymbal, eight in the guard and 60 horns."

Blessed Sacrament Golden Knights (1948-1975): "This corps was known for innovation, particularly in percussion and drill, and, along with St. Vincent's Cadets and Holy Name

Cadets, are credited with laying the foundation of today's drum corps.

"In winning their first title in 1954, they needed only 17 bugles. Blessed Sacrament always carried brass horns, were the first to use rudimental bass drums and were playing authentic jazz as early as 1961."

The Audubon Bon Bons (1938-1976): "In 1957, they took both high drums and high GE in placing second to Holy Name Cadets at American Legion finals. Their bugle quartet won the national title that same year."

Des Plaines Vanguard (formed in 1934 as Logan Square, also known as Chicago Vanguard, Skokie Vanguard, Mel Tierney, marching until 1978): "During its early years, the corps was noted for mellow music and colorful though conservative drills, but in the 1970s, the corps was among the innovators in both music and drill, presenting "West Side Story" dramatically.

"They will be remembered for many memorable arrangements over the years and for their unusual color guard work. In the late 1960s and early 1970s, they fielded two guards --one all-boys and one all-girls."

Anaheim Kingsmen (1958-1978): "The corps became best known for their crowd appeal, inspired by their creative and hard-driving, intense salesmanship on the field. This is where true 'hype' became a byword.

"They are considered to be, with the Troopers, major color guard innovators in the 1960s and early 1970s. Their style of unique precision in equipment handling set new standards in the art.

"As much as for their presentations on the field, the Kingsmen were a source of amazement due to their pride and discipline off the field, introducing the concept of being dressed up when out of uniform in public."

Lt. Norman Prince "Princemen" (1946-1969): "They were known for their classy appearance and demeanor. They began the classical music influence, introducing Schubert to the corps world."

Reilly Raiders (1946-1968): "Formed as a senior unit, Reilly became one of the most successful and entertaining units of its era. Another early 'theme' corps, they presented the Irish heritage musically and through dance. Brilliant green shamrocks graced their square white flags. Always a corps with a mighty sound and intense fighting spirit, they were



ELYRIA POST 12, Elyria, OH (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion archives.



GREENVILLE POST, Greenville, MS (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion archives.



ERNEST H. GRAGG POST 81, Corpus Christi, TX (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion.

great crowd favorites."

Chicago Royal Airs (1958-1968): "They set the standard for junior horn lines that existed for the next several years. Even a dozen years later, recordings of the Royal Airs sound as if they could have been made within the last couple of years (1978-1979) and they have served as an inspiration to today's corps."

Scout House (1937-1965): "They played B-flat piston trumpets and developed a legendary military bearing. Whether in competition or exhibition, their marching style was unique to the activity. They used a slow cadence with a chest-high knee rise alternating with a prancing step. They swayed and skipped and often marched as wooden soldiers -- all with an exaggerated arm swing.

"Some of their most memorable performances were given indoors, such as in a large arena. In that type of show, their performance could last up to two hours and would include marching, playing, dancing and singing and even carrying torches in a darkened arena. The corps was often emotionally draining and overwhelming to watch."

Skokie Indians (founded in 1936 as Gladstone SAL, competed through 1962): "Always known for a beautiful and dynamic horn line, this corps was the possessor of the only known perfect 20 (score) in horns. They were the first and only drum and bugle corps ever to record on a major 'pop' label, when their Epic album was released in 1956."

St. Kevin's Emerald Knights (1947-1978): "They were known for beautifully colorful drill patterns and are credited with leading the way in the revolution toward large color guards that began in the late 1950s. In 1962, the corps was the first to use someone other than the drum major to lead the corps when they pulled their female guard sergeant out of her position to direct concert.

"Along with the drum and bugle corps, their choral group and barbershop quartet won the CYO circuit in 1960 and 1961."

St. Vincent's Cadets (1940-1961): "This corps set trends in both performance and showmanship followed by all corps of the future. They were the first to use the French horn bugle and thus led the way in complexity of arrangements."

The following 13 corps are the ones that have survived into 2002 or that survived well into the 1980s (27th Lancers and Bridgemen).

It is interesting to observe how closely the current day (2002) versions of these corps still retain their same basic characteristics. Five of the top six-placing corps at DCI in 2001 are on this list and seven of them were in the top 12.

Blue Devils (1970- ): "Organized as an expansion of their drum and bell corps in the fall of 1970, the Blue Devils established the longest winning streak since the early 1950s, with 34 consecutive contests won between June, 1976 and June, 1978, suffering only two caption losses in 1977.

"The 'Blue Crew' became known for their contemporary jazz style, accomplished with devastating and uncompromising finesse. Their style is not one of hard-driving 'sell,' but laid back and smooth. Their drills are designed to be done the hard way, building patterns backwards, without guide points, etc.

"Their corps is one of many corps having very successful competition color guards."

Through 2001, the corps has won 10 DCI Championships.

Blue Stars (1965- ): "The Kids from God's Country' have always been known for excellent drum lines and marching capability and they were the first corps to spell out a word in script writing on the field (in their 'Chicago' show). The corps took second place the first year of DCI and continued to place in DCI finals for the first eight years, through 1979."

In later years, the Blue Stars continue to exist as a power in division III (A-60), winning that championship in 1989, 1993 and 2001.

Boston Crusaders (1940- ): "The corps that would not die' was formed as Most Precious Blood Crusaders in 1940 and was later known as the Hyde Park Crusaders.

"Boston was a pre-DCI powerhouse in the 1950s into the early 1970s. The Crusaders are survivors; through the years they were one of the smaller DCI corps, down to 19 members by 1972, but they never lost hope and persevered.

"Their percussion sections over the years have been the leaders within the corps movement. They were the first junior corps to pull slides in their horn line."

Their highest DCI placement is fifth in 2000.

Bridgemen (1964-1988): "They introduced a new, fun style to drum corps that is done with quality. The corps came to the attention of the nation primarily through its triple-tonguing horn line in the early 1970s. The horn line's

quality and a tremendous drum line that followed, awaited only the right drill. In 1976, that drill appeared -- remarkably innovative in combining uniform changes, the Broadway stage and precision -- and the Bridgemen became a drum corps institution.

"Later years brought other innovations and a continuing growth in sophistication."

Their highest DCI placement was third in 1980.

Hawthorne Caballeros (1930s- ): "The 'Cabs' are the single most successful corps in history. They began as a junior unit called St. George's. Their major competition in those days came from Holy Name Cadets (Garfield).

"The senior Caballeros were formed in 1946 and since that time have generated a very special brand of excitement and, with their Spanish theme used annually, they were naturally one of the first theme shows. It also follows they would have been the first to use bongos and congas in their percussion line."

Between 1970 and 2001, the Hawthorne Caballeros have won eight DCA Championships.

Cavaliers (1948- ): "The 'Cavies' are the most successful of the junior corps in our history of many excellent and successful corps. The 1957 VFW title was the show that brought the nickname, 'The Green Machine' and they were.

"Marching with a precision unpracticed in the east and with the VFW scoring weighted heavily toward M & M quality, that machine eventually captured eight VFW titles, with an undefeated season in 1961.

"Musically, the horn line has always been excellent and tied with Santa Clara in 1977. Their drum line has been a model for years."

Through 2001, the Cavaliers have won four DCI Championships.

Garfield Cadets (1934- ): "Garfield (formerly Holy Name) is considered to be one of the oldest surviving drum corps, setting the very format of drum corps. They were responsible for introducing many innovations over the years, from the contra bass to converting their color guard to horn players, and are considered the 'risk-takers' of the activity."

Through 2001, the Cadets have won eight DCI championships.

Kilties (1935- ): "They became known as 'The Mad Plaid' because of their authentic Scottish uniforms, which have changed over the years in color and type, but always using



ARGONNE REBELS, Great Bend, KS (1957 Legion, Atlantic City, NJ).  
Photo by Walter Ermel from the collection of Ron DaSilva.



VAGABONDS, Haddon Heights, NJ (1961).  
Photo by Walter Ermel from the collection of Ron DaSilva.



ST. MARY'S CADETS, Nutley, NJ (1956).  
Photo by Walter Ermel from the collection of Ron DaSilva.

the traditional plaids.

"Their motto, 'Wea Winnea Bea Daunted' ('We Will Not Be Defeated') has been proven by their longevity. They have been innovators, both musically and visually, and, until 1978, were one of only three remaining all-male corps."

In 2002, they continue to entertain as a senior corps.

Madison Scouts (1938- ): "Madison has long been known for their flamboyant style, both in music and marching. During the late 1940s and 1950s, Madison was usually the crowd favorite as they performed a very showy, yet precise program full of surprises.

"In the days when everyone carried one pair of cymbals, they carried at least four pair, twirling in sequential patterns. They were responsible for flipping bugles and head choppers and marching with dance steps as they went.

"They were undefeated in horns for 46 consecutive shows throughout 1974 and 1975, and the 1975 season was an undefeated year for the corps, making them the first non-Western corps to win DCI.

"In addition to their renowned musicians, Madison has become known for a very exciting color guard, both in the summer and winter competitions."

Through 2001, Madison has won two DCI Championships.

Phantom Regiment (1956- ): "Phantom" was formed from the St. Thomas High School Crusaders. In their earliest years, they were best known for their color guards and, at one time, operated three guards, one being the champion Phantomettes.

"It is difficult to match the precision and emotion generated by that group. They have won many Midwest Circuit titles, placed second in WGI in 1978 and won that championship in 1979.

"Having been destroyed by a fire in 1964, the corps returned to the field in 1969 and they have progressed with a vengeance since that time, becoming one of the most entertaining and talented corps ever to hit the field.

"Rather unusual for a corps of its caliber is the fact that they normally do not use consulting specialists, but train with their very own local staff. They are noted for classical and semi-classical music and have created an appreciation for long-hair music among fans of

all ages."

Phantom tied for one DCI Championship in 1996.

Santa Clara Vanguard (1967- ): "At their first major appearance at World Open in 1969, they placed ninth and stunned everyone with their horn sound and a drill that came out of the corner rather than from the starting line. That show, and Milwaukee in 1970 when they won and defeated corps who had probably never heard of them, warned everyone of what to expect.

"They have more than lived up to all expectations by becoming the most successful and consistently excellent drum corps of the 1970s. Their drum line won 56 consecutive shows in 1973 and 1974.

"Their creative color guard, while also successful in competing in winter guard, won its greatest fame from introducing the corps world to the bottle dance. They are both awesome and subtle and present an emotionally entrancing program."

Through 2001, the Santa Clara Vanguard has won six DCI Championships.

Troopers (1957- ): "The Troopers first appeared in the Midwest in 1962 and presented their sunburst, which has become the most loved and respected maneuver ever performed by any drum corps.

"Over the years, the corps has had varying success in drums and bugles, but there has never been any question about their color guard. Almost every new equipment handling idea of that era had its components founded in the Troopers' guard. They also started the overwhelming trend to throw equipment at, over, to and/or around each other in the early 1960s.

"As innovative and precise as their guard has been, they do not overshadow the marching capabilities of the 'F Troop.' Their M&M score accomplished at DCI in 1973, still stands high today (in 1979) -- 21.55 of a possible 25."

Their highest DCI placement was second in 1973.

27th Lancers (1967-1986): "The Lancers have always performed an excellent musical show, but their highest caption is normally General Effect. Their beautifully conceived programs are of an unusual level of difficulty, and typically 27th is a 'slow starting' corps for that reason.

"The level of ingenuity in creating,

particularly the color guard show, has been delightfully obvious to the fans and the superior and energetic performance of the guard members exhausts the viewer.

"Among the innovations introduced are the double flags, horizontal rifle spins and a modern dance concept within the weapon line. This is a real 'show corps,' in the truest Eastern tradition."

Their highest DCI placement was second in 1980.

### The Sixties

As the activity entered the 1960s, corps members were still basically "street kids" who may or may not have played before and who were rarely taught to read music. The instructors were corps alums with great loyalty to their group. This often meant a lack of correct musical training combined with the intonation problems of the old bugles.

Volume still took priority over tone quality and balance and the corps which had the loudest horns, the best soloists and, of course, the least ticks, usually won the awards.

Percussion parts were over-written and their choppy rhythmic figures did not add much to the musical arrangements (and often may have been detrimental). There was a lot of emphasis on marching and maneuvering and the color guard, which was mostly for the non-musicians, carried heavy rifles.

But the drum and bugle corps movement was beginning to expand as more and more corps began inter-sectional competition on their way to national competitions

The 1960s saw ongoing attempts to improve the instruments of drum and bugle corps. Bugle manufacturers began to offer the one-piston bugle with a chromatic rotary valve, used until contest officials legalized the two-piston model during the mid-1970s.

### Percussion

The major innovations of the time were taking place in percussion and M&M, as described in "A Capsule History of the Drum and Bugle Corps" (*Instrumentalist* magazine, October, 1982) by Michael J. Cahill, band and drum corps instructor and DCI adjudicator, who, at that time, had published over 50 corps-style band arrangements and authored a method book titled *Developing Corps-Style Percussion*.

Mr. Cahill writes: "With all due respect to Bobby Thompson (Blessed Sacrament Golden



ST. NICHOLAS ALL-GIRL, Egg Harbor, NJ (1958)  
Photo by Walter Ermel from the collection of Ron DaSilva.



ST. ROCCO'S CENTURIONS, Newark, NJ (1957)  
Photo by Walter Ermel from the collection of Ron DaSilva.



ST. JOSEPH'S CADETS, Hammonton, NJ (1961).  
Photo by Walter Ermel from the collection of Ron DaSilva.

Knights) and Larry McCormick (Cavaliers), the percussion spotlight must fall on Gerry Shellmer and the Boston Crusaders.

"During the 1960s, the Crusaders were responsible for many innovations. They replaced the smaller bass drum with larger, concert-size bass drums. They used large, concert-size crash cymbals for the first time. They were the first to have the snare drummers play on suspended cymbals, thus allowing duplication of the drum-set sound.

"They premiered the timp-tom and multiple-tom outfits. They introduced both wood and metal horizontal keyboards, the bell-lyre having long been abandoned by the corps. They were the first to use timpani in a show and led the field in adding accessory percussion and odd (rhythmic) meters to the corps repertoire.

"Boston also introduced ensemble writing for the percussion section, exploring the various timbres -- for example, a delicate ornamental counterpoint to a chorale-like brass passage.

"Their greatest gift was the idiomatically correct and musical percussion part. Now, when the brass instructor programmed a rock-ballad, he got an authentic rock-ballad percussion part and he could depend on the same compatible result whether it was a driving big-band jazz tune, a show tune, a classical work or any other style.

"From now on, percussion books would no longer simply accompany, they would enhance the brass arrangements and every future show would, to some degree, be influenced by Gerry Shellmer and the Crusader drum lines of the 1960s and early 1970s."

Larry McCormick, who was a drummer in the Cavaliers from 1954 through 1956 and an instructor from 1962 through 1971, was a trail blazer in drum corps/rudimental drumming. (Later he founded McCormick's Enterprises, Bands of America and Sharper Image Video.)

McCormick explained: "We (Cavaliers) were known for innovation in percussion. We introduced tuned bass, extended feature drum solos, tonal musical phrasing percussion parts versus the traditional rudimental scoring, odd meter writing and continually explored new instrumentation, including melodic tympani."

### Marching and Maneuvering

Continuing with Mr. Cahill's explanation: "Two major changes occurred in M&M during

the 1960s. The first was the introduction of curves and arcs. Although Vincent "Vinnie" Ratford with the Crusaders of Rochester, NY, was the first to experiment in this area, the most dramatic effects were introduced by the Troopers.

"The famous Casper 'sunburst' probably has been copied by more marching units than any other single maneuver. Jim Jones' bursting arc openers rewrote the marching and maneuvering adjudication sheets and established the curvilinear as a useful device for the drill writer."

### Color guard

"The second great innovation in M&M was the notion that the color guard equipment might be moved beyond the manual of arms and used to visually enhance the music. These concepts had their birth in the winter color guard competitions that had been inaugurated to sustain interest during the off-season.

Beginning in the late 1950s and early 1960s, the color guard moved from also-ran status to one of vital visual support and eventually reached the point where rifle and flag sections were as important to the show as the snare line.

### Musical programs

The mid- to late-1960s provided many changes in corps programs. The music moved gradually from military to popular tunes which were being heard on the radio or in the movies. Horn lines became increasingly more musical because many of them were being trained by experienced and professional brass instructors.

Although crude by today's standards, the shows were powerful and stirring. Corps were often criticized for working on only one show a year, but it was because of this concentration that the level of performance was high and corps drum lines were executing material that was years ahead of most marching band percussion music.

The order of the show was: fanfare, bombastic opener, color presentation (a patriotic song), drum solo into concert number, a short out of concert and a closer which had a message of farewell or love such as the Spectacle City Mariners' (Greendale, WI) closer, *Red Sails in the Sunset*, the Cavaliers' closer, *Somewhere Over the Rainbow*, and later, *Softly as I Leave You* (also played by Lt. Norman Prince), and Madison's *You'll Never Walk Alone*.

During this time, shows had an extensive

listing of musical selections -- sometimes as many as 15 in a single program -- or, how many types of songs could be played in the allotted time limit (13 to 15 minutes). The choice of music was usually what the director liked, what sounded good or what was popular that year, with little relationship between the pieces.

Most shows had no themes and often seemed to be constructed as much for variety as possible. An exception was the Edison Lamplighters (Detroit, MI) who featured an entire program of music that constituted an "electric repertoire."

For example, their 1960 musical program was: *I'm Beginning to See the Light*, *Harbor Lights*, *By the Light of the Silvery Moon*, *The Old Lamplighter* and *Dancing in the Dark*.

There were a lot of medleys and always a color presentation with a patriotic song. Many of the corps carried part -- or most -- of their show into the next year.

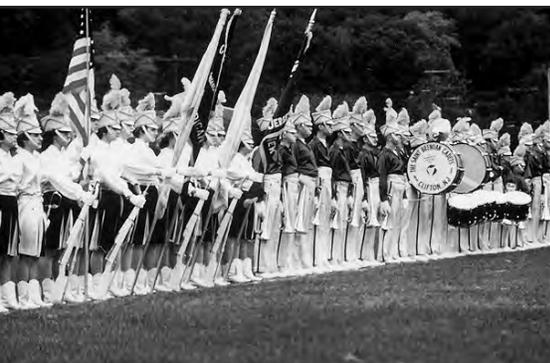
During the 1950s and 1960s, the following corps and musical productions became associated with each other: *When Irish Eyes are Smiling* (Reilly Raiders), *We Are the Musketeers* (Archer-Epler), "How the West Was Won" (Troopers), *Conquest* (Boston Crusaders), *Baby Elephant Walk* (Blue Rock), *Watermelon Man* (Royal Airs), *Sweet Georgia Brown* (Lt. Norman Prince), *MacArthur Park* (Kilties), *Cherry Pink and Apple Blossom White* (Hawthorne Caballeros) and *Stormy Weather* (Connecticut Hurricanes).

St. Kevin's Emerald Knights were "brass gods" in the period 1959 to 1964. In the late 1950s and early 1960s, St. Kevin's played an original score composed by their horn instructor/arranger, Frank Bergdoll, called *Knights on the March*. In 2001, Frank's son "Buzzy" rewrote all of his dad's music for the St. Kevin's Emerald Knights Alumni Corps.

Three corps were famous for their singing: the Archer-Epler Musketeers, Reilly Raiders and St. Kevin's Emerald Knights.

More and more drum corps recordings were being made and sold. In the mid-1960s, an album was produced titled "The Big Four" -- the four top Chicago area drum and bugle corps -- the Cavaliers, Royal Airs, Skokie Vanguard and Norwood Park Imperials.

From the late 1950s through the early 1970s, some songs with very unusual titles were being used, such as: *Nude Descending a Staircase* (Holy Trinity Cadets), *Slightly Out of*



ST. BRENDAN'S CADETS, Clifton, NJ (1960).  
Photo by Walter Ermel from the collection of Ron DaSilva.



STATENAIRES, Staten Island, NY (1966).  
Photo from the collection of Ray Priester.



FAIRLAWN POLICE CADETS, Fairlawn, NJ (1960).  
Photo by Walter Ermel from the collection of Ron DaSilva.

*Tune* (OLPH Ridgemen), *New Ashmolean Marching Society and Students' Conservatory Band* (Grenadiers), *No Matter What Shape Your Stomach Is In* (Sir Thomas More Cadets), *Doing It for Some Dame* (Connecticut Vanguard), *Webster's New Collegiate Dictionary* (Princemen), *Overture to a Tired Old Horse Eating Chestnuts in a Burning Barn* (Colt .45s) and *Petrological Surprise* (Knickerbockers).

There were also some very unusual combinations of tunes in a program, the most preposterous being the combining of sacred and secular songs back to back: *God of Our Fathers/My Heart Belongs to Daddy* (St. Lucy's Cadets), *Hallelujah Chorus/I Wish I Could Shimmy Like My Sister Kate* (St. Joseph's of Batavia), *Lord's Prayer/Colonel Bogey March* (Targets), *Lord's Prayer/The Lady is a Tramp* (Vacationland Sweethearts), *Prayer of Our Lord/MacDonalds' Restaurant Theme* (Velvet Knights), *Holy, Holy, Holy/Does Anyone Know What Time it Is?* (Phantom Regiment), *Onward Christian Soldiers/Hey Big Spender* (Alpine Girls) and *How Great Thou Art/Run Back to Mama* (Floridians).

### Changing attitudes

In the late 1960s, the drum and bugle corps activity was changing rapidly. New concepts, new instruments and the country's changing values combined to develop new levels of design and performance, innovation and musicality.

But the concept of drum and bugle corps was still strictly military in nature, with a military style of marching.

There were mandates requiring VFW and AL inspections of uniforms and hair cuts. There were many requirements for what had to be included in a drum corps show -- a color presentation with the American flag, the name of the sponsor on the bass drums, carrying the VFW or AL flag, required entry and exit while crossing lines at specific times.

And there were restrictions -- refusal to allow grounding of equipment, stringent regulations on percussion equipment and field restrictions preventing development of certain drill patterns.

And there were different rules for each association (VFW, AL, etc.).

But the drum and bugle corps activity wanted to change and grow and to expand the restrictive boundaries. The corps' managements had been requesting rule changes since the early 1960s; some were

approved, but most were rejected as being too radical.

This brought the units into conflict with the VFW, the organization that controlled the activity's main championship contest. As a result, during the decade of the 1960s, the relationship between drum corps and the veteran's organizations deteriorated.

As a major turning point, the VFW adopted an 11- to 13-minute time requirement for their finals show rather than their previous 13- to 15-minute limit.

This step allowed the Legion and VFW corps to compete against each other without having to make changes in their shows when going from one competition to the other.

### The flag presentation

The color presentation was an integral part of every drum corps show. The following list illustrates the variety of the selections corps used for their color presentations.

The Argonne Rebels (Great Bend, KS) and Blessed Sacrament used traditional marches. Blue Rock (Wilmington, DE) adapted a piece originally designed for concert band.

The Troopers, Santa Clara Vanguard and Des Plaines Vanguard performed arrangements of hymns. The Kilts used a piece from a Broadway musical. Most interesting was the Royal Airs' swinging version of *John Brown's Body*.

- 1960s (many years) -- Blessed Sacrament Golden Knights, *National Emblem March*
- 1960s -- Chicago Cavaliers, *Battle Hymn of the Republic*.
- 1961 -- Hawthorne Caballeros, *Toreador Song* from "Carmen."
- 1962 -- Hawthorne Caballeros, "El Cid."
- 1963-64 -- St. Kevin's Emerald Knights, *Stars and Stripes*. It had the symphonic ending, written by Frank "Buddy" Bergdoll.
- 1964 -- New York Skyliners, "Victory at Sea" medley, written by Hy Drietzler.
- 1965 -- Chicago Royal Airs, *John Brown's Body*.
- 1964-1971 -- Troopers, *Battle Hymn of the Republic*.
- 1966 -- New York Kingsmen, "Of Thee I Sing," written by Bob Bunce.
- 1968-1969 -- Racine Kilties, *Brotherhood of Man*, from the Broadway show "How to Succeed in Business Without Really Trying."
- 1968 -- Des Plaines Vanguard, *Fanfare for the Common Man/Simple Gifts*.

- 1965-1970 -- Blessed Sacrament, *America the Beautiful*.
- 1968-1972 -- Oakland Crusaders, *Ontario*.
- 1969 -- Baltimore Yankee Rebels, "Requiem for an Era," written by Truman Crawford.
- 1969-1971 -- Santa Clara Vanguard, *Chester*.
- Any year -- Archer-Epler Musketeers, *Stars and Stripes Forever*.
- 1970 -- Garfield Cadets, *Aura Lee*.
- 1971 -- Garfield Cadets, *Battle Hymn*.
- Early 1970s -- Garfield Cadets, *Free Again*.
- 1971-1972 -- Blue Rock, *American Salute*.
- 1971-1972 -- Madison Scouts, "Variations on Yankee Doodle."
- 1971-1973 -- Argonne Rebels, *Stars and Stripes Forever* with a great symphonic ending which originally may have been written by Truman Crawford.
- 1971-1973 -- 27th Lancers, *Shenandoah* with sabres at the end in a circle pointing to the American flag section.
- 1972 -- Hawthorne Muchachos, played a tune out of concert called *Matador*. Part way through the number the corps halted, up popped the American flag and the guard saluted.
- 1972-1973 -- Connecticut Hurricanes, *Medley of Nations*, written by Joe Genero.
- 1974 or 1975 -- Phantom Regiment used *Ode to Joy* for a very inspiring flag presentation.
- 1992 -- Star of Indiana and 1999 Cadets of Bergen County honored the American flag in their patriotic shows.

The Racine Scouts had a move at the end of the color presentation where members of the guard, including the American Flag bearer, did the famous pose from the flag raising at Iwo Jima.

At the time, they were penalized heavily for various flag violations. Nevertheless, the staff and kids thought it was worth it to perform the move.

The Madison Scouts also performed the Iwo Jima ending to *Stars and Stripes Forever* during their 1976 Bicentennial production.

### When Johnny Comes Marching Home Again/American Salute

In pre-DCI years, when patriotic flag presentations were a mandatory part of the drum and bugle corps field show, *When Johnny Comes Marching Home Again* (composed in 1863 by Patrick Gilmore) and/or its 1943 orchestra adaptation by Morton Gould called *American Salute*, had been one of the most



**BRAINTREE WARRIORS**, Braintree, MA (1957).  
Photo by Walter Ermel from the collection of Ron DaSilva.



**TRI-COMMUNITY BLUE LANCERS**, Newtown Square, PA (1958).  
Photo by Walter Ermel from the collection of Ron DaSilva.



**BLUE ROCK**, Wilmington, DE (1960).  
Photo by Walter Ermel from the collection of Ron DaSilva.

popular songs played in competition.

In the 1950s, it was played by six different corps; in the 1960s it was played by 51 different corps; in the 1970s played by 68 corps and in the 1980s by 18 corps. It was still being heard in the 1990s as well.

### 1960

Most played selections: *Battle Hymn of the Republic, You're A Grand Old Flag* (tie).

The brass choir was completed with the addition of the contra bass bugle in 1960 and the mellophone bugle in 1963. Although the piccolo soprano and the flugel bugle were also available, their use seemed to be limited to special effects.

The Cavaliers were a dominant corps throughout the 1960s, winning 80% of their shows.

They took either first or second place at VFW Nationals every year from 1957 through 1963, dropping to third place in 1964 and then first or second from 1965 through 1969.

In 1960, the Kilties introduced their trademark *Auld Lang Syne*. They used this as their closing number for 13 straight years from 1963 to 1975, making this one of the most played musical numbers by a single corps.

A favorite visual feature of the 1960s Kilties was their drum major doing the Highland fling on crossed sabers while the assistant did it on the bass drums.

The Troopers, Cavaliers and the Anaheim Kingsmen were leaders in establishing the co-starring role of the color guard.

The Rochester Crusaders started tossing rifles and added female instrumentalists to the corps and Archer-Epler Musketeers fielded a huge guard of 20 and performed a Dixieland theme with *South Rampart Street Parade* as a concert number.

The Reilly Raiders painted their bugles green in 1958-1959 and cut their huge horn line from 75 to 60 in 1960.

### "The Sound of Music"

"The Sound of Music," with music composed by Richard Rodgers, made its Broadway debut on November 16, 1959 and drum corps adapted its popular themes the very next season when the Garfield Cadets, Pittsburgh Rockets and Miami Vanguard each played selections from that musical.

Subsequently, it has been as popular on the drum corps field as it was on the stage, being played by at least one drum corps each season

from 1960-1991 (32 consecutive years). It was not played in 1992.

Its peak year for drum corps performance was 1964 when it was featured by 23 units. Throughout the decade of the 1960s, selections from "The Sound of Music" were played by 92 corps, during the 1970s by 31 corps and in the 1980s by 17 corps. Its popularity dwindled in the 1990s.

In 1960, the Garfield Cadets played a concert piece called *Intermission Riff* from Stan Kenton.

Cliff Richmond has cited the following corps as "brass gods" of the 1960s: Blessed Sacrament Golden Knights (1960-1964), Jim Day, arranger; Madison Scouts (1960-1962), Nick Vendon, arranger/instructor; St. Catherine's Queensmen (1961) and Our Lady of Loretto Knights (1962) with a very strong, loud and in-tune 27-man horn line -- Joe Genero was arranger/instructor for both the Queensmen and Loretto; Hawthorne Caballeros (1960-1962); and New York Skyliners, any year that the late Hy Drietzer wrote for and taught them.

### 1961

Most played selection: "Exodus."

In 1961, the VFW approved bugles with built-in rotors, thus making the musical possibilities even broader than they had been with single-piston bugles. Also in this year, a horn difficulty caption first appeared on the score sheets.

The Cavaliers had an undefeated season in 1961, winning 21 consecutive contests with a three-member staff: Sal Ferrara on brass, Frank Arsenaull on percussion and Len Piekarski on M&M. Their program included: *Fanfare* from "Gypsy," *Desert Song, Summertime, Battle Hymn, Love is a Many Splendored Thing, Somewhere Over the Rainbow, I'm Always Chasing Rainbows* and *I've Got Plenty of Nothin'* from "Porgy and Bess."

Their tight percussion line was known as the "Fabulous Three Ms" (snare line) and the "Associates" (tenors, bass and cymbals). Their outstanding snare drummer, Mitch Markovich, won 12 national and 23 state individual and group percussion championships in the drum corps activity during this time.

This was also the first year of the *Drum Corps News* (Revere, MA) publication.

The Hawthorne Caballeros had the largest guard in the East with 22 and the Purple Knights (Rockford, IL) led the Midwest with 18.

A new corps called the Troopers appeared at Legion Nationals in Denver, taking fourth place and playing *Ghost Riders in the Sky*, which was also being played by Scout House.

The Boston Crusaders were the first drum corps to march in a Presidential Inaugural parade, being invited by their long-time fan (and honorary member), John F. Kennedy, and two San Francisco corps, Cathay and St. Mary's, were in the movie "Flower Drum Song."

Amboy Dukes and Pittsburgh Rockets used an outer space theme, Blessed Sacrament tossed a gold basketball around on the starting line to warm up and there were complaints about the rock and roll antics on the field.

St. Kevin's Emerald Knights played *Slaughter on 10th Avenue* for concert in block formation, Paramount did "Snow White and the Seven Dwarfs" and the Vasella Musketeers' drill had a flying diamond.

St. Kevin's Emerald Knights had one of the best GE drill/shows of the early 1960s (1961-1964). Designed and taught by Cliff Fisher (who was also the drum instructor), it featured the corps marching at double intervals (which may have been a first), a terrific color guard and incredible field coverage.

The Hawthorne Caballeros introduced timbales, bongos and congas, which were appropriate to their Spanish repertoire. Bobby Hoffman -- later of Bridgemen and Velvet Knights fame -- played timbales for the Caballeros and Don Angelica was the soprano soloist after aging out of the Garfield Cadets. He also wrote several numbers for the Caballeros and was horn instructor/arranger for the Garfield Cadets until 1964.

Bill Hightower, one of the activity's greatest baritone soloists, was with St. Catherine's of Sienna Queensmen in the late 1950s until 1961. Then he moved to solo with the Long Island Sunrisers from 1962 to 1964.

Another of the great baritone players was John Simpson of the U.S. Air Force corps at Bowling Field in Washington, D.C., Sky Ryders (Hutchinson, KS) and the New York Skyliners.

### 1962

Most played selection (1962-1966): "West Side Story."

The Cavaliers did the "job of the year" to successfully defend their VFW crown, but their winning streak was broken by their cross-town rivals, the Chicago Royal Airs, who beat them a few times and who took second place at VFW.



ST. JOSEPH'S IRONBOUND CADETS, Newark, NJ (1957).  
Photo by Walter Ermel from the collection of Ron DaSilva.



PATERSON CADETS, Paterson, NJ (1958).  
Photo by Walter Ermel from the collection of Ron DaSilva.



BAYSIDERS, South Amboy, NJ (1960).  
Photo by Walter Ermel from the collection of Ron DaSilva.

The Garfield Cadets, who took third place at VFW Nationals, were first to use the contra bass bugle, which they debuted at the Symphony Hall standstill in the Spring of 1962.

Their crowd-friendly show included: "King of Kings," *French National Defile*, *March of the Olympians* and a "West Side Story" medley for concert.

Other early corps to use contras in competition were the Hawthorne Caballeros and St. Raphael's Buccaneers.

Madison took sixth place and this was the first year of their forest green cadet uniforms and one of their best horn lines.

Their music, written and taught by Nick Vendon, included "Camelot" overture as the opener, the theme from the old TV show "Outlaws" into concert, *Ballet in Brass* for concert, *Ritual Fire Dance* for production, *You'll Never Walk Alone* for color presentation and exiting to *Finlandia*.

The Troopers first appeared in the Midwest with Pete Emmons as drum major. This was probably their first "national" tour (to Minneapolis VFW Nationals). However, on their own web site in 2002 they mention having attended a beer fest and drum corps contest in Racine, WI, in 1960.

The summer of 1962 was the one audiences first saw the Troopers' sunburst, which was so popular that the corps continued it for 17 years.

The Blue Knights (Denver, CO) were awarded the parade prize by Shirley Jones on the occasion of the world premier of the movie "The Music Man."

Blessed Sacrament previewed the first rudimental bass drums, the American Legion Uniformed Groups Congress (reluctantly) granted approval to the contra bass, head chop moves were becoming popular, being led by Reilly and Madison, and Madison and the Royal Airs' guards carried battle axes.

Phantom's drum major did the twist during their concert of *Hard-Hearted Hannah*, Boston's color presentation was *And This My Beloved* and the Quebec Diplomats were playing "Ben Hur" and *Come to the Fair*.

The Hawthorne Caballeros fielded 54 horns, Sunrisers played *Claire de Lune*, Reilly played the *Love Theme* from "Romeo and Juliet," the Knights of Cathay played "Swan Lake," St. Rose Scarlet Lancers played *Rhapsody in Blue* and the Norwood Park Imperials played *Danny Boy*.

Norwood Park won the VFW color guard

title, followed by Phantom Regiment, Racine Scouts, Troopers and Madison Scouts.

Phantom's excellent winter guard, the Phantomettes (taught by Phantom director Alex Haddad) was a strong competitor at circuit and nationals and they provided a model for the outstanding Troopers' winter guard.

### 1963

In 1963 the mellophone bugle was introduced, having been invented by Dominick Del Ray, the bugle instructor/arranger for the Springfield Marksmen and Troy Interstatesmen, which were the first two senior corps to actually field the horn.

The Cavaliers again became VFW National Champions playing several selections from "Porgy and Bess," with the Troopers in a distant second place. There were a number of newcomers to the VFW top-12.

Don Angelica moved west to teach the Troopers (they captured the VFW National color guard award) and Hy Drietzler filled Angelica's position as Garfield's brass instructor; Truman Crawford moved from the East to Chicago, to become musical director, arranger and brass instructor for the Royal Airs.

The Kilties were creating excitement with 18 bass horns and nine-part music. Their program included: *Hands Across the Sea*, *A Foggy Day in London Town*, *Song of the Volga Boatman*, *America* and *Auld Lang Syne*. In the fall, 12-year-old Scott Paulson became drum major of the Kilties.

He would lead that corps to three national VFW titles, the first at age 13, and appeared again as DM for the 1992 reunion corps at DCI!

Blessed Sacrament's drum line was in a league of its own. They also marched an outstanding 36-member horn line with an incredible sounding baritone line and after 1962 they also carried two contras.

Lt. Norman Prince was fielding 62 horns. Many corps were pulling away from the exclusive use of the standard 26 drumming rudiments and trying new ideas. Larger flag lines were beginning to appear, with St. Joseph's of Batavia's 16 being one of the largest and the Racine Scouts' guard carried genuine Australian boomerangs.

There are several instances of corps going co-ed, then switching back or vice versa. One example was St. Raphael's Buccaneers, who had girls in the guard until 1963. Then in a management decision (instigated by the parish)

the females were replaced by an all-male guard and the girls went to other corps where they sometimes had the pleasure of beating their former corps. St. Lucy's Cadets also had a co-ed corps until 1963 or 1964.

The Anaheim Scouts (who would split and become the Kingsmen and Velvet Knights in 1964) had an all-girl guard wearing Girl Scout uniforms. The following year, they switched to an all-boy guard while the girls would form an independent competitive guard.

At their first field contest, they caused a stir with their flag twirls off the line. Anaheim brought the controversial contra bass to the West this year and the Aurora, IL, Vaqueros introduced it in the Midwest.

Garfield Cadets played *Ritual Fire Dance* and the Belleville Black Knights played selections from "Victory at Sea."

St. Mary Cardinals executed a dramatic, full-corps 90-degree wheel when they played *Tropical Heat Wave*, after a full-corps company front from off the line.

Although it wouldn't actually arrive in full glory until the 1980s, at this time it was felt that the era of the "theme corps" was nearing its end and would shortly pass into oblivion. Audiences complained that color guards were beginning to detract from what the rest of the corps was doing.

Drum corps was receiving more media publicity; two drum corps radio shows were going strong -- on Saturday in Beacon, NY, and on Sunday in Los Angeles.

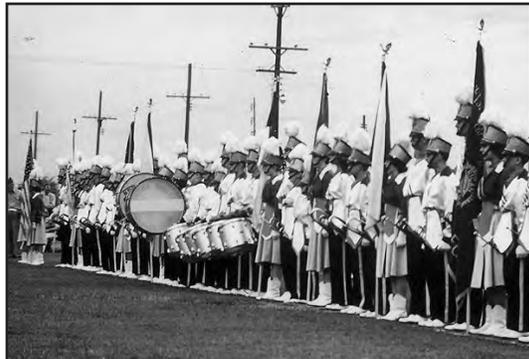
News articles, which previously had given little attention to the music, were now beginning to give previews of what the corps would be playing for the upcoming season, along with the size of the corps, including breakdowns of numbers of horns, drums and guard.

### 1964

Euphoniums and mellophones were starting to appear in the juniors at this time, along with mellophone solos played by Ken Norman of the Kenosha Kingsmen, who would also start writing brass arrangements.

The Kingsmen's varied repertoire in this era included: *Love Walked In*, *Samson and Delilah*, "The King and I," *Washington Square*, "King of Kings," *Somewhere*, *Charlie My Boy* and *Love is a Many Splendored Thing*.

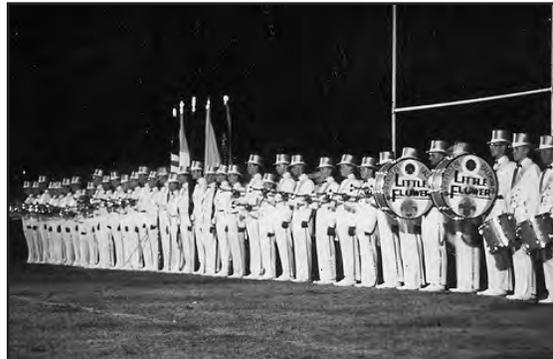
Also in 1964, horns such as the tenor baritone bugle were being phased out and



BRIGADIERS, Gloucester, NJ (1960).  
Photo by Walter Ermel from the collection of Ron DaSilva.



SATELLITES ALL-GIRL, Trenton, NJ (1960).  
Photo by Walter Ermel from the collection of Ron DaSilva.



LITTLE FLOWER, Baltimore, MD (approx. 1957).  
Photo by Walter Ermel from the collection of Ron DaSilva.

replaced with all-bass baritone bugle sections. Chrome bugles were now the color of choice for almost all corps, although one or two brass lacquer bugle sections could still be found.

The slide on the side was being replaced by rotors.

Prior to 1964, there had been VFW and American Legion National Championships, but they were often held in areas at times exclusive of each other and it was difficult for most junior corps to attend both.

Two of the first independent national title contests included the Boston-based CYO Nationals, established in 1964, following the World Open Championship, which was founded by *Drum Corps News/Fleetwood* in 1963.

There were several different national champions during the 1964 season -- CYO: Boston Crusaders; VFW: Racine Kilties; Dream: St. Kevin's Emerald Knights; Worlds Fair: Chicago Royal Airs; World Open: Chicago Cavaliers; and American Legion: Garfield Cadets. Both in 1964 and 1968, the Kilties seemed to come out of nowhere to win the VFW Nationals of those years.

Thus, 1964 was also the first actual season of "tours," with the Troopers already having established the model for national travel. Their isolation from the mainstream of drum corps (Midwest and East Coast) forced the corps to tour just to get to any competition (even in Colorado and Kansas).

The Troopers were also one of first corps to allow women in their horn and drum lines, which was revolutionary for the time, considering that Santa Clara did not allow women in sections other than the guard until 1984.

Conqueror's (Hamilton, ONT) concert number consisted entirely of a soprano solo, the Norwood Park Imperials' sabre line did the twist and the drum major and horn soloist of Archer-Epler wore a wig.

Famous drummer Gene Krupa proclaimed the value of drum corps experience to professional percussionists and the loudest horn blast of the year came from St. Kevin's when they fielded one of their best and gutsiest editions ever.

The Vassella Musketeers (Philadelphia, PA) used four regular (untuned) bass drums (all alike) playing a staggered individual beat.

### 1965

The "Big Blue" Chicago Royal Airs were at

or near the top of the drum corps activity from 1958 to 1968. The 1965 corps was the only one in history to win the "Big Three" -- all three major titles (CYO, American Legion and VFW).

At the 1965 CYO Nationals in Boston, it was assumed that the champion was going to come from either Boston Crusaders, Garfield Cadets or St. Kevin's Emerald Knights. The Royal Airs were a relatively unknown factor, although most people had heard that they had been pretty good the previous year.

It was no contest. The Royal Airs came in confidently and shocked everybody with how superior they were in all areas and they won by over three points!

The Royal Airs were "brass gods" from 1963 to 1968 and the outstanding soprano line of 1964 to 1965 was Truman Crawford's masterpiece. Even before the G-F bugles, the Royal Airs were noted for a sophisticated, jazzy horn sound that played challenging and entertaining music with rhythms as stirring as any in drum corps, as well as a solid drum line.

The Royal Airs have been credited with having the first tuned bass drum line in 1965 and they marched this championship year with bass baritones (no contras). They didn't use contras until 1966.

For the first time, percussion parts had melodic lines and became musically interesting. This corps set the standard for the future and their recordings were used to motivate horn lines into the late 1970s.

Their 1965 repertoire included: *Bally Hoo March*, *John Brown's Body*, *Birth of the Blues*, *Alexander's Ragtime Band* and *Watermelon Man*. Their staff consisted of Sie Lurye, founder and director; Truman Crawford (brass charts and instructor); percussion by Mitch Markovich and Dick Brown; and Larry Kaczmarek for drill and marching instruction.

One of the most famous marching members and instructors of the Madison Scouts, was DCI Hall-of-Famer, Jim Elvord. Writing on the Sound Machine Drum Corps Discussion Group, he said: "If I could have marched in any other drum corps, other than the one I did (Madison Scouts French horn, 1962-1970), it would have been the 1965 Chicago Royal Airs.

"When it was my turn to build and drive the 'Scoutmobile' in the middle 1970s, I used the Royal Airs as the engine prototype. By the way, we marched nationals indoors that year (1965

at McCormick Place in Chicago).

"I've come to the full realization that if the Chicago Royal Airs perform at DCI next year (2002), all of you who know the activity from 1980 on will have a chance to see the start of modern drum corps as we know it.

"It is no secret that the Royal Airs were the corps of the 1960s. I should preface my remarks by mentioning that the most dominant corps for the 1960s was the Kilties, followed by the Cavaliers and Troopers.

Even so, Royal Airs was 'mystic' among its competition. They only won nationals in 1965, yet we remember them as the 'hallmark' of the era.

"This 'mystic' phenomenon also is the basic paradigm that drives Madison Scouts devotees. The Scouts, while wearing two stripes for getting the last dance award, gained their reputation, like the Royal Airs, from one unbelievable season, 1975."

Frank Dorritie, who has a long drum corps history -- marching St. Catherine's Queensmen and Sunrisers and teaching Garfield, Connecticut Hurricanes, Boston Crusaders, Blue Devils and Freelancers, as well as being a Grammy-winning record producer -- replied to Jim Elvord on the discussion group.

Speaking of the 1965 nationals, he recalled the following story: "Tommy Howell (a fellow St. Catherine's alum) and I hitched along interstate 80 from the George Washington Bridge to Chicago to see the 1965 VFW Nationals. We sat on the 50 atop a pile of cafeteria tables in McCormick Place for what is quite possibly the greatest drum corps show in history.

"The PAL Cadets, with their *Cornet Man* concert, the Troopers, one year prior to their first national title with Pete Emmons and Freddy Sanford in line, the St. Mary's Cardinals' rotating company front on the 50 wailing *Tropical Heat Wave*, the Boston Crusaders' massive sound, the power and precision of the Cavaliers, the mind-blowing intensity of St. Kevin's Emerald Knights, the rockin' Kilties . . . no one present will ever forget those performances. And then came the Chicago Royal Airs. These two New York City kids looked at each other and said, in unison, 'Forgedaboutit.'"

And in another post, Frank said: "The top 15 at the 1965 VFW not only defined what drum corps was at the height of its 'Golden Age,' they



WOODSIDERS, Newark, NJ (1960).  
Photo from the collection of Ron DaSilva.



ST. GEORGE OLYMPIANS, Springfield, MA (1964)  
Photo by Ron DaSilva.



ST. ROSE OF LIMA IMPERIAL LANCERS, Newark, NJ (1963).  
Photo by Ron DaSilva.

pointed unmistakably to the future.

In a sense (through the movement of their marching members who became instructors), Garfield (and the Austin Grenadiers) begat the Royal Airs and the Troopers, who begat the Santa Clara Vanguard, who begat the Blue Devils and so on and on.

"The 'Golden Age' is long past, but there are signs of a renaissance."

The Troopers developed a "mystique" that followed them into the future, thus the years from 1965 through 1970 have been called the "Golden Age of the Troopers." From 1964 through 1968, the Troopers had the best executed drill program. Designed and taught by Jim Jones (who also instructed the drum line) it was in a league of its own. The Troopers' vintage company front to the 50 off the line really excited the crowds.

The Troopers' color guard was just as proficient at marching as the corps proper. The 1965 to 1970 corps had the best marching color guard on floor or field.

The use of color guards had undergone a tremendous revitalization. Instead of being just an auxiliary to the corps proper, color guard members were being integrated into the performance to highlight the productions.

The Troopers were pioneers with the Midwest Color Guard Circuit where they won a "three-peat" as well as national titles in the VFW and AL.

The Boston Crusaders were also one of the great corps of the 1960s. At the 1965 VFW Nationals where Boston took sixth place, their horn line hardly had a break for the first 10 minutes. Their program went directly from *Hava Nagila* to *I'll Walk with God*.

When Boston played *Hava Nagila* from 1963 through 1968, they had four columns of horns, two on each side of the 50, march toward each other, do a 180 just as they passed the other column, march back about 12 to 16 counts, do a 180 and, when the columns came together the second time, they turned toward the stands into squads, which marched forward and the entire horn line did a 180 just before the final few measures.

From 1963 to 1965, Boston played *Zing Went the Strings of My Heart* as a concert. It began in one location, then the corps marched to another location further back and to the left to finish the piece. When the song ended, they went right into *Russian Sailors Dance*. In

1965, their farewell song was *I Wish You Love*. Crowd reaction was a classic.

Boston's 1965 drum major was Dan Kelly, who shared the spot with Jim "Stokie" Stokinger in 1966.

Garfield's "Fabulous 14" drum line was undefeated and the corps marched off the field backward.

The Troopers had to learn a shortened drill after getting off the buses at World Open; the Sunrisers and Troopers started a new trend of motion in concert; St. Kevin's played a medley of *Sleigh Ride* and *Jingle Bells*, Les Diplomats played the "Nutcracker Suite," Blessed Sacrament played *Cry Me a River*, the Beverly (St. Mary's) Cardinals did a salute to JFK while playing *Mr. Wonderful* and the Cavaliers played for President Johnson when he was in Chicago.

One of the earliest examples of dancing was the Connecticut Royal Lancers doing the "Mouse" to Hy Drietzler's *Downtown* in 1965.

### **You'll Never Walk Alone**

In 1965, 28 different corps played *You'll Never Walk Alone* from Richard Rodgers' 1945 musical "Carousel," beating the record of 1964, when it had been played by 24 different corps.

In the 1950s this piece was played by at least 15 corps, including the Madison Scouts who introduced it in 1952, the first year they entered VFW and placed second and with whom it was to become most closely associated as a farewell theme song.

The Scouts played it for 15 consecutive years, from 1952 through 1966. Throughout the 1960s, the piece was played by 75 different corps, in the 1970s by 36 corps and in the 1980s by six corps.

Snare-tenor drum combinations were first used by Westshoremen-Bonnie Scots and rudimental bass drums were becoming popular.

In celebration of their tenth anniversary, the Toronto Optimists made a 16mm sound film titled "Fanfare of Bugles, Thunder of Drums."

### **1966**

Titles were spread around in 1966. Boston Crusaders won both CYO and World Open, Blessed Sacrament won the Dream (over Chicago Cavaliers, Troopers, St. Lucy's, Royal Airs and Kilts), Troopers won VFW and Chicago Cavalies won American Legion.

One of the best corps of all time, the 1966 Troopers, played selections from "How the West Was Won" in the show that won them their first VFW National Championship and they carried it

as a theme song into later years.

Their program, coming close to a "Western" theme show, also included: *Battle Hymn*, *Bonanza*, *Once in a Lifetime*, *What Kind of Fool Am I*, *Black Saddle* and *Magnificent Seven*.

However, they lost their grads, Pete Emmons and Fred Sanford, who went to work with the Anaheim Kingsmen (and later Santa Clara Vanguard).

Another of the great corps of 1966, the Chicago Cavaliers were causing quite an uproar with *Bully*, one of the best of the traditional off the line pieces. They had a revolutionary drum line for the time. The tenors played with snare sticks and snare-like parts and they were using tuned bass drums. The horn line was a rare combination of raw power and subtle playing, with occasional in-your-face parts.

The drum corps press was reporting when each corps obtained mellophones and contra basses and how many. The valve/rotary bugle was being used. Now everyone had tuned bass drums and they were being played with two mallets. Each corps marched at least two rudimental bass drums. These instruments were featured in competition, showing off their melodic capability.

The percussion members were featured visually. In nearly every corps they wore berets and went through elaborate routines of arm movements -- over the head and behind the back, one at a time or in tandem, twirling the sticks and through drill routines of spinning criss-crossing.

The VFW Nationals seventh-place corps, St. Lucy's Cadets, carried a horizontal rack with three cymbals mounted about chest high and two mounted waist high, played with two mallets during a "swingy" show.

While fielding a small horn line, Blessed Sacrament wowed the crowds as the corps scattered in small groups toward the corners while playing *A Woman in Love*.

The Royal Airs played *Shadow of Your Smile* as an exit with the drums tuned to perfection and it was reported that Madison made great use of mellophones and a soprano soloist wailed in *My Momma Done Told Me*.

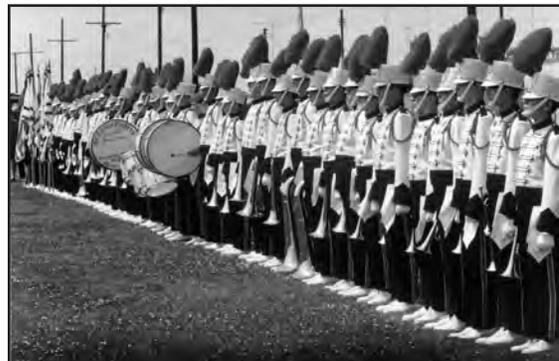
Horn instructor James D'Amico became Garfield's new director and Truman Crawford joined their brass staff as arranger. John Brazale, the Spectacle City Mariner's "Captain



BRIDGEPORT PAL CADETS, Bridgeport, CT (1963).  
Photo by Ron DaSilva.



NEW YORK KNICKERBOCKERS, New York City, NY (1971).  
Photo by Ron DaSilva.



ST. LUCY'S CADETS, Newark, NJ (1965).  
Photo by Ron DaSilva.

Krunch," retired after four seasons as drum major and would later go on to become the mastermind of the Phantom Regiment's outstanding color guard and the renowned drill writer for the Phantom Regiment drum corps into the 1990s.

The New York Kingsmen had a hot horn line, written for and taught by Air Force corps alumni Bob Bunce (he also arranged for the Sky Ryders in the early 1960s). The corps obtained a set of sterling silver horns, as well as a large number of horn players from the recently-disbanded Selden Cadets.

Perhaps the loudest horn line blast of 1966 was by the Connecticut Hurricanes. Their drum line was the late Ray Ludees' "rudimental" machine"; almost all of the performers had excellent grounding in rudimental drumming in junior corps that either he or the old master, Earl Sturtze, had instructed.

They played *Inka Dinka Doo* and *Heat Wave* and in the late 1960s their version of *Hang 'em High* had a contra line featured with a soprano solo, bells ringing and the rest of the corps doing a pinwheel while in a company front.

The Hawthorne Caballeros and Muchachos joined into one unit to march in the Macy's Thanksgiving Day Parade.

#### 1967

Most played selection: *Born Free* (played by 41 corps).

The Cavaliers again won VFW Nationals, opening with *Bully* (for the third consecutive year) and also playing *Tiger Rag* and selections from "Peer Gynt Suite," "Porgy and Bess" and "West Side Story." Four days later, the Cavaliers would also win the American Legion Nationals, making it a double championship year for the "Green Machine."

Rudimental bass drum lines in some corps covered the full eight-note scale from huge basses to tiny "mini-drums," usually carried by very short members.

Boston's drum instructor, Gerry Shellmer, launched a revolution in marching percussion. He took two bass drums, stood one on the other, turned them 90 degrees, created a harness and thus the first multi-toms -- two tuned instruments carried by one player.

Boston also had a member play a metal keyboard instrument. The keyboard instruments were declared illegal by the VFW, but that led the way toward future

experimentation. A blizzard of spin-offs -- double tenors, triples, quads, marching cymbal racks -- appeared shortly thereafter.

The 1967 season is considered by some to be one of the great years of the Boston Crusaders; they played: *Coronation March*, *El Capitan*, *Yankee Doodle*, *To Life*, *Hava Nagila*, *On a Clear Day You Can See Forever* and *Persian Market*.

The New York Skyliners played *Give My Regards to Broadway* and the Sunnyvale Sparks first played their new closer *We're Almost There*. A month later they became the Santa Clara Vanguard.

#### 1968

Most played selection: *Goin' Out of My Head*.

A change in the political and social climate in the mid- to late-1960s helped to legitimize what previously had been known as "cheap drum corps tricks." The country was in the midst of the Vietnam War and military displays were less in fashion.

Also there was an increase in the sophistication of the individuals who were teaching and judging the units. The drum and bugle corps activity was no longer dominated by veterans, but rather, by degreed music majors and experienced or professional teachers who began to bring new ideas of show design and technique into the activity.

A survey of the time revealed that approximately 20% of leading college band directors had marched in or instructed a drum and bugle corps.

An early example of the new design was displayed by the VFW National Champions, the Racine Kilties, who, while playing their percussion feature, *Chattanooga Choo Choo* with seven timpani playing the melodic line, constructed a primitive visual of a train and moved it toward the stands with a huge crowd response. The audible part of the train also faded away at the end of the song.

Ken Norman's arrangement of the Kilties opener, *Strike Up the Band*, included introductions borrowed from the Royal Airs, Troopers, Des Plaines Vanguard and Cavaliers.

An instrument revolution was underway. The piccolo soprano, marching tympani, multi-head drums, half-shells, tambourines, timbales and various unclassified instruments were showing up everywhere.

This year the Olds G-F bugle was introduced

by the Velvet Knights. The instrument was designed by Zigmant Kanstul, VK's founder, board member and instructor, who continued to design instruments throughout the 20th Century and into the 21st Century.

The Troopers were also field-testing the Olds Ultratone G/F bugles and the Sunrisers were the first seniors to use the G/F bugle, having a complete set when they were American Legion National Champions in 1968.

The Troopers of that era reinvented marching and maneuvering while also being one of the most entertaining corps. Thus, the 1968 Troopers provided an excellent model of what M&M was all about.

In just three short years, drum corps percussion had evolved from the dark ages into the future. The new instruments allowed drum corps to achieve sounds and concepts that could not have been imagined years earlier.

At this time, everyone was coming out with a new multiple drum arrangement, which created some strange sights in the percussion area. Boston had three or four tympani (individual) of different sizes.

The Racine Scouts had one member carrying and playing a contraption that held two tympani, two cymbals and a tambourine. They took ninth place at VFW Nationals, playing: *Columbia*, *the Gem of the Ocean*, *La Virgen de la Macarena*, *Who Can I Turn To* and *Do Nothing 'til You Hear from Me*.

The experimentation finally reached the ludicrous level achieved by St. Lucy's Cadets' (Newark, NJ) percussion "contraption." In 1968, *Drum Corps News* had a picture of a member of St. Lucy's hauling the "monster" (bass drums with skirts/aka garbage can drums) around the field, which also had been described as two or three horizontal basses with metal cylinders that reached almost to the ground.

Many recall the guy carrying this contraption as an incredible sight to behold -- everyone was expecting him to trip.

By the late 1960s, instruments and arrangers had become more sophisticated and musical. The loud, emotional and hard-edged tradition was blended with proper technique and design.

This resulted in the new era of the power corps that lasted for eight years -- from 1968 through 1975.

During this period, corps got bigger, arrangements became longer, volume was



ST. PAUL SCOUTS, St. Paul, MN (1970).  
Photo from the collection of Drum Corps World.



RACINE SCOUTS, Racine, WI (1972).  
Photo by Jane Boulen from the collection of Drum Corps World.



SAINTS, Woodbridge-Edison, NJ (1975)  
Photo from the collection of Drum Corps World.

increased and crowd response became frenzied.

One of the first true power corps was the Des Plaines Vanguard of 1968, who took fourth place at VFW Nationals. The corps was bigger and louder than anybody else and just as sophisticated as anyone.

In that season, they played *Man of La Mancha*, *Fanfare for the Common Man*, *Simple Gifts* from "Appalachian Spring," *Bali Hai* and their famous theme song, *Bill Bailey*.

Anaheim Kingsmen first used the maneuver of lining up the color guard on the 50-yard line, a popular set that would later evolve into what would become known as "The Rockford File" after the Phantom Regiment adapted the idea.

A popular program of the times was the New York Skyliners playing *Mention My Name in Sheboygan*, *Give My Regards to Broadway* and *Sing, Sing, Sing*.

When the Little Falls Cadets folded at the end of the 1968 season, their color guard became the first females in the Garfield Cadets for the summer of 1969.

And 1968 was the beginning of the 27th Lancer's long reign as "brass gods" with Jim Wedge as arranger/instructor.

### 1969

Most played selection: *Hang 'em High*.

In this last year of the decade, the VFW National Champion Kilties were said to have some of the best horn intonation to date. Their program included *Fanfare* from "Brigadoon," *Strike Up the Band*, *Brotherhood of Man*, *Yes Indeed*, *MacArthur Park*, *Chattanooga Choo Choo* and *Auld Lang Syne*.

The Cavaliers finished second at VFW, with a program that was very similar to those of 1966, 1967 and 1968.

Under the leadership of Jim Jones, the VFW third-place Troopers were the subject of a special television film "The Troopers are Coming." This was quite an appropriate title, since it referred to the fact that the Troopers were the first corps to undertake and develop the concept of long-distance touring.

Don Whiteley, who was at the time the promotions director for the ABC television affiliate in Denver, as well as Barbre Productions (producers of the film), became interested in the drum and bugle corps activity. He helped the Troopers with their tour scheduling and non-drum corps performance opportunities.

Their choreography, which included their trademark wagon wheel sunburst and 50-yard line pinwheel, was a production from beginning to end, providing the fans with some truly exciting visual moments and considered by many to foreshadow the future of drum corps.

Their musical repertoire included: *Hang 'em High*, *Battle Hymn*, *Aquarius*, *Let the Sunshine In*, *Scarborough Fair*, *Tumbling Tumbleweeds* and a memorable field exit which included a company front using *When Johnny Comes Marching Home*.

Maggie Kelley, a Santa Clara Vanguard alum, described the Troopers of that year: "The pursuit of perfection by the well-oiled machine on the field. I couldn't take my eyes off of them, the beautiful timing of the flags and rifles, then the sunburst, wow!"

Up until this time, an actual part of a drum corps field presentation was called a "concert." The unit actually stood in place and played a concert selection.

In 1969, the Troopers and Sunrisers were among the first units to actually move while performing this segment. They went from one set to another, in what was actually a drill move, not walking around as was often done in later years.

For the preliminary contests at VFW Nationals, the concert piece was dropped, stop time eliminated and the qualifier show was limited to six minutes.

Some memorable concert numbers were Madison's and Kilties' renditions of *MacArthur Park*, Santa Clara's "Fiddler on the Roof" medley, New York Skyliners' *Lucretia McEvil*, Hawthorne Caballeros' and Muchachos' *Malagueña*, Blessed Sacrament's *Slaughter on 10th Avenue*, St. Kevin's *South Rampart Street Parade* and the Cavaliers' *Eleanor Rigby*, based on a Boston Pops chart, Blessed Sacrament's version of *Eleanor Rigby* coming out of concert (1969) and the 27th Lancers' "Chicago" medley, especially the baritone solo in *Beginnings*.

Blessed Sacrament also played *Hang 'em High* in 1970 as the into a concert piece with a great mellophone solo by Erich Schweikert. It was right after their short drum break with the dueling rudimental bass drums. They also played a very entertaining "El Cid" as their opening selection.

The Argonne Rebels began their rule as one of the "brass gods" of the period, lasting through 1973. Doug Dennisen was arranger

and Sandra Opie instructed.

Dennisen also did the arrangements for the 1969 and 1970 St. Paul Scouts who had an outstanding horn line playing a medley of "The Good, the Bad and the Ugly" and *Hang 'em High* and a great rendition of *Shenandoah*, with the "rim shots."

The 1969 Yankee Rebels senior corps was considered one of the best of the time. They were the first to have their color guard completely integrated in the field program, as featured in the Truman Crawford/Rick Maass 'benchmark' production of "Requiem for an Era."

The Sunrisers (aka the "Long Island Conservatory of Music") marched the first all-girl guard in senior ranks. Wayne Downey played lead soprano with the Sunrisers and a soprano duet with Frank Dorritie in *Aquarius*. Prior to this, Wayne had marched in the Smithtown (Long Island) Freelancers and then in 1970-1972 he marched in the Santa Clara Vanguard, as a seasoned veteran of both the Long Island Circuit and DCA.

In the late 1960s/early 1970s, the Sunrisers performed an "I can do anything better" number that included snippets from a few of their DCA competitors.

Garfield's 1970 peace sign came into existence as their drill writer, Pete Emmons, was drawing on a frosty car window.

St. Lucy's Cadets folded after the 1969 season, but many of their members went to Blessed Sacrament, which is one reason that corps was so good in 1970. St. Lucy's drum major, Jim Russo, took over as drum major of the Hawthorne Caballeros the following season.

Recorded music was being used in competition guard shows. The newest radio station to join the drum corps network was WEAW in Evanston, IL, which aired a one-hour show of corps music and chatter on Saturday afternoons.

New instruments on the field included timpani and flugel horns (used by the Kilties) and orchestra vibes, introduced by the Boston Crusaders and Sunrisers as part of the drum line, but prohibited by VFW for the Boston Crusaders. The Anaheim Kingsmen were also playing mallet instruments, but discarded them before VFW Nationals.

The 1969 edition of the Boston Crusaders was a classic, but they had to scrap their bells in 1969 in order to compete at VFW, affecting a



SHORELINERS, Milford, CT (1972).  
Photo by Jane Boulen from the collection of Drum Corps World..



SILVER SABERS, Salina, KS (1973).  
Photo by Jane Boulen from the collection of Drum Corps World..



PINE TREE WARRIORS, Lewiston, ME (approx. 1972).  
Photo from the collection of Drum Corps World.

great percussion book in the process. Boston had used the bells in their two percussion features: *Pop Goes the Weasel* and their drum solo, *Unsquare Dance* with a 7/4 time signature. Bells were not allowed until 1974 in DCI competition.

Thus, by the end of the 1960s, there was an outcry for national judging standards and a general organization of drum corps. And a prediction was made that, due to the large maneuvering color guards and progressively difficult music, the next 10 years would have all playing members arranged orchestrally on the sidelines and only guards would be judged on M&M. (It is interesting to note that drum corps guards would not be judged *at all* until the year 2000!)

### The Seventies

The early 1970s was a great period for drum corps; the East, Midwest and West were all strong at this time when drum corps was straightforward, loud, predictable and symmetrical and drummers marched back and fourth on the 50 yard line.

The shows consisted of off the line, color presentation, production, concert and exit. In color guard competition there was posting of the colors.

The 1972 season marked the beginning of the modern corps era for the activity. No longer -- or rarely -- sponsored by local VFW or American Legion posts, the activity witnessed a gradual loosening of the military tradition as it grew in quality and sophistication.

Corps began accepting and recruiting members outside of their immediate neighborhoods. Continuing a trend begun in the early 1960s by the Troopers, other corps were embarking on extended tours to compete in shows across the country.

And in 1975, PBS stations in nearly every state began broadcasting the DCI Championships, further expanding the activity's visibility and recruiting new members to the top corps.

A new scoring system was adopted which gradually dropped the military elements and emphasized general effect categories over execution, which encouraged corps to become more entertaining and take greater risks in programming.

All of this resulted in the professionalization of corps and corps membership, which was reflected in

increasingly difficult and virtuostic field shows.

### Brass

Brass sections were demanding and getting better quality instruments. The two-piston bugle took the place of the rotary model and enabled arrangers to attempt more ambitious brass writing. These new instruments were needed to cover the additional tone colors and techniques for the increasing quality of musicianship.

Probably the most important factor in the advancement of the musicality of the activity was the fact that corps began to be made up of experienced musicians -- students who played in their high school band or who were college music majors.

Along with this came a demand for the finest in brass instruction. More college-educated arrangers and instructors began to appear on corps staffs in paid positions and they brought along their own musically trained students to fill the ranks of drum corps.

As the musical performance of the corps and the quality of the instruments improved, the demand of the musical arrangements increased. This higher level of musicality also attracted more trained musicians to become actively involved in the creative processes of drum corps.

Educators, who had previously looked down their noses at the corps, now were in awe of the high degree of musicianship they displayed.

Both the Madison Scouts and Argonne Rebels had model brass programs for that era.

### Percussion

A percussion revolution was already underway in the late 1960s and, during the mid- to late-1970s, percussion sections grew large enough to accommodate the decibel production of the larger brass sections.

Lines with 10 snares were common and rudimental bass drums were used. As Gerry Shellmer of the Boston Crusaders had been the percussive giant of the 1960s, Fred Sanford of the Santa Clara Vanguard would lead the way in the 1970s.

Writing on the Sound Machine discussion group, Mike Davis recalled: "I started marching in a little parade corps in 1964. I marched snare, drum swinging from a single sling with a knee rest to steady it on my leg.

"I moved on to a class B Garden State Circuit corps, where I marched in 1968 and 1969, first on snare and then, as our drum guy

decided to "go modern," on a double bass, i.e., two basses of differing sizes laid flat, stuck together with wood and attached to me with a series of slings.

"I joined the Garfield Cadets for the 1970 season, which might have been the first year they marched timpani, again hung with slings. I played concert cymbals that first year. In 1971, I played the first multi-tenors -- triples -- that we used in the corps. Multi-tenors were another step along the road of progress in percussion.

"The 1970s saw an explosion of new and exciting things in drum corps percussion, from Santa Clara's use of matched grip and the special bars they used to hook their drums up to . . . marching mallets, top tuned basses to roto-toms. We hung all sorts of bags of traps from snares and tenors to permit us a wider array of percussion sounds, from afuches to vibraslaps to agogo bells to woodblocks to triangles, finger cymbals and just about anything you can think of.

"The corps I wrote for and taught in that era made use of every available sound I could think up, all while remaining, as today, based on a rudimental style of drumming.

"Later came grounded percussion leading to today's pit -- one of the greatest things to have happened to marching percussion. Now any acoustic percussive effect could be performed."

### Snare lines

Thanks to alums Dan Guernsey (Madison), John Swartz (Oaklands) and Paul Milano (Cavaliers) for the following information:

In the late 1960s and early 1970s, most corps marched four snares. In 1970, the Cavaliers began the season with six snares (after practicing all winter with eight). After six or seven shows, they cut back to four.

The Cavaliers and the Santa Clara Vanguard marched the 1971 season with five. In 1972, the Cavaliers started with eight and cut back to six. Those lines were the exception; from 1970 to 1972, most corps maintained the standard four.

The numbers explosion did begin, however, in 1971, when Blue Rock was one of the first corps to march eight snares. Following the example of Blue Rock, the Anaheim Kingsmen came out in 1972 with eight snares, influencing others to follow the next year.

In 1973, St. Andrews Bridgemen marched nine, the Kingsmen still had eight, SCV had



SOCIALITES, Saugus, MA (approx. 1973).  
Photo from the collection of Drum Corps World.



SUNSETTERS, Astoria, OR (1972).  
Photo by Ruben Zapata from the collection of Drum Corps World.

seven and many other corps had around six to seven. Six snares seemed to be standard during the 1973 season.

In 1974, Madison had the largest line among the major corps with nine snares. SCV, Kilties and Hawthorne had seven, while the Kingsmen had five. Seven seemed to be the average in 1974.

In 1975 and 1976, the numbers leveled off to eight, which was the standard number for most corps.

But a renaissance in the numbers explosion began again in 1976 with the Blue Devils having 10. Their example sparked the resurgence of the large snare lines of the late 1970s. In 1977, the Freelancers had 11, the Blue Devils had 10 and the Madison Scouts went up to nine. In 1977, most lines in the top 25 had nine or 10.

The 1978 and 1979 seasons were the years of the mega snare lines. In 1978, the Phantom Regiment, 27th Lancers and Madison Scouts all had 12, followed by SCV in 1979 with the same number.

Other lines had around 11 as well -- North Star had 10 in 1979 and the 27th Lancers had 12 in 1980.

The numbers explosion of the late 1970s ended in the early 1980s when most lines went back to the standard seven to eight snares. However, the Crossmen had 10 snares in 1987, eight in 1988 and nine in 1989.

These lines were standard until 1988 when Star of Indiana came out with six (against seven tenors). It wasn't until then that small snare lines were acceptable. The following year many lines had six, seven or eight snares, which put a lot of snare drummers out of a spot.

In the early 1970s, the Skyliners marched a line of seven snares and seven tenors, who used snare sticks and turned on the snare several times during the show when the entire line played the same parts.

During the drum solo they spun the tenors upside down and the opposite head was a snare drum, so then they had a mammoth 14-man snare line.

In the early 1970s, carriers didn't exist -- everything was played with slings and leg rests. Carriers preceded those for snares.

Some corps started using carriers for their snares in the late 1970s and most corps were using them by 1980, but the Bridgemen held out the longest, still using slings in 1982.

## Visual

Drill was growing further and further away from the old military definition of marching and maneuvering and was becoming more interpretive of the music.

The original meaning of the term color guard was also becoming obsolete. Drill writers were creating great designs, but often there were problems when moving from one picture to another. Judges stressed flow and continuity and, as the 1970s and the 1980s progressed, transition problems were solved.

Pete Emmons, who was Garfield's color guard instructor in 1972, was the real impetus behind drill innovation. While still primarily symmetrical, his drills for Garfield in 1971 and 1972, with their "total shows" -- "Revolutionary War" and "No More War" were way ahead of their day. Then, after Emmons went to Santa Clara, he brought asymmetrical drill to the forefront (1980).

The other very innovative drillwriter of the period was Bobby Hoffman, who was the primary visual person at Bayonne as well as at Garfield in 1970-1972. Pete and Bobby were the "godfathers" of George Zingali and Marc Sylvester.

The combination of Ralph Pace's drill designs and George Zingali's guard work made the 27th Lancers a leader in visual design during the 1970s. Largely due to the influence of George Zingali, drill writers became choreographers.

All visual aspects of the show had to enhance the music and color guards outperformed each other in attempting new and innovative equipment and body work.

Memorable visual events of the 1970s included Anaheim/Phantom/27th Lancers' "Rockford File"; Blue Devils' *Channel One* "V"; Santa Clara's "bottle dance," maypole and bedposts; 27th Lancers' double flags, rifles through the drum line on the 50 and rifles spinning horizontally while the guard was lying on their backs.

## Innovation

The Cavaliers, Madison Scouts and Garfield Cadets were three of the earliest corps to have theme-oriented shows. They were very entertaining, but were often hurt by the military organizations/judges who didn't or couldn't accept the shows.

They were years ahead of their time and most people felt that entertainment as a factor

in show design was still to come of age.

So, in the early 1970s, nearly all of the basic ingredients of total drum corps were present, with two more major concepts yet to come -- the drill transition and the "total show."

The final element needed to elevate the corps show to what has been called a "new American art form" was the adoption of the "total show concept" -- all elements (brass, percussion, M&M and color guard) should be perfectly integrated so they could "enhance each other to such a degree that the whole equals more than the sum of its parts."

This is one definition of the "total show" concept. A second definition will be given later. The terms "total show concept," "total concept show" and "total show" will be used interchangeably.

The show should be a perfect marriage of sound and sight, "an artistic and entertaining synergism of audio and visual effects that move with logical flow and continuity to produce one unified entity rather than a series of independent productions."

A number of corps were innovative throughout the decade. The Santa Clara Vanguard with their percussion and brass in the early part of the 1970s, their bottle dance (one of the most famous moves in drum corps) and bringing asymmetrical drill to the table (1980); the Blue Devils with their jazz style; Madison Scouts with brass, Bridgemen in percussion; and the entertainment factor of Bridgemen, Muchachos, 27th Lancers and Velvet Knights (in the 1980s).

## Shows that changed the direction of the activity

Writing on the Sound Machine Discussion Group, DCI Hall of Famer James Elvord made the following observations: "In my brief time watching the activity (1962-2001) there are several shows that fit the bill of being controversial. I'm assuming these shows must have changed the way corps were adjudicated.

"The mid-1960s Troopers were unjudgeable because they were the first corps to use curvilinear forms when the rest of the corps were linear. Plus they were the first to use double extended intervals throughout most of their shows.

"The 1970 and 1971 Madison Scouts also changed the rules. Those shows -- along with Chicago Cavaliers -- were a departure from military shows and weren't received well by the



STARDUSTERS, New Orleans, LA (1971).  
Photo by Jane Boulen from the collection of Drum Corps World.



SURFERS, New London, CT (1975).  
Photo by Jane Boulen from the collection of Drum Corps World.



SACRED HEART CRUSADERS, Manville, NJ (1973).  
Photo by Ron DaSilva from the collection of Drum Corps World.

VFW. If you remember, Madison wasn't allowed to perform in their costumes at finals and they had to wear hairnets to boot.

"The 1973 Santa Clara show, because of its complexity, caused many rule changes the following fall. What other corps were doing at that time wasn't cutting it against Santa Clara's superior intellectual muscle.

"We were still 'drive-in movie, park and blow.' However, we did retool! In 1979 (note, Elvord said 1979, but he may have meant 1980), the Santa Clara Vanguard, with asymmetrical as its paradigm, led the way to the shows we are seeing now. What a show to watch and learn from!

"No list of controversial shows would be complete without numerous Cadets, Blue Devils or Cavalier shows. These corps, along with Santa Clara Vanguard, are not only writing history, they are, in my opinion, turning the pages of history. They are challenging us with their entertainment attempts."

### Musical trends

Musical programs continued to evolve from quasi-military to show biz as they began to integrate jazz, classical, pop and Broadway into their increasingly creative repertoires, generating a new kind of excitement.

Latin jazz, particularly tunes by Chuck Mangione and Maynard Ferguson, pushed aside the march to dominate drum corps' musical programming. Corps thought nothing of playing the same songs as other corps in the same year and the following year they were quick to pick up on hits of other corps.

The following musical productions became associated with specific corps in the 1970s: *Legend of a One-Eyed Sailor* (Blue Devils); *MacArthur Park* (Kilties and Madison Scouts); "Symphony Fantastique" (Anaheim Kingsmen); *Crown Imperial* (27th Lancers); and *Barnum and Bailey's Favorite* (Argonne Rebels).

Specific tunes became signatures for certain corps -- *Somewhere Over the Rainbow* became associated with the Cavaliers and the Sky Ryders; Madison's farewell song was *You'll Never Walk Alone*, while the Cavaliers played *Softly as I Leave You*.

The 27th Lancers concluded with *Danny Boy* and still played in 2001 are the Kilties' *Auld Lang Syne* and Boston's *Conquest*.

The bottle dance was made famous by the Santa Clara Vanguard in connection with their production of "Fiddler on the Roof," and

Beethoven's "Ninth Symphony" became legendary with the Phantom Regiment as a result of their 1978 and 1979 shows.

### Band pieces in the 1970s,

Relative newcomers to the activity may think that the Cavaliers and Cadets of the late 1980s and early 1990s were the first to program band music, but it was played in the early 1970s -- 1971: Blue Rock's *American Salute*, Argonne Rebel's *Barnum and Bailey* opener, Muchachos' *La Fiesta Mexicana* by H. Owen Reed, Anaheim's and Troopers' *March* from Holst's "First Suite in E-flat"; 1972: Garfield's opener was Clifton Williams' concert band march, *The Sinfonians*, as well as selections from Gustave Holst's suites for bands (*Chaconne* from the "First Suite in E-flat" and their drum feature, *Song of the Blacksmith* from "Second Suite in F"); 1973 Santa Clara Vanguard's *Fanfare and Allegro*; 1973 Anaheim's and 1979 27th Lancers' "English Folk Song Suite" by Ralph Vaughan Williams; and 1975 Cavaliers' *Russian Christmas Music* by Alfred Reed.

### 1970

Most played selection: *Battle Hymn*.

In the first year of the decade, the VFW Champion Troopers lost only one show (to SCV). Their show was a favorite with fans, including: *Promised Land* from "How the West Was Won," *Hang 'em High*, *Battle Hymn*, *Gary Owen March*, *Aquarius*, *Let the Sunshine In*, *Black Saddle* and *When Johnny Comes Marching Home*.

They did a hoe down, which added to the effectiveness of their program. Their marching model led the way toward more cleanly executed shows by other corps.

The 1970 season was Boston Crusaders' best finish at VFW Nationals where they took second and won top drums. However, this would be the last hurrah for this 1960s power for quite some time.

They presented a driving performance of *Conquest* from "Captain from Castille," "Man of La Mancha," *Promises Promises*, *Hava Nagila*, *California Dreamin'* and finished with *Conquest*.

### Conquest

One of the most famous pieces in drum corps history is *Conquest*, from the film "Captain from Castille," and is generally thought to belong to the Boston Crusaders.

However it was played off the line by the St. Vincent's Cadets as early as 1950, 1952, 1953

and 1955, all years that they came in first at VFW Nationals. In 1965, the Yankee Rebels played *Conquest* OTL.

The Sunrisers played the film version when they won Legion Nationals in 1968. Boston played the full version of *Conquest* in 1968, 1969 and 1970.

Because *Conquest* is short, it has been lengthened by different corps with fillers in the middle of it. In 1969, Boston played *Conquest* with *Caravan* in the middle and ended the song with *Conquest*.

Following the Mancini jazz arrangement of 1968 and 1969, Ed Denon, their brass arranger, added the original "Captain from Castille" to the front of *Conquest*, thus in 1970 Boston played *Conquest-Captain from Castille-Conquest*.

In both of these years, the soprano solo was written by and played perfectly by Jim Centorino, the greatest soloist the Boston Crusaders ever produced and most renowned for his wailing *Conquest* feature.

Thanks to Martin Broomell for supplying Jim Centorino's own explanation of the solo: "My solo was an adaptation of the trumpet solo originally done by Pete Candoli on Henry Mancini's 1967 record of *Conquest*. Candoli's was a jazz solo that I was told (by Ed Denon) to listen to and adapt to the Crusaders' arrangement. I listened and adapted it.

"Ed Denon was the horn instructor who arranged the Mancini arrangement. It was added as a part of the arrangement, but Denon never wrote it down . . . it became sort of a stock ad-lib solo that I used to hear being tried by ear every time I passed through buses belonging to just about any of our competitors. I took it as a compliment.

"It became part of the tune that we played in 1968, 1969 and 1970 . . . to the best of my recollection." The 1970 version seems to be the favorite of most fans, even though the "best of" CD has the 1969 version.

In 1973, the Blue Stars played a chunk of *Conquest* as part of their closer.

In 1974, the Hawthorne Caballeros played *Conquest-Captain from Castille-Conquest*, complete with the Centorino solo as well as a Spanish sound.

The last time Boston played the full version of *Conquest* was in 1998. *Conquest* recalls a time when drum corps was loud, emotional and hard-edged. No single song has ever gotten the



MELLO-DEARS ALL-GIRL, Owego, NY (approx. 1978).  
Photo by Art Luebke from the collection of Drum Corps World.



NEE HI'S ALL-GIRL, Clinton, IA (1972).  
Photo by Paul Jensen from the collection of Drum Corps World.



ST. JOSEPH'S OF BATAVIA, Batavia, NY (1968).  
Photo from the collection of Drum Corps World.

crowd response achieved by Boston in 1970 with this piece.

Thirty years later, when they play just a few notes from it, they still get a great crowd response. Sometimes they do just the short version (1999, 2000, 2001) called the "Conquest Shots" with audience response, which goes as follows: *Quarter Quarter "HUH!" Quarter "HUH" Quarter Quarter Quarter "AAAAAAAHH."*

The 1970 season was also Jim "Stokie" Stokinger's last year as Boston's famous drum major (considered by fans to be one of the best ever). He was drum major from 1966 through 1970 and Centorino marched in Boston from 1967 through 1971, then with the Rhode Island Matadors senior corps from 1974 until 1982.

Speaking about the Cavaliers' 1970 program, Madison alum Dan Guernsey wrote: "The Cavalier's opener, *Ten Commandments*, blew me away. In listening to the old recording, I'm still impressed by those great McCormick drum charts of 1970, including *Land of a Thousand Dances* and *Eleanor Rigby*. I loved the Cavalier bass drummers especially; they always exuded a tough image."

Blue Stars played *This Could Be the Start of Something Big*, launching a great 1970s career for their organization.

Fun and entertainment began with the Madison Scouts. In the early 1960s, the Scouts' use of classical music and Broadway show tunes marked a change from their original identity as a traditional military march and bugle call-type corps. In 1970, the Scouts led the way in poking fun at the militaristic side of the drum corps activity by presenting an "Oz" fantasy (with brass charts by Ray Baumgardt).

The first three pieces in their show were typical late 1960s drum corps, e.g., this was the last year that they played *You'll Never Walk Alone* in competition. During the concert, they had a young boy pretending to be a soloist while the real solo was being played behind him. A couple of bars before the solo ended, the boy stopped playing his horn to unplug it while the real solo continued.

The following season they would expand the concept into a full-blown "total concept show." In 1970, they mimicked toy soldiers marching while playing an arrangement of "Babes in Toyland," pranced around the field during *We're Off to See the Wizard*, and a section of the corps skipped to the finish line after a solo was

played in their closer, *Ding, Dong the Witch is Dead*, during which a casket of the dead witch was carried off the field.

At the time the show was quite controversial, but it was also very entertaining and it inspired a lot of imitators the next year. It is somewhat ironic that the Madison Scouts, who are perceived as the guards of tradition at the end of the 20th and beginning of the 21st Century, were considered the bad boys of drum corps for their antics in their shows of the early 1970s.

The 1970-1973 Argonne Rebels had the cleanest soprano line, thanks to Sandra Opie, one of the best horn instructors in drum corps history. And the 1970-1979 Hawthorne Caballeros were senior "brass gods," with Larry Kerchner as arranger/instructor.

The culture of the late 1960s and early 1970s brought the influence of the rock culture to drum corps, which resulted in some corps trying to make musical/political statements -- the Garfield Cadets, who debuted the controversial peace sign which Pete Emmons had conceived in 1969.

It was brought to the field with the help of Bobby Hoffman and executed during Jefferson Airplane's *White Rabbit*, but some VFW-influenced judges dumped the corps, which nearly cost them a spot at VFW National Finals at Miami in 1970.

The surprise of the season was the young Santa Clara corps which came from the West Coast (after upsetting the Anaheim Kingsmen and Velvet Knights at California Legion State) into the Midwest (seemingly out of nowhere) and competed in seven contests, winning five of them and, in the process, defeating the Madison Scouts and all three reigning national champions (Chicago Cavaliers, Racine Kilties and Casper Troopers) at least one time.

Their program showcased a magnificent drum line and a clean drill unlike any that had been seen before. Everyone was astonished -- no one had expected this relatively unknown corps to be so good.

Santa Clara Vanguard alum Maggie Kelley (guard 1970-1975) described the gunshot: "Back in the old days we used to have to start from the 'starting line' at the left side of the field. When the first person (or group of people) set their foot over that starting line, the judge would signal the official start of timing with the starting gun.

"When we came off the line with *Festive Overture* into *Procession of the Nobles* (in 1970), we were all in a bunch in the far upper lefthand corner and then spread out in ever-expanding arcs (like a ripple of water). We really had to make sure that we all entered from the far left side of the field (being sure to go around a pylon) or else we would get ticked for entering from the side line.

"As much as I loved being on the field, I enjoyed even more hearing that gun go off near the end (sigh of relief). No more ticks coming your way unless you didn't step over the finish line in time."

The 1970 season was the first of Santa Clara's long tradition of playing selections from "Fiddler on the Roof." Throughout the 1970s, Santa Clara would provide some of the greatest corps shows in history.

Their creative director, Gail Royer, who also produced many of their musical arrangements, determined that Santa Clara was going to play music in a musical way.

Thus, he developed a program that epitomized characteristics of excellence in a drum corps, setting the standard for other corps throughout the 1970s and beyond and demonstrating that drum corps had the potential to become an outlet for artistic abilities beyond where it had dared to go before.

## 1971

Most played selection: *Battle Hymn*.

The 1971 season was one of the most turbulent, yet influential years in drum corps history. There was a great deal of competition between the top 10 corps, with most of them beating each other during the season.

This was the last really meaningful VFW Nationals (held in Dallas, TX); the Santa Clara Vanguard won finals (their first national title), but they did it without winning any captions. It was also the last season where the national titles were "spread around."

Santa Clara won VFW, the Argonne Rebels won Legion, Blue Rock won both the CYO and U.S. Open. The 27th Lancers won the World Open, Danny Thomas Invitational and Dream. Anaheim Kingsmen won the Mid-American title (Overland Park, KS) and De La Salle Oaklands won the Canadian National Championship.

In the seniors, the New York Skyliners won the DCA and Dream titles. Hawthorne won the Barnum Festival in Bridgeport and the Yankee



NISEI AMBASSADORS, Chicago, IL (1968).  
Photo from the collection of Drum Corps World.



CRANFORD PATRIOTS, Cranford, NJ (1976).  
Photo by Art Luebke from the collection of Drum Corps World.



PAL CADETS, Philadelphia, PA (1975).  
Photo by Art Luebke from the collection of Drum Corps World.

Rebels won the American Legion Nationals.

Show design was becoming a major concern. In this year, a number of corps tried to liven up a strictly military marching activity with entertaining features and elements of innovation -- even risk-taking.

Santa Clara had tumblers in their "Henry V" opener, Wayne Downey was soprano soloist in their concert number, *Matchmaker* (1970 through 1972) and played the duet in *If I Were a Rich Man* with Dave Luciani in 1970 and 1971. In 1972, the duet was played by Danny Vannatta and Mike Moxley.

SCV's 14-year-old snare drummer, Rob Carson, won his first individual contest in 1971 and later he would go on to instruct the corps

The Troopers' "Wild West" show featured two contra players riding their ponies (horns) during the *William Tell Overture*.

In 1971 and 1972, the 27th Lancers played Chicago's *Does Anybody Really Know What Time It Is?* and *Beginnings* (noted as a favorite concert number, with a baritone soloist nicknamed "Saint."). The program included *Waltzing Matilda* and closed with *Danny Boy*.

As good as 27th was in the late 1970s, they also made a strong pre-DCI impact. In 1970, and 1971, the horn line was strong and one of the best executing units.

They also had some innovative marching for that era and, from the mid-1970s into the 1980s, they had one of the best color guards, some would say of all time. They initiated many innovative moves such as lying on their backs while spinning rifles.

During the 1971 season, Blue Rock was considered a very special drum corps. In this year the corps played *American Salute* both as an opener and as a color presentation. During *Camptown Races*, the guard galloped on flagpoles with horseheads around a track outlined by the horns and rifles. They lost the 1971 National Dream show to the 27th Lancers due to a flag penalty.

They created a company front on an angle, with one-half of the horn line in the end zone and the other half still on the field, then they did a center-man wheel to get the entire corps over the finish line (with half of the horn line marching backwards). This was during their closer, *Requiem for the Masses*.

Sandra Opie's 1971 and 1972 horn lines of the Argonne Rebels were considered to be the best in history -- "light years ahead of everyone

else in terms of both quality of sound and execution."

Their repertoire included two numbers from the previous year -- *Barnum and Bailey's Favorite* and *Stars and Stripes Forever*, and one new number, a "Jesus Christ Superstar" medley, arranged by Doug Dennison.

### Advent of the "total show concept"

Putting their own theatrical twist on a military subject, the Garfield Cadets creatively depicted the American Revolution, with half of the guard on American flags and half on British flags, using a repertoire of no less than 14 pieces.

The show opened and closed with a *Yankee Doodle* tag, included Holst's "Chaconne in E-flat," a spot to dramatize the Christmas attack on Trenton, where the "British" mid/low brass and one-half the percussion played a minuet while the sopranos and other half of the percussion played a hoedown depicting the Americans.

It was a 3-against-2, dance-like segment with asymmetric drill. *Silent Night* highlighted the Hessian Christmas at Trenton when Washington crossed the Delaware.

The concert number was Charles Ives' "Variations on America." And again, they used Bobby Hoffman's concept in a color pre push with the flag cruising down the middle of a giant Pete Emmons' peace sign, while the corps rendered *Battle Hymn* out of concert.

Although the music and visuals were quite literal in painting a picture of the theme, still the corps passed out leaflets and posters explaining each step of their program.

The show was on a par with the Madison Scouts' and Cavaliers' theme shows and just as misunderstood at times (especially by the percussion judges), but it finished higher, in seventh place, at VFW Nationals.

The Cavaliers and Madison Scouts came out with two of the most controversial shows of all time, in which these two all-male corps decided to experiment with costumes and props.

Until 1971, the Cavaliers had been one of the most conservative drum corps, with shows that were strict displays of musical and visual precision and lacking in frivolity. But this year the Cavaliers decided to present a new image and during the second half of their show, they abandoned their military style in favor of "the greatest show on earth."

Playing a brass book by Ray Baumgardt and

using a show concept by Larry McCormick, they were, literally, a three-ring circus, with a ringmaster, a clown, a juggler and a magician.

Shocked fans either loved or hated the Cavaliers. The show was good; the drill was, for the most part, traditional Cavaliers -- well-executed, with excellent brass and percussion. But they suffered competitively that year as the judges tore their show apart.

Because of the drastic change in style, they fell in the rankings, placing eighth at the World Open and second at Legion Nationals, five points down from the Argonne Rebels.

Entertainment was already expected from the Madison Scouts, so they did not present such a radical departure. They continued the development they had started in 1970, by staging a very entertaining "Scouts in Fantasyland" (aka "Alice in Wonderland") show.

Again playing *Parade of the Wooden Soldiers* and selections from "The Wizard of Oz," they marched around like toy soldiers in the opener and had a few other tricks for which they were known during the final half of the show. Alice (a girl -- director Bill Howard's daughter Bonnie), seven costumed dwarfs and Pinocchio all danced and frolicked and a large costumed rabbit ran around the field carrying a clock.

The fans and judges liked this presentation more than the Cavaliers' show and it was noticeable in the rankings. However, their tricks weren't allowed at VFW Nationals. A ruling was issued by Tony Schlechta, the head of the VFW drum corps committee, disallowing dancing, skipping, hopping, changing costumes, etc.

So, in order to comply with the rules, the Scouts took tenth place when they could have finished higher with their more creative show.

The 1971 productions of Garfield, Cavaliers and Madison constituted what became known as "total shows," implying that the entire show was created to convey a single story or set of related ideas, thus marking the beginning of a trend toward a musical and visual theme show that allowed the production to be tied together by a single idea or concept, rather than a program of totally unrelated musical selections.

Other entertaining features of the year included the Racine Scouts' wedding ceremony, the Kilties *Yellow Submarine* production, complete with life rafts, and Blessed Sacramento's bald king in their "King and I"



ROYALAIRES, San Leandro, CA (1973).  
Photo by Ruben Zapata from the collection of Drum Corps World.



PURPLE LANCERS, Auburn, NY (1974).  
Photo by Art Luebke from the collection of Drum Corps World.



PRECISIONAIRES, Osage, IA (1975)  
Photo by Mark Boisclair from the collection of Drum Corps World.

production.

In 1971, the Meadowlarks' color guard marched with Blessed Sacrament and this was Sac's first year to have a girl guard.

The Hawthorne Muchachos performed an "I Love a Parade" production that featured snippets of music from Garfield Cadets' *Yankee Doodle*, Blue Rock's *Quiet Village*, Blessed Sacrament's *National Emblem March* and the Hawthorne Caballeros' *Cherry Pink*.

It was unlikely that an activity founded on marches, flag displays and popular tunes could have survived the social and political climate of the early 1970s. An artistic awakening was on the horizon.

But the evolution of the drum corps activity moving toward an art form was headed for conflict with the military organizations. The VFW rules, especially in the cadence, inspection and the GE captions, seemed to hinder creativity. In addition, the corps were at the mercy of anyone who chose to sponsor a competition.

In the fall of 1971, Drum Corps International was formed, becoming the vehicle which would enable corps to control the development of their own activity. The founding of DCI allowed drum corps to make and standardize their own rules, set up their own contests, tours and championships and be financially compensated for their efforts.

Although many corps participated in that first DCI World Championship, most corps retained their affiliations with old organizations (CYO, AL, VFW) for a brief time, just in case DCI didn't work out.

Additionally, since the tick system was still in place, most corps did not attempt anything too new, too different or too difficult, for fear of not winning because of too many ticks.

### 1972: The first year of DCI

The winning DCI musical program played by the Anaheim Kingsmen (the first DCI champion): "Folk Song Suite," "American Salute" (*When Johnny Comes Marching Home and Battle Hymn*); *Mickey Mouse March*, *Ritual Fire Dance*, *Sabre Dance*, *Sing, Sing, Sing* and "Exodus" and "King of Kings."

Most played selection: music from "Jesus Christ Superstar."

Other selections played by multiple corps: *Battle Hymn*, *America*, *I'd Like to Teach the World to Sing*, *When Johnny Comes Marching Home*.

Fifty-one corps participated in the first DCI World Championship which was held at Warhawk Stadium, University of Wisconsin, Whitewater.

In 1972, there were still end zone entries and exits, concert numbers, color presentations, high mark time, symmetrical drills, elevator percussion drills (up and down the 50) and myriad changes in the visual component of corps. Color guard still meant guarding the colors.

The "Cinderella" corps, the Anaheim Kingsmen (who had almost folded in May) did a takeoff on the 1971 far-out drills by saluting Mickey Mouse and introduced the corps' curtsy.

The Blue Stars played both the *First Federal March* and *South Rampart Street Parade*, fan favorites.

The incredible talent of Gail Royer was evident this year, when he wrote the entire drum corps arrangement of the band piece, *Fanfare and Allegro*, in one night for the Santa Clara Vanguard. This was their third year of playing "Fiddler on the Roof." The show was awesome in its vision and complexity for the time.

The 27th Lancers played a program of English, Scotch and Irish tunes. From 1971 through 1973, the Lancers had three marching drum majors who portrayed Danny Boy, Sir Oliver Wedgely III and Wee Willie MacGregor.

Wee Willie was portrayed by the person who would become the most famous Lancer alum, George Zingali. He wore authentic Scotch garb and carried a mace. These three characters added color by marching around the field,

The Argonne Rebels' hummable version of "Jesus Christ Superstar" was arranged by Doug Dennisen, and Sandra Opie's horn line was the first to get a perfect score in musical analysis.

Troopers' color guard introduced (but probably did not originate) the rifles-over-the-flags toss (used in 1972-1974). It became a trademark of sorts, as did their rifle exchange around the drum major.

One of the best "total shows" came from the Des Plaines Vanguard in 1972, when they performed selections from Holst's "Planets" complete with a battle scene. During *Mars, Bringer of War*, the combat zone production had "bodies" strewn all over the field. This program, designed by Frank Pamper, was a great bit of theatrics.

Due to lack of acceptance by the judging

community, both the Madison Scouts and Cavaliers abandoned their progressive identities. The Cavaliers reacted the most severely, returning to the field in 1972 with a show design that would have been thought conservative even in earlier years.

The Madison corps presented a history of the American flag, complete with costumed guard members depicting various historical eras. These two corps' 1971 shows had opened the doors for new ideas and changing attitudes.

The Bayonne Bridgemen went the farthest in putting fun and entertainment on the drum corps stage throughout the 1970s and into the 1980s. The corps came to national attention primarily through its incredible, exceptionally clean, triple-tonguing (acapella) soprano line in 1972 and 1973 (as the St. Andrew's Bridgemen), playing such pieces as *March Triumphant*, *Mr. Clown* (the chart with triple tonguing), "Summer of '42" and the *William Tell Overture* (1973). In 1972, there were 17 sopranos doing the triple tonguing and in 1973 there were 21!

Brass charts were by Larry Kerchner. The horn line's quality and a tremendous drum line that followed shortly, awaited only the right drill to make a move.

The Bleu Raiders' (Kenner, LA) twelfth-place finish in finals was only the eighteenth performance in that corps' history and, to that date, was the quickest ascent ever to a DCI finals position. (In 1985, the new Star of Indiana would take tenth place in their founding year.)

During the 1970s, there were several other corps that made the top-12 scene only once, including the Des Plaines Vanguard (1972), Belleville Black Knights and Stockton, CA, Commodores (1973), Auburn, NY, Purple Lancers (1974) and Finleyville, PA, Royal Crusaders (1975). This would happen again only once in 1990 when Dutch Boy took twelfth place.

In 1972, a risk-taking Garfield Cadets further extended the boundaries with a "No More War" theme and a rather esoteric program (for that time) of concert band and symphonic literature, which included Clifton Williams' *Sinfonians* (a musical portrayal of tension and conflict), a combination of *Mars* and *Jupiter* from Holst's "Planets," which included a battle scene where the corps knelt down and "died," a dance number of Howard



LT. NORMAN PRINCE, Melrose, MA (1964).  
Photo by Malcolm Johnson from the collection of Drum Corps World.



ROYALS, Cedar Falls, IA (1972).  
Photo by Paul Jensen from the collection of Drum Corps World.



OLPH RIDGEMEN, Brooklyn, NY (1975).  
Photo by Art Luebke from the collection of Drum Corps World.

Hanson's *Children's Dance* combined with *Greensleeves* (3 against 2 meter) and themes from Mahler's "Fifth Symphony" combined with *A Mighty Fortress is Our God* which contained the peace sign.

The show was awesome in its complexity and vision, but even with their charmed staff of Don Angelica on horns, Fred Sanford on drums, Bobby Hoffman on drill and Pete Emmons on guard, they only managed a thirteenth-place finish.

This was the first year that Garfield had an all-girl guard, the Guardsmen whistled "Bridge Over the River Kwai" while trooping the stands and Madison presented a history of the American flag.

### 1973

Winning musical program played by Santa Clara Vanguard: *Fanfare and Allegro, A Young Person's Guide to Drum Corps; Wedding Celebration, Bottle Dance* and *Chava Ballet* from "Fiddler on the Roof."

Most played selection: "Man of La Mancha."

Other selections played by multiple corps: "Fiddler on the Roof," *Battle Hymn*, "Tommy," *MacArthur Park*, the Theme from "Shaft," selections from "West Side Story" and *When Johnny Comes Marching Home*.

The DCI World Championships returned to Whitewater for the second year. Drum corps was said to be the third largest form of live entertainment, after baseball and football. Marching bands were adopting more drum corps percussion and color guard styles, as well as the more dynamic drum corps musical arrangements. There was a continued easing of rules and there were an increasing number of corps mergers.

The format (not the time limits) of the program was now being expanded to include into concert and out of concert, closer and finale, the color presentation was being replaced by a production number and the re-entry was introduced in 1973.

The 1973 season was a magical year for Santa Clara Vanguard. They had won 24 out of 25 competitions, including the DCI Championship Finals, despite being beaten in horn execution by the eighteenth-place Purple Lancers.

Santa Clara went undefeated in drums and their only corps defeat was to the Troopers, who were undefeated in M&M.

Coming off the line, performing a

symmetrical show with a steady show of precision, the Santa Clara Vanguard was something of beauty, power and anticipation. They seemed ahead of their time in playing *A Young Person's Guide to Drum Corps*, with its complicated, multi-tempo drill and multi-cadence segments.

*Young Person's Guide* was their production number, replacing the color pre. This was their fourth consecutive season of playing selections from "Fiddler on the Roof," the bottle dance, which had started mid-season of 1972, was performed by the rifle line during their concert and *Little Bird* was a post-concert number.

The program was entertaining in a sophisticated way and different from the more GE-centered shows of the Cavaliers, Madison Scouts and Bridgemen of the future.

Because of its complexity, the 1973 Santa Clara Vanguard show caused many rule changes the following fall. They also caused other corps to reexamine and reinvent themselves.

The Troopers finished a distant second to Santa Clara by a large margin of 2.5 points, playing *Ghost Riders in the Sky, Eagle Screams, Black Saddle, Wedding Dance* from "Brigadoon," *Thanksgiving Hymn, Day by Day* and *Battle Hymn*.

The corps came back on the field with *Battle Hymn* as an "after the gun" color presentation. Their rifle toss over raised, horizontal flags was very popular.

The First Federal Blue Stars offered a different and varied type of drum corps presentation, from their very popular version of *South Rampart Street Parade* (1972 and 1973), in which their drum major performed a swinging strut/dance/march, to "El Cid"/*Conquest* in the Henry Mancini big band style, to the Hugo Montenegro jazz version of the classical *In the Hall of the Mountain King*, to their closer, the Doors' *Light My Fire*.

The Madison Scouts were still playing programs of multiple tunes, i.e., *Ballet in Brass, Bajour, God Bless the Child, Brian's Song, Battle Hymn of the Republic, Marching Through Georgia, Camptown Races, Just Before the Battle Mother, Jesus Loves the Little Children* and closed with *Dixie*.

*God Bless the Child* (played in 1973, 1974 and 1978) was the tune that helped to define the Madison Scouts' image in the 1970s when it was introduced in the middle of the 1973 season. The 1973-1975 Madison Scouts had an

outstanding soprano line and one of the best groups of soprano soloists in their history, winning a three-peat high horns trophy at DCI Finals.

This is one of several years that Madison and SCV combined to play *You'll Never Walk Alone* in exhibition.

The Kilties played *McDuffey's March, God Save the Queen, Roundabout, Eli's Comin', McCoy's Exit* and closed with their signature *Auld Lang Syne*. They used the cymbals in a circled cluster played by a revolving circle of snares.

The Anaheim Kingsmen's program included Holst's "Suite for Band," "English Folk Song Suite," *Sabre Dance, Ritual Fire Dance, Sing, Sing, Sing, "El Cid," "King of Kings"* and Anaheim's version of the "Rockford File" was seen.

More and more corps were becoming co-ed, -- the 27th Lancers added girls to their horn line and their guard lay flat and twirled their rifles. This is the year they first played *Crown Imperial*, followed by *Declarations, African Suite, Rawhide, Shenandoah, Classical Gas, Impossible Dream, Mannin Veen* and *Danny Boy*.

The Muchachos played *Espiritu Del Toro, Malagueña, Hoedown, Concierto de Aranjuez, Matador*, selections from "Man of La Mancha" and *Impossible Dream*.

The St. Andrew's Bridgemen's program was *William Tell Overture, Unsquare Dance, Mister Clown, My Favorite Things, Free* and "Summer of '42," which was a great closer.

The Belleville Black Knights had been a power from 1956 through 1962. In 1973, they finished in tenth place, playing *Crown Imperial, Get It On, Russian Sailor's Dance, "Man of La Mancha"* and *Impossible Dream*.

The Argonne Rebels' great claim to fame was a consistently excellent brass section. They had one of their best lines in 1973, winning top horns in prelims with 23 female players out of 60 horns, the first DCI finalist to march more than 20 female players in a horn section, playing *Fanfare, Malaga* and *Stars and Stripes Forever*.

This was the final year Sandra Opie led the Great Bend corps' brass program and her husband, Glenn, also retired at the conclusion of the 1973 season. He was one of the original founders of Drum Corps International. They had been the driving forces behind Argonne



GENERAL BUTLER VAGABONDS, Butler, PA (1972).  
Photo by Jan Byer from the collection of Drum Corps World.



VALIANT KNIGHTS, Enid, OK (1978).  
Photo by Jane Boulton from the collection of Drum Corps World.



WAUSAU STORY, Wausau, WI (1977).  
Photo by Art Luebke from the collection of Drum Corps World.

since the mid-1950s.

The accomplishments of this excellent junior corps were monumental considering Great Bend was a town of less than 20,000 in the middle of Kansas and nearly all of their members lived within a 20-mile radius.

The Commodores made a one-season visit to the top-12, playing *Russian Sailor's Dance*, *Navy Hymn*, *Sailor's Hornpipe*, *Anchors Aweigh*, *Rainy Days and Mondays*, *Celebrate*, *Popeye the Sailor Man* and *My Way*.

And the senior New York Skyliners, who nearly always played some music with a New York theme, did their famous and much-imitated (by marching bands) "traffic jam" in 1973 and 1974, and again in 1978 and 1979.

### **Crown Imperial**

Over the years, Sir William Walton's *Crown Imperial* became one of the most powerful and favorite numbers to be played by drum corps. First played in 1971 by the Scarborough Firefighters, it became most famous as the opener for the 27th Lancers who played it as an opener in 1973, 1975, 1976 and 1981 and as the second number in 1974.

It was played as an opener by the Belleville Black Knights in 1973 and 1975 and was also played by the 1976 Royal Coachmen, 1989 Star of Indiana and 1997 Carolina Crown, as well as by the Phoenix Regiment (Japan) in 1991, 1992, 1997, 1998 and by the North Star of Scotland in 2001, as well as by the Long Island Sunrisers in 1979 and 1980.

Nancy Scopa Vetrano, who marched 27th Lancers from 1976-1980 and with the 1994 alumni corps, said that *Crown Imperial* was her favorite opener and favorite piece to march to. She wrote, "Adding the goose step was a great idea."

As guard sergeant of 27th in 1980, Nancy had the honor of guarding the American flag when they played the national anthem as the flame was put out at the Winter Olympics in Lake Placid, NY.

### **1974**

Winning musical program played by Santa Clara Vanguard: *Die Gotterdammerung*, *A Young Person's Guide to the Orchestra*, *Overture to "Candide"*, "A Little Night Music," *Weekend in the Country* and *Send in the Clowns*.

Most played selection: *Battle Hymn of the Republic*.

Other selections played by multiple corps:

*America*, selections from "Fiddler on the Roof."

Other memorable pieces: *Baby Elephant Walk* (Blue Rock), *Yellow Rose of Texas* (Troopers), *Slaughter on 10th Avenue* (Madison Scouts), *Crown Imperial* (27th Lancers and Black Knights), *Pictures de España* (Muchachos), *Eli's Comin'* (Kilties), *William Tell Overture* (Bridgemen), *So Very Hard to Go* (Anaheim Kingsmen), "Carmen" (Cavaliers), *Legend of a One-Eyed Sailor* (Blue Devils), "Sunrise Suite" (Sunrisers), *Alexander's Ragtime Band* (Yankee Rebels), *Elk's Parade* (New York Skyliners), *Bridge Over Troubled Waters* (Guelph Royales), *MacArthur Park* (Hawthorne Caballeros), "Firebird Suite" (Reading Buccaneers), *Stormy Weather* (Connecticut Hurricanes), "Jesus Christ Superstar" (Rochester Crusaders) and *Ritual Fire Dance* (Rhode Island Matadors).

The 1974 season is considered one of the most entertaining in drum corps history and an incredible year for music. The top-12 finalists had "awesome" books from top to bottom, including the Purple Lancers, De La Salle Oaklands and Anaheim Kingsmen. Corps were playing major works that would be repeated again in the future, either by that corps or another corps.

Some of these were: Stravinsky's "Firebird Suite" (1974 Kingsmen, 1978 Phantom Regiment, 1976, 1988, 1997 Cavaliers), Liadov's *Baba Yaga*, recalling Mussorgsky's *Hut of Baba Yaga* from "Pictures at an Exhibition" (1974 De La Salle Oaklands, 1987 Santa Clara Vanguard), Grieg's *In the Hall of the Mountain King* from "Peer Gynt Suite" (1974 Blue Stars, 1979 Phantom Regiment, 2000 Madison Scouts), Berlioz's "Symphonie Fantastique" (1974 Anaheim Kingsmen, 1985 Phantom Regiment), Shostakovich's *Festive Overture* (1974 Phantom Regiment, 1985, 1986 SCV, 2001 Phantom Regiment), Benjamin Britten's *A Young Person's Guide to Drum Corps/Orchestra* (1973-1974, 1981 SCV, 2001 Cadets), *Overture to "Candide"* (1974 SCV, 1985, 1990 Cadets, 1993, 2002 Blue Stars), *Ballet in Brass* (1962, 1973, 1974, 1984, 2001 Madison), *Artistry in Rhythm* (1974, 1976 Anaheim Kingsmen), *Slaughter on 10th Avenue* (1974, 1975, 1982 Madison Scouts), *Channel One Suite* (1974 De La Salle Oaklands, 1976, 1977, 1986, 2002 Blue Devils), "Tommy" (1974 Cavaliers, 1990 Blue Devils), Bernstein's "Mass" (1974 Argonne Rebels, 1983, 1990 Cadets), "Romeo and Juliet"

(1974, 1988 Phantom Regiment, 1998 Blue Devils).

Seventy-three corps entered DCI, which sponsored 48 shows. The 1973 DCI Rules Congress had sanctioned the use of mallet instruments in competition for the first time, thus a total of two keyboard instruments (e.g., marching xylophone and orchestra bells) were legal, but had to be carried at all times. Also approved were mutes and the use of the full back sideline for entry and exit in 1974.

Most corps took advantage of the freedoms allowed by the new rules; almost every unit entered from the backside, almost none performed a color presentation (too many points could be lost to violation of the American flag rules) and they were replacing it with a production number. Nearly all corps ended their drill at the center of the field and the fans complained about the lack of variety.

At 1974 DCI Finals, the drum corps field had no yard lines except for the 50. All of the percussion was marching on the field -- with no pit. The horns had a piston and a rotary valve. Drill had become substantially more curvilinear in design and, since the show designs were more elaborate along with the flag work, often the American flag squad was relegated to a corner of the field for the duration of the show.

This year was an unusual one for movement between prelims and finals, which is part of the reason it is considered to be one of the most competitive years of the decade, with 1978 being the other.

Everyone expected Madison to win in 1974, but with a fabulous show and a "little smarts," SCV staved off a challenge by the prelims winner, the Madison Scouts. As James Elvord pointed out on the "Brass Roots" video, the 1974 SCV corps chose not to go on last as defending champions because they did not in any way want to follow Madison. Thus they "out-finessed" them and won.

The much desired "synergism" of the total show concept was mastered by the Santa Clara design team who also were able to translate it to the field through their corps' performance.

In 1974, the winning Santa Clara Vanguard highlighted incredible marching and drill maneuvers for that time, demanded by the multi-meters of their drum corps adaptation of *Young Person's Guide to the Orchestra* (second year).

They were undefeated in drums for the



DES PLAINES VANGUARD, Des Plaines, IL (1972).  
Photo by Jane Boulen from the collection of Drum Corps World.



ROYAL CRUSADERS, Finleyville, PA (1975).  
Photo by Art Luebke from the collection of Drum Corps World.



ROYAL GRENADIERS, Bradley, IL (1982).  
Photo from the collection of Drum Corps World.

second year, with an incredible drum break in *Young Person's Guide*, at a time when everyone still carried everything on the field (no pit). The fact that their percussion breaks made so much sense in the context of the overall musical program is credited to the talent and classical music training of Fred Sanford, who so skillfully orchestrated them. And Pete Emmons is considered to be the visual trendsetter of the 1970s.

They also introduced *Send in the Clowns* (an all-time favorite ballad) and, for the ending, they brought back the bottle dance, which had been included in their winning performance at the 1973 DCI Championships.

From 1974 through 1982 or 1983, the SCV rifles, or the guard in later years, were always parked behind the drums just before the final push; some years they came through and did the bottle dance, others they did not, but they were always there just in case they would decide to put it in during finals week.

Under the leadership of their brass instructor, James Elvord (who would set the standard for the sound of horn lines for the first decade of DCI), the 1974 Madison Scouts took high brass in every contest that year and the first perfect score in DCI history was awarded to the Scouts at the DCI World Championship Finals when the horn line received a 10.0 in General Effect.

Their program included *Ballet in Brass*, *Bond Street*, *God Bless the Child* -- featuring powerhouse soprano soloist Chris Metzger who, according to Wayne Downey, "wailed his brains out" -- *Slaughter on 10th Avenue* and *Brian's Song*. The opening and closing statements of *Ballet in Brass* were "killers."

The Anaheim Kingsmen, remained in the top-five and continued to be innovators in 1974, with a repertoire that was one of the most difficult in drum corps, including *Mambo* from "West Side Story" arranged by Kit Squires for an off the line, a production of *March to the Scaffold* and *Witches Sabbath* from Hector Berlioz's "Symphonie Fantastique" and Stan Kenton's *Artistry in Rhythm* as concert.

These were the days of finish line fanfares, so their re-entry/exit number was a tune called *So Very Hard to Go* and the "Firebird" tag was their finish line signature, "Fear the Firebird."

The corps had 45 horns (all valve and rotor bugles), a "cool" drum line, with Don Porter who, it is rumored, could play anything that

Mitch Markovich could play.

Their marching was aggressive and progressive for the time. They introduced their mace walk in "Symphonie Fantastique." The color guard also marched a very aggressive, strict military style with exciting and innovative equipment work. The rifle line stayed either in a pyramid or just in a very tight formation much of the time.

The Muchachos were quite an entertaining corps, solid in all areas, i.e., drum line, guard and balanced brass. They played *Pictures de España*, *Hoe Down* from "Rodeo," *Malagueña*, *Marianne* from "The Grand Tour," *Concierto de Aranjuez* and *It Was a Very Good Year*.

They are renowned for an outstanding soprano line in 1974-1975, with intense and clean articulation throughout the show, led by all-time favorite soloist Jeff Kievet. When he played his solo, the crowd would go crazy.

The finals performance is legendary. Held at Cornell University in Ithaca, NY, there was a huge and boisterous crowd of East Coast supporters in the back stands who were so loud that the corps could not hear the drum major's commands and actually started their show at least twice.

Sometimes the corps would have a tendency to over blow with their exciting horn line, but few seemed to mind. Most fans loved that sound and the corps "cranked it up big time."

In a classic show, the Troopers opened with *Ghost Riders in the Sky* (a standard fan favorite in the past and in the future), giving the corps a chance to show their skill in marching. The show also contained the sunburst, two color presentations and closed with the ever-present *Battle Hymn*. This would be this famous corps' last year in the elite top-six.

The Kilties had played *Chattanooga Choo Choo* in 1968, 1969 and 1970 and brought it back in 1974. Other tunes included a fanfare from "Brigadoon," *McDuffy's March*, *Kam Evil Nine*, *Eli's Comin'*, *McCoy's Exit* and *Auld Lang Syne*, which they played for 16 years between 1960 and 1979 (most often as a closer) and would continue being played when the corps came back as a senior unit in the 1990s.

At the World Open, the Kilties got some unexpected, instant GE, when -- mid-show -- the sprinklers went off just as their rifles tossed a double. The crowd went nuts.

The De La Salle Oaklands played *Hut of Baba Yaga*, *Meadowlands*, *Great Gate of Kiev*,

*Channel One Suite* and *Sheik of Araby*.

The Cavaliers played *March of the Toreadors*, "Victory at Sea," "Tommy," *All for the Best* from "Godspell," *Once Upon A Time*, *Somewhere* from "West Side Story" and *Somewhere Over the Rainbow*.

The Blue Devils and Phantom Regiment both became DCI World Finalists for the first time, with the Blue Devils climbing up to ninth place, after finishing twenty-fourth the previous year, and Phantom finished eleventh.

In their first year in finals, the fast-rising Blue Devils played *Chant and Jubilo*, "Porgy and Bess," *Legend of the One-Eyed Sailor*, *Chase the Clouds Away*, *Feel of a Vision*, *Touch of Venus* and *Lady Sings the Blues*. The corps appeared with Buddy Rich at the opening of the Concord Pavilion.

The Purple Lancers of Auburn, NY, grew out of the local VFW and was a collage of members from local drum corps such as the Syracuse Marauders and Squires from Watkins Glen, who came together for a year or two and finished tenth at DCI, but folded due to lack of funds after making finals for the first time.

They had a rifle performer who executed solos throughout the entire show, throwing the rifle as far as the eye could see, doing "8s" or even "10s" and always catching it. Their musical program included: *Fourth Movement* from "Divergents," selections from "Suite of Old American Dances," *Turkey in the Straw*, *La Fiesta Mexicana*, *Power to the People* and the popular *If*.

The Phantom Regiment made finals for the first time, playing Shostakovich's *Festive Overture* and "Fifth Symphony," *Poet and Peasant Overture*, Mussorgsky's *Night on Bald Mountain*, which featured a perfect example of triple tonguing technique, "Romeo and Juliet," and *Les Preludes*. The guard used break-away flag poles.

The Blue Stars performed *Tiger Rag*, *In the Mood*, "El Cid," *Conquest*, *Hall of the Mountain King* and *Light My Fire*.

There were some giant drops in position this year. The 27th Lancers fell from a seventh-place finish in 1973 to twentieth place in 1974. The Belleville Black Knights had an awesome book, played well, but did not make finals due to a weaker drum line. Argonne Rebels' entire show was taken from Bernstein's "Mass," but they slipped from eleventh to thirty-third place and Blue Rock, like a number

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SAN JOSE RAIDERS, San Jose, CA (1982).  
Photo by Dale Eck from the collection of Drum Corps World.



WRANGLERS, Phoenix, AZ (1977).  
Photo by Nancy Engelbreton from the collection of Drum Corps World.

of other corps, was priced out of the activity due to costs of instructors and touring after 1974.

This was the first year that videotapes were available and a television special titled "Competitive Drum Corps" was made by McCormick Enterprises. The one-hour film featured the Santa Clara Vanguard and included the Troopers, Blue Stars and Anaheim Kingsmen.

It was narrated by jazz great Stan Kenton who said, "I like drum and bugle corps, for it is a place that special talent can develop . . . it is a unique form of musical education, offering as much or more in the development of the total person as studies in English, history and the rest . . ." (Quote was taken from Jodeen Popp's *Competitive Drum Corps*, p. 97.)

### 1975

Winning musical program played by the Madison Scouts: *Slaughter on 10th Avenue*, *MacArthur Park*, *Rhapsody in Blue*, drum solo of *Dueling Banjos* and *The Way We Were*.

Most played selection: *Battle Hymn of the Republic*.

Other selections played by multiple corps: *The Way We Were*, "West Side Story," *Brian's Song*, "How the West Was Won," *Shenandoah*.

In his annual article in the June issue of the *Instrumentalist* magazine, *Drum Corps World* Editor/Publisher Steve Vickers (comments in quotes) presented the following look at the leading corps of 1975:

"The 1975 drum corps season was one of the most innovative, imaginative and exciting in the history of the fast growing, youth-oriented movement. The corps used a broad range of musical selections, a creative approach to drill design and exhibited stability at all levels of competition.

"During their 37-year history, the Madison Scouts have brought the drum corps world fresh, unique and highly entertaining performances. Their use of classical music and Broadway show tunes, beginning in the early 1960s, marked a rapid change from their original activity as a traditional military march and bugle call-type corps. In 1971 they introduced a pioneering 'total show concept' by producing an entire show around a "Scouts in Fantasyland" theme."

The Madison Scouts won with a score of 92.50, based on the strength of their horn line. The 1975 championship show of the Madison

Scouts brought a new level of excitement to drum corps and set a standard for performance, not only of jazz music, but for music in general and for entertainment in the activity. Madison's shows made their audiences stand up and "ROAR."

Madison fielded 68 horns in this undefeated season, which was part of a 32-contest winning streak, lasting from August, 1974 to May, 1976; and in July, the Kilts ended a Madison string of 46 horn caption victories.

Jim Elvord, who aged out of the Scouts in 1970 and began as horn instructor in 1971, brought the Madison horn line to heights not heard from a corps prior to this. Again this year, they had a great music book, executed in "blow you away" fashion. Dave Tippett was the co-screamer with Chris Metzger in *MacArthur Park*. The *Dueling Banjos* drum solo was even more impressive because it was on the move.

### Chris Metzger

Chris marched in the Scouts from 1971 to 1977, after being in their feeder corps. He was the Scouts' featured soprano soloist from 1972 to 1977; in *God Bless the Child* (1973-1974), *Brian's Song* (1973-1974) and *MacArthur Park* and *The Way We Were* (1975-1976).

He was known as a "pressure performer," who always played best at finals. Metzger also was the Scouts' horn arranger for *Número Uno* (1981) and *Strawberry Soup* (1982-1983). The opening statement of *Número Uno* was a Metzger original along with Scouts' drum writer Chris Theo and reinforced by Todd Ryan's drill moves.

In 1975, Santa Clara almost repeated its 1974 triumph, but came in second, playing *Entrance of the Emperor and His Court* from the "Harry Janos Suite," *Dance of the Buffoons*, with fun cymbal tricks and, after a one-year hiatus, they brought back a medley of tunes from "Fiddler on the Roof," closing with one of the classic musical and visual endings of all time, the bottle dance.

When the 10 girls interlocked arms and dropped to their knees to begin the slow, forward motion, the crowd erupted.

The soprano line did a Cossack dance and Santa Clara attained a perfect 30 score in GE. They had an outstanding drum line with the timpani marching backfield to *Chava Ballet*.

Said alum Maggie Kelley: "In 1975, we formed the Star of David and ended the show midfield. I feel *Chava* had a more powerful

impact in 1975 (than 1973) because we didn't have to go over the end zone any more. It was one of the most beautiful exits we ever played and the sound of the backfield tympani only enhanced that beauty."

Continuing with Steve Vickers' explanation: "No other corps has moved up as fast as the five-year-old Blue Devils. Although their staff consists largely of former Santa Clara Vanguard personnel, the Blue Devils have created a ('flowing drill') style and ('jazzy') theme all their own. Blue Devils' forte is the jazz idiom and no other brass section in the country plays Buddy Rich and Chuck Mangione charts like them."

Their 1975 program included: *Space Shuttle*, *Loves Been Gone So Long*, *What is Hip*, *Squibb Cakes* and two Chuck Mangione tunes, *Legend of the One-Eyed Sailor* and *Chase the Clouds Away*. In this year, the Blue Devils ended Santa Clara's 56 consecutive drum caption victories and they introduced their trademark gate turns which they continued to use through 1984.

The Blue Devils were one of many corps having successful competition color guards, taking third at the DCI guard contest in 1975 and gathering many honors and titles with the winter guard on a local level. They introduced the concept of versatility within the guard where each member was totally capable of performing with either flag or rifle. This practice has been used since 1975 and was introduced along with the exchange of equipment on the field in 1976.

"The 27th Lancers have developed a British theme in music and uniforms which has proven to be popular year after year. One of the all-time crowd favorites, they are known for trend-setting drills and guard work, as well as a technically superb percussion section."

After falling out of finals in 1974, the Lancers came back with a vengeance (to take fourth place) and some new features, which included the debut of their famous double flags that helped them earn the best guard award that year. Their musical program included *Crown Imperial March*, *Chameleon*, *Celebrate*, *Spectrum Nova* and *Danny Boy*. In 1975 and 1976, they had a rifle feature they called the "jack in the box."

In 1975, Ralph Pace experimented with asymmetry with the Lancers, starting in the back corner and edging up the right side of the



ROYAL LANCERS, Cape Coral, FL (approx. 1973).  
Photo from the collection of Drum Corps World.



RAILMEN, Omaha, NE (1987).  
Photo by Orlin Wagner from the collection of Drum Corps World.



ROCKY MOUNTAIN MAGIC, Denver, CO (1985).  
Photo by Donald Mathis from the collection of Drum Corps World.

field with the *Danny Boy* wheel.

The Lancers appeared on the Mike Douglas Show along with musician/comedian Victor Borge, who appeared in their drum major's uniform and took part in their performance.

"The First Federal Blue Stars of LaCrosse, WI, perform one of the most difficult percussion shows in competition, along with a flare for the unusual in selection of music."

Their program included *Canzona*, a Chicago medley, "Ballad of Billy the Kid" and closed with *Soulero*. Throughout the 1970s, the Blue Stars occasionally incorporated snippets of the 1972/1973 arrangements of Holst's "Suite for Military Band," aka *First Federal March*, into some of the music, for example at the end of the opener in the 1975 show.

"The Oakland Crusaders of Toronto (formerly the De La Salle Oakland) entertained with music from 'Swan Lake,' *Jupiter* from 'The Planets,' *Malaga* and *El Gato Triste*."

Oakland had its famous X formation in the drum break to *El Gato Triste* in 1975-1977 (carried over from De La Salle's drum solo of 1973 and 1974). Then in 1978 and 1979, *Spanish Dreams* was arranged with the same structure to accommodate the drum break and the X. It was a fixture for five years.

The screaming during the drum break came from the drum line. The corps also played Santa Clara's arrangement of *Send in the Clowns* as a warm-up piece for the horns every year. They also had a two-bar decrescendo-crescendo three-stroke roll in every drum solo.

"The 'Mad Plaid' Kilts were ever-emotional with their musical program: *Third Hurrah*, 'Carmina Burana,' *Roll Over Beethoven*, *Don't You Worry 'bout a Thing* and closing with the corps' classic version of *Auld Lang Syne*."

In the mid-1970s, the Kilties had outstanding guards, instructed by Ken Morrell, who was a former Kiltie drum major in the early 1970s. Prior to that he was in their guard. Older drum corps fans may remember him as the American flag bearer in 1969.

Also from Vickers' article: "The Cavaliers are the most consistently winning corps in history. Their 27-year history also includes many innovations -- they were the first corps to use double tenors and 'flapjack' tympani, developed by their drum instructor, Larry McCormick. The Cavies always excite audiences with their acrobatic guard work, precision and overall performance energy."

Their 1975 program contained a great arrangement of *Russian Christmas Music*, *Time Odyssey 7534*, *Love in Them Thar Hills*, *Entrance to Reality*, *Once Upon a Time*, *Somewhere* from "West Side Story" and the corps' signature, *Somewhere Over the Rainbow*, earning them an eighth-place finish, with an awesome drum line.

"The red, white and blue Royal Crusaders entertained with *Coronation of Boris Gudonov*, *Hallelujah Chorus*, *Amazing Grace* and a medley of Chicago tunes."

The Royal Crusaders existed from 1972 through 1980 and were a one-year finalist in 1975, finishing ninth. Since 1972, the Royal Crusaders had programmed some religious numbers in their programs and in 1974, they carried a huge cross in their religious theme show.

"Phantom Regiment's classical music brought this corps into the top ranks. The highlight of 1975 was their 'American in Paris' production, complete with traffic cop."

Other Regiment music of 1975 included: *American Overture*, *Hungarian Dance No. 5*, "Barber of Seville" and the beautiful *Pilgrim's Chorus* from "Tannhauser." Phantom also introduced their kneeling flag line tucked under an advancing horn front and the guard executed the "Rockford File" during the big push in "An American in Paris."

The Garfield Cadets, a first-time DCI finalist in 1975, finishing eleventh, performed *In the Hall of the Mountain King*, *Fanfare for the Common Man*, *A Lincoln Portrait*, a 1940s dance medley of *Avenue C* and *In the Mood*, something called "Garfield's Ragtime Band" which was a medley of *Tiger Rag*, *Alabama Jubilee* and *Alexander's Ragtime Band* and *What Are You Doing the Rest of Your Life?*

Garfield was featured in the New York Tourist and Convention Bureau's film production, "The New York Experience."

This would be the Troopers' last year in finals until 1979. They played *Introduction and Fantasia*, *Night on Bald Mountain*, *The Virginian*, *No Good-byes* and *Bound for the Promised Land*.

The power era of drum corps reached its height with the Hawthorne Muchachos of 1975 and their predominantly Spanish repertoire, which included: *Pictures de España* (an original off-the-line by Larry Kerchner), *The Appian Way* from "The Pines of Rome," a "cooking" *La*

*Fiesta*, *Carnival*, *Ritual* and *Concierto de Aranjuez*. The percussion book was by Dennis DeLucia and Jeff Kievet was the soprano soloist.

The choice of music was an essential part of the power corps. Charts had to be recognizable and allow the players to create walls of sound that could set the crowds vibrating. The emotion the Muchachos could pull from the crowd was at a level equal to or greater than that of the Scouts.

The exciting Spanish show kept the audience on their feet and their hands sore from clapping. The drum line was so good that one drum judge congratulated the drummers prior to the corps leaving the field at CYO.

The Muchachos had beaten every corps in 1975 with the exception of the Madison Scouts, but the corps was disqualified at DCI for marching an over-aged member, as were the Crossmen in 1976 and the Bridgemen in 1977.

### Jeff Kievet

Jeff was a nearly-lifelong member of the Hawthorne Muchachos, starting at the age of seven (1959) and performing until his age-out year in 1975, soloing on such pieces as *Pictures of Spain* and *Carnival* and winning the DCI soprano individual title in 1975 playing a valve-rotor G-F bugle.

After leaving drum corps, he went on to an impressive professional career as a trumpeter, including several CDs, and many Broadway musicals. He is writing the musical book for the Hawthorne Caballeros' 2002 show, which is the music of the 1975 Muchachos.

"The Saints from Woodbridge-Edison, NJ (1972-1977), developed a style all its own with charts from the big band era, especially those of the great Duke Ellington, played by an all-girl, 16-horn mellophone section in 1975."

This was unusual for the time because in many corps all horn players and drummers were male, while girls were allowed only in the color guard. A SCV member said, "It was hard to break with 'tradition' and it was early to mid-1980s (actually 1984) before females were finally allowed in the horn or drum line (mainly the pit)."

In 1975, the scoring system was still based mostly on the objective tick system, in which the marching, percussion and horn execution field judges, two in each caption, looked and listened for performance errors which were noted on the scoring sheets.

One-tenth point deductions were made per



**PATRIOTS PRAISE**, Riverside, CA (2000).  
Photo by Francesca Colombini from the collection of Drum Corps World.



**VALLEY GRENADIERS**, Hillside, NJ (1975).  
Photo by Jane Boulen from the collection of Drum Corps World.



**PAGES**, Wausau, WI (1977).  
Photo by Dennis Nichols from the collection of Drum Corps World.

mistake, within a range of allowable deductions per unit of time.

Only the three general effect captions were scored in a subjective build-up manner. Because of this difference, the scores were about five points lower than those of 25 years later. Also, the placements would change much more from show to show during this era.

The area of field percussion was in the midst of undergoing an exciting and tremendous surge of growth and development. The expanded percussion sections -- with many new instruments and the increased popularity of percussion solos and features in the field show -- were adding a whole new dimension to the concept of musical pageantry.

Mallet instruments had found their place in the marching percussion section. The addition of piccolo xylophones and orchestra bells (both carried horizontally) made it possible for the entire drum line to function as a self-contained musical entity, providing melody, harmony and rhythm.

The Osage Precisionnaires had one of the largest drum lines in 1975, with eight snares, four tenor toms, four bass, nine cymbals, two mallets and four tympani, all marching. They played *Spain* by Chick Corea as drum solo with the snares "rolling through the melody line." Hand claps and polyrhythms abounded. They also made an early use of flash bulbs which usually helped them win drum GE at night shows.

What they did was unheard of in the drum corps world at the time. Their first score of the season was 46 points. The corps improved through the season, scoring 75 points at DCI Prelims, just missing the night show by less than a point. For many years they held the record of most improved score in one season.

Beginning in 1975, the DCI Championships were carried live, coast to coast, on PBS television. This brought national attention to the drum and bugle corps activity, signaling an interest for members from different parts of the country to march in the corps of their choice, rather than just their local corps, thus providing the top corps with a potentially greater pool of talent, but also sometimes taking key players away from smaller corps.

The drum corps activity had now grown beyond the wildest dreams of the founders.

## 1976

Winning musical program played by the

Blue Devils: *Channel One Suite*, *Legend of the One-Eyed Sailor* and *Chase the Clouds Away*. Note the move from a multiple selection repertoire down to only three pieces.

Most played selection: *Yankee Doodle* and *Stars and Stripes Forever/Battle Hymn* (tied).

Other selections played by multiple corps: *I Write the Songs*, *America*, *Hill Where the Lord Hides*.

The 1976 season was the Bicentennial celebration, particularly important for drum corps organizations, many of which grew out of their involvement with veteran groups. It was a patriotic and pageantry-oriented year. Many corps played patriotic songs, carried the Bicentennial flag and the Blue Stars had Bicentennial logos on their timpani.

Some corps used the old starting line and a few used a color presentation. It was also a year that tremendous variety was being expressed by the individual corps -- musically, visually and in costuming.

Drum corps in 1976 featured a variety of musical selections, many of them associated with well-known groups and artists like Chicago, Tower of Power, Stan Kenton (*God Save the Queen*, *Celebration*, *Artistry in Rhythm*, *Eager Beaver*, *America*, *Fanfare*); Maynard Ferguson (*MacArthur Park*), Chuck Mangione (*Land of Make Believe*, *Bellavia*, *Legend of the One-Eyed Sailor*, *Hill Where the Lord Hides*); Buddy Rich (*Channel One Suite*, *Nutville*); Barbara Streisand (*It's Gonna' Be a Great Day*, *Let's Hear it for Me*); and Barry Manilow (*I Write the Songs*). Corps also performed big band sounds from Duke Ellington and Glen Miller.

Movie themes and show tunes came from "Godspell," "1776," "Jaws," "Rollerball," "Stagecoach," "Victory at Sea" and "Porgy and Bess."

Shows also featured themes from such classical compositions as Handel's "Messiah" (*Hallelujah Chorus*), Grieg's *Hall of the Mountain King*, Tchaikovsky's *Capriccio Espagnol*, Dvorak's "New World Symphony" and "Slavonic Dances," Wagner's "Tannhauser," de Falla's *Ritual Fire Dance*, Stravinsky's "Firebird," Gershwin's "An American in Paris," Holst's "Planets" and Copland's *A Lincoln Portrait* and *Fanfare for the Common Man*.

From 1976 through the early 1980s, nearly everyone was playing just about every Chuck Mangione tune, e.g., *Echano*, *Legend*, *Chase*

*the Clouds Away*, *Land of Make Believe*, and many in the same year, e.g. Blue Stars and Freelancers playing *Bellavia*.

Other corps duplicating selections this year were Madison and Bridgemen playing *Stars and Stripes Forever*, Phantom Regiment and Seneca Optimists playing Mahler's "Seventh Symphony" and Santa Clara and Guardsmen performing "Appalachian Spring."

At the fall DCI Rules Congress, the use of two-valve bugles had been approved. Two-valve bugles were first used by Velvet Knights in 1976. However, in this year the DCI Rules Congress went on record to state "permanent" opposition to adding another (third) valve to bugles. (In 2000, some corps in the activity would be using not only three-valve horns, but three-valve B-flat and multi-key horns.) Approximately 8,000 bugles were being purchased annually.

In 1976, the popular "power corps" style was replaced by the more subtle, sophisticated, jazz-flavored California style of the Blue Devils.

This was the Blue Devils' first championship, having been a drum and bell corps only four years earlier. They were undefeated throughout the season and, by winning the DCI Championship, would follow the 1975 Madison Scouts as undefeated champs.

They scored a record-high 92.70, with a perfect 10 in the musical analysis caption. They became the youngest corps, in only its sixth season of competition, to win the DCI World Championship and the first corps to win all the captions.

Many think of the 1976 Blue Devils' show as a "musical masterpiece." The corps set a standard for how immaculate (clean) a corps should be and people began talking about the new sophistication of drum corps shows.

Their opener, *Channel One Suite*, proved to be a perfect vehicle. At seven minutes in length, it was the longest single musical selection played by a corps to date. The 1976 version used contras with valve-rotors doing high mark time.

They would play it again in 1977 for another winning performance and then again 10 years later in 1986 to celebrate the tenth anniversary of the win and also to win another DCI title (and would program it again in 2002).

Drum corps' newest star had a great horn line and a good jazz book of music by Buddy



REILLY RAIDERS ALUMNI, Philadelphia, PA (1998).  
Photo by Harry Heidelmark from the collection of Drum Corps World.



YANKEE REBELS, Baltimore, MD (1971).  
Photo by Moe Knox from the collection of Drum Corps World.

Rich and Chuck Mangione. Bonnie Ott, sister of brass arranger Jim Ott, was the featured mellophone soloist in *Chase the Clouds Away*.

The Devils matched their great horn line with a great drum line. They marched with 10 snares, introduced the North tenor drums which had the bells pointing forward, wore white ruffled shirts, carried silver lamé flags and their cymbal players bent over backwards.

During this time the Blue Devils had been exemplary for the sheer excellence of their musical arrangements and performance. Their brass arranger, Jim Ott, would achieve even greater fame in the future with *Spirit of Atlanta*.

However, throughout its entire history, much of the credit for the success and excellence of the Blue Devils is to be credited to Wayne Downey, one of the most successful arrangers in drum corps history, who is still putting out excellence as this chapter is being completed in 2002.

In the video "Brass Roots," Wayne Downey said that one of the high points of his drum corps career was being able to work with such artists as Stan Kenton, Chick Corea, Buddy Rich and Chuck Mangione, all of whose music would be played often by his corps. In 1976, the Blue Devils played in-person with both Rich and Mangione.

The Blue Devils were the final step in completing an evolution of lineage, as players who became their leading designers and instructors had moved from Troopers to Santa Clara and then to the Blue Devils. The excellence in all captions continued, but the style of each corps was very different, which was a credit to the creative genius of the people involved.

Having gone undefeated in 1975, the Madison Scouts struggled during the first part of the season and then did something drastic. During a mid-season break, they scrapped their entire show and created a new musical and visual program which was similar to 1975. In spite of this, they still took second place.

They opened with *Stars and Stripes Forever*, then "set their horn line free" as they played *MacArthur Park* and *The Way We Were*. The show included a full color presentation with an Iwo Jima ending, they marched a flying wedge in *Rhapsody in Blue* and had an incredible mallet player.

Santa Clara Vanguard continued with a

top-three finish by playing "Hary Janos Suite," "Appalachian Spring," *Black Orchid* and *Send in the Clowns*. The highlight of the drill took place during the drum solo when flags and drums formed a revolving circle that also moved forward. The usually symphonic Santa Clara shocked the audience with a rock concert number.

Phantom Regiment continued in their own classical style, playing *Finale* from Mahler's "Seventh Symphony," Tchaikovsky's "Sixth Symphony," Bach's *Tocatta and Fugue in D minor*, Gershwin's "An American in Paris" with one of the best all-time company fronts and *Pilgrim's Chorus* from "Tannhauser," with a flag presentation. They featured a liberty bell in their drill.

The 27th Lancers had a daring and exciting show including *Crown Imperial* and *Jubilation*. They entered from the left and had little flags on their horns. The drill included a high step off the line and a quickly appearing "27" which disappeared just as quickly.

The guard took top honors again in 1976, as they would continue to do in 1977, 1979 and 1980 and tying SCV in 1978. In honor of the patriotic year, 27th had at least two features of the eight-foot American flag, one during *Crown Imperial* with the flag in between a circle of rifles and one at the end of *Fanfare Prelude* inside of the corps -- the whole corps turned and saluted/pointed horns at the flag; and a guard presentation featured a jack-in-the-box drum major to the final strains of their trademark closer, *Danny Boy*.

The "new" Bayonne Bridgemen's 1976 off-the-wall show was one of the most entertaining in DCI history and, with it, the corps launched their career as the original fun-loving buffoons of the activity. They brought to drum corps a level of entertainment unlike any other corps, largely due to the approach of their visual designer, Bobby Hoffman, whose philosophy can be summed up with, "You've got 13 minutes to do whatever you like."

It consisted of a classic starting line opener, a blazing jazz version of the *William Tell Overture*, Chuck Mangione's *Land of Make Believe*, a visually-stirring *Stars and Stripes Forever* (in honor of the Bicentennial) and *What I Did For Love* and *One* from "A Chorus Line."

The horn line was strong and the marching

formations were clear and full of surprises. They came off the left starting line, with abstract flags depicting the Bayonne Bridge and a dynamic color presentation including 1776-1976 written on the inside of their open jackets.

This was the year the Bridgemen replaced their traditional cadet uniforms with the "pimp-inspired" garb -- the long yellow coats and big floppy hats for which they would become famous. These were debuted at their own show in June, 1976, with great fanfare and showmanship, including the drum major arriving at the field in a white stretch limo.

During their performance of *One*, they created a dressing room on the 50 with flags, as the rest of the color guard changed into red leotards to perform a kick line.

The classic move was at 1976 DCI Finals when the entire corps fainted at the end of the show. The idea came from senior corps, where it was not uncommon to see one or two people pass out at the end of a show. The Bridgemen added their own flair, which brought the longest standing ovation of the night -- about 10 minutes -- one of the longest ever in drum corps and not bad for a sixth-place finish!

The Bridgemen had shattered the military mold and the drum corps world was turned upside down by this new and radical style.

They also introduced the low-leg lift, criticized at the time, but adopted by nearly everyone else later; used dance as a major feature in their shows; and created the "groove" drum line, which caught on in a big way. Thus, the Bridgemen joined Santa Clara as a leader in the percussion field.

The Cavaliers were strong in marching, with a musical show that included *Russian Sailor's Dance*, selections from "Porgy and Bess" and "Firebird Suite." This is the year they changed to the traditional Cavalier uniforms with capes and feather hats and their green feather flags looked round at night shows.

They filled the stands with fans holding glowing green lights. They also used mutes. The field show was designed by Steve Buglino.

The Oakland Crusaders had a strong drum line and their music included "Swan Lake," *Sing, Sing, Malaga* and *El Gato Triste*.

The Blue Stars marched a smooth show and made it look easy. Repertoire included *Echano* from "Children of Sanchez," *Malagueña*, *Bellavia* and *Soulero*.

The Seneca Optimists presented a wonderful



ST. FRANCIS SANCIONS, South Weymouth, MA (1974).  
Photo by Moe Knox from the collection of Drum Corps World.



MAGIC KINGDOM CORPS, Anaheim, CA/Disneyland (1995).  
Photo from the collection of Drum Corps World.



STATESMEN, Springfield, IL (approx. 1979).  
Photo by Dick Deihl from collection of Drum Corps World.

arrangement of Bizet's *Farandole* and the Capital Freelancers had a nice arrangement of *I Got Rhythm*.

In 1976, the Schaumburg, IL, Guardsmen made their first finals appearance, finishing in twelfth place. In 1975, they had finished thirty-first in open class prelims and in 1976 they tied with the Freelancers for tenth in prelims and finished twelfth in finals, a remarkable move of 19 positions in just one year.

Interestingly, the corps was the last one on in the Saturday afternoon preliminary competition in Philadelphia. They had to turn around and compete in finals only a few hours later. That was the last year prelims were held on the same day as finals.

They performed *Moorside March, Train Collision March, Baubles, Bangles and Beads, Final Analysis* and *Chorale and Shaker Dance*.

They had a guard pass-through on the 50. The back half of it was just pikes and horns. On the front side of the center X were pikes and rifles. The rifles tossed a triple while the pikes did a fast angle drop with a spin.

They became known outside of drum corps circles by doing a TV commercial for Kentucky Fried Chicken in 1976 with Col. Sanders.

Frank Dorritie has cited the Wayne Monarchs as one of the most interesting and progressive corps of the period. From 1976 to 1978, they played Berlioz's *March to the Scaffold* as an opener, a Nelhybel concert march called *High Plains*, a long percussion feature using Debussy's *Golliwog's Cakewalk*, as well as selections from "The Wiz" with Matt Krempasky (he later became the arranger for the Crossmen) as soloist on *If You Believe*.

The enthusiasm for drum corps was growing in high school and college marching bands. Bill Trusty was a member of the 1976 Northwestern State University of Louisiana Marching Band. Writing on the Sound Machine Discussion Group, he described his band experience as follows: "When I was a music major at Northwestern State University of Louisiana, my band director went full bore.

"We might as well have called him a corps director. No woodwinds, all bell-front brass, marching trombones (no slides) and euphoniums. Over the shoulder BB-flat tubas that looked like contras, marching French horns and mellophones, rifles and flags.

"We played *Pictures de España* by the

Muchachos, *The Way We Were* by the Scouts, *If* by the Purple Lancers and, although I was a horn player, I ran over and proudly played timps at the sidelines for our park-and-blow number, *Send in the Clowns* by the Vanguard. That was 1976 B.P. (before pit).

"The guard did the bottle dance, too. We looked and sounded like a corps, but for the fact that we had three-valves, were not in the key of G and had over-21 (aged) grad students in our ranks. We would have LOVED to have competed just as Spirit of JSU does today (2001). We were only 130 strong and yet we blew opposing bands twice as large as us off the field! We worked hard. (And yes, we partied! Music majors tend to do this, but remember, music majors are who instruct corps!)

"Corps have influenced band style quite a bit and I won't deny that, but I have seen some influence of the dance-style bands like Grambling and Southern University (both from Louisiana) in corps as well. I think it is time for both sides to face the fact we have the same thing in common -- a love of music and a chance to touch audience's hearts with that music."

### 1977

Winning musical program played by the Blue Devils: *Channel One Suite, Spanish Fantasy* and *Gonna' Fly Now* from "Rocky."

Most played selection: "Rocky," (by Blue Devils and 27th Lancers).

Other selections played by multiple corps: "A Chorus Line," *Evergreen*, "African Symphony," "Celebration Suite," *I Write the Songs*, "Porgy and Bess," "West Side Story." "Pagliacci" was played by three corps -- Phantom Regiment, Bridgemen and Kilties.

In 1977, the activity was switching from the valve/rotor bugle to the two-valve instrument, having been approved by the DCI Rules Congress in 1976. Many major corps went to the two-valve sopranos first. However, the Santa Clara Vanguard was still using Olds valve-rotors in 1979 and these horns were still being seen in corps at 1980 finals.

The new instruments enabled arrangers to attempt more ambitious brass writing. And, as the bugle improved, the corps could play more difficult music.

This season's musical fare ran the gamut of the music world -- classical, jazz, Broadway, Hollywood, country-western, rock and everything in between.

The music of several currently popular motion pictures was featured, including the Academy Award favorite *Gonna' Fly Now* from "Rocky," plus *Evergreen* and other musical excerpts from "A Star is Born."

Musical shows represented included: "A Chorus Line," "The Wiz," "West Side Story," "Jesus Christ Superstar" and "Purlie."

Old pop favorites such as *By the Time I Get to Phoenix* appeared among new hits -- *Theme* from "Star Trek," *Jonathan Livingston Seagull*, *Mister Jazz Man* and *Don't Let the Sun Go Down on Me*.

Jazz tunes included such swing era favorites as *Harlem Nocturne* and *Sing, Sing, Sing*, in addition to the modern *Primal Scream* and the Mangione numbers *Echano* and *Sunshowers*.

Twentieth Century classical selections started to appear in 1977, including Copland's *A Lincoln Portrait*, the Gershwin "Preludes," Stravinsky's "Rite of Spring," "Henry V" and *Façade* by Sir William Walton and Bernstein's "Mass." Traditional classical favorites still had a prominent place as well.

In addition, there was an original new composition by Vaclav Nelhybel called *Argonne Fanfare* which he composed for the Argonne Rebels.

The Blue Devils defended their title, being just 0.1 from a perfect 30.0 GE score, in spite of the fact that 70% of the members caught the flu prior to finals. The corps lost only one show all season -- DCI West prelims to the Santa Clara Vanguard. They also had an undefeated horn line whose 34-contest winning streak extended from June, 1976, through June, 1978.

The Phantom Regiment became the dominant Midwest power and nearly knocked off the Devils in prelims. They had finished tenth in 1975, fourth in 1976, and 1977 was their first year of three consecutive second places -- according to some fans, three of their best drum corps programs ever.

Phantom had an emotional show -- dark and heavy -- mixing classical and jazz. They turned an opera song into a "dark, scary swing" and closed with a very patriotic moment. Their program included Dvorak's "New World Symphony," a jazzy Tchaikovsky's "Piano Concerto No. 1," Maynard Ferguson's arrangement of "Pagliacci" with a rock beat and a squealing soprano, a percussion feature of *Flight of the Bumblebee* and the closer was *Ode to Joy* from Beethoven's "Ninth Symphony"



QUIET STORM, St. Louis, MO (1998).  
Photo by Ron Walloch from the collection of Drum Corps World.



MARK TWAIN CADETS, Elmira Heights, NY (approx. 1973).  
Photo by Alan Winslow from the collection of Drum Corps World.



STEEL CITY AMBASSADORS, Pittsburgh, PA (1985).  
Photo by Ron DaSilva from the collection of Drum Corps World.

(during which they “sprang” their Beethoven flags).

Often, when a corps had a successful program, some of the selections from that program would show up again in the future for that corps or even for another corps. For example, in 1989, the Regiment would again lose first place by only 0.4 of a point with the “New World Symphony.” And they would again perform the rock version of “Pagliacci” in their opera program of 1991.

Finishing once again in third place, Santa Clara Vanguard performed *Overture to a New Era* and *Make Our Garden Grow* from “Candide.” “Appalachian Spring” was a perfect showcase for this corps with the memorable, full-corps movement toward backfield to a quiet ending. The guard used their first hoops this year.

Just as Garfield took risks even in the 1960s, the Bridgemen were quite a risky corps in the mid- to late-1970s. They would have placed fourth this year, but were disqualified for having an overage member. Their program included their famous drum solo, *Chiquita Banana/Yes, We Have No Bananas*, “Pagliacci” (with the drum major dressed as a clown), *Land of Make Believe*, “Big Apple Salute,” *Harlem Nocturne*, *What I Did for Love*, *One* and the *William Tell Overture*.

Long banners replaced flags and the drums were draped with similar banners. The horn line was led superbly by arrangers Larry Kerchner and Jim Prime. The soprano soloist was Jim Brady, who had great range and intonation in the upper register.

The opening horn blast had enough power to move the entire corps downfield before even hitting the first note of “Pagliacci.” This was the first year the “future” Velvet Knights’ show coordinator (and former Young Americans member -- 1968-1973) Gregg Clarke marched with Bayonne.

The 27th Lancers, recognized for their Ralph Pace- and George Zingali-designed drills, innovative guard and strong rifle line, now had a sabre line and the guard exchanged flags over the horn line.

They performed the *Fanfare* to “Rocky,” *Gonna’ Fly Now*, selections from Offenbach’s “Gaité Parisienne” and their haunting signature piece, *Danny Boy*. Both the 27th Lancers and Cavaliers introduced piccolo sopranos.

The Madison Scouts once again showed off the power of their mighty horn line. This was the last year for soprano soloist Chris Metzger. Their music included *New York, New York*, with a memorable French horn lick, and highlights from “West Side Story.” They created excitement when the rifle line marched forward on their knees during *Officer Krupke*.

The Blue Stars’ program included “Jewish Trilogy” and *If You Believe*. The horn line danced a traditional Jewish dance while in a company front and also formed a Star of David, while they grounded their flags and rifles.

After the 1977 season, two of the pieces in “Jewish Trilogy” became the corps song and corps fanfare, which they still play into the 21st Century.

The Cavaliers, having finished in seventh place for the second consecutive year, had a strong horn line and their musical program included a “Man of La Mancha” medley and “Porgy and Bess.” The marching program included a very effective wrap-around block and an oblong shape changing into a diamond, a preview of the 1980s and 1990s when they would be noted for their geometric drills.

The Freelancers played “Adventures in Time,” the Seneca Optimists did selections from “West Side Story” and the Kilties played “Pagliacci” and *Heaven on Their Minds* from “Jesus Christ Superstar.” They featured a brass octet in *Bellavia*.

The eleventh-place Crossmen played *Marche Slav*, *Let’s Hear it for Me*, *Nadia’s Theme*, *Bless the Beasts and the Children* and *Russian Christmas Music*.

The Garfield Cadets performed “Rite of Spring” and “Star Trek.” All of the guard members were taught to play horns for the *I Don’t Know How to Love Him* closer, which ended with a vocalized “Amen.”

In 1977, vocalizing on the field was illegal, as was having the guard play horns. In spite of this, the risk-taking Garfield sang the “Amen” at the end of the show, knowing that they risked a multitude of penalties, up to and including disqualification. But the members felt that challenging the rules and pushing the envelope was worth the risk. The audience loved the singing, but Garfield got a penalty and tied the Kilts for twelfth.

They also sang *Take a Walk on the Wild Side* as a vocal warm-up on the way to the starting line. The guard wore hot pants and the corps

appeared in concert with Maynard Ferguson.

Sound Machine contributor Jim Anello recalled a 1977 Boston performance as one of the best by a non-finalist in DCI history. He wrote: “Boston went on the first day of prelims with the non-DCI members and they were clearly the best of the lot. Shostakovich #5 into *Le Prophet*, *My Spanish Heart* for concert, then great memories as Boston went into *Hava Nagila*. The crowd was on their feet.

“Another drum solo as the horn line goes into a tight form in the northeast corner of the field. The opening fanfare for *Conquest* and the crowd is going crazy again. Extremely hard to hear the corps for the crowd noise, which is something when you consider that *Conquest* is a loud tune.

“Was it rough around the edges? Yes? Was it exciting? Absolutely. Maybe the most memorable performance by a non-finalist in DCI history for me.”

Spirit of Atlanta was particularly innovative in the percussion area. They introduced seven-cluster drums and devised a xylo-vibe that had a xylophone on one side and vibes on the other, turned by a spring, and the Boston Crusaders introduced the iso-drum, i.e., a snare in the center with toms on either side.

The 1977 season was Spirit of Atlanta’s first and they had the honor of playing all of the corps onto the field at finals.

North Star’s rifle line wore big red lips during *Sir Duke* and there were many flags with unusual shapes being seen on the field.

This was a strange year. In 1977 prelims, Garfield and the Kilties tied for twelfth due in part to the penalties assessed against the Cadets. This should have meant 13 finalists, but the Bridgemen were disqualified for marching overage members.

To further cloud the issue, the Freelancers and Seneca Optimists tied for eighth in finals and the Oakland Crusaders, who took high drums in prelims, didn’t make finals.

The first instance of the tradition of leaving shoes on the field was at 1977 DCI Finals in Denver. When the Kilties left the field after finale, there remained a pair of shoes left by none other than “Mr. Kiltie” himself, Ray “Moon Eyes” Johnson, who is still marching to this day (2002) in the Kilties senior corps.

Both Winter Guard International (WGI) and Cadet Corps International (CCI) were formed in 1977.



IMPACT, Dolbeau, QUE (1995).  
Photo by Roland Doré from the collection of Drum Corps World.



LATIN KNIGHTS, Bronx, NY (1998).  
Photo by David Rice from the collection of Drum Corps World.



BLUE NOTES ALUMNI, Ishpeming, MI (1991).  
Photo from the collection of Drum Corps World.

## The 1977 DCI Championships

Writing about the DCI Championships held in Denver, 1977, in "The Drum Corps International Championships," *Instrumentalist* magazine, June, 1978, Richard T. Roznoy presented the following details of the finer points of the drum corps scene at this time:

"For this observer, as well as for the many marching band directors who were in attendance, the big story was not who won, but the fact that drum and bugle corps have established themselves as 'the most exciting thing happening on the marching field,' in the words of Jack Foote, marching band coordinator at the University of Colorado. Drum and bugle corps present shows that are a blend of precision, imagination in field maneuvers and, most importantly, various musical elements appealing to large audiences.

"In the week of DCI, I saw the majority of the corps using the effective musical technique of playing softly. Occasionally a corps accomplished this by facing away from the stands. In other cases, the use of soft-rock tunes was especially effective, often with slower than usual marching tempos. Almost any Barry Manilow and Chuck Mangione tune worked very well in this manner.

"Another element of this style of playing was the use of a half-closed cymbal played with the stick of one of the adjacent snare drummers (the cymbal player marched alongside), giving the effect of either a hi-hat or sizzle cymbal.

"Playing without drums -- occasionally omitting drums was especially effective when the low-register bugles were playing the melody line. By eliminating snares and bass drums, a soloist or a muted high-range bugle could be heard without straining or forcing tone.

"Changing tempos without a pause in marching; picture this -- a corps has just finished its concert presentation with a rousing number that has brought the audience to its feet. They immediately change the mood of the show by playing a soft-rock number as they retreat. The purpose of the number is to set the group up for a surprise presentation.

"At a designated time during the number (at the end of the bridge or the dominant seventh chord just before the end), the entire group makes a quick shift into a new tune played in a faster marching tempo. The tempo of the new number again brings the audience to its feet.

"There are various ways the corps prepared

for the tempo change. Most used an 8- or 16-beat drum cadence. Other changes happened at the same time as the tempo shift. Many of the groups changed to a new marching step -- from a high step to a military shuffle for example -- or played the new song in a key a whole step higher.

"Very few used continuous playing by the bugles, although most corps kept their horns up while the marching tempo shifted.

"Featuring the percussion section -- during the competition, corps separate the percussion section from the rest of the group in a two- or three-minute feature number. This is a requirement of DCI competition rules.

"At this time the other corps members are doing a marching-drill routine. Many corps incorporated the color guard into the drill, adding to the visual interest. The groups coordinate their drill, adding to the visual interest. The groups coordinate their drill with the percussion cadences in many interesting step-patterns. They march in 3/4, 5/4 and 7/8 time with either off-the-beat steps or with different size steps to accommodate the change in meters.

"Soloists have long been a part of the corps tradition, especially high range screech players who add a keen sense of excitement to the show. But baritone and even French horn bugles are playing an increasing number of solos in DCI competition.

"These solo features were especially effective when the soloist faced the crowd while the remainder of the corps played softly or faced in the opposite direction.

"Many corps used small combinations of the various bugles such as the 10-member group that served as a counterpoint to the larger group in the Madison Scouts' "West Side Story" routine or the small polka band in the middle of the "Gaité Parisienne" routine given by the 27th Lancers or the excellent, intricate duet performed by soprano and French horn players from the Blue Stars.

"Muted soprano bugles were also effective as demonstrated by one player answering another in the Bridgemen's rendition of Chuck Mangione's *Land of Make Believe* or the two-girl 'wah-wah' routine (one to work the valves and play the instrument and the other to operate the mute) featured as a solo by the all-girl corps St. Ignatius, from Hicksville, NY.

"Percussion sections offered perhaps the

most startling and clear contrast to traditional marching organizations. There may be occasional missed notes, chopped releases or inaccurate intonation from the bugle players; however, even the mediocre corps have exceptional drumming, especially when compared to almost any marching band. Many factors go into making the corps' percussion section sound and look outstanding.

"The size of the snare line varied from the quartet used by the Marquis from Fond du Lac, WI, to the dozen snares used by the Capitol Freelancers of Sacramento, CA. Most corps had four bass drums in different sizes and pitches.

"The larger corps complemented this with four cymbals, also in different sizes, and a collection of various tenor drums. These included marching bongos, tom-toms and timbales, as well as triple-toms in many sizes.

"In most cases, the marching timpani seemed to me to be heavy, awkward and generally out of place. However, these timpani players did serve one useful function -- in concert formation, while one person played all the timpani, the other performers were free to use their assortment of auxiliary percussion instruments including triangles, wind chimes, vibra-slap, various kinds of whistles, tambourine, cowbells, ratchet, chimes, maracas, castanets and woodblock.

"Rounding out the percussion section were the mallet players. Drum corps with good mallet players were quick to feature them and their non-directional sound was effective when the corps faced away from the crowd. I suspect the other members of the corps who were spread nearly 80 yards apart during a drill maneuver were pleased to hear the penetrating security of the rhythm.

"For the most part, horizontally-mounted bells were used and when a group had two good players, a xylophone was also added. One group was an exception -- the Santa Clara Vanguard used a complete marching vibraharp without amplification, which gave the group a unique sound.

"There were also distracting things done by the drum corps. Some are ingrained in the aura of the drum corps mystique and they will never be changed, e.g., the fierce expressions worn on the faces of the young participants, especially those in the color guard, or the affected hand motions of some marchers and the stilted style of saluting the audience (the



OSHKOSH WARRIORS, Oshkosh, WI (approx. 1968).  
Photo from the collection of Drum Corps World.



STARISERS, Leicester, MA (approx. 1978).  
Photo by Ed Ferguson from the collection of Drum Corps World.



ROYAL LANCERS, Portland, OR (1973).  
Photo by Ruban Zapata from the collection of Drum Corps World.

current vogue is for the player to cover his face as if hiding behind the salute).

“Also popular with some corps was the angling of their bugles in different directions. Sometimes this was effective, as when an entire company front lifted their horns for greater elevation and projection, but the quick sideways motion that gave the effect of projecting the sound one way or another was generally ineffective.

“It reminded me of a 1940s dance band technique with the trombonists aiming their slides every which way. One exception to this was the Bridgemen’s medium-slow sideways-front motion that gave the effect of phasing the volume in and out on *Land of Make Believe*.

“The technique provided adequate, subdued accompaniment to the muted solo. Along the same lines, some corps have used the distracting technique of bouncing their bugles to indicate excitement.

“Another distraction in some corps’ shows were those drum majors who conducted the highlights of an arrangement rather than keeping the corps together. One may have this same complaint about many a band or orchestra director, however, so this may not be indigenous to drum corps. It seemed to be most prevalent in younger, smaller and generally less-experienced corps.”

#### 1978

Winning musical program played by Santa Clara Vanguard: *Overture to a New Era*, “Dance of Welcome” (*Lezhinka* and *Hopak*) from “Gayne Ballet Suite,” *If You Believe* from “The Wiz” and the “Bottle Dance.”

Most played selection: “Star Wars.”

Other selections played by multiple corps: “A Chorus Line,” *Evergreen*, *Another Star*, “Rocky,” *Send in the Clowns*.

The 1978 season was an incredible one for competition. Everybody defeated nearly everybody else among the top four corps at sometime during the season, except for Madison, who never lost to the Bridgemen, but came close near the end of the season in Oklahoma.

The Santa Clara Vanguard became the first corps to win three championships with a show that included their bottle dance (performed by 34 girls). The total combination of power, precision and musicianship was dazzling. The guard no longer used rectangle flags, but they did use hoops instead of rifles and this was the

first year the corps danced around a maypole.

After tying for first in prelims, Santa Clara, who had taken fourth place at DCI Midwest, edged the Phantom Regiment by only 0.1, the smallest DCI winning margin to date, but Phantom also had a 0.1 penalty and scored the highest M&M total in DCI history (to date) at finals.

The Rockford corps performed a medley from the three Stravinsky ballets (“Firebird,” “Petrouchka” and “Rite of Spring”), the drum solo *Flight of the Bumblebee*, which utilized a complete musical drum line, Grieg’s “Piano Concerto in A minor” and *In the Hall of the Mountain King*, and closed with their famous arrangement of *Ode to Joy* from Beethoven’s “Ninth Symphony.”

Phantom’s rifle line spun weapons with long, multi-colored, shiny streamers. They marched 12 snares and were also said to have the loudest horn line in 1978. This claim to fame would undoubtedly be challenged by SCV, Madison, Bridgemen, Blue Devils, 27th Lancers and certainly the Spirit of Atlanta.

The defending champion Blue Devils blew the stands away with their “Chicago III Suite,” *Spanish Fantasy* and *Legend of the One-Eyed Sailor* and a 20-person rifle line. Their drum major opened the show by carrying the American flag to its posting place and their flag line lifted the soprano soloist on a shield. Both the Blue Devils and Velvet Knights wore bullfighter-style capes.

The Madison Scouts had perhaps their loudest horn line up to this time (with a quality sound) and wailing soprano soloists. They played *Malagueña* and a “Star Wars” medley. They marched 12 snares and 30 working rifles; their rifle line wore short, red-lined capes, performed an under-the-leg catch and they were doing leaping disco dancing.

Rebounding successfully after their 1977 disqualification, the Bridgemen sported new Olds two-valve, brass-lacquered bugles that had a beautiful sound. They continued their own wacky brand of entertainment with a great horn/baritone line that played *Ritual Fire Dance* and *Sabre Dance*, a “Salute to Mayor Koch and the Big Apple” and closed with a rocking *Spanish Dreams* and *Hymn to the Last Whale*.

Their rifle line entered the field in hooded black monk’s capes, they did a sabre dance and a honky-tonk dance and twirled their flags lying

down. The corps marched a turning-wedge, and again performed their all-fall-down move at DCI Finals in Denver.

In only their second year as a drum corps, Spirit of Atlanta took sixth place, opening with *Walk Him Up the Stairs*. They won the brass execution caption with exceptional ensemble work. It is rumored that their powerful horn line shattered glass in 1978.

*Dixie* could be heard from the baritones at the end of *Higher and Higher* and that southern tune continued to be quoted in many years following. The finals audience was on its feet from Spirit’s company front push during Jim Ott’s arrangement of *Let It Be Me* through the entire last minute of the show. They had a rifle line of 16.

The 27th Lancers performed selections from “Carmen,” *Celebrate* and *Can Can* from “Gaité Parisienne” with energy, excitement and their typical flashy guard work. They marched a rotating parallelogram and the guard (which included 10 sabres and 10 rifles) used pom pons (introduced by Ralph Pace) while dancing the “Can Can,” which replaced their traditional closer, *Danny Boy*.

They used the pom pons again in 1982 for the same song. And, like Santa Clara, in 1978 they experimented with a maypole, but gave it up mid-season.

The ninth-place Crossmen performed Alfred Reed’s *Russian Christmas Music*, a popular selection which they (in 1982) and many other corps would play again in the future. They wore long, flowing capes, painted one-half of the face of each drummer and had silver streamers at the bottom of their flag poles.

A favorite program of 1978 was the eleventh-place, rookie-finalist North Star’s presentation of “Star Wars,” *This Masquerade*, *Olé*, *Sir Duke* (during which the contra soloist was hit in the face with a pie) and *The Approaching Storm*. Two screamers from this period (1978-1980) were Jerry Noonan from North Star and Larrie Dastrup from the Blue Devils.

The Guardsmen presented the *Theme* from “Masterpiece Theatre,” *Parade of the Wooden Soldiers*, “Celebration Suite” and their traditional closer, *Greensleeves*. They had an excellent guard which also would be a force in the winter guard arena. They also danced around a maypole and first exhibited their trademark guardhouse, from which their rifle



ROYAL LANCERS ALUMNI, Wyandotte, MI (1991).  
Photo by Roger Ellis from the collection of Drum Corps World.



SOUTHERN TIER GRENADIERS, Vestal, NY (approx. 1978).  
Photo by Art Luebke from the collection of Drum Corps World.

line emerged.

This was the first year the Kilties allowed women in their ranks. They opened with *My Favorite Things* and ended with their traditional closer of *Auld Lang Syne*.

The Cavaliers did not make finals in 1978. Superstitious drum corps fans would probably attribute this to the "Curse of the 7" which seemed to plague the activity during the decade of the 1970s. So the story goes, if a corps finished in seventh place, the next year they would fall out of finals.

This hypothesis does have some supporting evidence, since it happened to the Garfield Cadets, who took seventh place in 1971 and thirteenth place in 1972; to the Des Plaines Vanguard, who took seventh place in 1972 and twentieth place in 1973; to the 27th Lancers, who took seventh place in 1973 and twentieth place in 1974; to the Kilties, who took seventh place in 1975 and dropped to twenty-eighth in 1976; and to the Cavaliers, who took seventh place in 1977 and dropped to sixteenth in 1978.

However, toward the end of the decade and into the next, the situation began to improve, because the Guardsmen, who finished seventh in 1979, only dropped to twelfth place in 1980, and the Santa Clara Vanguard, who finished seventh in 1980, took first place in 1981, thus ending the curse in a big way!

There were a few corps in the 1970s that managed to survive the curse, e.g., the De La Salle Oaklands of 1974 (maybe because they became the Oakland Crusaders in 1975).

The Connecticut Hurricanes introduced another new percussion instrument, the octaban, which consisted of eight long, clear tubes played like cluster drums.

There was great expansion in the visual area, with experimentation in unusual uniform additions, which included lots of capes, and a variety of new and different equipment.

Rifle lines were highlighted with costuming and movement. The Capitol Freelancers entertained with a musical and visual *Sabre Dance*, Boston Crusaders' podium was a ceramic lion with steps, the Cavaliers had rainbows on their flags, there were many horn flags and hand-held flags in a variety of sizes, Avant Garde and Blue Stars (whose guard wore red turbans), performed in concert with umbrellas, the Mississippi River Colts had a showboat full of balloons, the Sky Ryders created a huge rainbow that spread like a

peacock's tail and the Oakland Crusaders' rifle line wore tights and white tuxedos.

Growth in the percussion arena continued. There were different sizes of percussion lines and varied percussion treatments. In earlier years, the snare drums had provided most of the rhythmic interest, while the tenor drums provided support with a contrasting, simpler rhythmic pattern.

Although this kind of percussion was a multiple section, the term now had much broader scope than just a wide assortment of percussion instruments.

In the traditional percussion section, the main importance had been placed upon a single rhythmic and textural line. Now the multiple percussion section created a contrapuntal texture, with the snare drums still functioning as the backbone of the section.

The multiple percussion sections were performing many different musical lines at the same time, sharing the interest between families of tuned instruments. The single bass drum was replaced by several -- each of a different size and of a different pitch.

In place of the nearly obsolete single tenor drum were multiple-pitched double and triple-toms in a variety of sizes, as well as marching bongos and timbales. Bells, xylophones and chimes were being added and functioned independently.

Timpani provided additional harmonic support and color was added to this sonority by different sets and sizes of cymbals and percussion accessories that included cow bells, tambourines, woodblocks and shakers, etc.

The percussion section was often featured in a two- or three-minute number, while other corps members performed a marching-drill routine in interesting step-patterns, accommodating the change in meters.

Corps were giving increased attention to dynamic shadings, as opposed to blowing as loud as possible, e.g., angling of the bugles in different directions for different effects and attention to a planned system which would elicit emotional responses through dynamics and tension and relaxation in both the music and the drill movements, thus making the audience participants in the total production.

The total program would now expand to include improved staging and "visual musicality" (i.e., the drill must reflect the music, the music cannot be pieced together just

to make it "fit" the drill) and auxiliary groups must have movements appropriate to the music.

April, 1978 was the first performance year of WGI, which had been formed in 1977. Now the drum corps guards would become more innovative and colorful, by bringing some of their elaborate work from the gymnasium to the football field.

## 1979

Winning musical program played by the Blue Devils: Stan Kenton's "Chicago III Suite," *La Suerte de los Tontos* and *My Heart Belongs to Me*.

Most played selection: "Children of Sanchez" (by Bengal Lancers, Blue Raiders, Blue Stars, Cleveland Caballeros, Cavaliers, Garfield Cadets, North Star, Sundowners, Iron Cross and Firemen/Vaqueros).

Other selections played by multiple corps: "The Wiz," *Birdland*, *Fantasy*, *Over the Rainbow* and "Superman."

Writing in *Drum Corps World*, Gregg Strand called 1979 a "vintage year" for drum corps and one of the best years to date. This was the first year that DCI finals was held in the deep, hot South.

In this final year of the decade, there were a total of 362 drum corps contests, with 68 being DCI sanctioned events and 66 corps entered the DCI Championships.

Though two of the corps were not 1978 finalists (Cavaliers and Troopers), the 1979 DCI Finals was the first in which all corps had been previous finalists.

The top 12 had remained relatively the same and Spanish music was replacing the overplayed *Fanfare* from "Rocky" and *Theme* from "Star Wars."

The 1979 season was also a year of clashing flags and large rifle lines, which were attempting new and daring tricks, and there was less clutter on the field.

The Blue Devils won their third championship in four years, scoring 93.55, which was the highest score in the eight-year history of DCI. There was overwhelming power during the concert number, *La Suerte de los Tontos*, and they closed the program with 32 rifles.

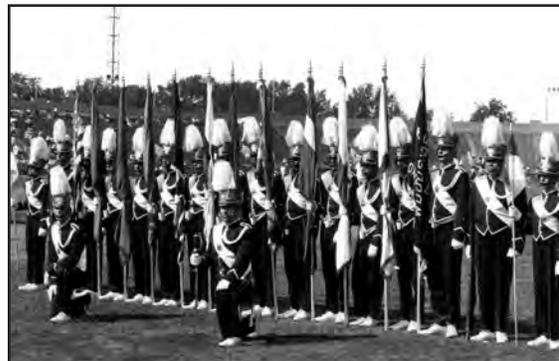
For the third year in a row, the Phantom Regiment was ready to ascend to the throne with a nearly-perfect program that contained Saint Saens' "Symphony #3" ("Organ



PATRIOTS, Rochester, NY (2000).  
Photo by David Rice from the collection of Drum Corps World.



PRAESIDIUM ALL-GIRL, Riverview, MI (approx. 1972).  
Photo from the collection of Drum Corps World.



WOODSIDERS, Newark, NJ (1964).  
Photo by George Narcavage from the collection of Ron DaSilva.

Symphony”) *Malambo* from Alberto Ginastera’s “Ballet Estancia,” a Grieg concert medley of *Morning* from “Peer Gynt Suite,” his “Piano Concerto in A minor,” a percussion feature of *March of the Dwarfs* and closing with a majestic *Elsa’s Procession to the Cathedral* from Wagner’s opera, “Lohengrin,” perhaps the most beautiful moment of the season.

*Elsa’s* would become a theme song for them in the future. And Phantom’s winter guard captured their first WGI Championship, an achievement which would be repeated in 1980.

The defending DCI champion Santa Clara Vanguard, finished third with a musical program similar to the previous year, opening with Verdi’s “Requiem,” followed by three selections from Khachaturian’s “Gayne Ballet Suite,” *If You Believe* from “The Wiz” and a reprise of their popular bottle dance which they did not put into their show until finals.

The guard equipment included bedposts (instead of rifles) off-the line, with the entire guard on the 50, and the maypole returned for the second year. They marched 12 snares and Drum Major Rick South played a baritone solo.

Spirit of Atlanta’s 1979 repertoire became a classic. Arranged by the genius of Jim Ott, their program entertained the crowd with an opener of Buddy Rich’s *Nuttville*, a classic concert of *Sweet Georgia Brown* and *Devil Went Down to Georgia*, framed by the two “nuclear” charts of the opening fanfare, *Georgia on My Mind* and a final push to the beautiful, yet powerful closer, *Let It Be Me*. It has been said that their 1979/1980 horn lines (the “awesome wall of sound”) were not likely to be equaled in terms of sheer controlled sound intensity.

The 27th Lancers featured constant and exciting motion, especially in the activity’s top color guard, whose difficult precision equipment and flag work were considered a routine part of the drum corps scene in 1979 and 1980.

Their music consisted of Holst’s “English Folk Song Suite,” with the giant pivoting anchor, a Don Ellis jazz piece titled *Open Wide* drum solo of *Take Five*, with a rotating parallelogram, followed by “On the Twentieth Century” and ending with their classic closer, *Danny Boy*. The Lancers had a female playing snare as early as 1979 and she also marched in 1980 and 1981.

The use of rifles and flags was defined by the

1979 and 1980 27th Lancers. The corps executed with energy and precision that has rarely been duplicated since. The rifle line was awesome. The red coats and busby hats were beautiful and there was no sight in drum corps like all of them in a row, spinning in double time with flawless synchronization.

It was amazing how effortlessly their rifles spun and tossed without ever dropping. One move which had great crowd appeal was the “Grand Tops,” a 50-yard-line move similar to the “Rockford File.” The striped flags with streamers off the end looked incredible when they spun or tossed them.

#### “The Rockford File”

Many corps performed variations of the 50-yard-line file through the years. It was executed on the field first by the 1973 Anaheim Kingsmen, but most remembered from the 27th Lancers and the Phantom Regiment.

Nancy Scopa Vetrano explained variations of the Rockford file as follows: “The difference between the 27th Lancers’ and Phantom’s was, Phantom’s guard (flags and rifles) was on the 50, the rifles did flips, the flags did moves.

“27th’s had the rifles doing triples and quads while on the 50 and the flags were out on each side about four or five paces, the flags threw over the rifles’ heads to each other, back and forth, while the rifles threw their flips.

“Madison had a very exciting one in 1981 or 1982. They took it even further and had more lines of flags making for a very exciting tossing of all equipment. At the end, the back rifle did about an “8” or “9” (flip) and caught it in a half-split.”

The 27th Lancers preceded Garfield in certain impacts on drill design, specifically with the George Zingali-designed drill they used in 1979 and 1980. Zingali’s efforts with 27th were the first examples where striking patterns just mysteriously appeared out of nowhere, then dissolved just as quickly -- a technique which has been used repeatedly by corps ever since.

The Bridgemen provided fun and lively entertainment without sacrificing excellence in performance. As the clowns of the activity, they opened with “Pagliacci,” in which the soloist was a “gas,” followed by *Spanish Dreams*, a raucous concert of *Boogie Woogie Bugle Boy* and a revised version of history with their “Civil War Medley” and reenactment, during which the South was victorious!

This show is also memorable for the 1940s

nightclub number, which included the Andrews Sisters, Gene, Gene, the Dancin’ Machine boogie with the shuffle step and “Bye Bye, Y’all” signs. The “Gong Show” spoof left the audience in hysterics. At finals, an impromptu football game broke out; instead of falling down, some of the corps lined up for a scrimmage.

Dennis DeLucia’s percussion sections with both the Muchachos and the Bridgemen were consistently among the best and he led the Bridgemen to three national titles. Into the 21st Century, DeLucia continues to be one of the activity’s most successful percussion leaders.

After finishing twelfth in 1978, the Guardsmen jumped to seventh place in 1979 (moving up three places from prelims) with one of their best performances ever (and beat Madison -- perhaps for the first time) playing *Fanfare, Tiger of San Pedro*, “Henry V” and *Greensleeves*. The 1979 corps had a particularly outstanding horn line that featured several screamers.

In 1979, Spanish jazz was at the height of popularity, with the corps and the audiences, but this similarity of music between a number of corps sometimes tended to blur the differences between them, not to mention the fact that so many of them were playing the same piece -- “Children of Sanchez” (played by three of the first five corps to appear in finals).

The shows were designed to be crowd-pleasers, with rousing concert presentations and outstanding soprano jazz soloists in nearly every corps.

Madison opened with *The Sorcerer and the Latin*, with 34 rifles at the end of that piece, *Bohemian Rhapsody*, *Granada Smoothie*, *Pieces of Dreams* and a beautiful closer, *The Way We Were*. They slipped two spots from sixth place in prelims to eighth place in finals. Their off-the-line was done with a stereo effect, their rifle line did the limbo while tossing rifles over lowered flag poles and the horn line experimented unsuccessfully with an instrument called the tromboneum on the baritone parts.

Recognized for exciting music and outstanding soprano soloists, North Star played “Children of Sanchez,” *Bellavia* and *Olé* and a hand-clapping Beach Boys medley of *Good Vibrations* and *Barbara Ann*. Their snare line marched across both their rifle squad and cymbal line.



I.C. REVERIES “SIT-IN” AT THE 1966 VFW NATIONAL FINALS IN JERSEY CITY, NJ, PROTESTING THEIR EXCLUSION FROM FINALS, Revere, MA (1966). Photo by Moe Knox from the collection of Drum Corps World.



NIGHTFIRE, North Hollywood, CA (1996). Photo by Rocky Lewis from the collection of Drum Corps World.

Both the Guardsmen and North Star were exciting, multi-finalist corps in the 1970s, but unfortunately, both disappeared in the early 1980s.

The Blue Stars, also known for exciting and recognizable music, played the *St. Louis Blues March*, a percussion plus brass feature of *Birdland*, a concert of *La Fiesta*, the Gershwin classic, *Strike Up the Band*, and finished with *Children of Sanchez*. Their guard appeared without their red turbans at finals.

The Cavaliers returned to finals, but still in a pop mode (before embarking on more serious programs in the 1980s), playing "Santa Esmerelda Suite," "Cuban Fire Suite," *Somewhere Over the Rainbow* and "Children of Sanchez." They marched rotating concentric circles and their guard members twirled flags while balancing themselves on their left hand and outstretched legs (to become a guard trademark in the future).

The Troopers claimed the last finalist spot, but not by playing Spanish music. Rather, they began their 1979 appearance with a *Battle Hymn* warm-up, then started the show with an uncharacteristic jazz piece called *Variations on a Scene* by Alan Broadbent, followed by *Aquarius/Let the Sunshine In*, then they went "western" with "Billy the Kid," *Ecstasy of Gold* from a Clint Eastwood western classic movie called "The Good, the Bad and the Ugly" and they ended their show with their traditional *Ghost Riders in the Sky*, which drew the longest applause in memory at prelims.

The Crossmen shortened their capes and surprised the crowd by revealing Superman. They opened with a classical number, *Slavonic Dance #1*, and dropped out of finals, even though their horn line placed in the top five in prelims.

The Boston Crusaders placed nineteenth with only 25 horns (and through the 1980s continued to perform with a smaller membership than other comparable corps). A big jet flew over Boston during the intro to *Birdland* in Birmingham, but the corps blew them away in volume. (Other annoying planes of memory were during DCI Miami 1983 finals and preceding the Crossmen at DCI in 2001).

And a new corps, Suncoast Sound, just back from 32 days in England, played *The First Noel* and featured a female twirler in gold sequins at DCI Prelims.

Visually, the activity was going wild. In attempting to be the most entertaining and probably to earn GE points, there were interesting developments in every area. Here are a few that Jodeen Popp cited in her book:

"Spectra's guard went to shorts, the Blue Devils to gauchos, the Freelancers to jumpsuits and the 27th Lancers' drum line changed from kilts to pants.

"The Royal Crusaders had a ballet squad in very short leotards and the Velvet Knights' color guard marched in golden crowns and long capes.

"The Greece Cadets performed 'The Wiz,' complete with Dorothy and their rifle line in costume, including wigs, the Connecticut Hurricanes had flags with big red hearts and the Reading Buccaneers wore light blue Bridgemen-style coats and used double flags.

"The Royal Brigade had 30 rifles during their "1812 Overture," the Defenders stepped over their prone flag line in a company front, the Guardsmen threw their rifles over their contra squad while holding their horns aloft at arms length and the drum major of the Cleveland Caballeros jumped from his podium into the arms of two rifle girls.

"The CMCC Warriors exited in a solid oval, Florida's Vanguard had their girl guard twirling flags and rifles at the same time, 27th Lancers' flag line joined their rifle line in twirling while flat on their backs and each of the Watkins Glen Squires' guard members retreated into a multi-colored wind sock at the end of their concert number.

"Having unofficially broken previous field clutter records, Pioneer presented a nostalgia program featuring a revolving movie screen -- complete with a Charlie Chaplin, and the Sky Ryders also did a Chaplin bit using their entire rifle squad.

"The Ventures presented a used car lot atmosphere with small, triangular flags hanging from thin, outstretched ropes.

"The Colts played for President Carter during his trip up the Mississippi and Garfield presented a sign at the conclusion of their drill informing the audience, 'No Verbal Amen due to 1 point penalty.'"

In 1979, the senior Reading Buccaneers showcased one of the finest horn lines ever assembled (continuing in 1980 and 1981) under the direction of Tony Yaklich. They won DCA championship titles in 1979 and 1980,

including the high horn trophy both years.

One of the Bucs' lead sopranos during these championship years, Matt Krempasky, became an assistant horn instructor with Yaklich and later became an arranger/instructor with the Crossmen, Spirit and Jersey Surf.

The 1970s had been an exciting decade, with the later years being some of the fastest progressing eras of the activity. It was a period when modern drum corps took shape. One could hardly wait to see what would evolve in the 1980s.

In 1979, Brian Tolzmann, then of *Drum Corps News*, conducted a poll asking fans for their favorites in several categories. The results were published in *Drum Corps News*, 1979, and reprinted with permission in Jodeen Popp's history, "Competitive Drum Corps," 1980 supplement pp. 29-30.

Following are some of the results of "The Great Decade of the 1970s" poll. Most of these successful pieces would be played again by the same or another corps in the future.

#### Best opener music

- *Slaughter on 10th Avenue* (Madison Scouts, 1975).
- "Chicago III Suite" (Blue Devils, 1978-1979).
- "Pagliacci" (Bridgemen, 1977).
- *Channel One Suite* (Blue Devils, 1976-1977).
- "How the West Was Won" (Troopers, 1970).
- *Crown Imperial* (27th Lancers, 1975).
- "Folk Song Suite" (Anaheim Kingsmen, 1972).
- *Ritual Fire Dance/Sabre Dance* (Bridgemen, 1978).
- *Mambo* (Anaheim Kingsmen, 1974).
- *Overture for a New Era* (Santa Clara Vanguard, 1977-1978).
- *Fanfare* from "Rocky" (27th Lancers, 1977).
- "New World Symphony" (Phantom Regiment, 1977).
- *Pictures de España* (Muchachos, 1974).
- *Barnum and Bailey's Favorite* (Argonne Rebels, 1972).
- *Fanfare* (Guardsmen, 1979).

#### Best concert, production number or flag presentation music

- "Gaité Parisienne" (27th Lancers, 1977).
- *Ritual Fire Dance* (Anaheim Kingsmen, 1972).
- *Young Person's Guide to Drum Corps* (Santa Clara Vanguard, 1973/1974).
- *Artistry in Rhythm* (Anaheim Kingsmen, 1974).



MEMORIAL LANCERS, St. Louis, MO (1998).  
Photo by Dan Scaffidi from the collection of Drum Corps World.



BARONS, Milpitas, CA (1978).  
Photo from the collection of Drum Corps World.



MELROSE BLACKHAWKS, South Amboy, NJ (1998).  
Photo by Ron DaSilva from the collection of Drum Corps World.

- *Land of Make Believe* (Bridgemen, 1976-1977).
- "Fiddler on the Roof" (Santa Clara Vanguard, 1971).
- *Legend of the One-Eyed Sailor* (Blue Devils, 1976).
- *Harlem Nocturne* (Bridgemen, 1977).
- "West Side Story" (Des Plaines Vanguard, 1972).
- *God Bless the Child* (Madison Scouts, 1974).
- *Rhapsody in Blue* (Madison Scouts, 1975).
- *Mr. Clown* (St. Andrew's Bridgemen, 1972-1973).
- *Sweet Georgia Brown* (Spirit of Atlanta, 1979).
- *Tiger of San Pedro* (Guardsmen, 1979).
- *Take Five* (27th Lancers, 1979).

#### Best closing music

- *Danny Boy* (27th Lancers).
- *Send in the Clowns* (Santa Clara Vanguard).
- *The Way We Were* (Madison Scouts).
- *Brian's Song* (Madison Scouts).
- *Battle Hymn of the Republic* (Troopers).
- *Stars and Stripes Forever* (Argonne Rebels).
- *Chase the Clouds Away* (Blue Devils).
- *Pilgrim's Chorus* (Phantom Regiment).
- *Greensleeves* (Guardsmen).
- "King of Kings"/"Exodus" (Anaheim Kingsmen).
- *Auld Lang Syne* (Kilties).
- *Conquest* (Boston Crusaders).
- *I Don't Know How to Love Him* (Garfield Cadets).
- *Sir Duke* (North Star).
- *Bellavia* (Freelancers).

#### The Eighties

The decade of the 1960s was consumed with acquiring new and better sounds. The 1970s witnessed a gradual breaking away from military traditions and setting new standards in music and drill by the Santa Clara Vanguard and the Blue Devils.

Now the 1980s would be a decade of rapid change and innovation, inspired by the influence of George Zingali and the Garfield Cadets. And during the 1980s, the activity would become much more sophisticated and professional.

Also, while the 1970s were years of percussion revolution and the 1980s a decade of increasing complexity in the drum, the 1980s were also the age of a color guard explosion, with ever-increasing equipment tricks, enhanced and encouraged by the newly-active

Winter Guard International.

Along with the disappearance of the tick system during the early 1980s, the American flag disappeared from the competitive field, secondary to rule changes to appropriately allow the American flag squad members to become integrated into the corps as marchers in the 128-member count.

#### Brass and percussion

Throughout the 1980s, there was experimentation with new types of horns and new combinations of horns; in particular, the Blue Devils experimented with different types of mid-voices, with Wayne Downey writing some incredible middle-voice parts.

Changes in drum line instrumentation and aesthetic spawned whole new industries within the percussion world.

New lines of instruments since the 1970s included multiple-pitched bass drums, fiberglass vests to hold the drums more comfortably, different stick designs, unbreakable Kevlar drum heads and free-floating snare drums capable of withstanding the extreme tension made possible by the new Kevlar heads.

Jim Campbell, former creative head of the Cavaliers, stated that the explosion in percussion instrumentation and technique "revolutionized the drum corps activity."

During the decade, some corps marched large bass drum lines. After the pit was legalized and as it expanded in instrumentation, it also grew in expense.

#### Music

Musical tastes were split. Some corps simply updated their arrangements of big band jazz, while others turned to orchestral works, opera, wind ensemble literature, popular music, Broadway musicals and even occasional ventures into world music.

Most shows still were being designed to please the crowd. The performance of complete musicals became popular (sometimes as soon as they hit Broadway) and some corps became quite theatrical in their approach. Actually, over the years there were very few musicals not performed in drum corps.

As the 1980s progressed, quality rather than quantity became the standard for American drum and bugle corps. Shows were often designed with four musical selections, i.e., off the line (opener), concert, drum solo and closer. Less often there would be three

numbers, i.e., opener, ballad and closer, or even just one musical selection divided into sections. Sometimes the closer was the ballad.

Drum and bugle corps began to experiment with music considered more refined and of a higher intellectual standard. *Battle Hymn of the Republic* or *Stars and Stripes Forever* were no longer standards in corps repertoires and fans might not be able to hum or whistle some of the tunes being played.

As the activity became more competitive, the major corps felt it necessary to branch out into unexplored musical areas, sometimes choosing relatively obscure selections by major or minor composers and smaller corps would try (often unsuccessfully) to emulate the champions and experiment with new compositions and new ideas.

While this factor greatly widened the musical perspective and allowed for many thrilling presentations, it also caused a great deal of fan discontent and dissatisfaction that reached its peak in the early 1990s.

In their search for new compositions, some of the top corps reached into the more unusual compositions of the 20th Century as well as into the repertoires of the concert band and symphonic wind ensembles and even into the vocal field.

Some corps, particularly Suncoast Sound, brought original musical compositions to the field. Overall, the music became more difficult, with furious tempos, rhythms and ranges that would become the standard as the decade progressed.

The growing sophistication of the 1980s also demanded that there be a thematic connection between the musical selections played in a show -- for instance all music from one country, from a single composer, a single style or even a single composition.

For example, in the mid-1980s, it became fashionable for corps to organize their shows around the music of just one composer. The following examples include at least two pieces by the composer in question:

- 1983 and 1987 -- Phantom Regiment, Peter Ilyitch Tchaikovsky.
- 1985 -- Garfield, Leonard Bernstein.
- 1986 -- Star of Indiana, John Williams.
- 1986 -- Suncoast Sound, Stan Kenton.
- 1986 -- 27th Lancers, Stephen Sondheim.
- 1989 -- Dutch Boy, Cole Porter.

Certain composers became associated with



LONG ISLAND SOUND, Bayshore, NY (1999).  
Photo by Ron DaSilva from the collection of Drum Corps World.



FITCHBURG KINGSMEN, Fitchburg, MA (1995).  
Photo by David Rice from collection of Drum Corps World.



IMPULSE, Orange County, CA (2000).  
Photo by Karen Sunmark from the collection of Drum Corps World.

certain corps over several years of performance of their compositions. For example, the Garfield Cadets brought Leonard Bernstein to the field in such compositions as "Mass," "West Side Story," "Candide" and the "Jeremiah Symphony"; Santa Clara had an affinity for the music of Aaron Copland, just as the Phantom Regiment did for Tchaikovsky.

There was interest in the music of Stan Kenton by Suncoast Sound and the Blue Devils and the music of George Gershwin was a choice of many corps.

Musical programs that were original, all or in part, became increasingly popular with drum corps. Staff writers such as Michael Boo in 1983 (Cavaliers); Robert Smith (Suncoast Sound in the 1980s and Magic of Orlando in the 1990s); Scott Boerma and Taras Nahirniak (Madison Scouts); Matt Krempasky (Crossmen); Wayne Downey (Blue Devils); Bruce McConnell (Bluecoats); Jay Kennedy (Cavaliers); and Jay Bocook (Cadets) wrote original compositions.

Many corps had become associated with specific styles of music. The Blue Devils, the Madison Scouts and the Bluecoats and sometimes the Crossmen performed different styles of jazz; Phantom was known as the originator of all-symphonic (classical music).

Santa Clara also had a history of playing classical music, but in the late 1980s and early 1990s went into a more theatrical style of performance.

Spirit of Atlanta played music of the South such as dixie jazz, gospel-style music and music from "Gone with the Wind." In the late 1980s and early 1990s, the Cavaliers and Cadets branched out into compositions written for bands or symphonic wind ensembles.

In fact, over the years, the regular audiences had developed certain expectations of styles and traditions for most of the major corps and it was when these corps departed from their expected style that they often took a tumble in favor with the audiences and/or in placement with the judges (e.g., Spirit of Atlanta's performance of Stravinsky's "Petrouchka" in 1988 and Amin Bhatia's "Interstellar Suite" in 1989).

Often, when a corps tried something totally new in music, drill, visual, etc., it might not be successful the first year, but would open up new ideas for the future. However, after taking a fall in placement, the next season the corps would creep back into familiar territory for security

and better scores.

Perhaps if they had continued in the new direction for a second season, it would have become more comfortable to them and more acceptable to their audience and judges.

### Visual design

Pete Emmons is considered to be the visual trendsetter of the 1970s and he brought the activity into the world of modern drill in 1980, the year of the groundbreaking asymmetrical drill he created for the Santa Clara Vanguard.

Two years later, George Zingali and the Garfield Cadets brought the drum corps world into insanely fast-moving drill and Zingali's style would forever change the face of drum and bugle corps' marching programs.

The "total" or "total concept" show took over, as corps attempted to link the separate musical selections in their show under a single conceptual umbrella.

Drill designers -- most notably George Zingali and Steve Brubaker, Cavaliers -- introduced radical changes in the ways corps moved on the field, incorporating different step styles and curvilinear, asymmetrical drill formations into the shows to achieve a greater unity between music and motion.

Memorable visual moves of the 1980s include the Cadets' "Z-pull"; Cavaliers' *Softly as I Leave You* step-over, dragon and double rifles; Santa Clara's asymmetrical drill; and huge butterfly wings on the Blue Devils' guard. They may have called these "bat" wings.

### Color guards

The color guard, whose earliest function was to guard the American flag, began to add props and equipment related to their show's theme to the standard silks, rifles and sabres, and they moved from the back of the field to become more integrated into the total show design.

At WGI in 1980, rifles were flying all over and on the field that summer there were many forms of head choppers with such corps as Madison, Cavaliers, Phantom, Guardsmen, Mandarins and Northmen and State Street Review (winter guard from Madison).

These guards, along with the 27th Lancers and the Bridgemen, would bring this daring equipment work to the drum corps field as well. The Cavaliers may have set a record for the most tosses in winter guard.

Through the 1980s, the color guard would play an increasingly important role in corps performances. Phantom Regiment would use

the color guard to tell a story in "Spartacus," Spirit of Atlanta and Suncoast Sound, although very different in approach, would introduce a more emotional type of color guard presentation. The Sky Ryders and Santa Clara moved into the theatrical area and, along with Garfield (in the 1990s), began character portrayal with their guards.

Jay Murphy, visual designer for the Blue Devils, always said that the function of his corps' visual program and color guard was to do what looked beautiful and what was appropriate to the music.

### Dance and movement

As the 1980s progressed, there was a move toward dance and dance training, influenced partly by the winter guards. In 1984 and 1985, the Guardsmen winter color guard did back-to-back ballet shows which reflected the movement toward dance and this found its way into the drum corps.

It became standard to have a dance soloist in nearly every drum corps show and the soloist was often staged to draw attention to a horn soloist.

Dance helped to give guards the ability to more gracefully execute their parts and accentuate the movement of the equipment. And, along with dance, there was an increasing emphasis on bodywork, which was often incorporated into the movements of the corps proper.

In the late 1980s, ballet and modern dance choreography started to dominate the color guard movement and their staging was of extreme importance to the design of the show.

### Creating excitement through anticipation

Even before the 1980s arrived, corps were already trying to incorporate more subtle forms of audience response into their show. One of the ways they would do this was to program things which would create a sense of anticipation. This anticipation would be something more appreciated by the long-time drum corps fan, who would look forward to seeing certain features over and over again.

Trooper alum Tom Doogan explained it this way: "One of the elements I remember from my rookie year in 1980, was that many of the shows created a great sense of anticipation as to what was coming next.

"I remember the years the Blue Devils had different variations on the huge gates that



IMAGES, Philadelphia, PA (1994).  
Photo by David Rice from the collection of Drum Corps World.



IRON CROSS, Delaware County, PA (1975).  
Photo from the collection of Drum Corps World.



LEHIGH VALLEY KNIGHTS, Allentown, PA (2001).  
Photo by Dan Scaifidi from the collection of Drum Corps World.

would rotate to the company front. It was (by today's standards) a slow developing move and everyone knew what was coming and that you were about to have your face blown off.

"Or the Cavaliers playing *Softly as I Leave You* heading back to the corner of the field and just to turn and wham! Then the toss over the horns and the step over the rifles. No surprises here, but wow!

"The 27th Lancers' guard setting up on the 50 for an absolute orgy of color and movement, with flags spinning, then flying; rifles performing with ungodly precision. You could feel what was about to happen. That feeling of anticipation was INCREDIBLE!

"Or if you ever witnessed the Troopers' sunburst, you could absolutely feel the emotion building. The most recent example I can give is 2000 Santa Clara as they moved to the sideline during *Agnus Dei*. It absolutely took my breath away.

"It seems like many of today's (2001) moments are swift, sudden expressions that can still hit you like a ton of bricks, yet I long for the drama of the slow build-up, where you know what's coming and you can't wait for the experience. Just like the ride up the chain on a roller coaster, slow to develop, yet allowing the anticipation to build to a climax, creating an incredible rush as you break free to the control of pure gravity."

Other features which created anticipation include:

- Anaheim Kingsmen's entire rifle show in the late 1960s and early 1970s.
- Boston's *Conquest*.
- Blue Rock's rifle line.
- Bridgemen's "Salute to Mayor Koch" Big Apple productions, Bayonne marching on their knees.
- Garfield's company front in 1969/1970 to Gounod's *Queen of Sheba* opener. Cadets' Z-pull. You saw it setting up and then out of nowhere, there it was. The Cadets' dissolving company front in 1987; it was several seconds into the move before you realized exactly what was going on and then, as you began to realize that they were reforming the thing, they would draw it out to the very last second, making you wonder if they were going to get everyone in place before the final chord.
- Cavaliers' dragon.
- Hawthorne Caballeros' pinwheel on the 50 in their finales; you always knew that the

"rumps" were coming. The Caballeros Alumni full-corps backfield-to-front-hash company front charge playing *Flamenco*.

• Madison's 'V' rocking back and forth -- such a little move, but with such a tight, strong horn line. Their 1995 pinwheel closer. The audience was on their feet as the wheel slowly grew and quietly rotated and hit a company front as the horns blasted toward the front sidelines.

• Phantom Regiment setting up the Rockford file, as their captain moved into the 50, you knew it was about to begin. The disappearing color guard under and through the horn line in the 1970s productions of "An American in Paris." In "Spartacus," you knew they would just blow you away. The excitement would build as they marched across the field prior to the first note. Things moved a little slower then, which gave you the opportunity to enjoy them. The full corps crab step blocks.

- Santa Clara's bottle dance.
- New York Skyliners' traffic jam.
- Star of Indiana's cross at the end of the 1991 Roman show.
- Troopers' rifles doing their exchanges with either the drum major or captain in the middle. Their build-to-the-push drill in their color presentation of *Battle Hymn*. The set-up-the-flag-on-the-50 charge to the stands. Also their full-corps company fronts off the line and exiting the field when there were still starting and finish lines.

• 27th Lancers' big wheel in *Danny Boy*, knowing that the rifles would be coming through doing double timing as the rest of the corps began to move over, is when the intensity seemed to be at its highest. It also helped in 1979 and 1980 that the flags were thrown backward to each other in an arch right after the rifles came through.

Jim Anello added: "This same kind of conversation could very well apply to what a corps was doing musically. There are all kinds of examples of this, such as Spirit of Atlanta's opening statement of *Georgia* and their closer of *Let it Be Me*.

"In *Georgia*, they'd be going along playing at roughly mezzo forte and you knew they were going to very shortly hit you over the head with that big fortissimo. In the closer, they had that big push as the corps played fortissimo and marched to the downstage edge of the field. Then the whole horn line would stop playing

for about four counts -- it was almost as if they were gathering themselves. Then, WHAMO! A glorious explosion of sound that almost seemed to push the stands back a couple of feet.

"As much as I remember the impact points, I remember giggling with anticipation in the time before the impact points occurred. Tension and release. Part and parcel of music."

## 1980

Winning musical program played by the Blue Devils: *New York Fantasy* (Wayne Downey original), *Ya' Gotta Try* (Sammy Nestico), *Pegasus, Free* (drum solo), *La Suerte de los Tontos, Pauper in Paradise, Dindi* (seven selections).

Most played selection: "A Chorus Line."

Other musical selections played by multiple corps: *Fantasy, Theme* from "Ice Castles," "West Side Story," "Annie."

At finals, the top four corps were separated by a margin of only 0.8, with five different corps sharing the four high caption scores and there was a tie for high percussion. Both the 27th Lancers and the Bridgemen came close to becoming the first Eastern corps to win the DCI title.

During this season there was a relaxation of some of the rules. These included: 1) elimination of stop time requirements; 2) no penalties for drops or retrievals; 3) use of the American flag as an option rather than a requirement; 4) the legalization of cordless motors on vibraphones; 5) the realignment of score sheets as follows: brass, 35 points; percussion, 30 points; GE, 30 points.

At this time, exposure and difficulty were included in the scoring. Some corps began appearing in competition without displaying the American flag, a sign of moving from the military to the more aesthetic spirit of the 1980s.

One of the things that changed the most significantly in the 1980s was the size and construction of musical programs. In 1980, the top 12 competing units were playing musical books that averaged five separate selections (quite a reduction in number from the 1960s and early 1970s).

Pop music of the day continued to play a prominent role, as it had at the close of the 1970s. Spanish music was still the hottest thing in drum corps and was heard in classical, musical (Broadway) and jazz formats.

Blue Devils captured their fourth DCI



WHITE KNIGHTS, Baltimore, MD (1966).  
Photo by Moe Knox.



ST. RAPHAEL'S MARIONETTES, Bridgeport, CT (1966).  
Photo by Moe Knox.



HOLY ROSARY CABALLEROS, Providence, RI (1966).  
Photo by Moe Knox.

championship in five years, as the activity's top brass line ripped through some challenging music including *New York Fantasy*, *Free* and *La Suerte de los Tontos*. They played on four concert timps set on the 50 within the limits of the field.

The timpani required a small truck (named Jerry's Folly) to deliver them to and remove them from the field. Although positioned to do a Rockford file for the first time ever, their guard movements were deceptive and simply passed the four converging lines through each other. Their guard equipment included white cobweb flags and long red, hand-held streamers. The Blue Devils began cultivating their outstanding soloists with their 1980 show.

The new music of the 1980s demanded advancement in drill design and maneuverability and 1980 was a year of major experimentation with drill. Almost every major corps attempted geometric, flowing patterns and shifting the axis of rotating formations and it saw ever-more-daring airborne equipment work.

As the visual designers gained more control of the judging sheets, drum lines were integrated into the visual fabric of the show, which sometimes resulted in a lessening of technical demand.

During George Zingali's early association with the 27th Lancers, he dared to move the drum corps away from the 50-yard line, which signaled the beginning of the end of the domination of the 50.

In February, 1980, the 27th Lancers made the drum corps activity proud, as they had a prominent role in the opening and closing ceremonies of the Winter Olympics at Lake Placid, NY, where they presented "Folk Song Suite," *Danny Boy* and *Brave New World Fanfare*.

The 27th Lancers were the first corps from the East to finish in the top three, taking second place (their highest finish ever) in 1980, with a very colorful show. The competitive show was basically held over from the year before, but improved greatly and the drum solo changed from *Take Five* to *New Country*.

During the *Open Wide* concert, Cliff White played his contra along with the soprano soloist; very rarely has there been a contra solo of this magnitude or length. He "sang" on the contra like it was a soprano (bugle). He must have been pleased with his finals performance

(or maybe glad it was over) because he jumped into the air after the solo was finished. He won I&E with a score of 99.00, in 1980 playing *Flight of the Bumblebee*, one of the best contra solos ever.

The Lancers' concert also featured jazzy, dancing contras and the guard featured a horizontal flag toss. The contra line kneeled down and swayed back and forth during *On the 20th Century*, as well as at the end of the drum solo. During the drum solo on the 50, the contras turned their backs to the visuals and, at the end, turned around to the front and jumped on each others backs with the lightest one standing on top making a pyramid.

In 1980, the contra line stood behind the guard's 50-yard-line flipping and six of them made the pyramid; in 1981, they did the pyramid in front of the guard. When the corps exited to *Danny Boy* in 1980, the crowd stood and clapped so loud that the music could barely be heard.

Frank Dorritie commented that "The 27th Lancers and *Danny Boy* in the summer of 1980 were nothing short of exquisite."

The 1980s were also the decade of the prop. In 1980, the Bridgemen came to Legion Field in Birmingham, AL, with a "poor man's" circus in *Thunder and Blazes* ("poor" only when compared with the elaborate circus of the 1987 Star of Indiana), but very rich in entertainment.

The crazy, fun features were held over from the 1979 show, but the quality was improved in the 1980 version.

The Bridgemen's circus had costumed animals and clowns. The assistant drum major wore a duck suit and was known as "Bernie the Bird." The drum line walked over the clown line, four guard members were jumping within and around four moving sticks and four sexy ladies were doing the jitterbug during the *Big Noise from Winnetka* concert number.

During the drum solo -- *The Pursuit of the Lady*, aka *The Pursuit of the Woman with the Feathered Hat* -- the horn line did what came to be known as the "Bridgemen shuffle" -- a kind of quick gallop-type step with the left foot hitting on each downbeat and the right foot "skipping" in between, while the arms swung back and forth.

This move was used in other years as well, up until the corps folded. They also played a full music and drill piece, *In the Stone*, and closed with a "War Between the States" feature.

And in 1980, the Bridgemen presented Maynard Ferguson in concert.

A tragedy took place in July, 1980, when Spirit of Atlanta's brilliant music arranger, Jim Ott, was killed in an automobile accident. It has been said that "Jim Ott could do with brass arrangements what Michelangelo did with the Sistine Chapel."

In this year, Jim's incredible arrangements were being played by Spirit, Hawthorne Caballeros, Madison Scouts, Americanos, Blue Stars and several others. Spirit included *Georgia On My Mind* and *Let It Be Me* in their extremely emotional finals show during which they paid tribute to their beloved arranger.

For years the story has been passed along that Spirit's horn line of 1978/1979 and/or 1980 (the "wall of sound") shattered glass. Whether or not it was true, the corps felt a need to post a warning on their podium reading: "CAUTION -- High Intensity Noise -- Hearing Protection Required."

Spirit's drum major did a foot chopper with a flag under the rifle line and the rifles had long, multi-colored ribbon streamers hanging from the inside of their sleeves, which were used as flash color in a concert dance and in creating patterns in later drill. The soprano solo at the end of *Sweet Georgia Brown* included *Dixie*.

The Phantom Regiment of the early 1980s has been described as "brash and beautiful, with a deep and haunting bass sound." In 1980, Phantom presented a rather ethnic and passionate musical program, opening with the *Russian Easter Overture*, followed by *Romany Life*, "Polovetsian Dances" and "Masquerade Suite."

They advanced their excellence in the marching caption, as their drill featured squares, arcs and a company front all revolving at once, three parallel lines rotating into an "I" during the drum solo and their horns walked through a kneeling flag line.

John Brazale was one of the earliest drill writers to go asymmetrical as the Phantom Regiment presented some asymmetrical drill patterns in their closer, "Carmen Suite."

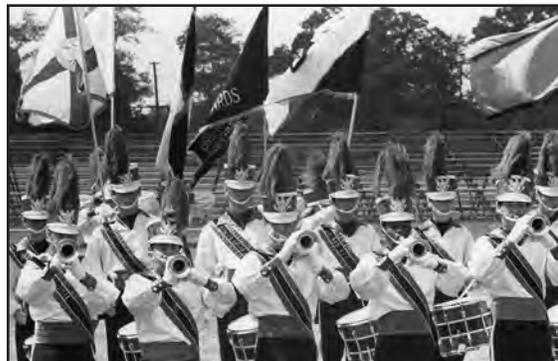
Madison continued to please the crowd with a musical program arranged by Jim Ott, including *Malagueña* and *Through the Eyes of Love* (Theme from "Ice Castles") and a visual program in which a powerful 62-man horn line used full-sized flags while the 34-member guard



PAV RANGERS, Lowell, MA (1967).  
Photo by Moe Knox.



STATESMEN, Everett, MA (1967).  
Photo by Moe Knox.



MIAMI VANGUARD, Miami, FL (1966).  
Photo by Moe Knox.

went to rifles for a huge full-corps guard twice in the show, at the end of the opener and during the drum solo.

At one point, everybody in the corps except the drum line was twirling something. At the end of *Malagueña* they went to all flags.

The Santa Clara Vanguard was ahead of its time with their 1980 show. Off the line they started in the upper right corner, brought it forward and pivoted around. In the old days, the corps would have moved to concert formation and played a turn, but not move. In 1980 they moved the form twice.

An asymmetric show design accompanied the concert of "Evita" selections in which bedposts were used as rifles and, during one of Fred Sanford's all-time greatest achievements -- the drum solo based on *Stone Ground Seven* -- the corps made a six-pointed star of ribbon centered in a revolving and moving circle. There were two tenor lines, one high-pitched and the other somewhat lower.

In a radical visual departure, the corps attempted to introduce a complex new drill form in their "Planets" production number, during which small circles moved around the field with their various brass voices responding to each other.

Pete Emmons and Dave Owens had designed actual pictures that were asymmetric as well as the movement in and out of them. At one point in the show, a "V," arcs and four straight ranks were all moving simultaneously.

This change of drill style was difficult to comprehend in 1980, when non-symmetrical pictures and staging were uncommon. It pushed the Vanguard out of the top-three (to seventh place) for the first time since the inception of DCI.

Many times during the season the judges were heard to say that they did not know how to judge this show. Thus, it appears that innovations in drill could be even more risky than changes in the music at that time. But the corps stuck with it and the next year they came back to win DCI. Their asymmetrical model led the way for shows of the future.

The Crossmen were rebounding from their thirteenth-place finish of 1979, with a strong accent on Spanish music, which included *Pictures of Spain* (opener), *Spanish Fantasy* (drum solo), *Jack Miraculous* (production) and closing with a "Superman" medley.

Their guard formed a heart around the

corps during their concert, *Tiger of San Pedro*. Music was arranged by Larry Kerchner and the drum solo arranged by Thom Hannum. The "Superman" medley was said to have an asymmetrical drill, written by Tony Smith. Judges didn't know where they should be positioned on the field.

Richie Tochterman of the Yankee Rebels wrote, "The 'Superman' medley was awesome. The first segment was so eerie it sent chills up and down my spinal column. Also, the capes were so long that when the corps faced backfield, it looked like everyone was floating across the field. It was one of the most impressive effects I have ever seen."

The Cavaliers' show was packed with thrills as the guard repeatedly brought the crowd to its feet with numerous airborne equipment tosses; they tossed flags over the entire grouped brass section, the rifle squad twirled two rifles at a time and the corps left the field in an expanding arc, with a re-entry featuring the rifle line tossing flags to the flag line behind an advancing horn line.

Their music included *Esmerelda Suite*, a popular *Sing, Sing, Sing, Sambandrea Swing* and *Softly as I Leave You*.

One of the most pleasing and memorable moves the Cavaliers ever did was the horn line pausing and then stepping over the guard during *Softly as I Leave You*. The performance ended with the rifle line somersaulting to the front of the field and the brass players performing their finals notes.

Garfield entered from the right end of the field with a small circle surrounded by a square, surrounded by a circle. In concert, they presented a very young man with a horn, standing on a box marked "Jr.," pretending to play a difficult solo. The production number, *Elk's Parade*, was played in true Garfield tradition and was a fan-favorite. Like Madison, they also closed with *Through the Eyes of Love*.

North Star's famous "chrome wall" snare line led them to a high percussion score. Their musical program, which featured several stellar soprano soloists, included "Children of Sanchez," *Still* and *Olé*. Most notable was their famous soloist with stamina, Jerry Noonan, who, in his age-out year, hit lots of double "Cs," "As" and "Gs" throughout the show and really screamed at the end, going up to a triple "D." It was an emotional moment for everyone.

The drill included a move to form the logo

of the corps and they performed what might be called a "Rockford Circle" (rather than file).

The Guardsmen began with a huge sound in their opener, "The Sea Hawk." This corps marched with a majestic style and ended with their traditional closer of *Greensleeves*. Their entire color guard laid down during their production number and the rifles were thrown over eight yards to the line on the other side of the center flag line. Their guard's fabulous equipment work would carry over into their winter guard for years to come.

Until this year, Santa Clara and the Blue Stars were the only two corps that had been in the top-12 every year since the inception of DCI, but in 1980, the Blue Stars failed to make finals for the first time, dropping to thirteenth, leaving Santa Clara as the only corps to have been a DCI World Finalist every year.

The Troopers executed a full color presentation during *Shenandoah* and the guard flashed individual red, white or blue flags. They used steel drums in their concert, *Central Park* by Chick Corea, and also in their closer, *Ecstasy of Gold*, and *Ghost Riders in the Sky*.

There was a multitude of entertaining features in nearly every corps. A few of these: the Freelancers entering the field in a block formation and shouting "play ball" just before the starting gun, Sky Ryders and Malden Diplomats using a Muppets theme, Imperial Guard featuring a lively conga line during the drum solo, Westshoremen forming a heart while playing *What I Did for Love* and releasing pigeons at the DCA championship and Skyliner's horn line doing a domino-style collapse to end *New York, New York*.

DCI released the first "State of the Art" album which featured the Blue Devils and Santa Clara in concert, professionally recorded at the Concord Pavilion for the Performing Arts.

## 1981

Winning musical program played by the Santa Clara Vanguard: *Northridge*, *Young Person's Guide to Drum Corps*, *Slava* (Bernstein), *Don't Cry for Me Argentina*.

Most played selection: "A Chorus Line."

Other selections played by multiple corps: *The Greatest Love of All*, the main Theme from "Ice Castles," *New York, New York*, *Birdland*, "Annie."

For the first time, the top six corps scored in the 90s. Following the lead of the 1980 Blue



NEW YORK KINGSMEN, Bronx, NY (1966).  
Photo by Moe Knox.



SMITHTOWN FREELANCERS, Smithtown, NY (1967).  
Photo by Moe Knox.



KINGSTON INDIANS, Kingston, NY (1966).  
Photo by Moe Knox.

Devils and Oakland Crusaders, other corps had grounded percussion on the 50.

Making a dramatic comeback from a disappointing 1980 season, Santa Clara Vanguard was the only corps in DCI history to win the championship even though not being in the top six the previous year.

This would be the third time the corps had won with *Young Person's Guide to Drum Corps* in its repertoire (1973, 1974, 1981). Pete Emmons' staging allowed the viewer to see and hear the musical voices at the same time -- thus becoming another major influence for the future.

Santa Clara won top guard this year without standard weapons. Instead, the guard equipment included hoops, flags and bedposts. In the 3 vs. 2 meters of *YPG*, bedposts were used for the fastest tempi, small flags for medium tempi and tall flags were used for slow tempi.

What was most impressive was that the corps performed *YPG* with just one drum major conducting both pulses (i.e., 3 with the hands, and the duple -- 2 -- pulse mark-timed with his feet.

The hoop choreography, designed by Lenny Kruszecki, was used effectively in Bernstein's *Slava* and this year Santa Clara brought an end to the 27th Lancers' domination of the color guard award (which had lasted from 1975 through 1980, tying with the Santa Clara guard in 1978). A surprise occurred when the corps members turned the black stripe on their jacket to a white one.

In their own laid back jazz style, the Blue Devils performed an original composition by Wayne Downey, *New York Fantasy*, followed by *Ya' Gotta Try*, *La Danse Bonheur* (drum solo), *One More Time Chuck Corea* (a medley combining tunes of Chuck Mangione and Chick Corea) and *Dindi*.

The Madison Scouts performed Louie Belson's *Numero Uno*, *Malagueña*, *Downwind* and, for the second of three consecutive years, they played their popular closer/ballad, the *Theme* from "Ice Castles."

The 27th Lancers had a complex drill that kept moving and changing during their musical program of *Crown Imperial*, *New Country*, *Niner-Two* (a favorite drum solo) and *Greatest Love of All*. The guard had an abundance of tosses, but finally lost the guard award to Santa Clara.

In 1981, the Phantom Regiment developed an outstanding production based entirely on Aram Khachaturian's "Spartacus" ballet. The program was presented with an outstanding percussion section and a great deal of emotion and was popular and challenging enough that it would return in an improved form the next season.

With this program, the Phantom Regiment advanced the total show concept that Garfield had started 10 years earlier with their "Revolutionary War" show (when they also passed out program notes in the stands), and created a spark that would ignite a new era of musical production.

The term "total concept," which earlier had referred to a synergistic blending of all the elements of performance (drill, music, etc.) for a unified whole, now took on a new meaning -- that their complete presentation would evolve from a series of unrelated pieces to an entire show devoted to a single idea or theme and, in Phantom's case, a single piece.

This new total concept show would become the desired standard by the end of the decade. In the attempt to portray this larger idea, some shows would also become more emotional, eventually leading to the deep symbolic meaning shows of Suncoast Sound.

Many will remember the ENORMOUS bass drum (named "Big Bertha") which Phantom used for "Spartacus." It was a Ludwig 40" concert bass drum.

The other four drums used were 24", 26", 28" and 32" by comparison. Actually it had been used from 1977-1979 and its last use would be in 1984, when the pit was developed and the concert bass could be placed there. The fellow who had carried "Big Bertha" was a folk hero to bass drummers.

The Bridgemen took up where they had left off the previous year, playing three of the same selections. Their music from "West Side Story" demonstrated that they could be dramatic as well as humorous. They tried to time the gunshot that killed Tony to coincide with the final timing gunshot. Bridgemen won high drums in both 1981 and 1982, but the corps finished sixth and eighth, respectively.

The seventh-place Garfield Cadets were on the rise with a strong horn line and a fun show, which included *Adventures in Time*, *Fire Dance* and *Pieces of Dreams*, and they also experimented with asymmetry.

During their opener, *Explosion*, the Crossmen's first sopranos reached over and played each other's horns. They were one of the corps that had their tympani placed stationary on the 50. They also had an eleven-year-old soprano player, Greg Morris, who placed second in I&E with a score of 90.50. Standing still he had an awesome sound.

Spirit played another Southern program which included *Old Man River*, *Devil Went Down to Georgia*, *You are the Sunshine of My Life* and *Let it Be Me*.

This year the Cavaliers moved from Park Ridge to Rosemont, IL, where they would be financially well-supported in the future. They had a drum set on the field in *Sing, Sing, Sing*, played by their drum major, Dave Flynn. They closed with their traditional *Softly As I Leave You* feature. Their very entertaining show brought the house down even though they only finished in tenth place.

The Freelancers also played *You are the Sunshine of My Life* and the Troopers took twelfth place with a program similar to that of the 1980 season.

This is the year that Suncoast Sound joined the ranks of the top-25, finishing twenty-first and closing with *The Greatest Love of All*.

#### 1982 -- DCI's 10th Anniversary

Winning musical program played by the Blue Devils: *T.O.*, *Pegasus*, *Paradox*, *One More Time Chuck Corea* and *People Alone*.

Most played selections: *Come in from the Rain*, *On Broadway* (tied).

Other selections played by multiple corps: "Fame," *New York, New York*, *You Are My Sunshine*.

Although a number of corps were grounding their tympani and keyboards on the 50 within the limits of the field as early as 1979 or 1980, 1982 was probably the first official use of the pit as we know it, i.e. grounding in an area outside the limits of the football field.

Tom Day, Cavalier alum and co-founder, along with Don Porter, of the Anaheim Kingsmen, made the following observations about the pit: "The pit made percussion equal to, if not more visual, than the brass. The pit has taken away some of the sideline show from what was once known as the guard.

"I now call this section 'the visual performance section,' or 'the flag art unit.' The pit became a must-have by all the big corps and was one of the financial 'I-can't-afford-that'



CARTER CADETS, Bronx, NY (1967).  
Photo by Moe Knox.



GOLDEN KNIGHTS OF HOPE, Providence, RI (1967).  
Photo by Moe Knox.



TROUBADORS, Trumbull, CT (1967).  
Photo by Moe Knox.

items of smaller corps trying to keep up with the Joneses.

"However, today there is still one of the greatest corps in the world that performs without a pit. They can still pack a stadium and they still give clinics. A collection of the most talented players in America -- the United States Marine Drum and Bugle Corps from Washington, D.C."

The Blue Devils won all 23 contests they entered in 1982, becoming the first world champion corps in DCI history to post two undefeated seasons (the other one was in 1977). This was the first finals where all twelve corps scored over 80 points.

Dr. William De Journett has cited the 1982 Blue Devils as possibly the single greatest drum corps of all time. He described it as well-put-together, with a nice soprano line that had exciting licks.

All year the Devils had been throwing in a verbal "huh" during a percussion-only backfield move and throughout the entire season they had sustained a penalty for this. However, the instructors had the corps do it several times with the crowd at practices and eventually the crowd was familiar enough with the part that they would hit it right on cue.

At finals, the horn line remained silent, allowing the crowd to participate in the performance, which enabled the corps to avoid the penalty without sacrificing the effect.

This was a rather explosive year for musical repertoires. Although works of American composers like Bernstein, Copland and Gershwin had played a recurring role in drum corps programs, now they were brought to prominence by two major corps, the Garfield Cadets and the Santa Clara Vanguard.

In an emotional show, the Santa Clara Vanguard played Bernstein's *Slava* and closed their show with Copland's "Appalachian Spring," a selection that would become the first in a long line of Aaron Copland productions.

There had been rumors all summer that they would put in the bottle dance at finals. And they did, creating an uproar in the audience that drowned out the corps' ability to hear itself. They ended their performance with one side of the corps several counts off from the other side.

The drum corps activity was rediscovering the music of one of America's most beloved 20th Century composers, George Gershwin. In

this first season of their rise to prominence, the third-place Cadets, developed a relatively unexplored musical book consisting of Gershwin's "Concerto in F" (which subsequently gained widespread popularity in drum corps and winter guard), Ron Nelson's *Rocky Point Holiday* and Gershwin's *Cuban Overture*.

These three pieces, with their driving and varied tempos, perfectly matched the new and radical style of marching introduced by Garfield in 1982. Although people remember 1983 and particularly 1984 Garfield, their 1982 show was really the tip of the iceberg -- an omen of what would lie ahead and with this show the Garfield Cadets moved up two spots from prelims to become a first-time contender.

The drill had everything one could imagine and it was put together in a fabulous way. *Cuban Overture* was amazing in terms of marching, body movement and style and *Rocky Point Holiday* signaled the beginning of the fast-paced drills we know today.

Although it is the 27th Lancers (and George Zingali) that should be credited with the introduction of this new marching style, it was the 1982 Garfield Cadets (and George Zingali) that sold it to the masses. Early in the season, the new Garfield Cadets appeared with a striking new way . . . of running.

During Zingali's first year with the Cadets, he tackled some tough transition issues, made them work and moved forward. His technique of reshaping -- how to move from one form to another, was probably the major change that opened up new possibilities more than any other because it allowed the corps to move from set to set in an asymmetric way and to be able to interpret music with the phrase.

Since asymmetric drill is always changing, it could be used to constantly interpret the music. And excitement would often result from apparent chaos suddenly turning into a beautiful form and then it was gone as quickly as it appeared.

When Garfield came out with their 1982 visual program, it was astounding. At first Zingali's new concepts made people feel uncomfortable. It took only a year for the drum corps community to accept the new wave, but in 1983 it would reign supreme at DCI Finals in Miami. Once the activity realized the major advancement that had taken place, other corps tried to copy Zingali's style.

Most people think the Z-pull began in 1983, however, Brian Wilkie, who marched in Garfield in 1982, provided the following information: "The first incarnation of the Z-pull was in 1982 at the end of 'Concerto in F.' It wasn't the full blown 1983 'Z,' but THAT move was the birth of the Zingali signature move.

"We spent an entire rehearsal playing with it to see if it could become the full 'Z,' but it didn't work out. I was at the end of the line on side #2. He (George) didn't forget it the next year and made it work for the end of *Rocky Point Holiday*."

The Phantom Regiment brought back "Spartacus" for a second year, with an outstanding staging of the horn line and the color guard acting out the story of the slave more clearly. With their 1981 and 1982 shows, the Regiment gave audiences their first taste of true pageantry in drum corps and it signaled a leap in show design.

"Spartacus" had one of the greatest off the lines ever -- the first note hit you like a stinging jab, nearly powerful enough to knock one over.

In 1982, they had a marching warm-up with a drill. From the stands, they came on to the field from the left in a triangle-type formation, spread it out, did the Roman Legion salute to the audience shouting "Hail!" then turned toward the back and marched and played the warm-up until they got to the starting line formation. The warm-up tune was probably taken from "Spartacus."

This was not the first time they had a "show before the show," i.e. music and drill which was kind of a pre-warm up. Even back in the 1960s, the Regiment had a mini-routine to warm up before they competed.

They played a portion of the march *Phantom Regiment*, originally composed by Leroy Anderson in 1951. However, Cliff Richmond clarified: "In 1962, the old Phantom Regiment used *Phantom Regiment March* as their off-the-line piece (at that time there were no on-field warm-ups)." Circa 1978, 1979, 1980, the Regiment used a warm-up drill with the *Phantom Regiment March* as the horn warm-up.

The piece had been played by the Syracuse Brigadiers in 1956 and in the 1960s it was played by the St. Mary's Majestic Knights, St. Kevin's Emerald Knights, Andrew Johnson Presidents, Blue Rock, Staten Island Lawmen, Blessed Sacrament Golden Knights, 32nd



DUKES, Marlboro, MA (1967).  
Photo by Moe Knox.



BARONS OF STEUBEN, Corning, NY (1967).  
Photo by Moe Knox.



DON JUANS, Cambridge, MA (1967).  
Photo by Moe Knox.

Hussar, Knickerbockers and the Belleville Black Knights.

In the seniors it was played in the 1960s by Albion Grenadiers, Bangor Yellow Jackets, Southern Tier Vagabonds and by the Yankee Rebels in 1972.

An unusual event occurred in 1982 when the Regiment and Madison tied at Drum Corps Midwest finals in DeKalb, IL. A rematch after midnight saw the Regiment storm onto the field, red capes flying in the wind, as they went to battle with the Scouts, over whom they were victorious.

Jon de Silva, who marched Phantom that year, said: "The 1982 DCM run-off was my most exciting drum corps memory. The run-off performance was the only time I could barely hear my drum major on the starting line and he was only six counts behind me. The audience response was nothing short of outstanding.

"Nobody left after the run-off was announced. The electricity was in the air that night and we all felt it. It was a very emotional performance for us. When we played the first note of "Spartacus" at fff and were still overpowered by the crowd, that just pumped us up even more."

With their traditional strong horn line, Madison played *Slaughter On 10th Avenue*, *Strawberry Soup* and *Through the Eyes of Love*.

The 27th Lancers continued their traditional British theme with "The Sea Hawk," "Gaité Parisienne" and the return of *Danny Boy*. The corps may have experimented with trombone/bari/euph mutants.

The Crossmen played *Artistry in Rhythm* and their version of *Russian Christmas Music* with arrangements by Tony Yaklich. This was the first year they had a girl in the snare line. "She had what it took to play with the boys." And this is the year their outstanding snare drummer Robby Robinson aged out.

The Bridgemen won best percussion for the third year in a row, this year playing their famous *Black Market Juggler* as drum solo. Their *Shaft* opener is a favorite drum corps "groove" and their "Broadway Medley" closer has been called one of the best drum corps medleys of all time.

With a fine horn line, the Freelancers played an enjoyable, straight-out drum corps program which included *You Are the Sunshine of My Life*, *Genji* and *Even Now*.

The Sky Ryders became a first-time finalist with an outstanding, well-tuned horn line with excellent low brass and they featured a large trademark rainbow prop, which they unfurled during their closer, *Somewhere Over the Rainbow*. Although this piece had "belonged" to the Cavaliers, it also fit the Kansas-based Sky Ryders as well.

The Cavaliers, who had been playing a somewhat Spanish-influenced repertoire for several years, tackled the very difficult "Pines of Rome," as they began a conversion to more serious music. The guard featured their famous somersault rifle-catch.

Spirit of Atlanta finished a disappointing twelfth place with a show of "happy" music which included *You Are My Sunshine*, *Oh Happy Day*, *You Are the Sunshine of My Life* and *Blue Rondo A La Turk*. Their drum line helped to earn them a finalist spot.

In 1982, Suncoast Sound had a good shot at finals and some thought they should have had twelfth place. They performed with amazing energy and they were even more charged for the next year.

This would be the beginning of an intense rivalry between Spirit and Suncoast. From 1983 through 1988, Suncoast and Spirit would continue to finish in consecutive placement (both within the top 12), with Suncoast edging out Spirit four of the six years (1983, 1985, 1986, 1987) and Spirit placing higher in two of the years (1984 and 1988).

This was the final year corps fans were able to hear one of the great drum corps soloists of all time. Greg "Harpo" Blum had been the soprano soloist for the Colts where he started marching in 1976. During the summers of 1980, 1981 and 1982, he became famous for his rendition of *Summertime*, arranged by corps director Jim Mason, who would later become director of Star of Indiana and "BLAST!"

Each of the three seasons, *Summertime* appeared in a slightly different version. Audiences were blown away with Greg's high squealer notes, which were clean and clear. Not to be overshadowed was their outstanding baritone soloist of the period, Dave Lang, who marched with the Colts from 1979 through the 1985 season.

In 1982, North Star marched eight bass drums in a very large percussion section.

Future Corps was formed at EPCOT where they performed through 2000 and employed

some outstanding drum corps alums. They performed in exhibition at EPCOT a couple of times a day and at DCI Finals every few years.

## 1983

Winning musical program played by the Garfield Cadets: *Rocky Point Holiday* and selections from "Mass" by Leonard Bernstein.

Most played selection: *Over the Rainbow*.

Other selections played by multiple corps: *For Your Eyes Only*, *Battle Hymn*, *Even Now*, selections from the movie "E.T."

The Garfield Cadets became the first Eastern corps to win the DCI Championship, with an abstract drill that redefined the genre. The Cadets went undefeated all season, until prelims, when they tied the Blue Devils. There was a huge 20.65 point spread between the first- and twelfth-place corps in finals.

For the most part, the musical repertoires of 1983 fell into two distinct categories -- classical and jazz. Almost no rock, country western or other standard musical category was represented in finals.

However, the difficulty of selecting a new or varied repertoire each year did bring about the appearance of some new species of music in the programs of 1983. For example, the cantata *Battle on Ice* from "Alexander Nevsky" by Sergei Prokofiev, performed by Valley Fever, and *Concerto del Rodrigo* as the Crossmen's drum solo.

The music of Leonard Bernstein had long been a part of the drum corps activity, probably beginning with "West Side Story" in the early 1960s, continuing through "Candide" in the 1970s and progressing to *Slava!* in the early 1980s.

A substantial portion of the Garfield Cadets' 1983 program was devoted to Leonard Bernstein's "Mass," suggested to them by Michael Cesario.

Bernstein's "On the Town" was a production number for the Santa Clara Vanguard, along with "Appalachian Spring" and the *Dream Sequence* from "The Red Pony," both by the American composer Aaron Copland, whose music has profoundly influenced the drum and bugle corps activity.

This American influence brought a new flavor to the activity and eventually a new champion in 1983 in the Garfield Cadets, signaling the start of their three consecutive DCI wins and the beginning of a dynasty. The new Bernstein music was so well-received that



EMERALD STATESMEN, Rochester, NY (1967).  
Photo by Moe Knox.



CASTLEMEN, Paterson, NJ (1967).  
Photo by Moe Knox.



VAGABONDS, Stratford, NJ (1967).  
Photo by Moe Knox.

the Cadets would continue to build championship after championship upon it.

The 1983 Cadets' show was both innovative and entertaining, with *Rocky Point Holiday* being an all-time favorite symphonic piece. This selection, along with Bernstein's "Mass," made for a revolutionary show.

Beginning in 1982 and particularly in 1983, the Cadets became a constantly moving sound. Sopranos here, mid-voices there, lower voices on this side and then they moved around to just the opposite. Occasionally a section would stop and play a tough lick, but usually the rest were on the move.

One former member said, "In the good old days, we 'parked and barked,' 'planted and played' and attempted to tear the house down in the concert number."

Credit for elimination of the concert number may be due to the 1983 Garfield Cadets. In 1982, they had played the *Cuban Overture* as a concert. "In 1983, the Cadets started all that crazy drill that's being done these days."

Now the field was limitless, as all former rules of drill design were off. Asymmetry rather than mirror images on the 50 prevailed. The drill was mathematically calculated to precision, with one misstep leading to disaster and possibly even danger to the individual marchers. An increased physical demand was also placed on the judges, who often got trapped in the fast movement.

Whole sections were scattered across the field, eventually including even the traditional blocked percussion. Imitators struggled with the new marching style, but could not quite duplicate or master it.

Now when Garfield marched the whole show without stopping, the creative people in the activity thought it was wonderful -- a unique and crowd-pleasing concept. It was new, it was fresh, it was Zingali. It set the stage for other corps to attempt the same thing they did. After Garfield, no other corps could rest on their heels.

At the end of *Rocky Point Holiday*, the drill pulled a company front out of nowhere and spread it out across the field (the first complete use of the now-famous Z-pull). And a new signature move, which Dr. Bill de Journett has called "Let's see what new and innovative way we can get into a company front," has continued every year into the 21st Century.

Thus, the East led the way to using the total field in the total concept show, i.e., the sliding, massive drills of the 27th Lancers, the ultimate scatter drills of the Garfield Cadets and their magnificent "Z-pull," which brought to a close three consecutive championship seasons (1983-1985).

The Blue Devils had a strong percussion section ("the new wall") and excellent soloists. They opened with a feature that had them moving from a ray to a spiral and then to a circle within the first few beats. Their music included *T.O.*, *Pegasus*, *Everybody Loves the Blues*, *Paradox*, *One More Time* and *A New Beginning* (arranged by Wayne Downey and Jack Meehan).

In 1981, the Santa Clara Vanguard had opened their championship program with a band composition, *Northridge*, and in 1983 two other difficult concert band pieces were played by two of the title contenders -- the Cadets' *Rocky Point Holiday* by Ron Nelson and the Santa Clara Vanguard's "Symphony #3" by Vittorio Giannini.

With this program, Santa Clara expressed a daring attitude, executed with total control. Their closer, "Appalachian Spring," created one of the prettiest moments of the season as the corps ended going backfield and playing a very quiet ending. They used steel drums in this show during the drum solo.

The power of Russian or Russian-themed music was starting to appear more often -- symphonic band composer Alfred Reed's *Russian Christmas Music* in the programs of 1978 and 1982 Crossmen; Rimsky Korsakov's *Capriccio Espagnole* by Santa Clara Vanguard in 1982; and in 1983 in the all-Tchaikovsky program of the Phantom Regiment.

The Phantom Regiment had always played classical music, but seemed to be in its element most often when playing music from Russian composers. In 1983, they began a long association with the melodic music of Tchaikovsky, bringing to the field his *Serenades*, *Capriccio Italien* and the "1812 Overture," in which the contest of the two clashing armies was vividly portrayed in the drill.

Still, in the many years in which the Phantom Regiment has taken second place, they have not played music of Tchaikovsky or even of a Russian composer; however, in the year they would finally tie for first place (1996)

their entire program, "The Defiant Heart," was based entirely on the music of Russian composer Dimitri Shostakovich, with a visual and musical portrayal of his life of artistic oppression in a Communist regime.

One highlight of the 1983 program found 18 snares appearing out of nowhere and some form of the box cross-through would become a Regiment trademark each successive year through 1992.

In a transitional year, Madison sported new uniforms, made a great use of dance and took a detour into the classical music field. Their opener was the *Colas Breugnon Overture*, an extremely difficult work. Their concert, *Strawberry Soup*, featured incredible solo work including one of the highest notes ever heard on the field and *Memory* from "Cats" closed a fan-favorite show.

In 1983, Suncoast Sound made its first appearance in finals taking sixth place. A strong horn line played *Aquarius*, which brought back memories of protests and police from the 1960s. Their closer, *The Greatest Love of All*, featured the guard providing a special moment for deaf people by "signing" the words. The drum major played a baritone solo in 1983.

Spirit rebounded from their disappointing twelfth-place finish of the previous year to take seventh place with an emotional show that carried out the musical repertoire of *Brothers of Bop*, *Blues in the Night* and *We Are the Reason*.

Spirit had a penchant for baroque music and there was a small baroque ensemble in the middle of the 1983 *Blues in the Night* and the soprano solo at the end of that tune, played by Hunter Moss, contained a snippet of their trademark *Dixie*.

One of the most memorable features of this show was the flashbulbs that were activated sequentially by the horn line members with paper clips during the drum solo, originally a Kerry Livgren tune titled *No One Together*, but altered for the corps presentation to *We're All Together*, for obvious reasons.

Sal Salas (of Madison and State Street Review fame) came on staff as visual and color guard coordinator which would signal the beginning of the Spirit color guard era.

The Freelancers' kaleidoscopic drill kept changing from large picture to small and then back again and the guard used curved flag



DIRIGO JETS, Portland, ME (1967).  
Photo Moe Knox.



SENTINELLES ALL-GIRL, Montreal, QUE (1969).  
Photo by Moe Knox.



BERKSHIRE POM POMS ALL-GIRL, Pittsfield, MA (1965).  
Photo by Moe Knox.

poles. Their pop repertoire, played with a laid back feeling, included *Breaking Up is Hard to Do* and *Even Now*.

The Cavaliers celebrated their 35th anniversary with an exciting, crowd-pleasing show that opened with an original composition, *Jade*, written by former member Michael Boo, and closed with "Pines of Rome," in which the huge red flags are unforgettable. Their move to a more serious style of music would pay off in the future.

As in past seasons, the 27th Lancers' program was composed entirely of British-themed compositions which illustrated the influence of British pageantry on the drum corps activity. Presenting *Orb and Scepter*, "Camelot," *The Running Set*, *Sea Songs* and *Danny Boy*, their precision-style guard moved away from its strict military tradition this year to incorporate more of a dance style and they changed the guard uniform to accompany this change.

With the disappearance of the Guardsmen this season, the proud tradition of British music was handled entirely by the 27th Lancers and would be picked up later by the Star of Indiana in 1989. However, the Guardsmen would continue as a cadet corps into the 1990s and their winter guard performed into the late 1980s.

The Bridgemen wore red blindfolds and marched up to some roto-toms and performed some great sticking maneuvers which drove the crowd wild in *Black Market Juggler*. This is considered by fans to be one of the best percussion features of all time and by its creator, Dennis DeLucia, to be one of his best achievements.

Prior to this time, the Santa Clara Vanguard (and Fred Sanford) had been the leaders in percussion with a symphonic style, but now the Bridgemen became a new model for percussion with their "wicked" drum lines and smooth, cool attitude toward their work.

They established the groove drum line and this, along with their off-the-wall productions, taught the drum corps world not to take itself too seriously -- their bass drums often arrived "late" for the show.

The Sky Ryders had a strong horn line, with emphasis on a warm-sounding low brass section, playing a jazz arrangement of *Home on the Range* and their popular closer of *Over the Rainbow*, arranged by Larry Kerchner. The

crowd loved the acrobatic guard with its front-line equipment work.

Kerchner's unique treatment of *Home on the Range* earned him a Grammy nomination, but it was disqualified later because the DCI albums were not sold in retail stores, one of the Grammy qualifications.

Both the Crossmen and the Knights of Geneseo, IL, opened their programs with the *Overture* to "Russlan und Ludmilla," with the Knights featuring a very technical keyboard part on the runs.

In 1982, the Knights had pleased the audience with Larry Kerchner's original composition, *Casals Suite*, and in 1983 they played a beautiful closing ballad, Ronnie Milsap's *Almost Like a Song*, also arranged by Kerchner.

The Crossmen also played "Concerto del Rodrigo" and *Russian Christmas Music*.

The Velvet Knights introduced their popular shark to the Miami audience.

The San Jose Raiders' use of non-traditional percussion instruments was a preview of things to come. In 1982/1983 they played Malo favorites *Momotombo*, *Oye Mama* and *Dance to My Mambo*, using a full Afro-Cuban and Brazilian percussion battery, including 16 congas.

The performers were primarily local black, white, Asian and Latino kids who were Grand Champions of the San Francisco Carnival in 1982, beating many authentic "escola de sambas" from the U.S. and Latin America. Their color guards continued to rock WGI far into the future, long after the corps disbanded.

The performance quality of shows continued to increase. Emphasis focused on flowing, somewhat asymmetrical drill design. A trend was also developing toward more original arrangements of musical scores rather than the previous practice of transcribing directly from music performed by popular jazz and rock musicians.

There was also a less clear cut of divisions between pieces and the drum solo was often part of another composition. Better quality techniques were also yielding better recordings of drum corps repertoires. And 1983 was the first year that that PBS broadcast only the top five corps live.

## 1984

Winning musical program played by the Garfield Cadets: *Symphonic Suite* from

Bernstein's "West Side Story."

Most played selection: *All Night Long*.

Other selections played by multiple corps: "Cats," "Ice Castles," *It Was Almost Like a Song*, *Shenandoah*.

The 1984 season marked the end of the tick system and, along with this, the disappearance of the beginning and ending timing gun (it did not fit the new artistic direction). Almost any corps was good in 1984 and the top six corps may have had the loudest horn lines ever.

The demise of the tick was replaced by the build-up system, thus drum and bugle corps were no longer penalized for mistakes made, but rather, with positive scores that rewarded their achievements. This opened the way for new technical difficulty in music and drill and a wider range of creativity.

Corps experimented with ballet, modern dance, jazz, classical music, asymmetric design and unusual guard equipment -- all in the attempt to provide audiences with thrilling entertainment. Drum corps shows began to have messages and even morals, along with their total themes.

New terms were devised in an attempt to define what drum and bugle corps was becoming, i.e., "art," "art in motion," "style," "theme," "entertainment," "technique," "showmanship," "expression" and "dance."

Another new term which indicated the move toward drill reflecting the music was "visual musicality," although George Zingali's view might be more correctly termed "musical visuality."

Thus, 1984 was one of the most innovative years and witnessed a continued artistic growth of the drum corps activity as a medium for powerful expression. It was a year of emotional highs and lows -- for example, Santa Clara Vanguard's elegance and Garfield's explosion. Some began to speak of a "Hollywood" style of drum corps.

The 1984 repertoires were as varied as in the previous year. Three American composers of the 20th Century, Bernstein, Gershwin and Copland, continued to be favorite sources of drum corps repertoires.

The defending DCI Champion Garfield Cadets performed what could be considered the definitive musical treatment of the *Symphonic Dances* from Leonard Bernstein's "West Side Story" in 1984. Their explosion with this music formed a unified artistic whole of beauty,



REGAL CROWNSMEN, Cranston, RI (1967).  
Photo by Moe Knox.



YOUNG AMERICANS, Newport News, VA (1967).  
Photo by Moe Knox.



LINDENAIES, Lindenhurst, NY (1966).  
Photo by Moe Knox.

complexity and phrasing, tied together by the varied, but stylistically uniform, visual constructions of George Zingali.

It was a complete show, stamped with Garfield trademarks, with strong showings in every caption and a complex one in both music and marching. Despite the extraordinary speed and complexity of the breakthrough drill design that had individuals and the corps in constant motion, a sense of unity pervaded the entire production and allowed for the development of exciting climaxes that continually brought the audience to its feet.

This show seemed a winner from the day it hit the field, featuring a spectacular color guard that would receive the top award and the awesome horn line taught by Jim Prime and Donnie Van Doren.

One vibrant memory of this show occurred at 1984 DCI Midwest Finals at Whitewater (very late at night) when a player tripped during a classic Z-pull near the end of the show while moving backwards, causing eight members of the horn line to fall down in a domino effect as they were also backing up and couldn't tell what had happened behind them. All got up and made it to the final set on their feet, proving that the show must go on!

However, in spite of an excellent show until the point of the freak accident, Garfield lost to the Santa Clara Vanguard. There was no way a judge could say they were the best when some of them ended up lying on the field in the final form.

The drum line left without knowing that anything had happened. As drum corps rumors do, the story grew into a broken leg and a few broken teeth; actually only one horn player was on crutches for a week with a sprained ankle. Later, George Zingali gave them a short speech which made the corps feel better. "Now maybe people will understand how difficult it is to do what you're doing."

The other two American composers were represented by Spirit of Atlanta's major production of George Gershwin's opera, "Porgy and Bess," and the Santa Clara Vanguard's orchestral suite from Copland's opera, "The Tender Land."

The Blue Devils' guard was visually-spectacular in their butterfly capes/bat wings and the horns really shone in *La Fiesta*, providing a great soprano trio.

The Santa Clara Vanguard sported some

major changes this year, e.g., a new uniform and allowing female horn players for the first time. Their opener, *Fanfare and Allegro*, got them off to a rousing start. They had a powerhouse baritone line and their drill had a beautiful and captivating flow

Presenting another program of Russian music, the Phantom Regiment qualified as a massive brass orchestra with 68 horns and an array of percussive instruments. This instrumentation was used to play a very difficult number, Prokofiev's *Scythian Suite*, executed by an outstanding horn line and showcasing beautiful orange and gold rectangular "door flags."

*Armenian Dances* signaled the first time the Phantom Regiment had played music written by a living composer, in this case Alfred Reed, who came to Rockford and worked with the corps. Their totally awesome finale of Tchaikovsky's "1812 Overture," with an 18-member snare line, brought down the house and the corps threw "kabuki" fireworks at the end of the show.

The corps has been described as "just brutal precision and incredibly loud!"

Phantom's program demonstrated how much drum corps percussion had contributed to opening up the ears to sounds and colors far beyond those of the conventional snare, tom, bass and cymbals. Every season seemed to unveil a whole new range of techniques and instrument applications that influenced the bulk of standard marching bands as well. Particularly notable at this time were tuned discs and tuned gongs.

The Scouts turned the energy level up a notch, opening with *Ballet in Brass*, a piece they had played in the early 1960s and 1970s, but this time using a completely different arrangement and a palette of screamers.

The closer, *Memory* from "Cats," proved to be a traditional Madison-style piece, quiet at first, then turning into a deafening wall of sound and one of the outstanding re-entries in drum corps history.

Spirit continued to portray the bluesy tradition of the deep South, not only in the music they played, but also in the dancing that the guard performed. The coed guard was divided into couples for most of the show, giving an interpretive feeling to the performance.

Music included selections from "Porgy and

Bess" and *Blues in the Night*, arranged by Ray Baumgardt. Their outstanding soprano soloist, Hunter Moss, played some unreal soprano solos with lip trills.

### Spirit's soloists

Spirit member Alan Armstrong recalled: "There were multiple solos in 1983 and 1984. In 1983, I played a duet with a baritone in the opener, *Brothers of Bop*, and then the solo that everyone remembers was Hunter's from *Blues in the Night*. Hunter played a scream jazz ride solo in the middle of that production.

"In 1983, we ended that production with a brass quintet or sextet and a full-corps statement that followed. Mark Hoskins played the beautiful mello solo in the exit, *We Are the Reason*.

"In 1984, Hunter and I had a duet in the opener and I played the *Ain't Necessarily So* solo next. Hunter and Mark Hoskins had a trade ride between the opener and the middle production of *Blues in the Night* which ended with Hunter playing a screaming cadenza by himself.

"That is one of the finest examples of a drum corps soloist working the crowd that I've ever seen. He had them in the palm of his hand every night and he knew exactly how to play them.

"We finished that production with a huge chord from the horn line after Hunter played the blues theme in the scream register. I can't tell you how many nights the announcer would begin announcing us after that . . . only to have us start with the hand bell feature to the exit and everyone having to sit down for more."

In one of the most emotional moments in DCI history, Suncoast Sound presented a profound and somewhat controversial theatrical show based on the Vietnam era activism of the 1960s. It included a riot between guard/protestors carrying "No Nukes" signs and guard/police with clubs. That ended with a siren and an SOS call being tapped out in the background as the police siren wound down.

In the middle of the show, during a very effective use of silence, the guard, on flags, went to the back of the field and made a company front. When the horns became silent, the guard laid their flag poles on the field end to end. They pulled out a piece of fabric from the length of the pole and the Vietnam Memorial wall appeared. The guard then placed



CENTURIANS, Berwyn, IL (1967).  
Photo by Moe Knox.



CATHOLIC DAUGHTERS OF AMERICA ALL-GIRL, Butler, PA (1967).  
Photo by Moe Knox.



APPLEKNOCKERS, Geneva, NY (1967).  
Photo by Moe Knox.

placards representing grave stones in front of the wall.

The ballad ended with the corps behind the black wall as a little girl wandered onto the field carrying a white balloon (representing innocence) as she searched for a lost person. As the piece ended, she let go of her balloon and it floated away as hands slowly reached out through the wall.

The music which supported this symbolic program included *Six O.S.*, *Aquarius*, *Requiem*, *I Don't Get No Satisfaction* and closed with *America the Beautiful*. The combined musical and visual show communicated a political message so powerful that it required no written interpretation or guide. At finals, many in the audience had their own white helium balloons which they let go at the moment the little girl let go of her balloon.

The Cavaliers had always been a crowd favorite, but over the years they had changed their style. Early in the 1980s, they moved to playing more serious music. In 1984, the corps had their highest finish since 1977, earning eighth place which would continue to rise in the next few years.

The closer, "Pines of Rome," was masterful in its use of dynamics, along with a drill that grew and red flags that just kept expanding.

"Live from Sacramento, the Freelancers" opened their "Tower of Power" show with a wall of sound that included the guard members playing sopranos wearing regular corps uniforms during the "Power Suite."

They had tear-away uniforms so they could perform the rest of the show in actual guard uniforms. *Genji* featured partner dancing. The closer, *With You I'm Born Again*, provided a fabulous mood.

The Crossmen had missed finals in 1983 by a tenth of a point, but jumped back in 1984 to a tenth-place finish. The show was a combination of many styles of music, from classical to Spanish, including *Overture to "Russlan und Ludmilla," Conto el Viento* and the hauntingly beautiful *Let Me Try Again*. The show began and ended in the same formation.

There was an interest in film music this year, with the 27th Lancers playing an opener of William Walton's "Henry V," in keeping with their British theme.

Their percussion provided the biggest surprise of the season and *Eric's Theme* from "Chariots of Fire" gave their consistently strong

guard the opportunity to show off their Olympic flags.

Other film music included Boston's *Conquest* from the film "Captain from Castille," Trooper's "High Noon," as well as "Star Wars," "Rocky" and "Raiders of the Lost Ark."

The Velvet Knights presented a crowd-pleasing show similar to those of the Bridgemen, earning them twelfth place in finals. Everything was included in the show from dancing to the "Jaws" theme with the land shark. During *All Night Long*, the corps sounded like a stuck record and it (purposely) took them two attempts to get the company front to come together.

In 1984, Florida Wave became the only corps in DCI history to perform all six nights of finals week.

## 1985

Winning musical program played by Garfield Cadets: "A Bernstein Portrait" including "Jeremiah Symphony," *Make Our Garden Grow*, overture to "Candide" (for their third successive championship).

Most played selection: *Theme* from "Ice Castles."

The 1985 season was a big year for the total concept program, as many corps were now building their presentations around a single musical composition. Works of this type are often programmatic in nature, i.e., they have a program or tell a story and are unified by a single thematic idea.

Even though these corps may not have actually dramatized the story on the field with the use of characters or props, they nevertheless put a great deal of thought and effort into presenting an interpretive program of visual musicality, which contributed to elevating the drum corps activity to the level of a multi-disciplinary art form.

Although his music was not as heavily represented this year as in the 1984 season, once again the music of Bernstein continued to be the musical source for the Garfield Cadets as they won their third consecutive championship.

In 1985, Garfield painted "A Bernstein Portrait" (note this example of a program title; in the future nearly all programs would have a name). The program opened with Bernstein's lightning-fast, complex, multi-metered "Jeremiah Symphony" (Symphony #1), set in motion by Garfield's trademark high-velocity drill and stunning brass.

The opening drill move started with corps members scattered everywhere, but it came to the traditional "prayer-block" formation conclusion. At DCI Midwest Championships on July 23, Garfield played the "Candide" overture at an exhausting 218 beats per minute, but subsequently slowed it down a bit.

The new "build-up" scoring sheets were only in their second year and corps were still finding out how to create their programs to get the highest scores. The Cadets went all-out in 1985 with a number of innovations -- an expanded pit, mirrored percussion/brass voicing, incredible to ridiculous drill velocity, multiple meters . . . and they won again.

The "Jeremiah Symphony" remained a mystery to fans until the last two weeks of the season when it was revealed that the intent of the show was to symbolize building up beautiful things and then tearing them down. This led many of the top corps to have symbolic meaning in future shows.

This piece also signaled the beginning of esoterica in drum corps, which became contagious even to the smaller corps. Since the champion usually sets the trend for the following year(s), it resulted in lower-ranking corps playing abstract music that was often over their heads, both in technical difficulty and interpretation.

In future years, it would almost become a competition in itself just to see who could play the most abstract piece of music. In the 1990s, both Star of Indiana and the Cavaliers would win the DCI Championship with complex musical and thematic offerings.

## A sample commentary on the "State of the Art"

While this new level of sophisticated music may have pleased some of the intellectuals in the audience, it also led to average fan-talk about the artsy level of drum corps, the lack of entertainment and cries for a return to the good old days.

For example, here is the opinion of one fan, writing at the end of 1985: "DCI Championship contests began with enthusiastic fan response. Thousands of fans filled the stands. The fans filled the air with thunderous applause and unstoppable standing ovations. They left the stands singing and whistling the repertoires of their favorite corps. The corps were entertaining and exciting. The shows were understandable.



STATENAIRES, Staten Island, NY (1966).  
Photo by Moe Knox.



MARCHING AMBASSADORS, Port Credit, ONT (1968).  
Photo by Moe Knox.



EAU CLAIRE BOYS, Eau Claire, WI (1969).  
Photo by Moe Knox.

"But something happened. Along the road to 1985, the word 'entertainment' was replaced with the word 'artistry.' Designers and judges have gone further and further to achieve the artistry that the current system calls for. Music is becoming incomprehensible and dissonant. Drills have become Rorschach test patterns that never seem to begin or end. Shows have become exercises in esoterica.

"Fans no longer whistle a corps' repertoire after the first hearing. They no longer leap to their feet spontaneously to react to the units on the field. Crowd reaction now comes from familiarity, not emotion. One applauds because 'it's the best they've done it so far,' not because it is thrilling or exciting in itself.

"This is not to say that drum and bugle corps is not a better product that it was when DCI started. On the contrary. Design, training and performance are far beyond that of 1972. One simply cannot compare a unit in 1985 with one in 1972. The latter would seem from the dark ages.

"But these points still remain. Corps are not as entertaining as they once were. They are not as entertaining as they could be.

"The questions must be raised: What is drum corps' purpose? Where is it heading? If the activity is for the purpose of advancing 'art,' then it is on the right path to the future. Corps designs are certainly artistic.

"But if the activity is for the entertainment of those who pay to see it, then it is on the wrong path, for drum corps are not as entertaining as they have been in the past.

"No matter what the style, fans want to get goose bumps and elevated blood pressure so they'll stand up and cheer two or three times during a performance. Most fans want to experience a common type of emotional response to all corps performances -- excitement."

#### From George Hopkins

The Garfield Cadets' director, George Hopkins, explained the corps' philosophy in 1985 and it was very revealing concerning what has happened to the corps/activity in the intervening 10 years (into the 1990s): "We realize it has been difficult for the public sometimes to understand completely what we're trying to do, but we hope that, over time -- much like Santa Clara did in the mid-1970s -- people will learn to broaden their experience, take a look at what we're doing and decide for

themselves whether or not they want to expand their horizons in the fields of music and visual arts, because that's really what we've done over the last five years -- just completely taken everything we can and then put our own experiences back to the football field."

In 1985, corps appeared to draw their music chiefly from three areas: modern classical standards and lesser-known classical pieces, band music and music written for the entertainment industries of television and motion pictures.

This season fewer band pieces could be found, although there was a good representation of contemporary classical works. And there would be the first presentation of a musical repertoire written entirely for the drum corps arena, presented by Suncoast Sound.

Although he wrote some fine movie scores, the name Aaron Copland does not usually bring to mind film music. The Santa Clara Vanguard had always favored Copland's music and had been dealing recently with many of his lesser-known works.

In 1985, along with Shostakovich's *Festival Overture*, the Santa Clara Vanguard chose Copland's compositions, *Grover's Corners* from "Our Town" and *A Happy Ending* from "The Red Pony."

#### Santa Clara's magic tricks

Beginning in 1985, the Santa Clara Vanguard programmed some magic into all of their shows through the remainder of the 1980s. Thanks to SCV alum, Maggie Kelley, for organizing these: "1985 was the beginning of the magic. During the *Festive* opener, the corps placed a giant tunnel in the center of the field; the horn members marched single file into one end wearing green pants and exited the other end wearing white pants and the guard magically changed from long skirts to shorter ballet-style skirts.

"In 1986, they used the magic tunnel again to change pants color. At the final push of *The Great Gate of Kiev*, a wizard levitated the Snow Maiden on a broom.

"In 1987, they changed from Russian costumes to their regular uniforms behind a screen that looked like a Russian church. At the end of the show, a magic box was brought out and the Frost King made the Snow Maiden appear out of nowhere. He then made a second girl appear.

During *Lezhinka*, the Cossacks held the

Snow Maiden aloft on a round platform, where she did a bit of a dance with a kerchief in hand. At the end of the dance, she teased the Frost King with the kerchief and then ran off.

"In both 1988 and 1989, the Phantom disappeared from his magical chair after being covered in a black (1988) or white (1989) cloth, leaving Christine holding his mask. The Phantom then reappeared, running from the left side of the field to the right.

"For 1989, they had large Phantom masks around the field. The horn line also wore their own masks. The whole corps disappeared behind the large masks and screens and some under the Phantom parachute. Then they pulled the parachute away and a large mask magically appeared."

Experimenting with a new style and playing music with a rock orientation instead of the jazz idiom, the Blue Devils dropped to third place with a metallic visual program as their great horn line and top-rated percussion section powered through *Liferaft Earth, Trilogy*, a percussion feature of *Carn Evil Nine*, Keith Emerson's "First Piano Concerto" and Pat Metheny's *First Circle*.

The auxiliary effectively used the huge multi-colored butterfly wings throughout the show. The program was not received as well as they would have liked and the next year they returned to a more familiar jazz style.

Again in 1985, there was a fine representation of Gershwin's compositions. The Madison Scouts, who had popularized his *Rhapsody in Blue* in their championship year of 1975, returned this work to the competition field, while Spirit of Atlanta based their entire show on a full-blown production of "Concerto in F."

Along with corps developing trademark styles of music, they also developed trademark sounds, a good example of which was Madison's sound in *Ballet in Brass* and *Rhapsody in Blue*, a crowd-pleasing show that was complete with a visual grand piano formation.

The 1985 version of *Ballet in Brass* was considered one of Madison's best openers, with very effective dance by the guard, wearing long white sleeves. A smooth show, a hot corps, a great package.

While many drum corps continued to move toward the edge of the classical repertoire in selecting their music, two corps made a move toward the center in 1985.



STARDUSTERS ALL-GIRL, Pompton Lakes, NJ (1969).  
Photo by Moe Knox.



HAMBURG KINGSMEN, Hamburg, NY (1968).  
Photo by Moe Knox.



REILLY RAIDER-MUSKETEERS, Philadelphia, PA (1968).  
Photo by Moe Knox.

The Cavaliers presented a superb and dynamic program based on the classics -- the opening fanfare of "Also Sprach Zarathustra" by Richard Strauss and four sections -- *Mars*, *Mercury*, *Uranus* and *Jupiter* -- from Gustav Holst's "Planets," a 20th Century work, for a fifth-place finish, their highest to date and signaling the Cavaliers' debut into the elite ranks of DCI.

The drill was full of big, bold geometric formations that formed, dissolved and then formed again. This show will always be remembered for the use of 16 sets of Paiste red cymbals, symbolizing the red planet, Mars, and large red exercise balls. The auxiliary's acrobatic and precise equipment handling elicited many ovations.

Suncoast Sound became the first corps to perform an entire program of original music in DCI Finals, with their breezy "Florida Suite." The composer of this original work, Robert Smith, was discovered through his drum corps arrangements and compositions and went on to become a prominent composer of music for concert and marching band.

The very melodic movements, played by a great horn line, were *Simple Song at Sunrise*, *Beach Frolic* and *Cloudburst Midnight in Miami*. The corps made a sea-gull form on the field, complete with moving wings.

Spirit of Atlanta based their program on a single composition, Ray Baumgardt's arrangement of George Gershwin's "Concerto in F," in a rather successful departure from their normal musical fare of mostly Southern-style tunes.

Like Spirit, the Phantom Regiment based their 1985 program on a single musical composition, Hector Berlioz's technically difficult "Symphonie Fantastique," in which the corps marched to a waltz in *The Ball* movement.

Audiences will also remember their visual and musical *March to the Scaffold*. In 1985, only, they experimented with a new instrument, the cellophone, whose musical voice was between a mellophone and a baritone.

And, like Santa Clara, the Troopers also programmed selections from Copland. Their show included: *Symphonic Dance #3* "Fiesta" by Clifton Williams and Copland's "Symphony #3," *Buckaroo Holiday* from "Billy the Kid" and "The Red Pony," with brass charts by Jim Prime.

Film music scores were widely used this year. There were entire programs devoted to this subject, such as the Sky Ryders' production of "The Wizard of Oz" and the incorporation of many Walt Disney standards into the charming repertoire of the new corps on the block, Star of Indiana.

The newly-developed corporate corps, Star of Indiana marched a fairly complex show to the simple tunes of Walt Disney and were instantly welcomed by the fans. They opened the show with *When You Wish Upon a Star*, which appropriately became their theme song. Other tunes included: *Zip-a-Dee-Doo-Dah*, *A Dream is a Wish Your Heart Makes*, *The Sorcerer's Apprentice*, a percussion feature of *Who's Afraid of the Big Bad Wolf?*, *The Mickey Mouse March* (with singing) and *It's A Small World*, with charming pictorial flags (e.g., featuring pigs and wolves) to match the songs.

Star of Indiana was the first brand-new corps to break into the top-12 in its first year of existence, taking tenth place, and it would improve its ranking every successive year until winning the DCI World Championship in 1991.

The Velvet Knights presented a fairly straight-forward show -- for them -- opening with the theme from "Peter Gunn," followed by *NBC Chimes Festival*, *The Storm*, *Final Analysis*, *Catching the Sun* and a reprise of "Peter Gunn."

The Freelancers presented a musically- and visually-creative show, especially effective during their closer when the horn players were highlighted on portable risers. Their uniforms also had different colored fronts which they could change from selection to selection.

The music was entirely from the French composer Michel Colombier: *Immanuel*, *The Minotaur*, *The Island*, *The Forest* and a very memorable *Bells*.

The 27th Lancers returned to their 1982 opener, Erich Korngold's "The Sea Hawk," but they dropped out of finals to thirteenth spot. The rifles were doing front spins in perfect sync as they marched single file from the backfield to the front after the *Danny Boy* wheel, almost exactly as they had done from 1975 through 1977 and from 1979 through 1985. This was the first year that 27th allowed males in their formerly all-female guard.

The Sky Ryders made drum corps history by performing a musical story on the field in 1985 -- and an improved version in 1986 -- of an

extremely popular theatrical performance of "The Wizard of Oz," designed by the young and talented Tommy Keenum.

This also brought a touch of Hollywood to drum corps, as the first part of the show was in black and white, just as in the movie version. Their back-to-back "Wizard" shows were big audience favorites.

The Bayonne Bridgemen celebrated "Christmas in July," complete with costumed elves and a Christmas package, but the corps folded at the end of the season.

The Dubuque, IA, Colts marched 13 bass drums for the entire show.

## 1986

Winning musical program played by the Blue Devils: *Chamel One Suite*, *Conquistador*, *Spanish Fantasy*, "Chick Corea Suite."

Most played selection: "West Side Story."

This is the year that the maximum time limit for a show was reduced from 13 minutes and a lot of interesting music and quality was being packed into an 11-minute production. More and more concert band literature was finding its way into the repertoire, along with sometimes forgotten classical material. Drum corps had moved a long way from the days when marches were the norm.

In this year, with what is considered to be one of the best shows in DCI history, the Blue Devils regained their crown over Garfield, who had won the championship three years in a row (1983-1985). They commemorated the tenth anniversary of their first DCI Championship in 1976 by playing Buddy Rich's *Chamel One Suite* and "Chick Corea Suite."

The entire show was awesome in its vision and complexity for the time. The Devils received a perfect 10 in brass performance with a tremendous amount of sound on two-valve bugles and the corps used French horns through the 1986 season.

The percussion feature was considered one of the best to have ever been played. It had it all, beginning with the rudimental demands and a tremendous snare book, then the feature ended with back-sticking and flash work.

The Santa Clara Vanguard presented a program of classical music, while venturing into the theatrical realm. The program was set at the period of time indicated on the front sideline: "Kiev, Russia, AD 1901."

They played music to represent early 18th Century Russia, i.e., Shostakovich's *Festive*



ENFIELD SABRES, Enfield, CT (1968).  
Photo by Moe Knox.



CHORDALIERS, Milwaukee, WI (1968).  
Photo by Moe Knox.



EAGLETTES ALL-GIRL, Sandusky, OH (1968).  
Photo by Moe Knox.

*Overture* and Mussorgsky's "Pictures at an Exhibition," and they also wore appropriate costumes to set the mood of the show.

The killer opener created a wall of emotion. The guard revived their hoops again this year and this was the first year males were allowed in the guard.

In this and following years, the Cavaliers would explore 20th Century wind music through such composers as David Holsinger, John Barnes Chance and Claude Smith. This year signaled a new Cavalier rise in sophistication, led by visual designer Steve Brubaker, who brought a flowing geometric beauty to the field, using what he called "intersected form manipulation."

The Cavaliers presented an amazing drill that showcased the genius of Brubaker, including the 1986 version of their famous dragon, which would appear again in 1987, with a more brief appearance in 1988, 1989 and 1990. The musical selections included *Canzona*, *Variations on a Korean Folk Song* and *Mars* from "The Planets."

There was a massive cymbal line and some courageous rifle moves. Their battery didn't play at all during the first part of *Korean Folksong*.

The creative, but unusual, program of the Garfield Cadets was announced as the final chapter in their exploration of the music of Leonard Bernstein (but they would still revisit his music in the future). Using his only motion picture score, "On the Waterfront," and his second score for the Broadway theatre, "Wonderful Town," this show was labeled "Undiscovered Bernstein."

They performed with a loud 80+-member horn line and only 12 in the guard, who twirled clarinets in "Wonderful Town" and created three "boxing rings" during "Waterfront" by holding poles that had fabric attached to all four corners.

At a show in Allentown (when the field was wet), they had an encore of their all-fall-down at Whitewater, 1984, when some of the corps got tangled up in the winding boxes. (Garfield members will confirm that the all-fall-down move by the Cadets has occurred numerous other times as well, usually at practices.)

During "Wonderful Town," the Cadets parodied trademark sights and sounds of other drum corps, such as the Bridgemen's yellow coats, the Phantom Regiment's tick-tock flags,

Spirit's soprano soloists and then poked fun at themselves. This program was entertaining in a humorous way, but it ended their consecutive string of championships (perhaps because George Zingali was not with them this year).

Suncoast Sound featured a highly technical horn line in a sophisticated and difficult production of Stan Kenton's "Adventures in Time": *Commencement*, *Quintile*, *Orion* and *Artemis*. Although they had a great horn line in 1985, the 1986 horn line may have blown that performance away.

They won field brass with a horn line (including an outstanding contra line) that "sounded like there was a huge 'sub-woofer' hidden under the drum major's podium." The competition between Suncoast and Spirit continued for a third year. Spirit was in fifth place for semi-finals, but Suncoast beat them in finals.

Spirit of Atlanta's return to its Southern roots placed them back in the top six as they rocked the crowd with awesome sound and an emotional "spiritual" guard presentation in *Sweet Georgia Brown*, *Precious Lord Take My Hand* and *God's Trying to Tell You Something*.

The male guard members took off their shirts during the drum solo, *High on a Hill*, by Kerry Livgren of Kansas fame. At the time this was quite a controversial move. The entire opening fanfare was based on *Dixie* and again there was a small baroque ensemble in *Sweet Georgia Brown*.

With a straightforward jazz style, the Madison Scouts presented *Alex's Rag* and Duke Ellington's "Harlem Suite," in which they touched on a number of different jazz styles. It was a great Madison horn line with strong baritones. Soprano soloist Morgan Larson's triple "E" was perfect every time.

Two corps, Star of Indiana and the Sky Ryders, made great strides this season. Star, in only their second season, moved up to eighth place, featuring selections of John Williams' scores, including *Adventures on Earth* from "E.T.," *Conversations* from "Close Encounters of the Third Kind" (played with 18 contras -- 6 euphoniums or baritones picked up contras for that section) and *The Throne Room* and *Theme* from "Star Wars." The guard wore "fright" wigs.

This year Star had hired several members of the Garfield staff (including George Zingali and Jim Prime) who had created a spectacular

musical and visual show, with loud brass and a Garfield-style drill. The show opened with an ethereal fanfare of chilling dissonance.

In spite of their move upward in the ranks, Star of Indiana did not find the same positive audience reception (as in 1985) with this program, as it was somewhat lacking in emotional appeal. An entire, separate tractor-trailer truck was required to lug around "Zingali's folly," giant backdrop gerbil wheels designed for this "spacey" show. The wheels lasted for only one or two shows.

The Sky Ryders returned with an even better "Wizard of Oz" show than in 1985 and for this they received their highest score ever and ninth place. This production may have been the top audience grabber in drum corps history, as it was not only identifiable and entertaining, it was also presented in an emotional way. One of many memorable moments was when the witch screamed, "I'm melting," with quite a pair of lungs!

Between 1976 and 1984, the Phantom Regiment finished no lower than fifth, but in 1985 they dropped to eighth and in 1986 they took a bigger plunge to tenth (horn line got only ninth) with a show that harked back to their traditions -- a combination of classical music and the military style that had originally brought them to the forefront of the activity. The famous Rockford file" flag and rifle production was one of the visual highlights of the show.

The musical program was *Carnival Overture*, *Alborada del Gracioso* and the *Finale* from Gustave Mahler's "Resurrection Symphony." Dvorak's *Carnival Overture* was one of the favorite drum corps tunes of all time. The 1986 season may have provided a wake-up call that brought the corps back from the brink of disaster.

In their last year as a DCI finalist, the Troopers presented a program of Western and patriotic music: *American Salute*, *Silverado*, *Prayer of Thanksgiving* and *Battle Hymn of the Republic*.

Wearing white dinner jackets, the Velvet Knights presented music associated with James Bond with charm, sophistication and class and included appropriate spies, chase scenes and gun, but they did not depart from their comedic and entertaining tradition.

**1987**

Winning musical program played by Garfield



NORTHERNAIRES, Menominee, MI (1968).  
Photo by Moe Knox.



VANGUARDS ALL-GIRL, Seymour, CT (1968).  
Photo by Moe Knox.



VIPS, Baltimore, MD (1968).  
Photo by Moe Knox.

Cadets: "Appalachian Spring."

Most played selection: *Somewhere Out There*.

For a return to the championship in 1987, the Garfield Cadets broke with their recent tradition of playing music of Bernstein and instead played "Appalachian Spring" by Copland. Sections of this work had been played by many corps, but not until Garfield's performance was the music put into such fast, non-stop motion.

Many fans consider this to be Garfield's "magnum opus" production. Throughout the musical program, Michael Klesch's brass scoring made use of the unconventional technique of passing musical lines into different horn sections, even within a single melodic statement, as the notes of the melody or line fell into the range of the various instruments.

The Cadets received a perfect 10 score for their tight drum line and their percussion set a new standard for musicality -- they showed how a drum line could play real music and play it with dynamics. The side-stepping snare line in fast motion was something to watch.

They featured a talented dance soloist, Wesley Johnson, from the Alvin Ailey Dance Troupe, as well as one of the greatest moves of all time, their collapsing company front, a front which hit, dissolved as members performed ballet steps and scattered, only to reform as the final chord hits. It is considered one of the most amazing musical/visual features ever by fans and members of other drum corps.

The Santa Clara Vanguard expanded on their 1986 program, turning again toward the theatrical for an elaborate presentation of "Christmas Eve in the Ukraine." The show opened with four rectangular gongs signaling the beginning of "mass" and a procession of monks emerged from behind monastery walls.

The program of Russian classical music opened with Alfred Reed's *Russian Christmas Music*, which has always been a favorite of drum corps (particularly the Crossmen) and music from other Russian composers -- Rimsky Korsakov's *Dance of the Tumblers* and *Lezhinka* from the "Gayne Ballet" and selections from Mussorgsky's "Pictures at an Exhibition," including the *Hut of Baba Yaga* and concluding with the *Great Gate of Kiev*. This year's corps was noted for an outstanding French horn and rifle section.

At the end of *Russian Christmas Music*, the

drum line was displayed in all its glory with different section's visual movements, from the cymbal line to the part where the entire drum line takes a big sidestep after the last note is played and comes back. Also in 1987, Santa Clara was the first corps to use flam heads on their snares (under the direction of Ralph Hardimon).

The Cavaliers repeatedly built up tension to a new high and then released the tension with music that included Claude Smith's *Festival Variations*, John Barnes Chance's *Variations on a Korean Folk Song* and David Holsinger's *Liturgical Dances*. As always, the guard portrayed a masculine style. The garden rakes used as guard equipment for the middle number represented the Korean love of nature.

Almost all of the Blue Devils' 1987 repertoire had been played by other corps (including three by the Bridgemen), but seldom had they sounded as tight as when played by the Devils. Their 1987 program contained five musical selections, ranging from "neophonic" jazz, to jazz arrangements of rock and roll.

The opener was Stan Kenton's "neophonic" *Fanfare*, followed by *Harlem Nocturne*, *Enchidna's Art*, *Free* and *Spanish Dreams*, featuring some of the best soprano players in the activity and 14 new alto horns -- a cross between a mellophone and a French horn, nicknamed "bellophones" and "meophones," the latter named after brass writer Jack Meehan.

In 1987, the brothers Cesario (famed costume designer Michael and his brother Greg, an actor) came to Rockford from the East (Garfield) and made a dramatic statement by coordinating one of the most beautiful visual and musical programs ever seen and heard on the drum corps field.

Cooling the field on a hot summer's night, the Phantom Regiment, dressed in all-white uniforms matched by elegant white guard costumes that were similar to the dress of Czarist Russia, they performed "Songs of the Winter Palace" which featured music from Tchaikovsky's white ballets -- "Swan Lake" and the "Nutcracker." In keeping with the winter theme, the Regiment introduced the "iceburg" drill, which would be seen in shows through 1992.

Michael Cesario offered a formula for a successful drum corps show -- he said that a show should have three ingredients: tradition, innovation and state of the art, along with

enough substance and difficulty so that the show would peak at just the right time late in the season (something that Garfield had mastered years before, but something still needing to be mastered by the Phantom Regiment, a corps that was often accused of being too clean, too soon).

With their power horn line, the Madison Scouts took the listener and viewer through several moods with their in-your-face opener, "Captain from Castille," then to Paris via "An American in Paris," followed by a wild arrangement of *Stars and Stripes Forever*, including simulated fireworks via huge round flags.

The 1980s was a decade of rapid change and innovation and the decade of the prop. The Bridgemen had used props in their 1980 circus show, the Pioneer of Milwaukee undoubtedly held the record for the most props ever used in one show, including reams of material, the Phantom Regiment required an opera house full of gadgets for "Spartacus" and the 27th Lancers could change flags and equipment in the blink of an eye.

However, 1987 was a year of excess in props, particularly by Star of Indiana as they presented "The Greatest Show on Turf" -- a new and literal interpretation of a circus, a spectacle to behold (and criticize), with nearly everything one would expect to see in a circus, including pink elephants.

And along with it, audiences once again heard a brief return of (circus) marches in drum corps with the programming of old-time favorites, *Barnum and Bailey's Favorite* and *Thunder and Blazes*, played by awesome horn and drum lines. They formed their traditional star signature at the end.

A story appearing in a 1987 *Sports Illustrated* found Bobby Knight praising the hard work of a drum corps (Star of Indiana) as an example for his basketball team: "If a basketball team trained as hard as these kids," said Knight, "it would be unbelievable. I like to take my players there and show them what they can accomplish with hard work and teamwork. Besides, once they see them practice 12 hours a day, my players think I'm a lot easier."

The Velvet Knights tied the Star of Indiana for seventh place, for the highest finish to date of both corps. Taking a musical and visual trip around the world, the Velvet Knights introduced their "Magical Mystery Tour,"



JAY JAYS, South Boston, MA (1967).  
Photo by Moe Knox.



MIRACULOUS MEDAL ORBITS, Queens, NY (1968).  
Photo by Moe Knox.



WHITE ROSES, York, PA (1968).  
Photo by Moe Knox.

visiting China, Brazil, Africa and their home state of California (via beach chairs, beach balls thrown into the stands and bikini-clad girls).

In 1987 and 1998, the Velvet Knights featured their now-famous "sex cymbals" -- their cymbal line was all-female and wore white tuxedo jackets, tights and black stockings, looking like Las Vegas show girls. In trying to remember what they wore, one fan said, "They may have also worn white top hats, but nobody was looking that high." However, these cymbal players took their musical technique and timing very seriously.

Suncoast Sound presented "My Fair Lady . . . Our Way" (Bill Holman's arrangement in the style of Stan Kenton). The show was familiar in that it was played in typical Suncoast jazz style, but it was also a departure for Suncoast in the way the show was portrayed -- full of costumes, props, dancing and familiar selections from a famous Broadway and movie musical.

Even though their 1986 Gershwin program had been successful, Spirit of Atlanta returned to the tradition of the deep South, portraying life in "Big Easy" New Orleans with *Basin Street Blues*, followed by a Dixieland jazz funeral and a powerful arrangement of *Amazing Grace*. *Dixie* was heard twice in *Are You from Dixie?* In both 1986 and 1987, Dr. Robert Smith, of Suncoast Sound fame, did the arrangements for Spirit as well.

Making finals for the first time with a smooth, flowing look, were the Bluecoats playing *Bye Bye Blues*, *Autumn Leaves* and *Body and Soul*. *Autumn Leaves* has become one of the most memorable tunes in drum corps (musically and visually) and Bluecoats programmed it again in 1988 as a closer.

Here is an example of the same ballad being used both as a central number of contrast -- foreshadowing the future of drum corps -- and as a closer, echoing the past, where the ballad-type of piece was used as the farewell or exit tune.

And for more pageantry, designer Tommy Keenum and the Sky Ryders continued their recent trend of putting Broadway on the field with a theatrical and literal production of "West Side Story," a very entertaining Hollywood-style extravaganza. It was a complete visual and musical package, with emotional impacts, particularly where the two ethnic factions merged. The corps literally filled the field with

brilliant color during *Somewhere*.

In 1987, Dutch Boy debuted what would become their trademark "Las Vegas show-girl"-style show, ending with Frank Sinatra's *My Way*.

It was also in 1987 that 1,500 young people, under the direction of Pepe Notaro, combined at DCI Finals to play the national anthems of the U.S. and Canada.

### 1988

Winning musical program played by Madison Scouts in their 50th Anniversary year: *Concerto for Jazz Guitar and Orchestra* (Paul Hart) and *Malagueña*.

Most played selection: "The Sound of Music."

Both Madison and Velvet Knights played *Malagueña*.

In 1988, semi-final scores were not announced and the top six drew for performance slots. In a surprise finish, the Blue Devils, who had been undefeated all summer, ended up third behind Santa Clara and Madison won the DCI World Championship for one of the most exciting conclusions in recent drum corps history.

The top 12 stayed the same as 1987. Five of the corps kept the previous year's placement and the top six and bottom six each retained the same corps, respectively.

In the year of their 50th anniversary that included a two-week trip to Europe, the Madison Scouts surprised everyone by winning it all in the last week of the season. They performed *Concerto for Jazz Guitar and Orchestra*, along with their famous *Malagueña* with a sizzling French horn section, combined with a nearly impossible drill which contained tornado-like movement, expansive coverage of the field, symmetry and asymmetry and mastered them to perfection.

This was their first use of the counter-rotating triangle halves into the hit toward the end of *Malagueña*.

The 1988 Madison Scouts set the standard for individual foot technique with one of the best displays of unified and ultra-clean individual marching techniques ever.

In 1988, eight of the top 12 corps would perform musical repertoires that expanded on one musical idea, relying on one composition throughout their 11-minute performance. However, the musical repertoires were again quite varied between corps.

Two corps -- the Santa Clara Vanguard with

"Phantom of the Opera" and Suncoast Sound with their "Symphonic Dances" -- stunned audiences with their portrayals of story, mood and theme. In fact, 1988 was a year in which many corps portrayed strong emotions through their music and visual, particularly by the guard -- Phantom's "Romeo and Juliet" and Sky Ryder's "West Side Story."

Continuing their venture into the theatrical arena, "Phantom of the Opera" was presented by the Santa Clara Vanguard. The beautiful music of this Andrew Lloyd Webber musical was bound to have success. Also, the color guard dancing with the candelabras in the opener was very pretty.

In another surprise move, SCV made the Phantom disappear and then reappear on the back side of the field. For a split second you couldn't hear a pin drop in the stadium, but what came next was an explosion of applause.

The Blue Devils ventured into a more popular and mainstream big-band jazz program with phenomenal soloists. They had won every contest until finals week. However, they still won top brass with Barbara Streisand's ballad/blues style arrangement of *Happy Days are Here Again*, an upbeat arrangement of *That Old Black Magic*, a Buddy Rich treatment of *Goodbye Yesterday*, and a bluesy, lyrical ballad, *Since I Fell for You*.

Supported by a fabulous percussion section, the Garfield Cadets confidently brought Copland's "Third Symphony" to the field in a bold move which no corps could have made without disaster at the beginning of the 1980s. It was some of Thom Hannum's best percussion writing, with an outstanding cymbal line.

And then came Stravinsky (via the Cavaliers and Spirit). Although the Phantom Regiment had approached the music of Stravinsky 10 years earlier, in 1978, with good response, perhaps the drum corps audiences were not yet ready in 1988 for an *entire* program of early 20th Century dissonances.

The Cavaliers took fifth place with Igor Stravinsky's "Firebird," combining tradition with a new and avant garde interpretation of one of the most difficult of musical repertoires and impossible drills performed on a football field. (They would perform it again in 1997 with less success). The singing was nice, there were visual fireworks and a firebird swept over the entire corps at the end.

The Phantom Regiment continued their



HOT SHOTS, Norwalk, CT (1964).  
Photo by Moe Knox.



KILLMEN, Wyantskill, NY (1966).  
Photo by Moe Knox.



PITTSBURGH ROCKETS, Pittsburgh, PA (1966).  
Photo by Moe Knox.

1987 impression of elegance and romance by presenting Tchaikovsky's "Romeo and Juliet" and introduced some new concepts. Visual designer John Brazale combined the traditional Phantom block forms with a Garfield style of reshaping for a new type of Phantom drill, with the overall effect of balancing their traditional marching style of quick, powerful and angular motions and impressive box cross-throughs with their lush symphonic sounds.

The color guard, under the direction of Greg Cesario, a master of simple elegance, won the best guard award for the strong emotional portrayal of a group character, Juliet.

A more serious Star of Indiana presented their interpretation of George Gershwin's folk opera, "Porgy and Bess." Possibly, as a reaction to the criticism of the 1987 show, the props and gimmicks were gone, but a powerful horn line with 18 contras reigned and the fury of a hurricane was heard in the percussion section, but their visual show was not quite in the same league as their musical performance.

The Velvet Knights, who had replaced the Bridgemen as the madcap clowns of drum corps (with the movement of Bobby Hoffman from the East to the West), took a page from the notebook of the Beatles and made another "Magical Mystery Tour," this year visiting Greece, Spain, Africa and then back to the USA, where the audience was entertained by Pee Wee Herman and Uncle Sam. Again, their sexy cymbal line and beach balls were a hit.

If the Cavaliers had trouble selling their "Firebird," the Spirit of Atlanta had an even more difficult task (for them) with Stravinsky's "Petrouchka."

For the Cavaliers it was another venture into 20th Century music, but for Spirit it was a complete contradiction of style -- moving from Dixie jazz to ballet and a guard portraying puppets on strings. It was an interesting concept, but it was not a fit and the audience did not seem to like it, even though the corps moved up one spot (from tenth in 1987 to ninth in 1988).

Spirit proved that when corps do not appear as themselves, they may run into identity trouble, even though they have a talented horn line and guard.

For their "Petrouchka" show, Spirit marched nine bass drums and a few of those had a smaller tenor drum mounted atop the bass. This gave them a continuous range all

the way from the spock drum on their tenors down to the lowest of the basses.

Suncoast's "Symphonic Dances for the Contemporary Child" (a Robert Smith original) was outstanding in its visual creativity and daring, but it became one of the most misunderstood and most discussed pieces ever played in drum corps.

Fielding an excellent brass line and brass soloists, the Bluecoats played *Autumn Leaves* for the second year and this piece has remained one of the most memorable tunes and visuals in drum corps. Their guard played sopranos on the last note of *Autumn Leaves* and they did *Take Five* extended out into straight time.

The Sky Ryders continued their journey with musicals by presenting "The Sound of Music." There was no hidden agenda, just an attempt to entertain the crowd with familiar music, beautiful colors and "sing-along" banners.

The Bridgmen last marched in 1988, performing "Manhattan Street Scenes."

The Freelancers did selections from "E.T." and "Star Wars" and the Crossmen also marched nine bass drums.

The Marauders performed a spooky, "vampirish" show, titled "Dracula," with tree props to create a haunted woods and a drum line that wore featureless white masks during their solo.

## 1989

Winning musical program played by Santa Clara Vanguard: "Phantom of the Opera." Selections included: *Phantom of the Opera*, *Angel of Music*, *Phantom Reprise*, *Masquerade*, *Wishing You Were Somehow Here Again*, *Track Down the Murderer* (included the percussion feature), *Don Juan Triumphant* and *Music of the Night*.

Most played selection: "West Side Story," *American Salute* (tied).

"Carmina Burana" was played by three corps: Sky Ryders, Blue Stars and Limited Edition.

The 1989 season was record-setting. All of the performances were incredible and the Santa Clara Vanguard won their fifth DCI championship, scoring 98.80, the highest score to date in DCI.

Phantom Regiment received a 98.40 which was the previous record high score (held by a couple of different corps) and which remains the highest second-place score.

By the end of the 1980s, the driving,

in-your-face drum corps co-existed with a more sophisticated, finesse type of drum corps. The designers of the drills were more musically sensitive and, for some, this mixture of musical philosophies made drum corps even better than before, but for some the new sophistication meant a lack of entertainment.

Certainly the drum and bugle corps activity had advanced too far for a show composed solely of park and wail corps to be satisfying to most spectators.

Contrast and variety were the keys to a successful program and to a total drum corps show. A powerful piece like *Malagueña* was made even more powerful when played after a beautiful ballad. And a drum corps show was made more interesting by the different styles of the corps -- jazz, classical, Broadway, humorous.

Most of the shows now had titles which defined or described the content of the production. There were some obvious musical improvements in 1989 which were significant and exciting.

Led by the Cavaliers' model, the drill became more geometric. Triangles, rotating squares and wide-open, field-encompassing, linear drills dominated the top 12. It was a year of moving symmetry rather than asymmetry.

Theatrical music was popular again this year. The Santa Clara Vanguard reworked their 1988 production of "Phantom of the Opera" to become a winner. The 1988 version had used more props to tell the story and many fans preferred the earlier version.

In 1989, the props were gone, about half the music was changed and the corps executed to perfection in all captions, as attested to by the record-breaking score. The disappearing Phantom was followed by a disappearing corps.

The Phantom Regiment's score would have won or tied for the championship in any other year. Phantom also performed beautifully in finals, narrowing the 1.3 gap from semifinals down to 0.5. However, their percussion placement kept the corps from winning.

Their 1989 program was titled "From the New World . . . Into a New Age" and was influenced by Dvorak's "New World Symphony." With one of their best horn lines ever, they took an old standard and ever-so-slightly altered the tempos, mood and musical style to provide a gorgeous production filled with impressive and emotional moments.



VACATIONLAND SWEETHEARTS ALL-GIRL, Port Clinton, OH (1968).  
Photo by Moe Knox.



ANGELS, Bellefontaine, OH (1968).  
Photo by Moe Knox.



ST. MATTHIAS CADETS, Milwaukee, WI (1968).  
Photo by Moe Knox.

It was not played strictly classical (the second movement, *Goin' Home*, had a touch of rock) and it blew fresh air into the musical repertoire.

They wore all-white uniforms, black baldrics and gloves. At the end of the introduction and at the end of the show, the horn line formed a triangular wedge, with the front sides of the triangle on one knee with the other leg sticking straight out. This famous move was used in Regiment shows from 1989 to 1991 and then resurrected again in 1993.

The baritone line was so good that the story has been passed along that a brass judge said on their tape, "Good God, Phantom, your baris just jumped into the box with me!" The baritone soloist was James Hosmer who aged out in 1989 and then went on to play with Future Corps, then to Tomorrowland Brass, both at Walt Disney World.

Finishing third for the third time in four years were the Cavaliers. Both the Cavaliers and the Madison Scouts ventured into vocal music. The Cavaliers opened and closed the show with two selections from John Rutter's "Gloria," *Andante and Allegro* to begin the show and *Vivace E Ritmo* as the closer. Their centerpiece was the drum solo which was renamed *Images Diabolique* after the start of the season.

Although this drum solo started out to be another piece, some rather unusual circumstances led the Cavaliers to turn this into an original composition, based partially on the *Dies Irae* theme, which evolved and developed throughout the season.

This was a stunning visual show with whole field coverage, boxes forming into crosses and back into boxes and a return of their popular dragon during the drum feature.

The fourth, fifth and sixth place corps were separated by only 0.6 of a point.

Finishing fourth were the Blue Devils with a typical show which meant the fans could just sit back and enjoy a fantastic horn performance. The Devils presented a tuneful program that contained some recognizable and some not-so-familiar tunes: Sammy Nestico's *Ya' Gotta' Try, If We Were in Love* by John Williams and Alan Bergman, Claude Bolling's *Allegre* and Richard Rodgers' *Johnny One Note*. This was a favorite year, even with a little mishap in the ballad.

The newly re-named Cadets of Bergen County also moved in a new artistic direction

(for them) and followed the Santa Clara Vanguard into the theatrical arena for the first time, performing their entire show titled "Before and Beyond Tradition" to selections from "Les Miserables."

It was an emotional show using a mixture of literal and symbolic interpretation. By adding interpretive dance moves and daring new equipment tosses by the guard, as well as spectacular body movement by the corps proper, the Cadets did a superb job of evoking the mood and feel of the story without forsaking their famous marching and musical style.

Visually, they combined slow motion and a rotating figure during the battle sequence. There was a "tattered" flag tossed from the field up to the drum major on the podium. It was a beautiful and moving program, both musically and visually, but they had taken on a new image and finished fifth, their lowest since 1981.

Placing in the elite top six for the first time was Star of Indiana. The chameleon Star adopted a five-year plan to be a corps with a (majestic) British image (following in the steps of 27th Lancers and Guardsmen), performing in 1989 English-themed music: "Henry V," *Song Without Words*, "Fantasia on the Dargason" (*Greensleeves*) and the majestic *Crown Imperial March*. The show was well-executed and a nice throwback to "old time" drum corps, but the five-year plan lasted only one year.

Finishing seventh were the Madison Scouts, who exploded on the field with a great opener, *Doxology* and *Make His Praise Glorious* from the Sandi Patti album of the same name, followed by one of the Scouts' warhorses, *Slaughter on 10th Avenue* (or just plain *Slaughter* to diehard fans) from the Richard Rogers classic "On Your Toes," comprising a major portion of their 1989 repertoire.

As they have often done in the past, they showcased many styles of jazz in this one composition.

In eighth place were the Bluecoats with an entertaining program consisting of *Johnny One-Note*, a beautiful rendition of *My Funny Valentine* and a toe-tapping version of an old big band classic, *Sing, Sing, Sing*, that had the crowd up on their feet and roaring at the end. It was one of their most popular years, as they played recognizable tunes with "loving" visuals.

In 1989, their last year as an open class corps, the ninth-place Suncoast Sound reprised

a new and improved version of the first drum corps all-original musical program, Robert Smith's "Florida Suite," which the corps had debuted in 1985.

The program met with great success by season's end. Their visual this year was one of my own personal favorites -- this time, instead of lying on the ground, the seagulls were flying in the air.

For the second year in a row, the Freelancers performed music of John Williams, demonstrating that sticking with a theme might pay off the second year as they moved from fifteenth place in 1988 to tenth place at DCI in 1989.

Their program consisted of selections from "ET" and "Empire of the Sun." "They had a 'cool drill' that was entrancing enough to make one's eyes swim." In the opening move, a box condensed with a guard dancer at the front point and there was an outstanding contra solo.

In eleventh-place were the ever-entertaining Velvet Knights, whose music consisted of *Yo Mambo*, *Velvet Knights in Tunisia*, *Sing, Sing, Sing*, *'round Midnight*, *Nutcrackers Ball* and *Kansas City*.

And in twelfth place were the Crossmen. Their music consisted of *Wind Machine*, *The Waltz* and an upbeat version of *How High the Moon*.

Dutch Boy continued their Las Vegas act by playing three selections by Cole Porter: *I've Got You Under My Skin*, *Begin the Beguine* (which was sufficiently long to cause some fans to call it *End the Beguine*) and *Night and Day*. This was a special show -- fun, pleasant arrangements, good soloists and very entertaining. The corps missed finals by only 0.3 of a point and many feel Dutch Boy should have been in finals in both 1988 and 1989.

In a fourteenth place tie with Spirit of Atlanta were the Sky Ryders who moved from their fan-friendly theatrical identity to a classical program of the *March* from Paul Hindemith's "Symphonic Metamorphoses" and a drum corps favorite, "Carmina Burana," dropping them out of the top 12.

And Spirit of Atlanta moved further afield with uniforms from outer space to appropriately support Amin Bhatia's "Interstellar Suite." For the second year they marched an awesome line of nine bass drums, but in 1990 they would go back to a more standard line.



GUARDSMEN CADETS, Schaumburg, IL (1984).  
Photo by Chuck Young from the collection of Drum Corps World.



ST. JOSEPH'S BRIGADE, Astoria, NY (approx. 1990).  
Photo by David Schwartz from the collection of Drum Corps World.



WESTCHESTER BRASSMEN, Harrison, NY (1998).  
Photo by Moe Knox from the collection of Drum Corps World.

Spirit of Atlanta and Sky Ryders were among a growing list of corps that had lost or that were rapidly losing their identity. The list was growing and a number of corps were changing both style and music to attempt to satisfy the judges, thus becoming unrecognizable and disappointing to many spectators. The message was clear -- a corps could not totally depart from its tradition to please the judges, lest they lose their audience and their scores.

In sixteenth place were the Blue Knights and the last semifinalist corps was the irrepressible Boston Crusaders.

Tying for eighteenth in quarterfinals were the Troopers and Florida Wave. Perhaps the highest sustained note played in drum corps was by Florida Wave in 1989 at DCI East prelims -- an 'A', two octaves above the staff as written (that's a concert 'E' pitch).

After nearly six years of debate, the option to use three-valve, bell-front bugles (still in the key of G) was approved by the Drum Corps Rules Congress (Chicago, December, 1989). Four-valve contra bass bugles were also approved. They could be purchased at any time, in addition to the selected choir.

Throughout the 1980s, the judging panel had dwindled from an impressive, but expensive 12-man crew, to a meager six evaluating the art form. With the judging panel halved, many of the major corps abandoned the audience in favor of impressing the few judges who awarded the numbers.

This led to more audience cries for a return to entertaining and exciting drum corps shows and even a return to "the good old days of drum corps." A few corps learned to balance their shows (namely the Madison Scouts and the Phantom Regiment), racking up both points and applause.

### Memorable cymbal lines

Cymbal lines can be one of the most entertaining features of a drum corps. Even in the early 1950s, the Madison Scouts were presenting a genuine cymbal extravaganza, which would become a trademark for them in future years.

In 1969, at the end of *Auld Lang Syne*, the Kilties were using the large variety of cymbals and they were tossed about 30 or 35 feet into the air and they let them drop wherever . . . but the crowd was going "wild" before they ever hit the ground.

The 1973 Kilties used the cymbals in a circled cluster played by a revolving circle of snares.

Santa Clara's cymbal lines have always taken themselves seriously and they probably came into their own in 1975 with *Dance of the Buffoons* with the fun things that they discovered they could and were allowed to do.

Santa Clara became famous for their cymbal line doing the "V" at the end of the performance. The Blue Devils had some exciting cymbal exchanges and in 1976 their cymbal players bent over backwards. In 1979, North Star's snare line marched across both

their rifle squad and cymbal line.

After the pit was established, some corps abandoned their marching cymbal lines, but some have been very memorable and effective. For example, in 1985, the Cavaliers had their rifle line on red cymbals, which symbolized the red planet, Mars.

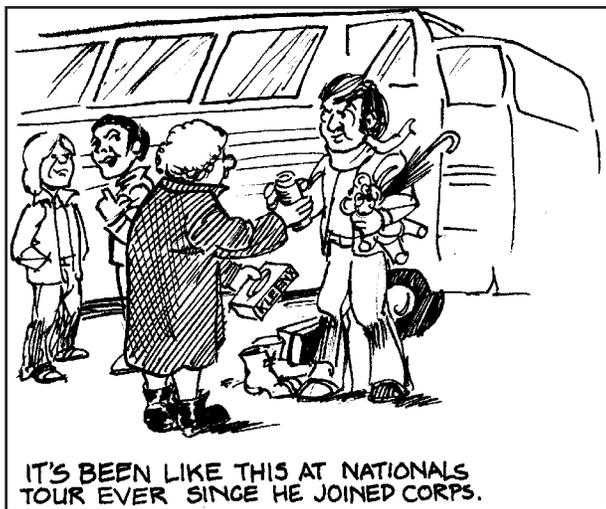
The 1987-1988 Velvet Knights outrageous "sex cymbals," really drew attention to the line. The 1988 Garfield Cadets' cymbal line was very active and in 1991, 10 Garfield contra players marched cymbals during the first part of the show.

In 1995, the Crossmen had a 16-person cymbal line for their ballad, the second movement of "Symphony for Brass and Percussion." In 1998, Santa Clara used their cymbals as yo-yos and in the same year Cavaliers had their entire guard play cymbals during the company front at the end of the show during the Bolcom "Machine" finale. It was quite impressive.

In the 21st Century, Madison Scouts, Santa Clara Vanguard, Glassmen, Capital Regiment and Carolina Crown have had very visual cymbal lines.

In 2001, the cymbal event for the year was the Madison toss/exchange.

And with the increase of members from 128 to 135 in 2001, the corps would now be able to use these extra members in a variety of ways; some would increase their horn lines, some would expand their guard and some would return to a line of marching cymbals.



ST. JOSEPH'S IRONBOUND CADETS, Newark, NJ (1963).  
Photo by Ron DaSilva.

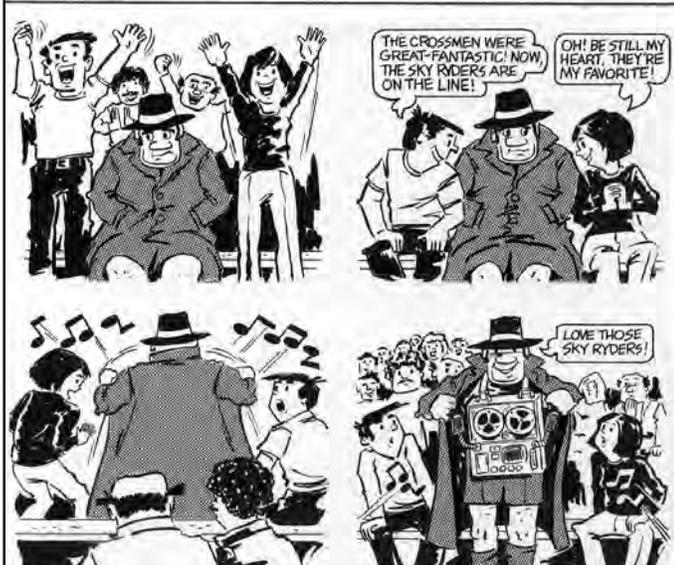


MILFORD POLICE CADETS, Milford, CT (1960).  
Photo by Moe Knox.

**IT KEEPS ON GOING AND GOING! PROVENZANO**



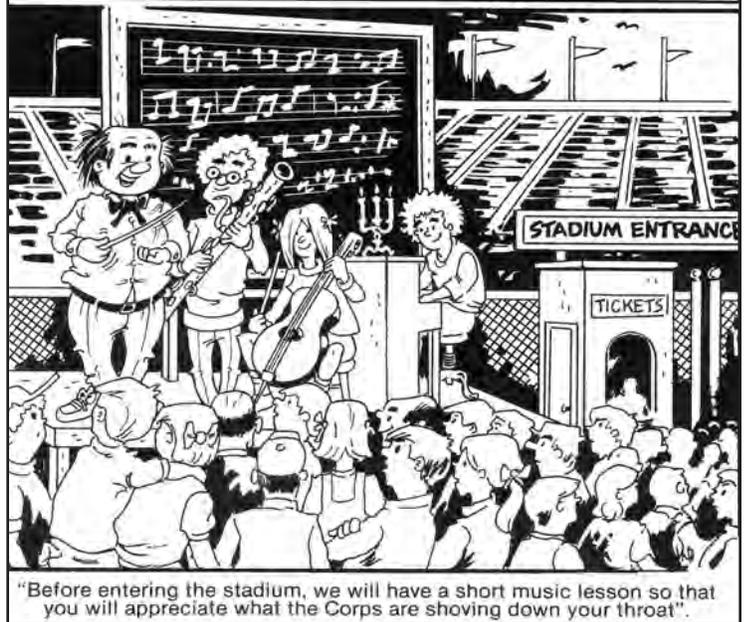
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**MUSIC APPRECIATION 101 PROVENZANO**



HAWTHORNE CABALLEROS, Hawthorne, NJ (1965). Photo by Ron DaSilva.



ST. MARY'S MAJESTIC KNIGHTS, Charlestown, MA (1964). Photo by Art Kellerman from the collection of Drum Corps World.

## The Nineties

Each decade has had its shining stars -- corps that led the way. Troopers and Cavaliers in the 1960s, Santa Clara and Blue Devils in the 1970s, Cadets in the 1980s and now, in the 1990s and into the 21st Century, the Cavaliers would again take the lead with outstanding percussion sections and stunning visual shows of flowing geometric designs. This corps has been remarkable in its ability to remain in the limelight for all of these years.

### Music

As one looks back over the history of drum and bugle corps, it is interesting to note how many musical selections, which were thought to be new for certain corps in the 1980s and the 1990s, had actually been in the repertoire for that same corps in the past and sometimes even for another corps.

Also, it is interesting to see corps trading roles in terms of musical compositions or styles in the 1990s, most notably the Cavaliers and the Cadets or the Cadets and the Santa Clara Vanguard.

The 1990s saw an increased use of 20th Century band and wind ensemble music, particularly by the Cavaliers and Cadets of Bergen County. There was also a move by some corps (particularly Colts, Crossmen and Glassmen) to New Age music and a number of corps ventured into vocal music, often of a religious nature -- the Cavaliers, Colts, Glassmen and Madison Scouts.

Although not a new concept, programs of single pieces -- David Holsinger's "To Tame the Perilous Skies" and "In the Spring, At the Time When Kings Go Off to War" and Jan van der Roost's "Stonehenge" (presented by the Cadets in 1992, 1993 and 1998, respectively) became fashionable.

Cohesion was often provided with the use of musicals, ballet, opera and oratorio -- the 1982 Phantom Regiment's "Spartacus" (ballet); 1990 Madison's "City of Angels" (musical); 1990 Santa Clara Vanguard's "Carmen" (opera); and the 1990 Star's "Belshazzar's Feast" (oratorio).

Corps were adopting the more ambitious shows of contemporary Broadway -- the Madison Scouts' two-year stint with "City of Angels," the Blue Devils' rendition of the raucous rock opera "Tommy" or the Garfield Cadets' pioneering interpretation of Bernstein's "Mass" (subtitled "A Theater Piece for Singers, Players and Dancers"), with avant guard

harmonies and subtle gestures.

All of these attempts into artistic venues led to continuing discussion on whether or not drum and bugle corps was an art form and if it should attempt to do what could be done better on the stage or in the dance theatre.

For music of a very exciting and dramatic nature, corps adapted music from contemporary composers of movie scores such as John Williams, Miklos Rosza, Bernard Herrmann, Jerry Goldsmith and Danny Elfman.

In the 1990s, nearly all programs would have a title, indicating the theme of the program. And favorite drill moves and visual designs also had names, such as the Cavaliers' DNA chain, diamond cutter (four boxes to one), the blender, the esophagus; the Cadets' toilet Bowl, meat grinder, Z-pull, Z-pull reverse and the scatter drill; Phantom's wedge and iceberg drill, etc.

Also popular with staffs were shows that conveyed a message (Crossmen's trilogy) about the planet Earth -- "Inspire you to cherish and care for the only home we've got; the planet Earth"; the use of symbolism, minimalist shows, experimentation with density on the field and numerous attempts to expand the show to the limits within the rules.

There were also suggestions, especially by Cadet's Director George Hopkins, on how to expand outside the rules, particularly with the use of band instruments (B-flat brass and woodwinds) and electronics/amplification, which has brought many complaints from drum and bugle corps purists.

In their never-ending search for new material, many corps were reaching for more abstract and unknown compositions and used equally abstract concepts in designing their shows. They strove for difficulty in terms of more complex music with more complex chords, unusual meters, multiple meters and mixed meters.

In some cases, eliciting crowd response throughout the show appeared to be less important than performing the perfect show.

Two of the most unusual and misunderstood shows of the 1990s were the 1991 Cadets of Bergen County and the 1993 Star of Indiana. Once again, they proved that some fans and judges don't like innovation at the time it is done, usually ahead of its time, but 10 years later those shows are looked back on with admiration and respect for the impact that their

innovation had on the activity.

The beginning of the age of drum corps discontent had started in the mid-1980s (after the 1985 season). Old-timers insisted that the corps of the 1960s were the epitome of excitement, with recognizable music and flag displays.

At the end of the 1980s and well into the 1990s, some of the musical programs had become so sophisticated and esoteric that audiences began to complain about the lack of entertainment value of the shows and lack of musical accessibility.

It was felt that the corps were now designing their programs to please the judges rather than to entertain the audiences. This age of discontent seemed to reach its height in 1993 with the Star of Indiana's minimalist musical and visual program.

This led fans and organizations to begin giving awards for the most entertaining corps (FIFE, Spirit of Disney) and to polls of fans for the most entertaining corps in any season.

By the the mid- to late-1990s, the age of discontent moved into some favorable responses to the programs as some corps tried to be more entertaining, with more palatable programs. However, by this time there seemed to be a decline in audience and corps member participation, as more and more corps disappeared from the scene.

### Brass

French horn bugles and bass baritones were introduced in the 1950s. Contra bass, mellophone and flugel bugles showed up in the 1960s. The G-F horns and two-valves were used in the 1970s, three-valve bugles in the key of G were approved in 1989 and were utilized throughout the 1990s.

Until now, the possibilities of what a brass line could play were limited, but the three-valve bugle would open up new possibilities, expanding the notes the horns could play and the keys the composers and arrangers could use.

Opening up the inner voicing was also a major development. Jim Ott used to write incredible mellophone phrases. Blue Devils were strong with their alto horn parts. Jim Prime opened up the range of what a baritone and a mellophone could add to a drum corps.

Expanding what the middle and lower voices could do not only made it more fun for the members who played those instruments, but it



**VALIANTS**, South Boston, MA (2001).  
Photo by Harry Heidelmark from the collection of Drum Corps World.



**SILVER KNIGHTS**, Ludlow, MA (2001).  
Photo by Harry Heidelmark from the collection of Drum Corps World.



**SPIRIT OF THE LAKES**, Canandaigua, NY (2000).  
Photo from the collection of Drum Corps World.

also allowed the music arranger and the designer to become more creative by allowing all sorts of possibilities for creating new sounds and textures, blending different ensembles of instruments in various combinations and staging events and segmenting sections differently.

The horns being manufactured in the 1990s and 2000s were of far better quality and more expensive than the bugles made in the 1950s, 1960s and 1970s, so it is difficult to make comparisons between horn lines of then and now. The quality of the performers has also dramatically increased over time.

### Contras

Brian Hartmann (a contra player and a percussionist) provided the following information in 2002. "Often there have been expanded contra lines. Star's line typically had 12, but they used 18 for their "Close Encounters" feature in 1986 -- six euphoniums picked up contras for that particular section of the show.

"Star marched 16 contras for the entire show in 1992. The Phantom Regiment had 14 contras in 1993 through 1997 and in 1999. We had 12 at Bluecoats in 1996 and I think they also had 12 in 1990.

"The Cadets had 12 in 1996 and 1999. The Cavaliers have marched 12 for more than a decade."

### Percussion

Like the winter color guard activity, marching percussion competitions became a new off-shoot of marching bands and indirectly of drum and bugle corps. In the 1990s, corps started having as many or more keyboards than they had snare drums. There used to be a couple of keyboards in the pit, now the entire pit would be filled with keyboards (often eight).

### Bass drums

At the end of the 1980s and into the 1990s, some corps had expanded bass drum lines, particularly during their percussion features -- Cavies used eight in 1992 during their solo, Crossmen used eight to 10 in 1995 during their solo and the Kiwanis Cavaliers had eight in 1997 during their solo.

While the standard number of bass drums has been five, Madison has been noted for marching six (until 2002 when they will go back to five).

### Marching/dancing

There was increased use of dance in the late

1980s and 1990s. Marching had often changed to dancing in the guard, with a color guard soloist used to highlight a brass soloist being an expected event in every show and some drum and bugle corps color guards no longer had to be skilled in flag and rifle work.

Guards in some corps, such as the Phantom Regiment, were skilled at both dance and equipment work and used both to their advantage.

Some old timers who came from equipment-oriented guards and did not like so much dance, called it fluff, but with the increased emphasis on emotional presentations of corps, dance was able to portray emotions more effectively than rifles.

One disgruntled fan observed: "Our dance troupe, majorette, cheerleaders that we presently refer to as color guards now need only know how to move about the field while carrying a piece of material or some other type of toy, as opposed to using flags and rifles to visually support and interpret music.

"Progress and innovation have brought us to pitch forks, umbrellas, triangles, rakes, empty sticks and other illuminations. Sometimes absolutely no equipment or toy is necessary. All they have to do is run, jump and look pretty."

During the 1990s, the field and the pit area were often cluttered with all of the equipment that was used or dropped by the guard during the performance, often making it difficult to clearly see the drill. Some also had complaints about the expanded pits blocking or distracting from the field performance.

The 1990s experienced the death and profound losses to the drum and bugle corps activity of some of its greatest visual designers -- Bobby Hoffman in 1991 (Bridgemen, Blue Stars and Velvet Knights), George Zingali in 1992 (Garfield, Star, Blue Knights), Steve Brubaker in 1993 (Cavaliers, Star of Indiana and Bluecoats), John Brazale in 1994 (Phantom Regiment) and percussion pioneer Fred Sanford (Santa Clara Vanguard).

### 1990

Winning musical program played by the Garfield Cadets: "A Bernstein Celebration": overture to "Candide"; *Sanctus/Agnus Dei* from "Mass;" *Somewhere* from "West Side Story;" *Galop* from "Fancy Free Ballet."

Most played selection: "Suite for Jazz Orchestra"/"The Sound of Music," *Caravan*

(tied).

In December, 1990, the DCI Rules Congress finally voted in the three-valve bugle. Although the adoption of the three-valve bugle had been under discussion for a number of years, some of the immediate arguments for the adoption were:

Three-valve bugles would allow for greater musical flexibility and creativity by allowing ALL notes to be played. Horn arrangers would now be able to write in keys and ranges that were not friendly to the two-valve bugles.

Horns were to be phased in over several years and some corps went several years without acquiring the new horns. And not all of the corps, including Star of Indiana, immediately jumped on the three-valve wagon.

The 1990 DCI Championship included outstanding performances by all six of the contenders. But some observers cited a lack of creativity among these top six, observing that it was obvious how much each had drawn from the past -- or from that of someone else.

A wide variety of music was on tap again this season. Selections featured included: "Carmen" (Santa Clara Vanguard); Bernstein's "Mass" (Cadets of Bergen County); "Gone with the Wind" (Spirit of Atlanta); *Savannah River Holiday* (Sky Ryders); *Coronation Scene* from "Boris Gudonov" (Boston Crusaders, celebrating their 50th Anniversary), a glitzy Las Vegas tribute to Sammy Davis Jr. and Frank Sinatra (Dutch Boy); and part of the rock opera "Tommy" (Blue Devils).

### Copland and Bernstein

In 1990, with the deaths of Leonard Bernstein and Aaron Copland, the music world lost two giants of 20th Century music and two of the most important influences on drum and bugle corps repertoires.

The earliest presentation of the music of Bernstein was in 1959, when the Hilton Crusaders (Rochester, NY) played *Tonight* from "West Side Story." Before 1989, selections from "West Side Story" had been played as many as 300 times by various corps.

During the 1980s, the Garfield Cadets made Leonard Bernstein a demigod in the drum corps community. Bernstein's "Mass" (popularized by Garfield in 1983) was played by 10 corps between 1972 and 1990. "On the Town" was played by eight different corps between 1976 and 1988, with Santa Clara Vanguard playing it in 1983, 1984 and 1985.



ST. KEVIN'S EMERALD KNIGHTS ALUMNI, Dorchester, MA (2000).  
Photo by Moe Knox from the collection of Drum Corps World.



NEW YORK SKYLINERS ALUMNI, New York City, NY (2000).  
Photo by Harry Heidelberg from the collection of Drum Corps World.



SOUTHWIND, Montgomery, AL (1995).  
Photo by Dan Scaffidi from the collection of Drum Corps World.

Bernstein's "Wonderful Town" was played by the 1986 Garfield Cadets and the 1990 Sky Ryders.

The "Jeremiah Symphony" ("Symphony #1") was played by the Garfield Cadets in 1985. Also, on Garfield's 1985 winning program was music from "Candide" (*Overture* and *Make Our Garden Grow*) and they played the *Overture* again in 1990, in another DCI Championship program.

The popular "Candide" was played by 10 different corps between 1969 and 1990, including two years in a row by St. Rita's Brassmen (1969-1970) and by the Erie Thunderbirds (1974-1975), three years in a row (1978-1980) by the Cranford Patriots of New Jersey (1978-1980) and twice by the Santa Clara Vanguard in 1974 and 1977.

The jazz ballet "Fancy Free" was played by the New York Skyliners in 1976 and 1982, by Les Eclipses in 1985 and 1986 and by the Cadets of Bergen County in 1990.

"Chichester Psalms" was played by the Blue Knights of Colorado in 1990. "On the Waterfront" was played by the Garfield Cadets in 1986 and by the Santa Clara Vanguard in 1997.

The music of Aaron Copland may have achieved even greater popularity on the drum corps field, being most closely associated with the repertoires of the Santa Clara Vanguard and the Troopers.

Copland's music was first brought to the competition field by the 1963 Chicago Royal Airs. Copland's music continued to be played often over the years by such corps as the Santa Clara Vanguard ("Red Pony," *Grovers' Corners*), the Troopers and Garfield ("Third Symphony").

Copland's "Appalachian Spring," the musical program of what is considered by some to be Garfield's best-ever show in 1987, was performed 25 times between 1970 and 1990, with the Guardsmen of California leading in 1970 and Santa Clara playing it during four different seasons.

"Rodeo" was played 30 times between 1968 and 1989, including four times by the Troopers. *Fanfare for the Common Man* was first played in 1963 by the Chicago Royal Airs and through 1987 it was played a total of 31 times.

"Tenderland" was played three times between 1984 and 1989, led by SCV, who played it in 1984 and 1985; Copland's "Symphony #3" was played four times between 1984 and 1988; "Our Town" in 1985 by Santa Clara, "Billy the

Kid" 12 times between 1975 and 1985 -- four times by the Troopers (1977-1979 and 1985) and three years in a row by St. Ignatius Girls of New York (1975-1877) and *A Lincoln Portrait* nine times between 1969 and 1980, with the Sky Ryders playing it for three years in a row (1970-1972).

In 1992, the Blue Knights presented "Portraits of Aaron Copland" using *Corral Nocturne* from "Rodeo" and the "Red Pony," while the Cavaliers based their 1996 program on the music of Aaron Copland (including his "Third Symphony") along with music by Copland's student, Julian Orbon.

In 1997, the majority of the Cadets' "American West" program was by Copland (selections from "The Tenderland," "Billy the Kid" and "Red Pony") and Copland was more recently brought to the drum corps field in 1998 by the Santa Clara Vanguard, who played some of his lesser-known compositions in their "Fog City Sketches," particularly the "Age of Anxiety."

Other corps have continued to play music of these two composers through the 1990s as well.

The first corps to feature the music of both Bernstein and Copland in the same show was the 1969 St. Rita's Brassmen, who played *Buckaroo Holiday* from Copland's "Rodeo" and *Make Our Garden Grow* from Bernstein's "Candide," with brass arrangements by Hy Drietzer.

In 1990, the Cadets of Bergen County's "Bernstein Celebration" accessed Bernstein compositions written between 1953 and 1971 in a kind of variety show format, tied together by a "leitmotif," and it relied on some of the same music and drill moves that won for them three consecutive DCI titles in 1983, 1984 and 1985.

Although it moved away from the theatrical kind of interpretation of 1989's "Les Miserables," they continued the use of the guard in an emotional and interpretive role that they would develop further during the 1990s. Visual designer Mark Sylvester was very proud of the character portrayal by the guard.

The overture to "Candide" was spirited, with fast-paced rhythmic work carried out visually, with swift cross-through drills that coordinated each musical section with the appropriate visual accompaniment.

*Sanctus/Agnus Dei* from "Mass" showcased the guard's ability to project emotions, as they were featured in beautiful interpretive dance

while the swiftly-moving percussion line (with a battalion of 10 snares) took front stage to show off their skills.

*Somewhere* from "West Side Story," was a touching, emotionally-charged number featuring their multi-faceted guard with sensitive individual moments. During *Galop* from "Fancy Free Ballet," the full corps turned into a fast-flying musical machine as they rapidly carved up the field and finished with a grand and humorous visual unwrapping and wrapping of a "Z" visual form, described as "the psyche-out Z-pull where they start it (accompanied by an ascending scale), stop it and then go in reverse (accompanied by an identical, but reverse descending scale).

However, since this was Marc Sylvester's version of Zingali's most famous signature, it should probably be referred to as the S-pull.

The Cavaliers had developed their own unique style over the last five years. In their highest DCI placement to date, the second-place Cavaliers opened with a beautiful fanfare based on John Rutter's "Gloria," then presented an original musical program called "The Cavalier Anthems," which was based on contemporary symphonic wind music.

Selections from Ron Nelson's "Medieval Suite" allowed them to show off many styles of movement and music and, during one of the segments called *Homage to Leonin*, they presented a sensational percussion feature with the return of the famous drum heads from 1989.

In one of the most moving combinations of beautiful music and a company front ever heard and seen in drum corps, they next presented Rutter's appealing "All Things Bright and Beautiful" and finished with Rutter's "O Clap Your Hands," driving to an exciting all-out finish, with an outstanding color guard throughout the show. Their famous dragon made a brief reprise.

Star of Indiana made a big leap up in the standings this year, in large part due to the hiring of George Zingali to write their drill. They opened with an ethereal fanfare of chilling dissonance, playing Sir William Walton's "Belshazzar's Feast," an oratorio written for orchestra, split choir and two brass bands.

This piece of musical splendor seemed made to order for this corps and they went all-out to present a non-literal interpretation of a pagan feast, a sense of loss and foreboding, then a



SHENANDOAH SOUND, Winchester, VA (1997).  
Photo from the collection of Drum Corps World.



SCENIC CITY, Chattanooga, TN (1999).  
Photo by Harry Heidelmark from the collection of Drum Corps World.



WABASH CRUSADERS, Marshall, IL (1997).  
Photo by Dan Scaifidi from the collection of Drum Corps World.

renewed commitment to good.

Although Zingali had been visual designer for Star in 1986, this was his first big success with them and his writing is one of the main reasons they jumped from eighth to third place. His sources of visual design included using old English/Scottish band formations like those used at the Edinborough Tattoo, as well as putting in references to the Bible (which was the main theme behind the show) such as the fish and the cross.

And the way George implemented the "star into a star into another star" at the end of the show, plus the religious Px (meaning Christ and peace) was nothing short of amazing.

As of 1990, Star's recruitment of the Garfield Cadets' 1983 and 1984 staff was complete, but the resulting product was a drill that was much like Garfield's in style. They had spectacular uniforms and a glittering visual program full of purple, gold, red, silver, chrome and sequins. Add to that incredibly difficult brass charts, some beautifully resonant percussion effects and typically exciting but dizzying Zingali drill moves, in this as in many of their productions, Star did not make the desired emotional connection with some fans.

The obscurity of the music and the show concept may have left many in the stands scratching their heads, while others were in awe of the total effect through one of the most difficult shows of the year, flawlessly executed.

Star won high brass and used a very small percussion battery of five snares, five toms and five basses at finals. Just listening to the mellophone section and the pit was a treat. 1990 proved that Star could do it all; be innovative, awe-inspiring, technically perfect.

There was a fourth-place tie between the Blue Devils and the Phantom Regiment. It is interesting that in the 1990s there were three ties in the top six -- in 1990 for fourth place and in 1996 for first place, both between the Phantom Regiment and the Blue Devils -- significant because these two corps have possibly the most contrasting musical styles in the activity. The third tie was in 1999 for first between the Blue Devils and Santa Clara Vanguard.

Daring to be innovative with a shocking departure from their usual style, the Blue Devils used music from the London Symphony Orchestra arrangement of the 1970s pop-rock opera "Tommy" by The Who, challenging both

themselves and the fans. The brass was there, the visuals were great, the guard was the best, but it was unusual to see a major corps be so creative as to move that far away from their identity, because such innovation required the audience to reacquaint itself with the corps and get used to someone new.

It was only when they played a one-and-a-half minute section of straight Blue Devils jazz during part of *Pinball Wizard* that the audience recognized them.

The award-winning guard wore futuristic outfits and, in another innovative move, the field was covered by white tarps (already being used in winter guard) in the shapes of pinball machine levers and a ball. A favorite drill move was the levers pushing the ball to the back leftfield section. The drum line rocked and the snare line made a return to the toms to close this explosive production.

Phantom presented "Dreams of Desire" using the rich and powerful chords of Saint-Saens' "Organ Symphony" ("Symphony #3") and his lighter "Carnival of the Animals," in which they paid amusing tributes to many of their competitors, and closed with a rousing *Bacchanale* from "Sampson and Delilah" for a show climax that was higher, faster and louder than any they had done to date.

Making a dramatic appearance in black and white uniforms, Phantom gave the audience some of what it expected -- clean, crisp drills with block pass-throughs, the much-anticipated wedge and their vintage sound of power, along with some things unexpected, such as contrabass elephants and light, frivolous guard work.

This complementary serious and fun show was a good example of what designer Michael Cesario had prescribed for a successful drum corps: a combination of "tradition, innovation and state of the art."

Mike Davis noted a favorite move of contrast and anticipation in this show described as follows: "In the opener, there is a spot near the end of the symphony where the brass and percussion have built a high tension moment and are about to explode out into the end of the piece, with the guard wearing elegant long skirts and holding chiffon-ish, flowing kerchiefs in their hands. They did a simple, dainty curtsy."

Moving away from their recent theatrical identity of elaborate costumes and props,

levitating maidens and disappearing phantoms made some wonder if the real Santa Clara Vanguard had also disappeared.

In 1990 they returned to a more traditional approach to drum corps. Using Shchedrin's ballet music arranged from Bizet's opera "Carmen," they brought a new image to this music and to the drum corps field, as they presented a full color guard of barefooted Carmen's.

However, the corps retained the exquisite sound and flowing drill that had made them famous. A fan said: "The opening fanfare to "Carmen" was 'chillbump city' and, from the first note, the baritones were unreal!"

The Crossmen show was considered one of their best to date. They successfully channeled their intense spirit and passion through a set of tunes by New York Voices: *Baroque Samba*, *Round Midnight* and *Caravan*, in the latter showing off their spectacular percussion section, and ending with *Now or Never*, a get-happy, Latin-funk number which gradually grew in intensity to a powerful ending impact, enhanced by a great contra line.

The Madison Scouts presented a rather unusual program for them, titled "Undiscovered Madison," which included Mark Kirk's *The Lemon Squeeze*, Paul Hart's *Remembrance* (ballad) and *I Can Cook Too* with a boogie-woogie blues feel. This all-new program showed off many different jazz styles, including progressive jazz, rock, folk, boogie and fusion of all of the above.

The Velvet Knights took the crowd through a summer season from graduation until time to go back to school in a program of good-natured humor and quality drum corps. Selections included: *Pomp and Circumstance*, *Summertime*, *School's Out for Summer*, "Universal/Hollywood Medley," (*Hooray for Hollywood*, *Singin' In the Rain*, "Wizard of Oz," "Fiddler on the Roof"), *Slow Burn* (Spyro Gyro) and "Summer of '42" (LeGrand).

Performing selections from two movies set in Georgia, "Gone With the Wind" and "The Color Purple," Spirit of Atlanta allowed the 1990 audience to fall in love with this corps all over again, after their 1989 drop out of the top-12. The music was varied, containing fanfare, reel, waltz, can-can, *Dixie*, *Taps*, an African drum solo, blues and gospel and they returned to a more standard bass drum line.

Dutch Boy was a dazzling addition to the



DANBURY DRUM CORPS, Danbury, CT (approx. 1995).  
Photo by Ron DaSilva from the collection of Drum Corps World.



NORTHSHORE, Scarborough, ONT (1996).  
Photo by Dan Scaifidi from the collection of Drum Corps World.



EMERALD KNIGHTS, Mississauga, ONT (1997).  
Photo by Dan Scaifidi from the collection of Drum Corps World.

finals roster in their first and only year in the top 12. Combining the music of Frank Sinatra and Sammy Davis Jr. in "A Tribute to Frank and Sammy," they turned on the crowd with their show-biz musical savvy and Las Vegas-style showgirls performing such selections as *Overture to Frank, Strangers in the Night, My Way, It's Alright With Me, What Kind of Fool Am I, Come Back to Me* and *Once in a Lifetime*.

Although the Freelancers had some interesting formations with their "Batman" production, they dropped to fifteenth in 1990.

A small Canadian corps, Academie Musicale, from Sherbrooke, QUE, with only 47 members, played *Liberty Fanfare*, Tchickovsky's "Symphony #4," Dvorak's "Slavonic Dances" and "*Young Sherlock Holmes*" and placed twenty-second overall, but took third in brass at open class prelims, with an unusually good-sounding horn line for that time of day. Since open class corps did not compete in the afternoon, they ended up sixteenth overall in brass between Boston and the Glassmen.

### 1991

Winning musical program played by Star of Indiana: "Roman Images" (music by Ottorino Respighi) -- "Pines of Rome" and "Roman Festivals;" *Circus Maximus; Villa Borghese; Medley of Respighi Works; Epiphany*.

Most played selection: "West Side Story."

In spite of the fact that the announced theme of the 1991 season was patriotism, no corps at DCI Finals did a flag presentation or played patriotic music, except for the Troopers, who would not be themselves without it. However, patriotism was recognized with an inspiring finale and the theme seemed to be picked up in 1992 by some of the top corps.

At finals, there was a three-way tie for the high percussion award between Star of Indiana, Santa Clara Vanguard and the Cavaliers. And Star was the only DCI champion in history who did not win one caption outright -- they tied for first in three captions.

At Preview of Champions, when the Cavaliers were announced in second place to Star of Indiana, there was massive booing to the point to where the announcer actually scolded the crowd.

The activity again presented a wide variety of musical material -- "Miss Saigon" (SCV); "City of Angels" (Madison Scouts and Dutch Boy); "Pagliacci," "Turandot" and *Bacchanale* from "Sampson and Delilah" (Phantom

Regiment); music of John Rutter (Cavaliers); "Camelot" (Sky Ryders); "Fantasia" (Magic); music of Pat Metheny (Crossmen); "Rocky" (Boston Crusaders); Respighi's "Roman Festival" (Star of Indiana).

Star of Indiana dazzled audiences and pushed the limits of drum corps with a spectacular drill, glitzy detail and difficult music arrangements in their show titled "A Roman Festival," playing music of 20th Century Italian composer Ottorino Respighi.

The production was a true Roman pageant, from the opening heralding sopranos, to the final mammoth dual crosses.

From a technical standpoint, the brass line was one of the best in DCI history. The stellar arrangement of a well-chosen musical book was crammed with as much technical difficulty as possible. The soprano feature in the introduction was so dark that they sounded like mellophones.

A fan said: "They played so well, it didn't sound like they were marching." Yet, the sheer number of notes in the difficult arrangements were performed unbelievably at breakneck drill speed, clearly taking the activity to a new musical level of achievement and demand.

The phenomenal horn line performed with well-integrated percussion and a stunning guard in a show that also may have been unrivaled (to date) in visual excellence.

In the finale, the corps formed a large cross just to the left of the 50. The cross broke apart as they marched an insane drill (both in tempo and design) while playing the final strains of the show.

Suddenly, out of nowhere, the cross reappeared to the right of the 50 -- an exact mirror image of the earlier cross as the corps slammed down the final power cord to close the program.

The epic disappearing and reappearing cross at the end of the show is considered to be one of the greatest drill moves ever and with it, a few months before his death, George Zingali sent his own spiritual message to the drum corps world.

The Cavaliers presented a popular show titled "The Cavalier Anthems: An Advent Collection," comprised of rather intellectual versions of several Advent and Christmas carols and symphonic selections, including: *Te Deum* (Ron Nelson); *Die Natali* (Samuel Barber); *Men of Goodwill/God Rest Ye Merry Gentlemen*

(Benjamin Britten); *The Bridegroom* (John Rutter); and *O Be Joyful in the Lord* (Ralph Vaughn Williams).

The show was most innovative with regard to the drill matching the music. With respect to drill design and visual performance, the Cavaliers were unequaled, launching turning, twisting and sliding three-dimensional effects, backed by an entire spectrum of colors, leaving the audience in awe.

There was a spontaneous crowd response when, at the end of the show, the horn line folded into the 50-yard line and then burst out into a Christmas tree shape, while the flag line did an exchange over the top for one of the greatest Cavalier visuals of all time.

It truly was "Phantom at the Opera" as the Regiment presented an emotional "Phantom Voices," sailing from the *Nessun Dorma* from Puccini's "Turandot" build, through the production of *Vesti la Giubba* from Leoncavallo's "Pagliacci," which included Maynard Ferguson's modern jazz interpretation of this work, to Saint-Saens' barbaric *Bacchanale* from Saint-Saens' "Sampson and Delilah," for a pagan celebration and exciting finale to a fun and emotional show.

If some thought that the Regiment's 1991 arrangement of "Pagliacci" was not in the style of the corps, they would be surprised to hear their 1977 arrangement, which is very similar, including the rock beat.

In its second year, the *Bacchanale* provided one of the most exciting but raucous finishes, musically and visually, in DCI history as the risqué guards' splits in front of the horn line approached needing to be censored. This show has become an audience favorite, with a level of emotion surpassing that of other corps. The heart on the field said it all.

Ingenuity, beauty and superb story-telling capabilities again defined the Santa Clara Vanguard as one of the best-staged and well-coordinated corps in the activity as they presented excerpts from the musical "Miss Saigon." The corps emerged from the stadium tunnel running en masse to opening positions, symbolizing the American entrance into Vietnam.

Sounds of a helicopter and multiple props -- including large, tropical leaves, matchsticks, giant red banners and a huge Vietnamese flag -- were symbolic of the setting of the sad love story that they portrayed. The corps did the



SPECTRA, Piscataway, NJ (1991).  
Photo by Doug Luberts from the collection of Drum Corps World.



SPIRIT OF NEWARK, Newark, NJ (1997).  
Photo by Harry Heidelmark from the collection of Drum Corps World.



TWILIGHT OPTIMISTS, Fond du Lac, WI (1999).  
Photo by Harry Heidelmark from the collection of Drum Corps World.

collapsing Y.

The Blue Devils returned to high-powered, but not big-band, jazz in 1991, with one of their best horn lines to date and a complicated musical program titled "Conversations in Jazz," including Stan Kenton/Johnny Richards' "Adventures in Time" (*Commencement* and *Apercu* movements) and Don Sebesky's *Bird and Bela in B-flat*.

Their music was scored with greatly expanded harmonic structures and for some the show was considered quite contemporary and abstract.

The Cadets of Bergen County explored a jazz style, presenting a rather odd, but daring program titled "The ABC's of Modern American Music," in which the previous year's champion, but always high-risk innovators, tackled extraordinarily difficult meters and scores with music of John Adams, Leonard Bernstein and Aaron Copland (not in that order).

The opener, Adams' minimalist *A Short Ride in a Fast Machine*, may have been the most unusual piece ever performed. It had no melodic line, only rhythm. The drum line opened with 15 on quads and about 16 cymbal players, with 10 contra players marching cymbals during the first one-and-one-half minutes of the show. Instead of traditional rifles, the guard spun S-shaped substitutes for a stunning, but unusual visual effect.

The guard earned high honors partially due to their summer (blanket) sequence from Copland's *Letter From Home*, a theatrical presentation which allowed the corps to tell a story in an effective way. This ballad had half of the drum line dancing with the guard and the other half in the pit and one of the best non-playing, non-marching use of a drum line during a ballad was when they went to the back and arranged themselves in front of white sheets, standing in various Americana-style "father and son poses," such as playing baseball.

Bernstein's 1955 *Prelude, Fugue and Riffs*, written for jazz orchestra, had a melody comprised of nine of the most memorable notes ever played on the field, because the audience got to hear them about 84 times, and the fugue was just "out there," with the battery playing and marching to a strange, multi-meter pattern, while having to watch the drum major conduct in four.

The Cadets had pushed the envelope with a new style for them and found themselves in

sixth place with a program that left the audience both amazed and bewildered.

The Madison Scouts moved up to seventh place in 1991, presenting Cy Coleman's smash Broadway hit "City of Angels" for the first of two years. Musical selections included: *Prologue and Theme, With Every Breath I Take, Funny and I'm Nothing Without You* and visuals included a spinning drill behind high rifle tosses and a drill that collapsed into a massive rotating company front.

The Crossmen exhibited musical sophistication and uninterrupted program flow with "A Pat Metheny Suite," which included: *Minuano, Dream of the Return* (ballad) and *Third Wind*, with Latin and Afro-Cuban percussive effects. A trademark cross materialized from a difficult, but smooth and flowing drill.

The Blue Knights made a surprise first appearance as a DCI finalist in 1991. Finishing in ninth place, the corps demonstrated maturity and command of their high exposure program, having mastered a difficult field-encompassing Zingali drill as well as the contemporary American compositions by Ron Nelson, *Savannah River Holiday* and *Aspen Jubilee*, and Aaron Copland's *Outdoor Overture*.

Presenting a new and sharper image and a strong horn line, the Freelancers performed a program of four unrelated compositions, while experimenting with a new concept, drum corps in the round, performing Ralph Vaughn Williams' *Hodie* ("Christmas Oratorio"), Bela Bartok's "Dance Suite," *The Kiss* from "Back to the Future III" and Michael Columbier's *Bells* (from their 1985 program) in a different order at various performances. This was one of the first performances of music by Bartok in drum corps.

In their fifth appearance as a DCI finalist, the Bluecoats remained the most pure form of drum corps, performing *Nutville* (Silver, arr. Kerchner), *Palookaville* (arr. Kerchner) and a *Whiter Shade of Pale* (Reid and Brooker/arr. Kerchner). This was the best of the Bluecoats and they had an excellent flugelhorn soloist in *Whiter Shade of Pale*.

The Sky Ryders returned to finals (twelfth place) and the Broadway stage with a straight-forward and impressive production of "Camelot."

It was tough on Dutch Boy performing nearly the same repertoire as Madison --

"Selections from City of Angels": *Without You, City of Angels Theme, With Every Breath I Take, Funny* and *Finale*.

Velvet Knights presented "A Night at the Apollo" (theatre), Spirit of Atlanta performed music from the movie "Glory," Magic of Orlando performed music from Walt Disney's "Fantasia" and the Marauders performed a very entertaining program titled "Adventure on the High Seas." And for their 30th anniversary, the Glassmen devoted their entire program to New Age music of Paul Winter, David Lanz and Paul Halley.

The 1991 season became a summer of discontent, reaching a vocal pinnacle at the DCI Preview of Champions in Madison where Star was booed for winning over the Cavaliers. One of the complaints was that "they were not as exciting."

By the end of the season, many fans were lamenting on the direction the drum and bugle corps activity was taking, away from pure crowd excitement and toward a more abstract exactness. Some said it not only was not exciting, it was just plain boring.

However, looking back at the 1991 season, there were three somewhat liberal shows (Star, Blue Devils and Cadets) and three somewhat conservative shows (Cavies, Phantom and Madison) in the top seven. Santa Clara was seen as being somewhere near the middle-of-the road. Therefore, theoretically, the audience should have been satisfied at least 50% of the time.

Nevertheless, these concerns provided the basis for the establishment of FIFE or "Fans in Favor of Excitement," with the first award to be given at the end of the 1992 season.

### 1992 -- DCI's 20th Anniversary

Winning musical program played by the Cavaliers: "Revolution and Triumph"; *Gavorkna Fanfare* (Jack Stamp); "Cornish Dances" (Sir Malcolm Arnold); "English Dances" (Sir Malcolm Arnold); *Peterloo Overture* (Sir Malcolm Arnold).

Most played selections: *Robin Hood Prince of Thieves, Battle Hymn* (tied)

Nineteen-ninety-two was a milestone year for the drum and bugle corps activity as it celebrated 20 years of DCI competition. While the movement dates back to groups started after World War I as part of VFW and American Legion Posts, many see the modern era to have grown out of the last two decades since the



SPARTANS, Nashua, NH (2000).  
Photo by Dan Scaffidi from the collection of Drum Corps World.



UNITED ALUMNI, Toronto, ONT (1999).  
Photo by Ron DaSilva from the collection of Drum Corps World.



TARRYTOWN VFW, Tarrytown, NY (1990).  
Photo by David Schwartz from the collection of Drum Corps World.

formation of Drum Corps International.

There were nine super-power corps in 1992. In fact, each of the top six corps performed so well that determining placements between them amounted to splitting hairs. Yet each corps displayed special qualities that distinguished it from the others.

This was also a year of war and revolution, a year of battle plots and artillery drum solos, as corps advanced and retreated. The football field was transformed into a battlefield as the Cavaliers presented a revolution, the Cadets an air dogfight, Star hinted at a Revolutionary War battle, the Crossmen staged a conflict between nature and the humans who burned her rain forests, the Phantom Regiment presented the Battle of 1812, as well as "burning" Moscow during their drum solo, the Blue Knights staged the gunfight scene from "Billy the Kid," the Velvet Knights presented a battle between the Japanese gods of Winter and Summer, the Sky Ryders had a mini-battle of Scottish clans and Southwind presented a battle in Sherwood Forest.

Along with the battle plots, the flags also told stories of victory and defeat. Star's show was about the American flag, the Cavaliers' show was about a battle in England -- thus, the Cavalier's green British flag -- and the distressed flags of many nations at the end of their show.

Phantom told a story about the French flag and the defeat of Napoleon's army and the Velvet Knights reflected on the collapse of the Communist regime and thus the collapse of the flag as well -- "the party's over."

Lime green was a popular color for flags this year, the brightest flags were found in the Blue Devils, and the Freelancers had the most gorgeous silks to accompany their Walton program with a gold visual through-line.

Once again repertoires ran the gamut. Some of the musical selections included: "To Tame the Perilous Skies" by David Holsinger (Cadets), a single-movement composition written in 1990 to commemorate the 50th anniversary of the Battle of Britain; "Lord of the Rings" by de Meij (Black Gold); music of Lennon and McCartney (jazzaphonic) (Bluecoats); "Red Pony" by Copland (Blue Knights); the Broadway musical "City of Angels" by Cy Coleman (Madison -- second year); music of Danny Elfman (Magic); themes from Tchaikovsky's war pieces (Phantom);

"Brigadoon" by Frederick Loewe (Sky Ryders); "Robin Hood, Prince of Thieves" by Michael Kamen (Southwind); *Star Spangled Overture* and *Amber Waves* by Morton Gould (Star of Indiana); and various high seas pieces including "Victory at Sea" and "Captain Blood."

Playing music of English composers, the Cavalier's "Revolution and Triumph" was their first championship program and featured one of the all-time great drum lines, which enhanced their revolutionary theme. The program was quasi-militaristic in nature, with elements of conflict and tension in the music, accompanied by visual confrontation, including flag and rifle combat.

The show was complex, both music- and drill-wise. It opened with aggressive horn charts in *Gavorkna Fanfare* and that piece ended with one of the prettiest designs to be seen on the drum corps field.

Their outstanding drum line, with nine bass drums for the percussion feature, explored new stylistic modes. The battery supported the revolution, trading phrases during the battle scene, with interesting sounds coming out of the pit. Military drum rolls drifted in the distance throughout the program.

Twisting, sliding, collapsing geometric shapes phased in and out of the drill in an almost three-dimensional manner from start to finish. A shifting and rippling parallelogram moving from left to right midway through the program was a showstopper.

David Holsinger's "To Tame the Perilous Skies" was conceived as a programmatic work literally depicting two opposing forces colliding in battle at the Battle of Britain. The highlight of the program was the rotating airplane form, complete with propellers.

By the end of the season, the Cadets finally found the right combination of supercharged tempos, controlled dynamics and execution levels which allowed their performance of this work to take off, challenging the best of their past accomplishments. In the opinion of many fans, the Cadet's color guard performed the most beautifully-choreographed show and they had the best executed and exposed horn line.

After their glittering championship season in 1991, Star returned in 1992 with a more down-to-earth drum corps show. With "American Variations," Star of Indiana unfurled a magnificent patriotic program with redesigned uniforms and a fresh new crowd-

appealing approach which was enthusiastically accepted, largely because Star played recognizable music.

Musical fragments of *America the Beautiful* and the *Star Spangled Banner* floated in and out of the presentation, which included Morton Gould's *Star Spangled Overture*, William Schumann's arrangement of *Chester*, Gould's *Amber Waves* and Gordon Jacob's *Flag of Stars*. The opening fanfare was incredible and the corps used 16 contras.

The program was visually spectacular and the *Amber Waves* production engulfed the GE caption due to the massive, translucent murals revealing scenes described in the words of *America the Beautiful*, bringing something totally new to the drum corps field and a new level of emotion for Star of Indiana. The corps really took it home at the end when they created a flag illusion with their closing drill.

After a brief musical departure in 1990 and 1991, they returned to big band and Latin jazz styles in 1992 with "Big, Bad and Blue," as they depicted the hot, steamy atmosphere of New York jazz clubs and performed Harry Connick Jr.'s *Blue Light, Red Light*, a production of Johnny Richards' *Cuban Fire*, followed by *El Congo Valiente* (percussion feature), *Fuego Cubano* and *La Suerte de los Tontos*.

Their closing number, *When a Man Loves a Woman* from "The Rose," was a sizzler at finals as a sultry co-ed guard routine was combined with jacket-less horn performances.

Madison blended superb programming with every trademark Madison effect imaginable to create a powerful corps and audience experience as they reworked their "City of Angels" production for a second year. The 1992 selections were: *Prologue and Theme, L.A. Blues, You Gotta' Look Out for Yourself, With Every Breath I Take* and *Funny*. This second version has one of the best drum solos ever. At finals they had the most intensity of any corps that night.

In 1992, the Crossmen accomplished one of the most difficult feats in DCI, beating Phantom and Santa Clara, and breaking into the elite top six with New Age and original music in a consciousness-raising presentation of environmental awareness that could be appreciated on many levels.

Their inspiring "Songs for the Planet Earth" allowed them to demonstrate mastery of multiple meters and subtle mood changes with



**TEAL SOUND**, Jacksonville, FL (1999).  
Photo by Harry Heidelberg from the collection of Drum Corps World.



**BLUE SAINTS**, Sudbury, ONT (1999).  
Photo by Ron DaSilva from the collection of Drum Corps World.



**RIDGE RAIDERS**, Hamilton, ONT (1999).  
Photo by Dan Scaifidi from the collection of Drum Corps World.

an outstanding drum solo and drum line that played so well together, they made it look effortless.

The music included: *Sweet World* (Stoltzman), *The Beauty of An Appalachian Morning* (Paul Winter, Paul Halley), *The Four Elements* (original by staff member Matt Krempasky), *The Rain Forest, Full Circle* (arr. Mark Thurston) and *Journey Under the Sun* (Paul Winter).

During the final musical selection, the horns moved into the back right of the field and formed the Earth for the final time. Some unique statements were made in this program -- an original composition, an infinity sign and a question mark -- a unique signature for a program and especially for the retreat, and a trend for continuing the program and its message into the next season.

The 1992 season was also notable because of the 25th Anniversary of the Santa Clara Vanguard's founding. To top it off, the Vanguard would be performing a program of "Tradition and Celebration" using selections from "Fiddler on the Roof," a musical that had served as a major source of repertoire during their early years. And they planned to bring back remembrances from their 1971 performance.

The finals show celebrated the essence of the activity -- pure drum corps, emphasizing the marriage of music and marching, with a single flag design and no props or uniform changes. However, this was not the program that one would have seen or heard earlier in the season as they had taken out all of their equipment and color except for the Star of David flags.

Gone were the Menorahs, the gold flags and the music *Sunrise, Sunset*. Gone were the benches, the original uniforms, the 1970s flag presentation, the silver-sparkle drums, the maple-leaf flags and the peasant dresses.

Although it was probably in response to the judges, symbolically, they had removed all of their equipment just as the Jews had to do when they were forced to depart from Anatekva, making the important point that all that the people had left was their tradition which, in this case, was a roaring audience response to the bottle dance.

Musical selections included: *Tradition, Sabbath Prayer, To Life, Tevye's Dream, Wedding Celebration* and *Bottle Dance*,

*Anatekva*.

Phantom Regiment's 1992 "War and Peace," consisting of Tchaikovsky's *Marche Slav* and relying heavily on the "1812 Overture" (with the *Marsellaise* theme) did not have the same dramatic impact as their brilliant 1984 presentation of the "1812 Overture." Although they burned Moscow during the 1992 show, the corps did not catch on fire in the same way.

Their traditional box cross-through was expanded to a triple box cross-through -- three diamonds merged into one -- and the corps produced a festival of flags. In this year, the Regiment expanded their baritone/euphonium line to 24 and this was the last season Phantom marched French horns.

In "Portraits of Aaron Copland," the Blue Knights presented a fresh approach to a nearly all-Copland show with a Western theme ("Billy the Kid," "Corral Nocturne," "Red Pony") and "Chorale and Shaker Dance" by John Zdechlik. The show was filled with many subtle effects, the color guard made major strides in expressiveness and the drum line nailed some of the most difficult and exposed writing ever attempted and presented the most convincing battle of the season -- a stereophonic percussion battle, written by Ralph Hardimon.

The visual program featured one of the most interesting drills on the field and there was a very sensitive soprano soloist.

Many feel that 1992 was the most entertaining year of the Velvet Knights, who moved back into finals after a year's absence with a revival of their previously successful "Magical Mystery Tour" concept, a new itinerary of destinations and the most gala party they'd ever thrown.

These clown princes of drum corps delivered a spectacle loaded with more effects than one could possibly keep track of. Even in the last two performances, they added new and brilliant gags that kept the audience in hysterics.

The closer, "Hungarian Dance #2," unexpectedly segued into the "Jaws" theme as a huge shark shot out from the pit, captured the portly Wagnerian opera diva in its jaws and swept her off the field. The airborne judge and (almost) bottle dance were priceless.

The Energizer bunny made his trip around the black cage -- out one side and back in the other all season long. But on finals night there stood Godzilla, ready to devour him, so he had to go back in the way he came out in a hurry.

The Velvet Knights were justly rewarded for their efforts as the first FIFE recipient of \$1,000, which was awarded to them for performing to the crowd and making the 1992 season a little richer for all.

In spite of a blasé attitude (they actually threw a dummy dressed up like a judge over the horn line at the end of a sequential flag toss), this corps could also march and play.

The Bluecoats made a season of revisions to their one-year experimental jazzaphonic Beatles show, "A Day in the Life," which included *Long and Winding Road* (Bruce McConnell's "Jazzaphonic"), *Penny Lane*, *A Day in the Life* and *Eleanor Rigby*. Their big-corps presence with a big brass sound, powerful opening statement and lush ballad kept them in the top 12, even though the show did not sell as well as in some past years.

In what would be their last finalist appearance, the Freelancers hung onto twelfth-place spot by a mere 0.1 of a point, making the most of a rather tough musical program including William Walton's "First Symphony," by delivering a solid, well-coordinated production with trademark class and refinement.

The huge flags of beautiful material and gorgeous colors with a gold visual through-line made the program memorable. The corps' last year of competition would be 1994.

Although they continued with a musicale program, the Sky Ryders again dropped out of the top 12 for the final time with their presentation of "Brigadoon" which placed them fifteenth.

The Colts moved up two spots with many style changes; Carolina Crown came into the top 25 playing "Dances" of Malcolm Arnold, using some of the same music as the Cavaliers; the Marauders had a particularly entertaining program in their second year of "Adventure on the High Seas," with every prop imaginable that one would connect with the sea and pirates; and Boston played Russian music, selections from Mussorgsky's "Pictures at an Exhibition," once again proving themselves a survivor, even though they had never made finals.

Selections from "Lord of the Rings" was played by Black Gold in 1992 and 1993, Allegiance Elite in 1996 and 1997, Les Senators in 1998, Tokyo Phoenix in 1999 and the Patriots in 2001. And Delta Brigade played "The Music of Elvis Presley."



SKY RYDERS, Hutchinson, KS (1986).  
Photo by Orin Wagner from the collection of Drum Corps World.



CONNECTICUT VAGABONDS, Torrington, CT (1987).  
Photo by Moe Knox from the collection of Drum Corps World.



STAR OF INDIANA, Bloomington, IN (1985).  
Photo by Dick Deihl from the collection of Drum Corps World.

## George Zingali

Drill innovator George Zingali passed away March 6, 1992. While working with the 27th Lancers, Zingali brought double silks, while at the same time motivating the corps members into performances never before witnessed. The guard became more than just a backdrop to the drum corps, an integral, exciting part of the entire corps performance.

Prior to 1983, drum corps was one line that gated and moved. Zingali brought the idea of the reshape to the activity, forming all different shapes and movements, consequently taking drum corps to an entirely new level -- always pushing the limits and sometimes even hitting the competition field with the members while simultaneously experimenting with new moves.

Zingali created the Z-pull and was the first to implement high speed drills involving the percussion.

His secret to visual design success was to spend thousands of hours on each program he produced, continuously striving to make each one the very best it could be.

He went to art museums and libraries, always trying to find new forms of art and new ideas. His inspirations came from pictures he saw, books he read, anything he came across.

He worked with many corps over the years, including the 27th Lancers, Cadets of Bergen County, Blue Knights and Star of Indiana. His great success on the drum and bugle corps field came while working with Cadets of Bergen County for six years during which time the Cadets won the coveted DCI World Championship four times.

In 1990 and 1991, Zingali worked with another world champion, Star of Indiana, and created incredible drills including the amazing series of high speed stars in 1990 and the mysterious double cross appearance on either side of the 50 in the 1991 championship show.

Zingali also dominated the winter guard circuit in the early 1980s. He was widely known for his breakthroughs in design while working with Quasar and Erté Productions, two of WGI's most innovative units.

With George Zingali, music was motion and what was understood as "visual musicality" to everyone else, to George was "musical visuality." In other words, while everyone else envisioned the visual program as interpreting the music, George may have viewed the music

as interpreting his visual program.

In 1992, a new percussion division joined the already thriving color guard division of WGI reflecting the growing interest in marching percussion ensembles, which were already being seen in other venues such as Bands of America and the Rocky Mountain Percussion Association, which was formed in 1991.

The WGI percussion competitions began to grow at such a rate that their classification process paralleled that of winter guard and increased steadily to accommodate more and more percussion lines and, by 1999, it would offer eight classes of competition, some of which would be identified with the artistic title "percussion theatre."

One of the "cutting edge" contenders for a title at WGI in 2002 is the Freelancers, the former drum and bugle corps from Sacramento, CA.

### 1993: The year of audience discontent

Winning musical program played by Cadets of Bergen County: "In the Spring At the Time When Kings Go Off to War" (David Holsinger).

Most played selection: "West Side Story."

Nineteen-ninety-one was a year of fan disappointment because of the perceived lack of entertainment value displayed by the top corps. A summer of malaise followed in 1992, offset somewhat by DCI's 20th Anniversary celebration. Sadly, 1993 progressed to the summer of anger.

This year reached the height of controversy and audience dissatisfaction with esoteric drum corps programs and will be remembered as the year that Star of Indiana pushed the envelope of creativity in its forward-looking production featuring the abstract music of Samuel Barber and Bela Bartok in a self-described minimalist approach to visuals, but also pushed beyond the musical endurance of the audience.

And, expressing a desire to push the envelope even beyond the limits of drum corps rules, the Cadets of Bergen County gave consideration to actually removing themselves from competition in order to experiment with band instruments.

The winning Cadets played a single composition. The Colts and Glassmen, both newcomers to the top 12, played New Age music. Both the Cavaliers and Cadets played music by David Holsinger and Blue Devils and Madison played *Strawberry Soup*.

The choice of music was quite varied again

this season, with many corps changing their style or seeking out previously unknown selections.

The Cadets of Bergen County's elaborately produced and powerfully-performed the symphonic wind arrangement "In the Spring At the Time When Kings Go Off to War" and continued their tradition of excellence and professionalism. The ballad was from Holsinger's "Hymnsong by Philip Bliss" and there was a percussion introduction to begin the "Ballet Sacra" finale.

With a coed guard of 36 -- dressed in medieval costumes and using large swords -- they performed at finals for an enthusiastic audience which included the composer, David Holsinger, who had composed the ending specifically for their show. Their crown drill was one of two of the season.

Star of Indiana chose to push the limits of the activity with their show in 1993. Playing incredibly difficult and rather inaccessible music -- *Meditation* from "Medea" by Samuel Barber; *Allegro* from "Music for Strings, Percussion and Celesta" by Bela Bartok, and *Dance of Vengeance* from "Medea" by Samuel Barber -- they presented one of the most innovative shows in drum corps history, but also one of the least liked shows by the fans.

The corps hired several movement specialists to choreograph the show, adding body sculpting, avoiding traditional drill for the most part and dropping the frequent impact formula altogether, with long periods of silence or barely audible dissonance.

The show was designed on the concept of a scalene triangle -- this geometric form can be seen in the drill, in the guard implements, in the body movement and in the overall flow of the three main show segments. Their minimalist approach to both musical and visual aspects of the program showed off the tremendous talent and control of both the musicians and dancers (who also demonstrated how many ways a long pole could be used).

Even though the show was not a crowd favorite, one had to respect the difficulty of the music and the incredible level of performance of the musicians. The members of the outstanding horn line demonstrated a wide range of dynamics, fancy footwork and expressive hand motions.

There was an incredible minimalist drum solo. In the last movement of the show, the



GUARDSMEN AND COL. SANDERS, Mt. Prospect, IL (1975). Kentucky Fried Chicken commercial. Photo from the collection of Drum Corps World.



SANTA CLARA VANGUARD, Santa Clara, CA (1982). Photo by Ed Ferguson from the collection of Drum Corps World.



CAVALIERS, Park Ridge, IL (1978). Photo by Dick Deihl from the collection of Drum Corps World.

bass drum line was split 2/3 on opposite sides of the field, 1 and 2 on one side of the field, 3, 4 and 5 on the other side and they were playing runs.

Rebuffed by fans who had developed a dislike of the corps and this show in particular, after winning the last major regional before finals, they were booed off their own home field.

Despite nearly flawless execution, Star lost the world championship by a few-tenths of a point. In spite of their unpopularity that year, nearly 10 years later, this show is remembered as one of the most innovative in drum corps history and time and distance has made the 1993 Star of Indiana venerated by some fans.

Star proved that minimalism can work on a football field and produce a crowd-pleasing show that doesn't always please the crowd.

One writer said, "It was almost like watching a concert wind ensemble dance across the field" and the next year that is exactly what Star of Indiana became as the corps departed DCI and combined with the world-famous Canadian Brass for a stage production called "An Evening of Brass Theatre."

The Phantom Regiment received at least five standing ovations for their finals performance of "The Modern Imagination," a program which signaled the beginning of several years of darker, more contemporary repertoires.

The quiet opening sounds of Ginastera's "Estancia" ballet (played also in 1979) that emanated from the pit were obscured by the overly enthusiastic crowd which went wild for the crab-stepping horn wedge in the *Danza* finale, which ended with a "360," then dispersed into all directions to form a triangle to finish off the *Malambo* from "Estancia."

One of the most beautiful pieces ever heard on the drum corps field, enhanced by a magnificent line of six baritones and 18 euphoniums, was Shostakovich's *Fire of Eternal Glory* from the "Novorossik Chimes for Orchestra," which brought the audience to its feet in yet another ovation.

The final piece, movie composer Bernard Hermann's "Death Hunt" from *On Dangerous Ground*, with an angular stair-step drill and a huge triangle, brought Phantom's show to a wild, frenzied ending (just as the Saint-Saens *Bacchanale* had done in 1990 and 1991). The entire visual program was based on the designs of artist Henri Matisse.

The guard was outstanding, one of the best of the year, and one of the best ever for Phantom. They were very weapons-oriented and were tossing flags and rifles throughout the entire production. In both 1993 and 1994, Phantom had a moveable stage with their pit on the field. It was innovative and gave a different visual perception of what was going on.

Along with wide-open jazz music charts and an assortment of squealing soloists, the Blue Devils' color guard used giant paint brushes to sketch a musical and visual portrait of Don Ellis' music, including *Open Wide/Great Divide*, *Chain Reaction* and a swinging *Strawberry Soup/Niner Two* with a cool, jazzy horn line.

The defending champion Cavaliers presented "Heroes -- Symphonic Trilogy" in which they maintained a tradition of innovation while remaining true to their heritage with a collection of visuals from their most recent competitive successes.

The program contained *Symphonic Cantata* by David Holsinger, *Heroes, Lost and Fallen* by David Gillingham and *Morning Alleluias for the Winter Solstice* by Ron Nelson.

The "conflict and triumph" Cavalier show was influenced in part by the struggle of their own hero, Steve Brubaker, who lost his battle with cancer in January, 1993. Brubaker was a tremendous loss to the Cavaliers and to the entire drum and bugle corps activity. He was largely responsible for bringing the Cavaliers to their height of visual (and musical) sophistication.

His geometric drill designs, which he referred to as "intersected form manipulation," where "solid forms are suggested or created by the intersection (meeting points) of lines, with the addition of more lines, creating more forms within the context," yielded some of the most beautiful and smoothly flowing drills in the activity. Brubaker accredited this accomplishment to the fact that he wrote for short musical phrases.

He referred to lines crossing lines and forms merging into forms and sharing space as "form invasion." Brubaker had also served as visual designer for Star of Indiana in 1988 and 1989.

The Madison Scouts' "Reflection and Evolution" flashback (to 1981) show of musical and visual motifs presented two big hits from the past and one brand new work. The program opened with Louis Bellson's *Numero Uno*, followed by Don Ellis' *Strawberry Soup*.

The concluding *Encore*, an original ballad by staff members Scott Boerma and Taras Nahirniak, combined elements of jazz and samba. Their trademark fleur de lis drew enthusiastic applause.

After several years of theatrical productions, a "new" Santa Clara Vanguard returned to the pure classical style for which it had become famous. A summation of their regal "Walton Trilogy" program would read like a SCV history book -- elegant arrangements of symphonic works, concluded with a trademark company front and end-zone pinwheel exit, updated with a contemporary color guard program, slow-motion marching, one of two crown formations of the evening, metallic sounds from the pit, a company front and gorgeous butterfly flags.

The Walton music included selections from *Johannesburg Festival Overture*, *Richard III* and *Agincourt Song* from "Henry V."

In the second installment of their consciousness-raising attempt to preserve the planet, "Songs for Planet Earth, Part II: A Celebration of Humanity," the Crossmen paid tribute to the diversity of people on our planet and visited several nations through their music and visuals.

The program opened with Paul Winter's *Journey Under the Sun*, followed by "Afro-Brazilia," which mixed the joy of the Brazilian carnivals with Full Circle's African-inspired *Myth America*, featuring brightly colored garbage can drums -- possibly showing the influence of Stomp.

Dave Brubeck's Japanese *Koto Song* celebrated Oriental culture with blues inspired by celestial sounds of 13-stringed Japanese instruments visually accented by rising sun flags. Gene Friesen's *River Music* and the Yellow Jackets' *Frieda* were combined into "Freedom," celebrating our own culture with hoedown sounds and cow print flags and selections from "Anthem for Humanity" concluded the program with an array of fanfare-like-musical passages and excellent drumming. Strains of Copland's *Fanfare for the Common Man* were interspersed throughout the program and "Bones" made his annual appearance.

The Bluecoats returned to their tradition of 1940s standards and big band sounds with "Standards in Blue -- a Tribute to Dizzy Gillespie." The music, all in the be-bop style that Dizzy helped to found and nurture,



BRIDGEMEN, Bayonne, NJ (1976).  
Photo by Ed Ferguson from the collection of Drum Corps World.



CAROLINA CROWN, Ft. Mill, SC (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.



ALLIANCE, San Diego, CA (2001).  
Photo by Karen Sunmark from the collection of Drum Corps World.

included: Jerome Kern's *All the Things You Are*, Thelonious Monk's *Round Midnight* and Gillespie's *A Night in Tunisia*.

Featured in the program were a jazz-ride cymbal pattern, lots of horn syncopation, great soprano soloists, pseudo horn players -- guard members with saxes and clarinets (props), a Dizzy-style trumpet and a variety of ethnic percussion instruments and African rhythms.

The Blue Knights presented "The Next Generation -- Musical Selections from "Star Trek," a program of music both difficult to play and to understand. The surreal color guard presentation questioned where drum corps of the future will go. This may have been the only corps to have done an extensive program of music from "Star Trek."

The 1993 season was another for the bottom finalist spots. The Glassmen (eleventh) and Colts (twelfth) made it in, but VK (thirteenth) and Boston Crusaders (fourteenth) did not.

The finalist rookie Glassmen presented "A Voyage Through Imagination" playing selections of New Age composer, David Arkenstone: *In the Wake of the Wind*, *Overture*, *Morning Sun on the Sails*, *The Lion's Breath*, *The Stardancer* and *Sailing*, ending with a traditional finale and a formal symphonic ending, complete with timpani *rallentando*.

The rookie Colts were the surprise corps of the season, as they passed the Velvet Knights and Boston to make finals for the first time. They presented a program of New Age musical selections that visited Iowa's four seasons, including a medley of Christmas carols, John Tesh's *1000 Summers*, Gershwin's *Summertime* with some excellent soprano soloists and Dave Grusin's *The Heart is a Lonely Hunter*, with a great finale drill.

The Velvet Knights presented "Looney Tunes" -- Melodies from "The Barber of Seville," "Marriage of Figaro," *William Tell Overture* (drum solo) and Liszt's *Hungarian Rhapsody*, all done with a theme of Looney Tunes.

Spirit of Atlanta returned to gospel charts, Magic of Orlando presented the first chapter of music from "Cirque du Soleil" and in their "Symphonic Portraits of Mexico," the Marauders presented *La Fiesta Mexicana* (ala 1974 Purple Lancers) and the Freelancers did a Bill Chase show, with a much-touted soprano line that became a favorite with many fans.

Although Star of Indiana's minimalist program of Bartok and Barber musical

selections was booed in 1993, the dissatisfaction of drum corps fans went well beyond that one corps, so much so, in fact, that *Drum Corps World* newspaper was filled for months with distressed letters to the editor about the esoteric music and abstract programs.

### Sample comments on the State of the Art in 1993

Here is one of the letters, written by Dr. Rosalie Sward, author of this music history: "For the average drum corps concert-goer, a program that contains nothing but 20th Century classical music is a bit too much.

"Let's go down the lineup in 1993. Cadets of Bergen County -- music by 20th Century American composer David Holsinger; Star of Indiana -- music by 20th Century composers Bela Bartok and Samuel Barber; Phantom Regiment -- music by 20th Century composers Albert Ginastera, Dimitri Shostakovich and Bernard Hermann; Cavaliers -- music by 20th Century composers David Holsinger, David Gillingham and Ron Nelson. Need I go on?"

"Much of this music has an aggressive, disjunct, percussive and biting or even angry nature, with little melodic content that the ear can hold onto or harmonic content that is pleasing to the ear. One or two of these pieces or programs in an evening's entertainment would be fine, but a steady diet of this is MUCH too MUCH!

"It seems that our top drum corps have somehow gotten the message that they have to play 20th Century classical music to win or rank high in DCI and then many of the smaller corps feel compelled to follow suit.

"No matter how good the visual program is, the musical program makes the more powerful impression. Too much angry music makes the audience angry that they have to put up with it. Put some music in each program that has some melodic content, consonant harmonic beauty and which stirs positive emotions that make the listeners feel good.

"Have variety in your program which provides a contrast between the musical numbers, so that there is some relief and relaxation from all the anger, angularity and intensity. The ear can take only so much and then becomes too tired to listen and doesn't wish to come back and be further annoyed."

Comments by other writers, regarding the state of the times, included the following:

"Music has been unenjoyable, forgettable,

rhythmless and things we had never heard and didn't want to hear again."

"Everyone's taste is different. The activity has progressed to a stage where it is ignoring its roots, which are clearly planted in a military-style, youth-oriented activity, originally designed to take kids off the street and teach them music, respect, camaraderie and goal achievement."

"There is a perceived absence of those traditional tenants of the activity -- quality drumming, bugling and marching. There continues to be a cry for 'the days of real drum corps' and 'back when'."

"Any drum corps production, no matter how far afield it may seem from the roots -- the history of the activity is, in fact, inextricably linked to the fundamental precepts -- the traditions of the activity. So, in the end, the drum corps that succeeds always possesses the same traits -- quality drumming, bugling and marching in no matter what framework it is placed. It is still an activity for young people."

"Where is the music you can recognize? Where are the stirring moments? Today a corps will hold a front for a heartbeat, then it is gone and on to the next fleeting formation. Where is the exciting color guard work (remember the 50-yard close order drill and closing color present by the old Phantom). Now I can remember only one color guard routine from the top four corps -- the Cavalier's flag toss."

All of this dissatisfaction must have helped to inspire a survey taken by Bill Howard at the end of the 1993 season (announced in September, 1993, and appearing in the January, 1994, *Drum Corps World*). This survey revealed some of the following observations about drum corps music:

"One of the most obvious conclusions one can draw from this survey is that people are grossly dissatisfied with the entertainment level of this year's shows. The entertainment approval rating is only about 5%.

"Responses to the questions about the most entertaining corps in 1993 showed that there were very few top-12 corps that enjoyed a favorable reputation.

"Phantom Regiment was the clear leader, being selected on 70% of the responses, Madison Scouts and Cadets of Bergen County were virtually tied at 50%. The next best was Colts at 35% . . . In the 13-25 category, Velvet Knights and Troopers were the clear favorites,



CAPITAL SOUND, Madison, WI (2001).  
Photo by Harry Heidelberg from the collection of Drum Corps World.



CAPITAL REGIMENT, Columbus, OH (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.



BLUE KNIGHTS, Denver, CO (2001).  
Photo by Moe Knox from the collection of Drum Corps World.

with Dutch Boy gathering considerable support.

"There were large numbers of surveys which indicates that people were more entertained by 13th to 25th place than by the top 12.

"95% of the people felt they were not entertained up to the level of their expectations.

"The main message is that, despite the fact that ours is a highly-educated, knowledgeable and sophisticated audience, when they go to a drum and bugle corps show, they want to be entertained in the manner they expect. They do not want to be educated.

"They are very traditional in their expectations. This does not mean that designers should consult tapes from the 1970s and recreate those shows. What it does mean is that people don't want to hear obscure music, have new instruments introduced into the performances or replace entirely traditional flag and rifle work with ballet and weird props.

"It is clear, beyond any shadow of doubt, that the single most important item for the fans' enjoyment of a program is the selection of the music. It is evident from other answers that the style of music is not controlling and, indeed, people seem to express a desire to have a variety of types and styles.

"What they clearly want is music that they can identify with. This is the area where the most detailed writing was expressed.

"People identify with music that stirs their emotions. The emotions may be stirred in many ways and the more ways we use, the more ability we have to satisfy a broad, cross-section of audiences.

"For example, soft music can be spine-tingling or cause the hair to stand up on our arms (*Send in the Clowns, The Way We Were, Danny Boy, Brian's Song*, etc.). Patriotic music can trigger emotions of pride and excitement (*Battle Hymn, Stars and Stripes Forever, When Johnny Comes Marching Home*). Still other music can cause toe-tapping enjoyment or just plain good feeling (various Walt Disney tunes).

"Some music is appreciated for the majesty and grandeur it portrays ("1812 Overture," *Rhapsody in Blue*, etc.). The choices and styles available are endless. Variety is available and desirable, but the common thread is that the musical selections must connect with the audience. Everything else flows from that connection.

"Extremely strong visual programs or

dramatically precise performances may overcome poor musical selections and still provide overall satisfaction to the spectators, but if the musical selections do not connect, the program will always operate at a disadvantage and will never have the maximum possible audience (and probably judges) satisfaction.

"Other items mentioned were a need for balance in selections. The music does not need to be trivial to be entertaining, it does not need to come only from certain composers, it can be serious in nature and still connect with audiences.

"After the musical choices themselves, the next most important influence on audience enjoyment is the presentation by the brass section. Ours are very traditional and conservative audiences and these audiences want traditional flag and rifle work along with other art forms. A significant number of responses had negative responses with reference to ballet.

"One other very popular element in determining people's level of enjoyment is the precision for which the drum and bugle corps activity is famous. Even sheer precision alone can be exciting enough to overcome weak show design.

"Apparently the most memorable performance in people's minds was of Santa Clara's presentation of "Phantom of the Opera." In addition to being the single most popular show, Santa Clara would appear to have been the most popular corps over the years, with several programs that are mentioned among the most memorable.

"It is significant that, although the Blue Devils have achieved a level of long-term satisfaction in people's minds, fans generally cited performances from the 1970s and 1980s as favorites. Also, in the case of Star of Indiana, the popularity stems from earlier years, while the 1993 show was singularly unpopular.

"From the foregoing information, we can conclude that audiences appreciate variety and excellence. Certainly no two of the five top corps are alike in their styles and regularly produce programs that are executed extremely well. We can also see it is unwise for other corps to copy styles of the most popular corps.

"A good example of a corps trying to move up and develop their own style is the Colts. Although they have not yet achieved long-term

popularity, they are currently a corps that receives favorable reviews from the fans.

"Without an enthusiastic audience, the members are deprived of their major motivation to perform well.

"Evolution is all right, but revolution is clearly unacceptable. There is very little support for radical changes in instrumentation or programming approaches. The things that worked in the past will, with modest updating, work now. The major role played by emotion will never change."

And a positive comment:

"I loved the pageantry of the Cadets, the colorful sound of the Cavaliers and the dark anger of Star. But the show that cemented my addiction was "The Modern Imagination" by Phantom Regiment."

## 1994

Winning musical program played by the Blue Devils: "My Spanish Heart"; Spanish Fantasy Part 1 -- *Night Streets*; Day Danse -- *My Spanish Heart*; *Spanish Fantasy Finale*.

Most played selections: "West Side Story," "Hook," "Beauty and the Beast" (tied).

On January 20, the Troopers appeared in newly-elected Bill Clinton's inaugural parade.

It was a year of dark programs, dark uniforms, dark music and primal drumming, with authentic native rhythms and instruments heard in the programs of Blue Devils, Cavaliers, Phantom Regiment, Madison Scouts and Magic of Orlando

The champion Blue Devils finished an undefeated season with a hot theme, "My Spanish Heart," displaying their versatility with Latin jazz styles, fantastic soloists, unbelievably clean brass with "wicked" mid-voice runs and pounding rhythms, representing heartbeats as well as passion, played by one of their strongest percussion lines, which wove through a block -- and one of the best guards.

All musical selections were by Chick Corea, a musician with whom the Blue Devils had a long-standing relationship. For the past 30 years, the innovative jazz artist and composer Chick Corea has stood at the forefront of the jazz idiom, not only as an exciting and innovative performer, but as a true jazz composer.

Throughout the years, he has composed and performed hundreds of classic recordings in his own unique style. No stranger to drum corps, Corea marched in the early 1960s with the St.



COLTS, Dubuque, IA (2001).  
Photo by David Rice from the collection of Drum Corps World.



GLASSMEN, Toledo, OH (2001).  
Photo by Richard Weisinger from the collection of Drum Corps World.



DECORAH KILTIES, Decorah, IA (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.

Rose Scarlet Lancers from Chelsea, MA.

This show was a great overall package and introduced us to the modern Blue Devils. Some fans have considered "My Spanish Heart" to be the best DCI show ever.

In their 60th year, the Cadets new "West Side Story -- Hot and Cool to Go" theme show was popular with fans and the guard continued in a story-telling role. Selections were: *Mambo, Cool, Prologue, Something's Coming, A Boy Like That* and *Finale*.

Inspired by the bold black and white images of Spanish painter Joan Miro, the Phantom Regiment combined sophisticated passion and primitive power as they rediscovered the works of three 20th Century composers not well known in drum corps circles. In their presentation of "Songs for a Summer Night," they captured the excitement and emotion of music for the dance, concert hall and cinema.

Manuel de Falla's *El Amor Brujo* featured exotic rhythms of gypsy dances, including a hypnotic *Ritual Fire Dance* and incessant Latin percussion building to a violent climax of dissonant harmonies.

The beautiful centerpiece, Claude Debussy's translucent *Suite Bergamesque (Clair De Lune)* translated as *How Clear the Moon* provided a sharp contrast to the fiery drive and energy of the first selection and to the ancient textures and aggressive rhythms of the closing "Cinema Suite," based on film scores of Bernard Hermann (*White Witch Doctor* and *Death Hunt* from "On Dangerous Ground"), during which the percussion section used authentic tribal rhythms and handmade primitive drums to bring legends of Africa to life.

*White Witch Doctor* was a shocking change of pace, with strong African rhythms, forceful visuals and pounding brass and *Death Hunt*, with its cacophony of sound and dazzling fast moves, included the full-brass crab walk. The program was played with a well-balanced horn line from top to bottom.

The Cavaliers presented another dark program (challenging to both the corps and the audience) titled "Rituals." The show opened with Silvestri Revueltas' forceful *Sensamaya (Chant to Kill a Snake)*; followed by *Humming Chorus* from "Ivan the Terrible" (Prokofiev); *War Dance* from "Belkis"; *Queen of Sheba* (Respighi); *St Michael the Archangel* from "Church Windows" (Respighi); and *March* from "Symphonic Metamorphosis" (Hindemith).

An adaptation of sensitive body movement to music and the guard's extremely original work with ropes and heavy wooden beams set new standards for working with unusual equipment.

Santa Clara Vanguard presented the first Soviet realist ballet, Reinhold Gliere's "The Red Poppy." This rich program featured an array of visual and musical imagery from both Oriental and Russian cultures, as 16 large red poppy props moved about the field to enhance each number.

*Chinese Dances* was superbly presented by all sections of the corps and the finale of *Russian Sailor's Dance* concluded a visual and musical trip that was vintage Vanguard; high drama and sharp character portrayal, with the appearance of a dragon and the old Santa Clara "magic," with a surprise appearance of Chinese maidens, followed by a surprise disappearance of a single Chinese maiden at the end.

In their first year of a trilogy of Latin jazz, the Madison Scouts presented Louis Bellson's *Santos*, featuring Latin jazz sounds and a superb percussion feature with cymbals in front of and behind the snares.

Gershwin's *Cuban Overture* presented sounds in a variety of modes, with authentic Latin percussion instruments and authentic Spanish sabres. Bill Holman's *Malaga*, written for the Stan Kenton orchestra, was classic Madison, with a wild buildup that did not stop. The drill had floating geometric designs that blended smoothly into other forms and a feature with the guard all on rifles.

The Blue Knights presented "Trittico for Brass Band," one of their most appealing shows ever, with fast-moving drills, accompanying the musical variations of band composer James Curnow's "Trittico" triptych, based on a 19th Century hymn, *Consolation*. This piece earned the corps their highest placement to date (seventh) and they would again program it in 1999 for another seventh place. This has become a fan-favorite for the Blue Knights, but this was not the first time it was performed in drum corps, as the Geneseo Knights played it in 1984.

"Suite Children" was the final chapter of the Crossmen's three-year series, "Songs for Planet Earth." Supported by Chuck Mangione's *Land of Make Believe*, Stephen Sondheim's *Children Will Listen*, *Pop Goes the Weasel* and "Songs for the Planet Earth," the guard was dressed as

children playing games, to driving percussion and an upbeat jazzy sound.

The show closed with a remembrance of the first two years of the trilogy, with flags of many nations and four large children's flags in the major racial colors of the planet. At the end of the show (and the trilogy), the Crossmen spelled out "Children Are the Future" by laying themselves and equipment down on the field.

The Bluecoats presented an upbeat jazz theme show called "Blues." Musical selections included *Things Ain't What They Used to Be* (Ellington), strong solos and jiving percussion added to Charlie Parker's *Blues for Alice*, with the guard visually using saxophones, a Latin interpretation of the melancholy *In a Sentimental Mood* (Ellington), a classic blues feel/be-bop shuffle of *Sandu* (Ellington) and concluding with *C-Jam Blues*, a raucous celebration of life, interpreted by a jam session.

The Glassmen fused classic drum corps movement with dance troupe choreography in their takeoff of a Moody Blues album "Days of Future Passed," which had combined elements of rock and roll with a symphony orchestra.

The corps presented a musical and visual "day" through Peter Knight's *Dawn, Another Morning* by Ray Thomas, *Peak Hour* by John Lodge, *Tuesday Afternoon* and *Nights in White Satin* by Justin Hayward.

In their first DCI Finals appearance, Magic of Orlando presented a highly entertaining part two of their "Cirque du Magique" (based on Cirque de Soleil), visiting unusual places, including a three-ring circus, with the guard using stretch fabric to recreate forms reminiscent of Mummenschanz mime troupe.

The music, written entirely by Dr. Robert Smith, included "Cirque Fanfare and Procession," *Odyssey* and *Shango*, which featured wild African drumming to accompany primal dancing of the futuristic guard.

The Colts won the last spot from Boston at semi-finals with their theme of "Relations and Romance" and gained fan acceptance by playing recognizable tunes: *Smile/Almost Like Being in Love*, *Lover Man* and *Pursuit*, the percussion feature and *Higher and Higher* (which could have been called faster and faster because they were marching the second half at 216 beats per minute).

At the 1994 DCI Finals, the 27th Lancers Alumni corps may have received the longest standing ovation ever for a very moving



EAST COAST JAZZ, Malden, MA (2001).  
Photo by David Rice from the collection of Drum Corps World.



BANDETTES ALL-GIRL, Sault Ste. Marie, ONT (2001).  
Photo by Larry Stollendorf from the collection of Drum Corps World.



IMPULSE, Orange County, CA (2001).  
Photo by Robert Westerman from the collection of Drum Corps World.

performance of Lancer standards, *Crown Imperial* and *Danny Boy*, by a corps numbering about 300, including 27 rifles, 45 flags, 28 snares and the marching majors from the early 1970s.

### The drum corps ballad

Webster's New World Dictionary of Music defines a ballad as follows: "1) Originally a song intended for dance accompaniment; hence the air of such a song; 2) In modern usage, a simple narrative poem, often sentimental or dramatic, generally meant to be sung. The ballad has been an especially fruitful genre in English-speaking countries, acquiring Romantic connotations in the choice of mysterious legends or horror stories as subject matter; 3) Originally short simple vocal melody set to one or more symmetrical stanzas, with a light instrumental accompaniment; the term now includes instrumental melodies of a similar character; 4) Composition for single instruments or orchestra, embodying the idea of a narrative; 5) In the U.S., any folk song, regardless of content."

In general, the ballad has been used as a song which tells a story, often about love or a broken heart. Drum corps has adapted the term ballad to describe their slow, emotional selection which, in earlier days was the exit or farewell number, and later has become the central musical selection that provides contrast, usually features the guard, and most often is presented by the horn line without percussion.

During the summer of 2001 a poll was taken on the Sound Machine Discussion Group asking contributors to name their favorite drum corps ballads. Although many different ones were named, the results of this poll showed the Phantom Regiment's 1993 *Fire of Eternal Glory* as the favorite, with their 1994 *Claire de Lune* a close second.

Others receiving a number of votes were: Santa Clara's *Send in the Clowns*, Cadets' 1991 *Letter from Home*, Blue Devils' *Tess' Theme*, Phantom's *Amazing Grace*, Santa Clara's *Adagio for Strings and Nessum Dorma* (1991) and Boston's *Time to Say Goodbye* (2000).

This preference for ballads of the 1990s obviously reflects a number of young voters, as there are many ballads from earlier years that undoubtedly would have earned a significant number of votes from drum corps fans of earlier eras.

### On entertainment and crowd appeal

At the end of the 1994 season, *Drum Corps World* staff writer Gregg Strand conducted the first Music Entertainment Poll. The vote was based exclusively on the criteria of how fans would rate the entertainment value of each corps' musical selections.

The result was a first-place tie between the Madison Scouts and the Phantom Regiment. This suggests that fans were equally entertained by two different musical styles -- Madison's Latin/jazz and Phantom's more serious classical style. Fans expressed that they like music that is easy to follow melodically and rhythmically, even if it's not necessarily familiar.

Spectators were still expressing their feelings about lack of entertainment in the drum corps activity.

"There is an increasing public discontent at the inability of corps to bring a crowd to its feet. There is pressure of corps to produce one-theme shows, resulting in large chunks of fillers in the show as the arrangers try to fill up weak themes in 10-minute productions. Well-known music has been rejected by program designers who seem to think that drum corps is the skill of producing a tasteful dramatic and creative adaptation of any kind of music."

"Corps should be able to put on a show which will hold the attention of everyone from the most casual music listener through to drum corps nuts and on to students and academics.

"Through the years, some great shows have achieved this. To take two at random -- Santa Clara Vanguard 1987 and Madison Scouts 1985 -- seem to be good examples of mind-blowing entertainment coupled with music of substance. And in both cases, although quite different shows, the formula was the same -- wonderful tunes, vibrant rhythms, basically tonal music, a very musical visual show -- all put together with variation and a fine balance of climax and release."

### 1995

Winning musical program played by the Cavaliers: "The Planets" -- *Mars, Venus, Mercury, Jupiter*.

Most played selection: *Battle Hymn*.

The 50th anniversary of World War II was celebrated in the programs of the Cadets and Bluecoats.

The Cavaliers had set the stage for this second championship 10 years earlier with their

1985 "Planets," which was revised in 1995, with *Venus* replacing *Uranus* and a slight change in order of movements. Creating different moods and using expressive dynamics, the Cavaliers combined many emotions throughout their program. Visually, the 1995 corps was rejuvenated, bringing back impressions of past ideas and meshing them with exciting new drill progressions, which were performed well.

The DNA helix drill was tight and impressive and the rotating planet at the end of the show with the longitude lines was beautiful and innovative.

Performing another revolutionary show, "An American Quintet," the patriotic Cadets of Bergen County paid tribute to the end of World War II, playing music of John Williams, which included: *Prologue, The Reivers, Born on the Fourth of July, Blowing Off Steam and Land Race* from "Far and Away," *Swing, Swing, Swing* (the highlight of the show) and *Epilogue*.

Blazing speed, dizzying drill and the non-stop guard production of *Swing, Swing, Swing*, dancing to the "Pokey Stomp," multiple trap sets and multiple props from Main Street, USA, added up to an exciting and emotional performance of a story-telling production, which earned the Cadets the first Spirit of Disney \$4,000 cash award for creativity and entertainment.

The Blue Devils entered a world a bit on the dark side with "Carpe Noctem" in 1995 and "Club Blue" in 1996. The corps created a frightening atmosphere with "Carpe Noctem," which conveyed the tragic love story of James Sochinski's "Legend of Alcobasa" through Wayne Downey's musical interpretation and the guard's use of skulls, face paint and tortured movements, which were shocking to some in the audience.

Many fans have cited the 1995 Madison presentation as the most intense show ever. The Spanish jazz program, "A Drum Corps Fan's Dream," imagined a day in the life of a bull-fighter (it opened with the "Call of the Bulls") and consisted of Scott Boerma's *El Toro Caliente* (with screaming sopranos), Joaquin Rodrigo's *Concerto de Aranjuez*, an original *La Danza Pasillo* by staff members Taras Nahirniak and Jeff Moore and Bill Holman's *Malaga*, all performed by a bombastic horn line, combined the best of old and new drum corps, for what may have been their most powerful and exciting corps since 1988.



JERSEY SURF, Berlin, NJ (2001).  
Photo by Harry Heidelberg from the collection of Drum Corps World.



JOLIET KINGSMEN, Joliet, IL (2001).  
Photo by Dan Scaifidi from the collection of Drum Corps World.



ALLEGIANCE ELITE, Calgary, ALB (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.

It was a high-energy, presentation, played with dynamic contrasts and passion, and which took higher, faster and louder to a new dimension. The revolving company front, a 180-degree turn of two triangular blocks (also used in 1988) and the sometimes frenetic guard work are just a few of the visual offerings of the show.

Anticipating the pinwheel closer, the audience was on their feet as the wheel slowly grew, quietly rotated and they hit a company front, waved on by a matador, and the horns blasted toward the front sidelines.

Phantom Regiment's "Adventures Under a Darkened Sky" introduced new black uniforms (with silver trim) to complement the dark music of Russian composer, Sergei Rachmaninoff: "Symphonic Dances," "Rhapsody on a Theme of Paganini," and *Capriccio Bohemian*.

During the "Rhapsody," the corps staged themselves as if they were about to take a corps photo, behind silver picture frames, now known as the "Paganini Frames." While the black uniforms were questioned early in the season, they were stunning under the lights of Rich Stadium in Buffalo. The guard was a classy asset, complete with graceful dance and superb equipment work.

Santa Clara Vanguard's non-traditional "Not the Nutcracker," "a post-modern non-traditional" adaptation of the musical themes and modes contained in Tchaikovsky's original "Nutcracker Suite," lacked easily-grasped melodies, but had enough traditional drum corps elements to keep the audience entertained, including an exposed screaming soprano. The marching program was vintage Myron Rosander, with strong use of blocks, pass-throughs and curvilinear variations.

Also celebrating the 50th anniversary of the end of World War II with their "Homefront, 1945" production, the Bluecoats presented an emotionally moving vignette featuring a touching presentation of an American flag to a distraught wife of a GI killed in combat.

Music included: *Come Rain or Come Shine, Shippin' Out* (Bruce McConnell), *I'll Be Seeing You, News from the Front* (McConnell) and *Sing, Sing, Sing* (Benny Goodman).

An improvement in show concept (over last season's "Moody Blues" program) helped the Glassmen to move up to eighth place -- their

highest finish to date. This year they presented a musical program of familiar classical/religious tunes: Bach's *Jesu, Joy of Man's Desiring, Joyful, Joyful, We Adore Thee* (Henry Van Dyke and Don Hart's arrangement of Beethoven's *Ode to Joy*) and Bach's *A Mighty Fortress*.

After two years of finishing twelfth, the Colts also claimed their highest finish by placing ninth. This year's Stephen Sondheim program, "Sunday in the Park With George," was a departure from previous offerings, with a more sophisticated look and sound for the corps. Selections included: *Sunday Fanfare* (Chuck Naffier), *Sunday in the Park with George, Children and Art, Color and Light and Sunday*.

The Crossmen performed music somewhat uncharacteristic of recent Crossmen corps and, as a result, their performance of some dark symphonic music -- Alfred Reed's "Symphony for Brass and Percussion" and Samuel Barber's "School for Scandal" -- lacked the rip-roaring excitement of past shows.

Throughout the season, the corps experimented with several interesting voicings, including 19 mellophones and 12 sopranos at one point in the show. This, along with the use of a 16-person cymbal line for their ballad (second movement of the Reed symphony) demonstrated a willingness to try new things.

For their first year in finals, Carolina Crown took DCI by storm, coming out of nowhere and placing eleventh with one of the year's best show concepts, "Stormworks" -- music and effects based on the subject of storms, such as the staging of the battery during the drum feature and the lightning bolts.

The brass section delivered an exciting and driven performance of storm-related musical selections: *Stormworks*, a symphonic band work by Stephan Melillo, *Watermark* (Enya), *The Storm* (music inspired by Chance, Williams and Silvestri) and *Finale* from "The Abyss" (Alan Silverstri).

Magic of Orlando bumped the Blue Knights for the first time since 1990, by providing an original and intriguing show, "Danse Animale" ("Sea, Land and Sky").

This creative show was full of color, innovative movement and interesting horn charts. The "Land" selection was reminiscent of another Robert Smith original, *Midnight in Miami*, made famous by Suncoast Sound in

1985 and revised in 1989.

Having tied with the Phantom Regiment in the 1994 inaugural music poll, the Madison Scouts captured this year's honors for themselves and the Cavaliers made great strides from fifteenth to third place.

Spirit of Disney Awards were presented to the Cadets of Bergen County in open class, Pioneer in Division II and Mandarins in Division III. The awards brought attention to the corps for their "ability to translate imagination into an educational and fun forum for their participants, to utilize new ideas and techniques and to provide a great entertainment value for the audience."

## 1996

Winning musical programs played by Blue Devils and Phantom Regiment: Blue Devils -- "Club Blue: A Gangster Chronicle," *Children's Hour of Dream* (Charles Mingus), *Desi* (Michael Daugherty), *Tess' Theme* from "Dick Tracy" (Danny Elfman), original Wayne Downey music based on Pat Williams' *Threshold and Trouble* from *Mission Impossible* (Elfman); Phantom Regiment -- "The Defiant Heart" (music of Dimitri Shostakovich), *Introduction to the "Fourth Ballet Suite," "Symphony #1"* (2nd movement), "Symphony #5" (finale).

Most played selection: "The Lion King."

From a musical perspective, 1996 looked like another step in the direction of greater audience appeal. The activity no longer needed to rely on the top six corps for outstanding entertainment, as there were a lot of other corps doing innovative and interesting things.

Dark shows continued, some drum lines reflected influence of the percussion group Stomp, corps experimented with visual density and this was a year of musical codas -- long and expanded endings to programs. And the Cadets of Bergen County performed a skit to *Semper Fidelis* and *Stars and Stripes* at the closing ceremony of the Summer Olympics. Both the Cavaliers and Cadets played music of Aaron Copland.

This was the first year there was a tie for the DCI Championship, but once again it was a tie between corps with two of the most opposite styles in the activity, the jazzy Blue Devils and the classical Phantom Regiment. Phantom took high brass and high general effect, while the Blue Devils won high visual and high percussion, with the Cadets being awarded best color guard.



MARION GLORY CADETS, Marion, OH (2001).  
Photo by Dan Scafiledi from the collection of Drum Corps World.



LEHIGH VALLEY KNIGHTS, Allentown, PA (2001).  
Photo by Harry Heidelberg from the collection of Drum Corps World.



KIWANIS KAVALIERS, Kitchener, ONT (2001).  
Photo by Moe Knox from the collection of Drum Corps World.

It was the eighth championship for the Blue Devils and perhaps the most defined storyline the corps had yet attempted. "Club Blue: A Gangster Chronicle" was an intense show from the loud opening to the equally loud ending, as they portrayed the gangster life, complete with jailbirds, sirens and period costumes for the guard. Jazzy dance moves and a style of jazz that only the Devils can perfect created a dark yet vibrant picture of the criminal element.

Phantom Regiment's "The Defiant Heart" explored the anguish and glory of the music of Russian composer Dimitri Shostakovich. Much of his music is dark and warlike, reflecting the oppressive conditions in the former Soviet Union.

*Introduction* to the "Fourth Ballet Suite" was an outstanding and very effective musical arrangement.

The closer, the fourth movement of "Symphony No. 5," resolved the struggle in triumphant fashion and their musical ensemble of 70 horns unlocked the full range of emotions embedded in Shostakovich's music with highly exposed brass passages and a sweeping ensemble sound.

This was one of the best horn lines ever assembled with a very clean soprano line and dark sounding baritones, euphoniums and contras, described by a fan as: "Evil and intense; in 1996 the heavens opened and rained down oppression and strife through the darkness of the horn line."

They didn't even use their percussion battery until two to three minutes into the show, when the line mysteriously moved from the left front of the field toward the center; random chaos turned into a form as the drum line pounded away.

Visually the show used a minimalist color scheme, emphasizing contrast, with the brass and percussion in nearly all-black uniforms and the color guard in all-red baby doll dresses, which accentuated both the dark and the fiery themes of the show. A memorable visual was the color guard twirling silver poles in sequence across the field as the sopranos played a highly exposed run.

It was an unusual but entertaining show that connected with the crowd. Once again, the Phantom Regiment demonstrated that subtle and sophisticated music could be performed on a level that can make drum corps audiences react.

Cadets of Bergen County presented "The American West!" a show rich in musical and visual imagery, designed to capture the spirit of the wide open spaces and westward expansion through Aaron Copland's *The Promise of Living* from "The Tender Land," "Tulsa -- A Portrait in Oil" by Don Gillis, *Hoedown* and *Gunfight* from Copland's "Billy the Kid," a Jay Bocook original; and *Morning* and *Happy Ending* from Copland's "Red Pony."

The large props on wheels (which took two hours to set up) provided background scenery, a stage area and a method to vary the density of the performers on the field.

From a design perspective, the Cadets' show incorporated all the elements of a modern drum corps show -- rich and varied music, highly exposed parts for all elements of the corps, a mixture of chaotic and frenzied drill with mass block formations, character portrayal by all members of the corps and a mixture of sophisticated yet entertaining musical movements. The color guard was fully integrated into the show, both physically in the drill and thematically.

The defending champion Cavaliers presented "Undiscovered Aaron Copland," primarily his Latin works and the works of his student, Julian Orbon, and of Argentinean composer, Alberto Ginastera.

They included "Symphony #3" and *Mexican Landscape* from "Latin American Sketches" by Copland; *Pavana* and *Xylophone* from "Tres Versiones Sinfonica" by Orbon; and the fourth movement of "Piano Concerto #1" by Ginastera.

Although the show was heavily influenced by tribal sounds of Latin and South American origin, it was often described as intellectual or esoteric and somewhat slow moving. The much-discussed latticework panels served as an extension of the body and were used to provide a different texture and change the visual density on the field by allowing the corps to hide behind them.

In a totally different type of musical presentation than is usually presented by Santa Clara, and different from what is seen and heard in drum corps in general, the Vanguard placed fifth with their sophisticated, impressionist production of "La Mer," a musical portrayal of the serenity, violence and beauty of the ocean, enhanced by contrasting shades of blue.

As is true of impressionistic art or music,

the smooth, flowing music was characterized by its overall aural effect, rather than by its melodic content. It included the first and third movements of Claude Debussy's "La Mer" ("The Sea"), Goff Richards' *Oceans* and *Tempest Rising* from the "Waterworld" film by James Newton Howard.

Smooth and flowing music and drill characterized several sections of the show, which included a gorgeous baritone solo. The two themes seemed to merge to form the closing with high mark-time and a triumphant finale reminiscent of the old Vanguard.

The Madison Scouts' 1996 shows was part two of a "Drum Corps Fan's Dream." Once again, this Spanish-style show was pure excitement and energy from the opening *A Mis Abuelos* by Arturo Sandoval (with screaming sopranos), through Jean Camilo's *En Fuego* (On Fire), through the popular finale, *Malagueña* (Lecuona-Bill Holman).

The only break in the faster and louder theme occurred in the abbreviated section of Ravel's *Bolero*, which was emotional and memorable with the repetitious music accompanied by the equally repetitious movement of the maroon flags. *Bolero* had been used for a warm-up in the very successful 1995 program, so it was put into the show in 1996.

This show is said to have one of the highest soprano books ever written and featured some brilliant visual moves that included a favorite move at the end of the show where a triangular block zooms front and center, the corps 180s out of it, then two counts later 180s back in.

The Bluecoats' patriotic big-band show, "American Celebrations," was constructed from music associated with six American holidays: Valentine's Day (*My Funny Valentine*), Memorial Day, Independence Day, Bruce McConnell's original *Big Day in Bristol*, Labor Day (with industrial sounding music and images of striking workers) and Christmas (*We Wish You a Merry Christmas*) and New Years Day (*Auld Lang Syne*).

After several years of exploration of varying styles of music, the Crossmen returned to their jazz roots with "Voices in Jazz," in which they highlighted music from two vocal jazz ensembles, New York Voices and Manhattan Transfer. The upbeat tone of the show encouraged humming and toe-tapping with *The Sultan Fainted*, followed by the beautiful



**PACIFIC CREST**, Diamond Bar, CA (2001).  
Photo by Rocky Lewis from the collection of Drum Corps World.



**BLUE STARS**, LaCrosse, WI (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.



**MANDARINS**, Sacramento, CA (2001).  
Photo by Richard Wersinger from the collection of Drum Corps World.

ballad *A Nightingale Sang on Berkeley Square* and closing with a non-standard arrangement of the jazz classic *Birdland*. The color guard did a frolicking, hip interpretation of the music.

Magic of Orlando continued their trend of producing all-original shows and achieved an eighth-place tie with the Crossmen. The music of their "Twelve Seconds to the Moon" show was composed by their program director, Dr. Robert Smith, for concert band and then adapted to drum corps.

The musical composition paid homage to those involved in flight, from the Wright Brothers to the Apollo lunar landing with visual images of flight. The visual show was built around the musical presentation and featured an outstanding cymbal line and baritone soloist.

Carolina Crown earned a tenth-place ranking with an innovative concept show titled "Chess . . . and the Art of Strategy," featuring the music of British composers Sir William Walton (*Presto* from "Symphony #1") and Sir Edward Elgar (*Variations #9 and #15* from "Enigma Variations") and a short closing passage from *Crown Imperial*.

The strategy and tactics of a medieval battle were depicted musically and visually with short bursts of sound and the performers darted from chess piece to chess piece as the battlefield evolved. As with the Cadets' and Cavaliers' shows, the props provided yet another technique to change the visual density on the field.

Increasing in musical and visual sophistication each year, the Colts placed eleventh with their "Magnificat" presentation, one of the many religiously-inspired works of English composer John Rutter, whose music had not been performed by a finalist corps since the Cavaliers' presentation of his "Gloria" in 1989 and individual selections in 1990 and 1991.

Brass fanfares and solemn passages reflected the praise and reverence of believers in *Magnificat anima mea, A Lovely Rose, Fecit potentiam, Esurientes* and *Gloria Patri*. As was true of many shows this year, the Colts presentation centered on the music.

The Blue Knights returned to a finalist spot after narrowly missing last year. "The Music of Ron Nelson" featured two of his works -- *Rocky Point Holiday* and *Sonoran Desert Holiday* -- lyrical music designed to create a sense of

place. Musically, *Sonoran Holiday* was similar to another of Nelson's works, *Aspen Jubilee* (performed by the Blue Knights in 1991).

The program was visually highlighted with a free-flowing drill similar to that of the Cadets and appropriate blue hues to match the Eastern seacoast and earth-tones of the Southwestern desert.

The Glassmen dropped out of the top 12 this year, performing "An (Other) American Revolution," playing familiar tunes of Sousa, Ives and Gershwin.

The Kiwanis Cavaliers presented a popular show using the Buddy Rich/Stan Kenton book of "West Side Story."

In their final year, the Velvet Knights placed sixteenth with their fourth "Magical Mystery Tour (in Space)," which included two selections from Bhatia's "Interstellar Suite" (played in 1989 by Spirit of Atlanta).

Under the direction of percussion genius Dennis DeLucia, Boston undertook a five-year tour through American music, Spirit of Atlanta returned to their 1986 *Rhapsody in Blue* (with a new Robert Smith arrangement), the Troopers presented music from Jerry Goldsmith's movie score of "The Wind and the Lion" and Pioneer continued to grow in size and ability with their standard Irish programs, this year taken from the album "Celtic Twilight."

The Mandarins presented one of the most interesting programs of the year. Much of the musical and visual concept of their "To the Edge" production revolved around the mystique and power of the Japanese taiko drum. The corps' nine taiko drums propagated a thunderous boom unlike any other heard before in drum corps.

More comments from the fans: "We have all heard the cries for more audience-oriented music. Many show designers and arrangers have heeded the call over the past two seasons by returning to more traditional styles and composers while maintaining their creative and competitive edge."

"Drum corps fans come for sensational sights and sounds. The most vital element in drum corps is the sound. Of course, the visual program is essential to a great show (great drill maneuvers and huge rifle tosses are exciting enough alone), but without music, emotion cannot be sustained."

The \$4000 Spirit of Disney Award went to

Madison Scouts in division I, to Nite Express in division II and to the Golden Lancers in division III.

The Madison Scouts also won the top entertainment poll again for the third consecutive year. In second place was the Phantom Regiment and in third was the Cadets of Bergen County. Even though the Blue Devils tied for the DCI Championship, they came in ninth in the entertainment poll.

Scott Boerma, music arranger and brass caption head for the Scouts, was quoted in *DCI Today* as saying, "Music selection has always been the first consideration in designing Madison's show. We believe that the music should be able to stand alone, even when being interpreted by the visual production.

"Every corps is limited, to a certain extent, by the style of music for which they're known. Our musical presentations have been mainly jazz-influenced over the years. However, our only real requirement is that it is music that will excite and captivate the audience."

### 1997

Winning musical program played by the Blue Devils: "As Time Goes By," *Overture* from "Casablanca" and *Bangkok* from "Chess," *A Night in Tunisia* (Gillespie), "Harp Concerto, Op. 25" (Ginastera), *As Time Goes By* (Hupfield).

Most played musical selection: *Caravan*.

In 1997, people once again began to talk about the success of the music of this year. The 25th Anniversary year of DCI was said to have the finest group of top-12 finalists ever assembled and the scores proved it. Blue Devils, Cadets and Santa Clara Vanguard were all good -- three of the finest corps ever.

One fan noted that more curves and fewer geometric shapes graced the field in 1997 and the musical repertoires became less melodic. Color guards seemed to develop a design path of their own.

### Russian music in drum corps

Please note that the following section is just a sampling of Russian music that has been played in drum corps. It does not include every piece of Russian music ever played, nor does it list every corps that played some of the pieces that are named.

Russian music has long been a source of music for drum corps programs, due to its power, intensity and driving rhythm. Mikhail Glinka's "Russlan und Ludmilla" was played by



RAIDERS, Lodi, NJ (2001).  
Photo by Harry Heidelmark from the collection of Drum Corps World.



NORTHWIND, Oshawa, ONT (2001).  
Photo by Dan Scaifidi from the collection of Drum Corps World.



TROOPERS, Casper, WY (2001).  
Photo by Harry Heidelmark from the collection of Drum Corps World.

both the Knights of Geneseo in 1983 and the Crossmen in 1983 and 1984 and by Academie Musicale in 1992.

Reinhold Gliere's ballet, "The Red Poppy," was performed by Santa Clara in 1994, including the *Russian Sailor's Dance*, which has been performed by at least 19 corps since 1963, most often by the Boston Crusaders and the Reading Buccaneers.

Igor Stravinsky's "Rite of Spring" was played by the Garfield Cadets during the 1977 season and was featured prominently in the 1991 Ventures show. The Cavaliers performed another of his ballet suites, the "Firebird," in 1988 and again in 1997, while his third major ballet, "Petrouchka," was presented by Spirit of Atlanta in 1988.

In 1978, the Phantom Regiment had played selections from all three of the Stravinsky ballets.

Nicolai Rimsky Korsakov's "Scheherezade" was used by the Spartans for their 1990 production; his *Russian Easter Overture* was a popular number in the 1975 show of the Avant Garde, the 1978 Cadets of Greece, the 1980 Phantom Regiment and the 1993-1994 Boston Crusaders, as well as the 1991 Reading Buccaneers; and his *Flight of the Bumblebee* was used in the 1977 production of the Owego, NY, Mello-Dears and was also a popular drum solo for the Phantom Regiment in 1977 and 1978.

Aram Khachaturian's "Spartacus" was performed by the Phantom Regiment during the 1982 and 1983 seasons and by the Blue Stars in 1998. Modeste Mussorgsky has been extremely popular with his "Pictures At An Exhibition," used by the Ventures in 1976, by the Boston Crusaders in 1993 and the *Great Gate of Kiev* in the Russian productions of the Santa Clara Vanguard in 1986 and 1987.

His *Night on Bald Mountain* was in the repertoires for the 1974 Phantom Regiment and 1975 Troopers. Dimitri Kabalevsky's *Colas Breugnon* was the opener for the 1983 program of the Madison Scouts.

Dimitri Shostakovich's "Fifth Symphony" was played in 1988 by the Cavaliers, his *Festive Overture* served as opener for the Santa Clara Vanguard in 1984 and a closer for the Phantom Regiment in 2001 and an entire program of Shostakovich music catapulted the Phantom Regiment to their first-place championship tie with the Blue Devils in 1996, after playing a

complete Rachmaninoff show in 1995.

One of the most beautiful pieces ever played by the Phantom Regiment and in drum corps in general was Shostakovich's *Fire of Eternal Glory* (1993). And, of course, Tchaikovsky has provided numerous repertoires for corps, in particular the Phantom Regiment.

Boston Crusaders embarked on a three year series of Russian music -- 1992: Modeste Mussorgsky's "Pictures at an Exhibition;" 1993: "1888, a Great Year for Music -- Compositions by Nikolai Rimsky Korsakoff": *Russian Easter Overture* and the *Prince and the Princess* and *Festival in Baghdad* from "Scheherezade"; and 1994: "Russian Cameos": *Russian Easter Overture*, Sergei Prokofiev's *Troika* and *Romance* and Gliere's *Russian Sailor's Dance*.

In 1997, the Blue Devils won an unprecedented ninth DCI Championship. The show was inspired by the movie "Casablanca." However, although there was a musical theme of *As Time Goes By*, the majority of the music was not from "Casablanca," as it was not considered "hep" enough for the Devils' style.

A big part of their visual package was the execution of block formations in their drill. The opening box rotation, expansion and contraction performed at high speed was extremely clean and one of the finest visual moves ever seen in drum corps.

In "A Celebration of Movement and Music," the Cadets of Bergen County introduced British band composer Phillip Sparke to drum corps with two of his compositions -- *The Year of the Dragon* and *Celebration*. This show was said to be much like the Cadets of the early 1980s when they first started to win, without the theme and theatrics of recent years, but rather, with all the exciting trademarks of the Cadets.

The tight follow-the-leader drill was done at high velocity and the corps continued to write a textbook on coordination during a drum feature. The guard's interpretation of a British brass band was superb; their bodies became the instruments while the bright blue shakos became the focus of the theme and there was a silent rifle toss/catch.

The conclusion was classic Cadets, with a huge company front push to visual collapse, to the Z-pull, to the 100-yard spread.

While it might appear to newer drum corps fans that the Santa Clara Vanguard did a repertoire "switcheroo" this year by picking up some music previously played by the Cadets,

old-timers knew that the Vanguard was not a stranger to Bernstein and had repertoire that was reminiscent of a mid-1980s show.

Their "Fog City Sketches" contained Bernstein's "On the Town," "On the Waterfront" and "The Age of Anxiety." The Vanguard created one brilliant image after another and their percussion was one of the strongest on the field.

The Phantom Regiment (and their arranger, Jim Wren) managed to condense 17 hours worth of music into an 11-minute program, for one of the most complex and difficult musical shows. It was the first time they had presented music of Richard Wagner since 1979's *Elsa's Procession*. However, they chose some rather non-melodious music from one of Wagner's darker and heavier works, his opera "The Ring."

One Phantom member said, "It was some of the most incredible, intense music I have ever had the pleasure to play. Nearly every note played and every step taken in the show had some meaning in the opera. You could hear some of the subtleties such as the Valkerie motif in *Gotterdamering*, *Siegfried's Funeral March* and the *Magic Fire Music*."

Only one flag was used during the entire program and the lack of color on the field matched the dark program. There was a significant amount of body work and the horns made a backfield entrance in a block formation.

The Madison Scouts won the Spirit of Disney award again this year in an unusual story-telling venture for them (in recent years). Reminiscent of a Gilbert and Sullivan operetta, the Scouts presented "The Pirates of Lake Mendota." The original music by Scott Boerma and Taras Nahirmiak was both melodic and humorous and modeled after works of some sea songs by Goff Richards and Dave Royslance and Robert Galvin.

Visually, the Scouts entertained with a traditional company front entrance, a superb brass collapse to a parallelogram, followed by a perfectly-staged rifle feature, a pirate fight, a series of kaleidoscopic drill moves, a rotating percussion accessory stand with a "park-n-bark" surprise extended power chord.

Crossmen was the "Cinderella" corps this year, making it into the elite top six with a standing ovation for their accessible, mainstream jazz program titled "The Colors of Jazz," once again using arrangements of Manhattan Transfer and Singers Unlimited.



SPIRIT, Jacksonville, AL (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.



AMERICANOS, Appleton, WI (2001).  
Photo by Dan Scaifidi from collection of Drum Corps World.



SANTA CLARA VANGUARD, Santa Clara, CA (2001).  
Photo by Richard Wersinger from the collection of Drum Corps World.

This audience-accessible jazz program began with the popular *Birdland* (which had closed their 1996 program). The color guard's ensemble banner work accompanied the great brass and solid percussion to new levels of excitement. *You Are My Sunshine* was given a gospel treatment with the help of the red-robed preacher and impeccable staging and *Niner-Two* had the strongest and longest final chord of the evening.

The Cavaliers brought Stravinsky's "Firebird" back again from 1988. Their ingenious opening utilized the full mass of bodies without equipment to create imaginative forms and audio that seemed to signify the theme. But once again the Stravinsky melodies and dissonant power chords were difficult for the audience to grasp.

The Glassmen's "The Age of Gold: The Music of Georges Bizet," presented a rock-solid program of the passionate and powerful music of that composer's *Mountain Pass* and *Fandango*, plus Schedrin's ballet rendition of *Carmen*. A creative visual flow was augmented by solid guard support.

Utilizing various size ladders, the guard created a variety of visual poses on the field that gave strong support to the musical program. There were some unusual props in the show and some great brass licks led a solid final impact.

In a change from their typically contemporary taste, the Blue Knights presented themes from Miklos Roszas' movie "Ben Hur" and music of Samuel Barber (*Lithe Girl*, *Brown Girl* from the "Lovers" and *Father in Heaven* from "Prayers of Kierkegaard"), setting a religious theme of biblical times, visualized by stained glass and blue silk flags. The "Ben Hur" reprise presented audio battle scenes.

Magic of Orlando presented "Carnivale -- Celebration for Sinner and Saint." A party in the streets of New Orleans opened with a jazz parade to *Li'l Liza Jane* and *When the Saints Go Marching In*, then they transported the audience to Mardi Gras.

With *Bourbon Street Crawl*, they proved they could also do straight drum corps. Robert Smith's original "Mass" brought in the liturgical meaning of Mardi Gras and Mintzer's *Voodoo Magic* and *Do Whatcha' Wanna'* (Rebirth Brass Band) returned to the fun of Shrove Tuesday. *Voodoo Magic* was highlighted by a solid percussion feature and mass of color.

The Bluecoats' theme, "Midnight Blue -- Jazz After Dark," was highlighted by the use of two large stages and contained Earle Hagan's *Harlem Nocturne*, *Moon* from "Wolf" and *You and the Night and the Music*.

Carolina Crown's "Postcards from Britain" opened with *Crown Imperial*. During Bob Margolis' *Terpsichore*, multiple British brass bands presented colorful images of 18th Century Britain. The haunting *Nimrod* from Elgar's "Enigma Variations," had majestic elegance and *Gigue* from Holst's "St. Paul Suite" provided an excellent showcase for their great brass line.

Falling out of finals with a dramatic change of style (a hybrid of their 1993-1994 rock and roll attitude and their more professional 1995-1996 image), the Colts performed "Music of Blood, Sweat and Tears": *God Bless the Child*, *Symphony for the Devil*, the rock *Lucretia MacEvil*, the gospel *Hi-De-Ho* and *40,000 Headmen*.

Kiwanis Cavaliers presented another musical, "Evita." Boston continued their series "Portraits of Our Homeland Part 3: Conflicts and Resolution" with William Schumann's *Chester Overture*, Copland's *A Lincoln Portrait*, the Navy Hymn *Eternal Father* and "Victory at Sea" (Richard Rodgers/Robert Russell Bennett), and Pioneer presented music from "Riverdance."

The fourth annual music entertainment poll, taken after this competitive season, once again revealed the Madison Scouts to be the most entertaining, followed by Crossmen, Santa Clara Vanguard and Blue Devils. It was a strong feeling that the overall entertainment value of each show is determined when the music is chosen.

At the end of the 1997 season and into 1998, many fans were talking about "a reawakening" -- the greater entertainment value of most of the shows. There was praise for the great music of the completed season -- "The tide has turned back toward corps-style, quality sounds of drums and bugles, fabulous color guards and marching covering the field without maneuvering around props." "Brought back the real feeling of drum corps." "Standing ovation for the Crossmen, well-deserved." "Field shows are much more difficult with drill patterns and designs using the whole field. It challenges the performers more."

Still, other observers engaged in debates on

such matters as how to save the activity due to smaller, less-interested audiences, poor recruiting practices and harder-to-recruit marching members, use of electronics, band instruments and any-key-instrumentation.

And the discussion continued on the status and definition of drum corps: "Drum corps is drum corps, not opera, Broadway or dance."

And there was talk about the loss of individual corps identity -- "Today there is a blending of corps. Many shows look and sound alike. Years ago, when you heard one practicing, you knew who it was, but now so many corps sound the same. This is a result of better musicianship. Corps' horn lines are striving for a pure, musical sound.

"The ideal of what a quality sound is, it turns out, is rather agreed upon. No matter what the style of music a corps plays, one great horn line won't sound all that tremendously different from another. They are all wonderful and different in their own way. But if you hear them in warm-up (with your eyes closed), it might be difficult to tell them apart."

## 1998

Winning musical program played by the Cadets of Bergen County: "Stonehenge" by Jan van der Roost for their seventh DCI Championship.

Most played musical selection: *Danny Boy*.

In 1998, a lot of old numbers were revived, along with a few new musical selections not heard before in drum corps. A number of corps celebrated anniversaries -- Madison 60th, Cavies 50th, Blue Knights 40th, Colts 35th and to commemorate these celebrations, two of the corps (Madison and Cavaliers) brought back some of their most famous traditions.

To win their seventh DCI title, the Cadets of Bergen County once again presented an esoteric program that pushed the activity to the max, with "Stonehenge," a British band piece written by 20th Century Netherlands composer, Jan van der Roost.

This show had awesome arrangements of some great music, a gorgeous ballad, *Canterbury Chorale*, a great horn line with outstanding mellophones (rotating mellophones in the middle of the ending drill) and a great drum line with some good feature work.

The drill design, written by Jeff Sacktig, was exciting throughout the entire show and featured their now-famous "toilet bowl" in the



RACINE SCOUTS, Racine, WI (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.



CADETS OF NEW YORK CITY, New York City, NY (2001).  
Photo Harry Heidelmark from the collection of Drum Corps World.



PATRIOTS, Rochester, NY (2001).  
Photo by Harry Heidelmark from the collection of Drum Corps World.

opener (described as a follow-the-leader move that wraps itself into a box, like a tape measure winding itself up, creating the effect of the water in a toilet bowl circling around while it's being flushed) and a big exciting finish utilizing the "meat grinder" drill as the final move

There was outstanding guard work from the beginning -- with the guard in terra cotta using silks of muted tones to the middle section with the cascading rainbow flags along the back sideline. The guard brought an emotional journey to life, not by complimenting the music, but by performing the music. The corps made many changes at the last hour and hit a climax exactly at finals performance.

This year's corps "switcheroo" found the traditionally-classical Santa Clara Vanguard playing jazz and the jazz-oriented Blue Devils playing classical. And the Cavies picked up quickly on another composition of Phillip Sparke, the composer of the 1997 Cadets program.

The Santa Clara Vanguard presented some earlier and lesser-known compositions of Copland in "Aaron Copland -- The Modernist," -- *Grohg*, rocking jazz in *Hear Ye! Hear Ye! Down a Country Lane*, "Concerto for Piano and Orchestra" and a light, intricate *Dance Panels*.

Their show mixed complexity of drill, equipment work and a packed musical book augmented by a battery of visuals. They embraced both traditional and innovative facets of drum corps with a virtually prop-free show, a gymnastic guard with poles, and cymbals used as yo-yos.

Blue Devils presented the most intellectual version of "West Side Story" yet seen or heard in drum corps in "One Hand, One Heart," a merging of Dave Grusin's version of Bernstein's "West Side Story" and Tchaikovsky's "Romeo and Juliet," with melodic lines matching from the two works.

In their 50th anniversary year the Cavaliers won the coveted Spirit of Disney award with a show that combined their past with the present and the future in "Traditions for a New Era." Playing *The Path Between the Mountains* (original by Jay Kennedy), *Molti Vivo* and *Lento* from "Dance Movements" by Phillip Sparke, and *Machine*, the fourth movement from "Symphony #5" by William Bolcom in which the entire guard played cymbals during the company front at the end of the show.

Highlights of the show included some of the

effects the corps brought back from the last 20 years -- symmetrical forms, kaleidoscope moves, flag work on the 50, head choppers, the dragon and DNA strand forms, the diamond cutter and the guard walk-over by the brass line, which earned a standing ovation.

The "Cinderella" story of 1998 found the Glassmen in fifth place and in the top six for the first time, with an exquisitely designed classical program, "Dreams of Gold: The Music of Alexander Borodin," playing a horn book of majestic power which combined an Arabian theme with musical compositions of the Russian composer, Borodin -- *Asia Fantasia*, *In the Steppes of Central Asia*, *Prince Igor*, *Overture*, "Polovetsian Dances," "Symphony #2" (4th Movement) and excerpts from "Kismet."

The guard was dress in Oriental-styled costume with a gold through-line appearing on everything from uniforms to rifles and flags, with sparkling silver trim.

The opener featured snares played with dynamics and dexterity, and a mix of fast and slow tempos in the closer elicited standing ovation for the best of the Glassmen.

Madison Scouts' 60th anniversary "Power, Pizzazz and All That Jazz" was divided into three segments with three jazz pieces providing a retrospective interpretation of the corps' three decades of DCI participation.

The opener, *Pontyn* (Japanese Cartoon Theme)/*Eagle Soars* by Louie Bellson, represented the early days of drum corps with the costuming and choreography representing the late 1960s and early 1970s -- very military and non-body-oriented marching and spinning, with the color guard in the corps uniform of the time and tape on the rifles.

Then the show evolved costume-wise and choreographically to the second number, Hugo Montenegro's jazz arrangement of *Hall of the Mountain King* from Grieg's "Peer Gynt Suite," which was presented in the very stylized manner of the late 1970s and early 1980s, when the color guard started to dance and use more movement, which included a sort of bunny hop (signature move of the Bridgeport, CT, Troopers senior corps).

The closer, *Remembrance* by Paul Hart, evolved into the 1990s with futuristic-looking costumes and configurations and the introduction of the sabre into the visual palette.

Visually there was double-time marching, high mark time and exchange of drum parts as

seen on early video tapes. Brian Hartmann recalled: "The opener had 12 snares (eight snares plus four tenor players on snare). The second tune had five full sets of tenors and four sets of "1,2 gawk drum" tenors that fit in between the full sets for the nine-person line in the second half of the tune.

"The remaining three snares joined for the last minute of the tune. Bases remained a full six (which had been a standard for Madison). The closer had their normal setup of 8, 4, 6."

The works of Pat Metheny, one of the greatest contemporary jazz guitarists, has been popular with the Blue Devils as well as the Crossmen. The Crossmen's 1998 program, "A Metheny Portrait," contained *First Circle*, *Third Wind* and *Letter from Home* and featured two different tenor lines, producing timbale and deeper pitched sounds, respectively.

In "Songs from the Eternal City: Rome," the Phantom Regiment visited some pieces played by the 1983 Cavaliers and 1991 Star of Indiana, along with other Italian-based sections -- *Roman Carnival Overture* (Berlioz), *E Lucevan Le Stelle* from "Tosca" (Puccini), *Pines of the Villa Borghese* and *Pines of the Appian Way* from "Pines of Rome" by Respighi.

The program was quite symphonic in sound, utilizing 14 contras, herald bugles (which were draped in black for finals) and closing with a huge Roman banner on which was written "Spiritus Concordia Unitas Semper" (Spirit, Harmony, Unity Forever).

In their 40th anniversary year, the Blue Knights did not revive their history, but rather, became "Masters of the Symphony," as they moved into a new all-classical direction, by playing Shostakovich's "Symphony #10" (2nd Movement), Tchaikovsky's "Symphony #6" (Movements 2 and 3) and Beethoven's "Symphony #9" (4th Movement) for one of their best seasons. Visuals included controlled ballet moves, Brenda Vang flags and butterfly wings.

Each selection in the Bluecoat's "Four Seasons of Jazz" took on the mood, costuming and stylization of the seasonal elements, from the bright *Spring Can Really Hang You Up the Most/It Might as Well be Spring* to the sultry *Summertime* and traditional *Autumn Leaves*, which reflected their popular versions of this ballad from 1987 and 1988.

Carolina Crown presented "Heroes Now and Then: The Music of Alfred Reed." The show opened with the familiar *Russian Christmas*



SEATTLE CASCADES, Seattle, WA (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.



PIONEER, Milwaukee, WI (2000).  
Photo by Dan Scalfidi from the collection of Drum Corps World.



BLUE DEVILS B, Concord, CA (2001).  
Photo by Jeff Sallee from the collection of Drum Corps World.

Music, with dual flag manipulation by the guard and a high leg-life by the corps, followed by the lively *Armenian Dances* and closed with *Praise Jerusalem*. Outstanding percussion and guard allowed them to jump in placement this year.

The Colts' 35th anniversary "An A Capella Celebration," was the antithesis of their rock selections of 1997, instead featuring a religious theme, based on the contemporary sounds of Christian music -- *Crown Him with Many Crowns* by Glad, *Silent Night* by First Call, *Searching for You* and *Morning* (both by Out There).

Finals ended with songs associated with specific corps -- *You'll Never Walk Alone* (Madison), *Amazing Grace* (Phantom), *Somewhere Over the Rainbow* (Cavaliers) and *Send in the Clowns* (Santa Clara).

The 1998 season ended with more talk about the decline of the activity -- dwindling numbers of marching members, difficulty of recruiting good brass players, complaints that now drum corps are trying to be marching bands and even encouragement for high schools to start their own drum corps, along with the all-encompassing question about what had happened to the pride of being unique.

#### 1999

Winning musical programs played by Blue Devils and Santa Clara Vanguard: Blue Devils -- "Rhythms . . . at the Edge of Time":

*Afrocuban/Malambo* (Alberto Ginastera), *Powerhouse*, *Rhumba for Orchestra* (Graeme Koehne), *Samba* (Koehne), *Adios Nomine* (Astor Piazzolla), *Unchained Melody* (Koehne) and *American Swing* (Brian Setzler); Santa Clara Vanguard -- "Inventions for a New Millennium": *The Canyon* (Philip Glass), "Symphony #2" (Samuel Barber), "Symphony #1" (Barber) and *Blue Shades* (Frank Ticheli). *Blue Shade* was being played by both Santa Clara and Crossmen.

The last DCI Championship of the 20th Century took place in Madison, WI, where approximately 60 junior corps took part in three divisions. Once again two corps were crowned champions -- the Blue Devils and the Santa Clara Vanguard, tying with a score of 98.40.

Santa Clara captured general effect with exquisite show design, while the Blue Devils ruled in performance with superb execution. The corps was nearly perfect in both brass performance and marching cleanliness, taking

the top spot in both with 9.9s. However, the quality of the entire roster was high as eight top corps scored in the 90s.

The major news of 1999 involved the approval of the use of standard brass instruments. After years of discussion, the DCI Board of Directors finally approved the use of "brass, bell-front, valve instruments in any key with the exception of sousaphones and trombones," by a widespread margin of 17-3.

There were several reasons for proposal of this issue. One was the fact that there are only two bugle manufacturers -- DEG and Kanstul -- and there was growing concern that, if either or both manufacturers should decide to terminate their bugle production, the activity would not have any suppliers of instruments.

Some felt there might be an opportunity to play on instruments of superior quality to the bugles being used and possibly for a lower price. It would provide a choice of instruments from many manufacturers.

Also, performers could play on the same-keyed instrument all year round, theoretically improving the educational value of marching in drum corps; the familiarity of instrumentation would make joining a corps less of an obstacle for potential members and with performers playing their own instruments, this would reduce the cost of operating/starting a drum corps and possibly increase membership.

But, perhaps the major reason for the proposal was to allow corps more freedom of choice in what they play. There was much debate about whether or not the instruments currently employed are really bugles at this point. Some have said that the moment a valve was added, the bugle was no longer a bugle.

Other argued that it is the key of G that made the bugle unique. The division II/III corps voted a two-year moratorium on the use of any-key instruments. This final step concluded the evolution from no-valve to valve-rotary to two valves, three valves and finally, to traditional brass instruments.

The other important topic of the year concerned the ongoing debate about the use of electronics. Narrowly defeated was a proposal that would have allowed amplification (10-12), which effectively defeated a proposal to allow electronics, since amplification would be required to use electronics.

The 1999 fans' entertainment poll again

found the Madison Scouts on top for the sixth straight year (although they tied with the Phantom Regiment in the first year). This year's poll did not necessarily reflect placement, as second place went to Spirit of Atlanta and third was a tie between Cavaliers and Magic of Orlando.

Some of the top-ranking corps slipped down in the list -- Blue Devils eighth, Cadets of Bergen County fourteenth and Santa Clara Vanguard tying for sixteenth with the Blue Knights. Again, this probably reflects the general audience appreciation for recognizable music and dislike for esoteric programs.

The Blue Devils' "Rhythms . . . at the Edge of Time" was a production of contemporary music based on dance rhythms. It was a continuum of rhythmic expression beginning with the foundations of tribal communication, with a primitive Afro-Cuban beat, through variations in malambo, rumba, samba and tango, culminating in the jubilant swing of American jazz.

The Devils' brass literally produced the biggest sound of the evening, the bass drums were playing "wicked" passages and visually they featured flawless freezes at the end of the show with the drum break.

With their "Inventions for the New Millennium," the Santa Clara Vanguard presented a solid show musically and visually, which honored three 20th Century American composers -- Philip Glass, Frank Ticheli and Samuel Barber. Glass's 1998 *Canyon*, conceived as a symphonic portrait of nature, was about 14 minutes long in original form, but was expertly condensed for this show without loss of musical identity.

Barber's symphonies were dramatic, aggressive and interwoven and Ticheli's newer (1996) *Blue Shades* was a contemporary combination of blues and jazz, which created a unique symphonic collage.

This program also may have introduced the visual style for the new millennium, as viewers witnessed a production so filled with body sculpting by the guard and brass that it took it to another dimension, as well as hypnotic marching, a driving drill and powerful block forms which folded into each other.

The larger, mature guard featured rifles, which had not always been a part of the Santa Clara Vanguard's equipment palette.

The Cavaliers again brought new music to



BOSTON CRUSADERS, Boston, MA (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.



LAKE ERIE REGIMENT, Erie, PA (2001).  
Photo by Dan Scafidì from the collection of Drum Corps World.



CAVALIERS, Rosemont, IL (2001).  
Photo by Moe Knox from the collection of Drum Corps World.

the activity with their "Classical Innovations," which included *Fantasia in G* by Timothy Mahr and "Fantasies on a Theme by Haydn" by Norman Della Joio.

These two contemporary wind compositions, derived from melodies written by famous classical era composers, offered an opportunity for the Cavaliers to explore numerous visual and musical colors and moods. The final segment of the show built to a majestic and polyrhythmic conclusion.

The Cavaliers were one of the surprise corps of DCI Finals week, making a major move past the Cadets. Their horn book was exciting and aggressive. Their excellent drum line was typical Cavaliers and the very best on finals night, scoring a 9.6.

Four concert bass drums and two large timbales in the pit sent pulsating vibrations through the program.

Their drill contained a ripple turn within a rotated box, a kaleidoscopic effect peeling off the 50, an inner and outer circle drill and their now-famous diamond cutter.

The Cadets brought to the drum corps field a concert band piece titled "The Big Apple" ("Symphony #2"). Composed by Johan de Meij, a Dutch neighbor of Jan van der Roost (composer of "Stonehenge," the composition of their 1988 championship program) this 20-minute original production provided a wild interpretation of the world of New York City.

Recalling a structure reminiscent of the Cadets of the early 1990s, this work provided tremendous challenges in terms of speed, sensitivity and timing. Again, they featured their "toilet bowl" drill and a tarp-like painting on the field with unusual angles that was hard to figure out, partially because it wasn't finished until finals week, but it is said to have represented the New York skyline or the riverfront docks.

The Glassmen brought the works of a Hungarian composer to the drum corps field with their presentation of "Empire of Gold: The Music of Zoltan Kodaly." The exotic and colorful works with a gypsy touch included Kodaly's "First Symphony," "Variations on a Hungarian Folk Song" ("The Peacock") and *Entrance of the Emperor and His Court* -- the 6th movement of the "Hary Janos Suite," for another "golden" program that earned the Glassmen fifth place for the second year.

The high-energy program provided elements

to showcase the Glassmen's brass with full-throated power and creative dynamics. The percussion section picked up where they left off in 1998, receiving high scores with a well-written book and clean battery work and some of the drill formations morphed to become negative images of themselves. Mellophone players were running around the drum major stand at the end.

The Madison Scouts won the Spirit of Disney award for the third time in four years with their fan-friendly production of the groundbreaking rock opera "Jesus Christ Superstar" by Andrew Lloyd Webber. This show was not as in-your-face as some of Madison's past shows, but rather, it was an attempt to express the feelings evoked by the music, with a light, fanciful, non-literal touch.

Beginning with a warm-up of *I Don't Know How to Love Him* and continuing with *Heaven On Their Minds*, *Everything's Alright*, *King Herod's Song*, *Trial Before Pilate*, *Crucifixion*, *John 19:41* and *Superstar*, this show presented the rich rhythms, harmonies and classic melodies with the traditional Madison big, brassy sound, ear-splitting soloists, humorous drill parodies of old-fashioned maneuvers, which included a head chopper during *King Herod's Song*, an arm swing and a yogi turn at the end of *Everything's All Right*.

There was also a jazzy Dixieland combo, numerous company fronts, some high mark-times, a towering rifle toss and a final cross morphing into a star formation.

The Blue Knights' program, "Suite for Brass and Percussion," featured the music of two European brass band composers, James Curnow (a revised version of the Knights' 1994 "Trittico") and Edward Gregson (3rd Movement of *Partita*). The powerful brass band sounds were combined with the power of Ralph Hardimon's percussion arrangements, the visual designs of Rob Billings, body-sculpting of the guard and the continuation of the Blue Knights' trademark vibrant, hand-painted silks.

After 30 years of "orchestrating" brilliant, authentic arrangements of classical music and brass charts for the Phantom Regiment, this year Jim Wren concluded his tenure as arranger in which he had marched during his youth for the corps.

The Regiment's 1999 "Tragedy and Triumph" was a presentation of excerpts from Tchaikovsky's "Fourth," "Fifth" and "Sixth

Symphonies," each of which deals in a different way with fate themes, each containing movements which are tragic in tone and each composed of some of the most colorful and powerful music ever written, all presented in the emotional and triumphant manner that only the Phantom Regiment could deliver.

Special features of this show included their technically powerful soprano line, the traditionally powerful low brass with 14 contras, a flashy tenor line, the guard's sequential twirling of flags and sabres, the traditional crab-stepping and fast-moving pass-throughs and a drill form that resembled the Soviet hammer and sickle.

The "Pathetique" or "Sixth Symphony" served as the vehicle for the corps' signature and its third movement, *The Victory Parade*, provided a dramatic and triumphant conclusion for the program.

Although Boston is one of the activity's oldest corps (founded in 1940), they had never made finals until 1999 when their show "A Collection of Symphonic Dances" earned them a ninth-place finish.

This program of Alfred Reed's *Armenian Dances*, Malcolm Arnold's "English Dances" and selections from his "Four Scottish Dances" and Clifton Williams' *Symphonic Dance #3 -- Fiesta* blended Boston's historical tradition, a newly refined and sophisticated brass sound and a Northeastern-style weapons line, with some refreshing and innovative portrayals of wind and percussion literature. The audience will not forget the sky-high final sabre toss executed flawlessly by a male guard member.

In the year of their 25th anniversary, the Crossmen celebrated with "Changing Perspectives: A Silver Celebration." Their opener, *Blue Shades* written by Frank Ticheli in 1997, was, at that time, one of the hottest compositions in the world of wind ensembles -- a fusion of orchestral structures with the drive and energy of jazz.

Some fans preferred the Crossmen's version of this piece over that of Santa Clara. Silver flags and bugles glimmered against the corps' new black uniforms and the drum line carried on a popular "Bones" tradition.

Carolina Crown brought to the field a unique interpretation of one of the current hits of Broadway, "Jeckyl and Hyde" and the music of Frank Wildhorn. While not literal in its interpretation, Crown referred to the story by



ESPERANZA, San Diego, CA (2001).  
Photo by David Rice from the collection of Drum Corps World.



BLUE DEVILS B, Concord, CA (2001).  
Photo by Francesca Colombini from the collection of Drum Corps World.



SOUTHWIND, Lexington, KY (2001).  
Photo by Alan Winslow from the collection of Drum Corps World.

highlighting the conflict of good and evil and a programmatic approach that allowed for a study in contrasts or opposites, which was a credit to their design team. They also had an outstanding guard with solid ensemble work and beautiful silks.

The Colts continued their recent exploration of vocal music with "Voices": *Dies Irae* from Verdi's "Requiem," selections from "Flamma Flamma," the "Fire Requiem" by Nicholas Lens and *I Believe* (from the Andrea Bocelli recording) by Eric Levi. The finale drill was impressive.

The Bluecoats, who fell out of the top 12 this year, had chosen to play a "Chick Corea Suite," which included *Armando's Rhumba*, *The Leprechaun's Dream*, *Duende* and "Celebration Suite."

In 1999, the senior Kilties returned with a new version of *Auld Lang Syne* to close their field musical show.

Truman Crawford retired from the USMC in 1999 with the rank of Colonel. He had over 40 years of military service; 10 years with the USAF Bolling Field drum corps in Washington, D.C. and 33+ years with the U.S. Marine Drum & Bugle Corps, also in Washington.

He is now the musical director of the Baltimore Yankee Rebels Alumni Corps. He became well known in drum corps for his horn arrangements and instruction with the Chicago Royal Airs in the mid-1960s.

#### Musicals in drum corps

Over the years, so many musicals have been experienced -- "Les Miserables," "A Chorus Line," "Hair," "West Side Story," "Man of La Mancha," "Jesus Christ Superstar," "Evita," "City of Angels," "Miss Saigon," "Phantom of the Opera," "Starlight Express," "Cats," "Sound of Music," "Brigadoon," "Miss Saigon," "Jeckyl and Hyde" and many more. In fact, it would be difficult to name musicals that haven't found their way, at least in part, to the drum corps field.

There had been some discussion that the junior corps were shying away from doing Broadway music for fear that fans and judges might compare the latest drum corps versions of Broadway shows with the ones from the top corps of the past.

Although it takes a lot of nerve to revive one of those and a lot of creativity to make it different enough so that the crowd isn't expecting the same features or the same high

quality as Garfield in 1984 or 1989 or Santa Clara in 1988 and 1989 or the Sky Ryders in 1986, 1987 and 1988, this didn't seem to present a problem for division III or senior corps in 1999.

Division III finals saw all-new productions of "West Side Story" and "Les Miserables." The senior Empire Statesmen went through four years of Broadway shows, visiting "Miss Saigon," "West Side Story," "Phantom of the Opera" and "A Chorus Line," proving that they are not afraid of such comparisons.

The 1999 version of East Coast Jazz had one of the best soprano soloists to appear in DCI, Adam Rappa. He also performed in 1997 and 1998 and, after 1999, went on to perform with the touring cast of "BLAST!," playing great solos in Malagueña.

#### Musical signatures and/or exit numbers

One of the strongest traditions that have identified corps over the years are their musical and visual signatures, which often go together. Here is a list of some of those that are most recognized:

- Anaheim Kingsmen: "Exodus."
- Argonne Rebels: *Shenandoah, Stars and Stripes Forever*.
- Blessed Sacrament Golden Knights: *In the Still of the Night, America the Beautiful, National Emblem, Free Again*.
- Blue Devils: *Chase the Clouds Away, Legend of the One Eyed Sailor* (1970s), warm-up chord progression.
- Blue Knights: *I Go On*.
- Blue Rock: *Requiem for the Masses, Baby Elephant Walk* (with an elephant trunk hanging from the bell of the contra).
- Blue Stars: *First Federal March*, selections from "Jewish Trilogy."
- Bridgeport Troopers senior corps: *Bunny Hop* with visual "hops."
- Bridgemen: *What We Did for Love*.
- Boston Crusaders: *California Dreamin', Conquest* (and just the "shots" with the "grunts" in between).
- Cadets of Bergen County: *Maria, Holy Name Will Always Be*.
- Carolina Crown: *Carolina on My Mind*.
- Cavaliers: *Softly as I Leave You, Somewhere Over the Rainbow, Somewhere* from "West Side Story," *Tiger Rag* and *Bully* (mid-1960s).
- CMCC Warriors: *To Sir With Love*.
- Connecticut Hurricanes: *Magnificent Seven*.
- Crossmen: *Russian Christmas Music, Bralrand*.
- Dutch Boy: *My Way*.
- Guardsmen: *Rule Britannia/Waltzing Matilda, Greensleeves*.
- Hawthorne Caballeros: "Rumps" (*Espana Cani*).
- Kilties: *Auld Lang Syne*.
- Madison Scouts: *Finlandia, You'll Never Walk Alone*.
- Spectacle City Mariners: *Red Sails in the Sunset*.
- PAL Cadets: "Exodus."
- Phantom Regiment: *Phantom Regiment, Amazing Grace, Elsa's Procession to the Cathedral*.
- Pioneer: *Gary Owen March*.
- Queensmen: *Start of Something Big*.
- Reading Buccaneers: *Theme* from "Affair to Remember."
- Royal Airs: *Where Are You? Chicago, My Kind of Town*.
- Santa Clara Vanguard: *Bridge Over Troubled Waters, Procession of the Nobles, Send in the Clowns, Bottle Dance* from "Fiddler on the Roof."
- Scout House: *Waltzing Matilda*, their signature "bye-bye" wearing Aussie Hats and shorts.
- Seattle Cascades: *Imagine*.
- New York Skyliners: *New York, New York, Give My Regards to Broadway*.
- Spirit of Atlanta: *Let It Be Me, Georgia on My Mind* (has been performed in some form every year since 1979), *We Are the Reason, Dixie*.
- Star of Indiana: *When You Wish Upon a Star*.
- St. Catherine's Queensmen: *With a Smile and a Song, "Exodus."*
- St. Kevin's Emerald Knights: *All the Things You Are, This Nearly Was Mine*.
- St. Lucy's Cadets: *I Remember You, El Conquistador*.
- St. Raphael's Buccaneers: *In the Shelter of Your Arms*.
- St. Vincent's Cadets: *Shuffle Off to Buffalo*.
- Tarheel Sun: *Don't Let the Sun Go Down on Me*.
- Toronto Optimists: *The Party's Over*.
- Troopers: *Battle Hymn of the Republic, When Johnny Comes Marching Home, Ghost Riders, "How the West Was Won,"* complete with triple tonguing.
- 27th Lancers: *The Impossible Dream, Danny Boy, Crown Imperial*.



COLT CADETS, Dubuque, IA (2001).  
Photo by Dan Scaffidi from the collection of Drum Corps World.



DUTCH BOY, Kitchener, ONT (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.



PHOENIX, Brick, NJ (2001).  
Photo by Dan Scaffidi from the collection of Drum Corps World.

• Yankee Rebels: *Shenandoah*.

### Visual signatures/logos

Throughout the years, corps have had visual signatures or logos, which defined them just as much, if not more than, their music, because the visuals could be used year after year with different musical compositions.

Although some of these have been mentioned throughout the chapter as they occurred, here is a list of some of the most memorable ones. In some cases signatures represented designers and sometimes when the designer left, so did his particular signature.

- Blue Devils: Gate swings (through 1987, not 1984).
- Blue Rock: Marching backwards over the finish line.
- Boston Crusaders: Variation of a pinwheel to give a company front.
- Blue Stars: Rotating box, circa 1975. Star (in various forms) in every show since at least 1993.
- Bridgemen: fainting all-fall-down (1976 and 1978 finals), horn line shuffle, traffic jam (1978), War Between the States (1980).
- Cadets: Prayer block, Z-pull, "toilet bowl," meat-grinder, scatter drill, unusual ways of getting into company fronts, Garfield recreated "Battle of Trenton" (1971) twice under the direction of Bobby Hoffman.
- Cavaliers: Marching over guard during *Softly as I Leave You* with the hesitation, dragon, diamond cutter.
- Connecticut Hurricanes: Lightning bolt concert formation.
- Crossmen: Cross, "Bones."
- Guardsmen: Rifle and pike head choppers, rifle line "hip roll" (1974-1975), drum major hop salute (Bill Harty, 1970s) -- with tall fuzzy hat, jump step and hand salute that started out fast and slowed to a stop.
- Kilties: *Chattanooga Choo Choo* many different years, the last being 1974.
- Madison: Fleur de lis, rotating company-front, head choppers, cymbal extravaganzas, horn ripple, copied Iwo Jima color pre in 1976.
- Spectacle City Mariners "Captain Crunch" drum majors (John Brazale and Joe Bruno, early 1970s).
- Phantom Regiment: Chevron, Rockford File (first used by Anaheim Kingsmen in 1970s), wedge, tick-tock flags, iceburgs drill, box cross-throughs and triple box cross-through, crab-step, drum major's reaching behind

for a baton.

- Phantom Regiment and Guardsmen: Dave St. Angels' horn flip after the on-field warm-up (mid-1970s).
- Pioneer: Shamrock.
- Racine Scouts: (pre-DCI) Pose from the flag raising at Iwo Jima.
- Santa Clara Vanguard: Bottle dance, collapsing "Y," cymbal line "V" at end of a performance.
- Scout House: Toy soldiers routine.
- Skokie Indians: Starting line-to-50 company front (circa 1957).
- St. Mary's Cardinals: Full-corps company front turn in their OTLs of early 1960s.
- Star of Indiana: Star.
- 27th Lancers: Magic of their rifle lines, spins lying down, double-flags, rotating fronts, giant wheel (late 1970s), goosestep (started 1975).
- Troopers: Sunburst (expanding circle), actually done first by Rick Maass' Norwood Park Imperials prior to 1963. Then the Troopers picked up on it and carried it to a new and higher level, their vintage company front to the 50 OTL.
- Troopers (early-1970s) and Guardsmen: Rifle and pike head choppers -- the rifle tosses a triple, ducks down and the pike/flag chops through between the rifle person and the rifle while it is still in the air. In the Guardsmen version, the rifle didn't duck. Also, in later years, a pike floor sweep was added to the head chopper move. Guillotine move. Probably attributed first to Troopers in the 1960s/1970s. Later used by Madison Scouts who were very good at this, also Guardsmen and Phantom (popular move for winter guards).
- Skyliners and Bridgemen: Traffic jams (designed by Bobby Hoffman).
- Velvet Knights: Shark.
- Yankee Rebels and Bayonne Bridgemen: Civil War productions.

### Into the 21st Century

As this history is being written, *Drum Corps World* is celebrating its 30th anniversary and we are approaching the 30th anniversary of Drum Corps International in the year 2002. Corps are better than ever in all divisions and many of the 2002 DCI finalists will be using B-flat or multi-key horns. Many of the division I corps and even some in division II will be marching the 135 maximum members.

Two major trends in the visual area were a return to equipment work by the color guard and the visual aspects of program design sometimes seemed to be taking precedence over the musical considerations.

### 2000

Winning musical programs played by the Cadets and the Cavaliers: Cadets -- "We Are The Future": *Reflections of Youth, Search for Self, Family and Fun, Life, Promise*; Cavaliers -- "Niagara Falls" by Michael Daugherty.

DCI called the 2000 season a "celebration of the human spirit" and it did become a celebration for many -- brass instruments, color guards, the first-place Cadets and Cavaliers whose combined 256 members went home with medals and the fifth-place Boston Crusaders and sixth-place Blue Knights who earned spots in the top six for the first time.

It didn't seem possible that there could be yet another first-place tie. Not only was this a first-place tie for three years out of the last five, but a tie for two years in a row -- 1996 Blue Devils and Phantom Regiment, 1999 Blue Devils and Santa Clara Vanguard and 2000 Cadets and Cavaliers.

### Ties

Drum corps fans don't like ties (the finals audience chanted "no more ties") and many don't believe in the authenticity of them. However, in all cases, each corps presented something unique, something outstanding and something memorable and each of the corps starred in different captions.

The Cadets and Cavaliers didn't tie in any caption, each judge made a unique decision, yet the total scores were identical.

### Brass in any key

Beginning in 2000, D&BC can now stand for drum and brass corps as some in the activity (Blue Devils and Cadets) have already made their move to the use of brass instruments in any key, as approved in 1999.

The changes in the instrument over the years have been referred to as "changes that constantly pursued greater musicality through the evolution of a 'novelty noisemaker' into a legitimate musical instrument."

### Recognition for the color guard

One of the biggest winners in 2000 was the color guard. Until this year, while the brass and percussion were judged both on the field and in the stands, the color guards' efforts figured only into the overall visual scores. Only at a few



SANTA CLARA VANGUARD CADETS, Santa Clara, CA (2001).  
Photo by Karen Sunmark from the collection of Drum Corps World.



EMERALD KNIGHTS, Cedar Rapids, IA (2001).  
Photo by Dan Scaifidi from the collection of Drum Corps World.



CROSSMEN, Newark, DE (2001).  
Photo by Alan Winslow from the collection of Drum Corps World.

shows would there be a specific color guard judge, yet neither the guard's placement nor its score explicitly affected the corps' overall score.

From the beginning, a drum corps was comprised of three fundamental groups, brass, percussion and guard, with varying importance of each of these sections. But as the drum corps activity evolved, the function of the color guard changed drastically, as they played an increasingly important role in the actual performance, moving from the bearers of rifles and sabres that guarded the corps, state and national flags, to the point where they have become the exemplification of artistry, motion and athleticism and where they often have been the major player or featured event in part of the show -- the Sky Ryders 1985 and 1986 "Wizard of Oz" shows, 1988 Phantom Regiment's "Juliets," many of the Cadets' character-portrayal shows and the 2000 Glassmen's Gershwin show.

*DCI Today* stated: "The color guard is an integral element of the show and has a great deal to do with the musical impact of all of the music captions. The guard comprises roughly 25% of the total number of members. They ride the same buses, pay the same dues, march the same parades, are on the move at every rehearsal (rarely in the shade) and are some of the most exposed performers on the field.

"In addition, the color guard designers and staff often play an integral role in the development of the program. Their attention to color, mood, movement, choreography and staging is more than deserving of specific feedback at every competitive DCI event.

"With all of these factors considered, it was time for a change. It was proposed and accepted that an eighth judge would be added whose primary objective would be to evaluate the auxiliary -- the excellence, technique and vocabulary (or content) of the color guard, as well as adding an auxiliary caption to the sheets.

"As always, the guard influences the areas of performance and ensemble visual as well as visual effect. And now, with this new system, just as the brass and the percussion have their own separate scores, the color guard alone is responsible for its specific portion of the overall score."

Since the beginning of the 2000 competitive season, all DCI-sponsored events, as well as most all other drum corps competitions, have

followed this new system.

In 2000, three corps performed music from George Bizet's "Carmen," the division II fourth-place corps, Jersey Surf, the division III second-place Americanos and fourth-place General Butler Vagabonds.

The Phantom Regiment and Blue Knights sported new uniforms, which made them look a bit like the 27th Lancers and Blue Devils, respectively. One of the comments about the loss of corps identity revolves around the sameness of the current uniforms. It is even possible for a marching band to order a look-alike of some of the top drum corps from a catalogue.

The Cadets finished an undefeated season with a tie for first place and a DCI World Championship crown. In so doing, they were awarded the high brass trophy and the best musical ensemble.

With seven DCI World Championships in their history, the Cadets looked forward to another one with "We Are the Future," celebrating with the music of the Walt Disney World "Millennium Celebration." The passage of time was shown in the opening clock sequence, providing an opportunity for the members of the corps to reflect on their years of life to date, as well as look into the future and ultimately to celebrate the youth within us all.

Audiences will remember the trumpet line playing in perfect synchronization while fingering one another's valves, the tenor solo on the sideline and the tenor drum players performing backwards while rotating one around the other, the meat grinder in the exit drill and the majestic company front which brought the audience to its feet and kept them there.

The Cavaliers gave their best performance of the season at DCI Finals to come from behind and tie the Cadets for the world championship, being awarded the best percussion and best color guard captions, along with best GE and best marching.

They took the audience on a wild musical and visual ride down the Niagara River, heading directly toward Niagara Falls, playing Michael Daugherty's composition "Niagara Falls," described as a "meditation on the American sublime," with the end of the journey being their third DCI title.

This unique piece of music was based on a recurring four-note ostinato that expanded and

subsided with the musical variations of the cascading water and spectacular scenery.

The innovative design provided numerous allusions to water, both musically and in the drill. After so many years of difficult equipment and body work, the Cavaliers' guard was finally able to benefit from the new color guard judging caption. Cast as feisty sailors, they displayed quality throughout, from ensemble work to soloists, and were impressive with their backhanded sabre grabs.

The brass provided big hits and a jam session, along with favorite drill moves, including the fast, intricate ripple spin through the brass box in the opener and the diamond cutter in the closer. The best percussion award most certainly included the pit that performed sensitive mallet and timpani work to accompany the "shhh" of the corps and the rushing water dance of the guard.

The Blue Devils explored some of the most colorful orchestral music ever written for the big screen. The result was "Methods of Madness: Cinematic Music of Bernard Hermann," in which they explored Hermann's way of portraying a character's psychology through selections from some of his most famous works -- music that was brooding, loud, dark, intense, thoughtful and subject to sudden mood swings.

Selections were from the movies "Taxi Driver" -- "Night Piece for Saxophone and Orchestra . . . Prelude and Blues;" "On Dangerous Ground" -- "Prelude;" "Psycho" -- "Narrative for Orchestra;" "Fahrenheit 451": "The Book People;" "Vertigo" -- "Scene d'Amour;" and "North by Northwest" -- "The Wild Ride."

"The Age of Reverence" was quite a departure from recent Santa Clara Vanguard programs, as it was comprised of 20th Century music written for small chamber ensembles rather than for full orchestra, which required a creative leap of imagination to project them onto the drum corps field.

The challenging musical book, which demanded precise articulation and phrasing, included *Prayer No. 4* from Samuel Barber's "Prayers of Kierkegaard," Bela Bartok's *String Quartet No. 4, mvt. 5*, followed by his "Piano Concerto No.1," *mvt. 3*, Barber's *Agnus Dei* from "Adagio for Strings" and closing with David Gillingham's percussive "Stained Glass," *movements 1 and 3 (Foyers and Suncatchers)*.

As always, Santa Clara provided a



SILVER KNIGHTS, Ludlow, MA (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.



KIPS BAY CRUSADERS, Bronx, NY (2001).  
Photo by David Rice from the collection of Drum Corps World.



YAMATO, Riverside, CA/Kyoto, Japan (2001).  
Photo by Richard Wersinger from the collection of Drum Corps World.

fan-favorite show, with memorable features including the beautiful *Agnus Dei* as a ballad, an entertaining pit, the domino effect horns-up and the finale drill.

At the end of the 1999 season, everyone was talking about the Boston Crusaders' success in becoming a first-time DCI top-12 finalist. To top that off, in 2000, their 60th year, they had perhaps the most inspirational victory of the season.

In their second DCI Finals appearance, they finished in fifth and captured the Spirit of Disney award with a program consisting of Latin music that interpreted the moods and emotions generated by the color "Red" -- "Prologue," "Movement I: Intensity," "Movement II: Passion," *Time to Say Good-bye*, "Movement III: Festivity" and Clifton Williams' *Symphonic Dance #3, Fiesta*."

The theme of Ravel's *Bolero* surfaced throughout the presentation and especially moving was the corps' vocal rendition in Italian of the ballad, *Time to Say Goodbye*, accompanied by a guard feature. Boston had the fans 100% behind them, with a huge ovation at the end of their performance, for a show that was extremely clean, musically and visually.

The Blue Knights have long been noted for their colorful hand-painted flags, filling the field with incredible shades and hues that also interpret the colors of the music. This year, the corps was as musically colorful as it was visually, with "Colors of Brass and Percussion," a well-designed show based on the music of British brass band composer Peter Graham.

Graham's *Montage* explored a variety of styles, with a theme that kept coming back under different guises and moods and conflicting emotions. In their presentation of "The Essence of Time," the Knights' featured a frenetic exchange between the brass (with 16 mellophones) and percussion, with a powerful finale that dramatically uplifted the recurring theme, effectively bringing to life the titles of the various movements -- *A Time for Love*, *A Time for Hate* and *A Time for Peace*.

The Phantom Regiment has long been renowned as drum corps' originator of symphonic pageantry. In "The Master's of Mystique" ("The Dawn of Modern Music"), the corps added color and motion to selected orchestral arrangements of early 20th Century ballet music, which included Claude Debussy's

"Jeux," Igor Stravinsky's "Petrouchka," Arnold Schoenberg's "Transfigured Night" and Stravinsky's "Rite of Spring."

The corps had masterful control of a somewhat impressionistic repertoire not translated easily to the field, as it contained difficult rhythms and melodies that often required finesse and delicate interpretation rather than brash power.

Some memorable visual moments were the 11 marching drum sets (tri-toms with a snare and cymbal attached) and the massed brass body sculpture at the finale.

The Glassmen carried the audience to another era, as they performed "Music of George Gershwin," all three movements of George Gershwin's 1925 *Concerto in F*, originally written for piano and orchestra, and one of the most successful marriages of American popular and concert hall music.

The Glassmen guard, constantly on the move with their interpretations of jazz, Charleston and symphonic rhythms, was so powerfully the center of attention during the entire show that one often might forget to watch the rest of the corps.

The guard ladies all wore bobbed hair (wigs) typical of the jazz age when the piece was written, with the hair color emphasized to make each member of the guard very noticeable -- whether it was raven black, copper red or near-white blonde.

The Glassmen's drill formations -- wedges, boxes or rotating boxes -- were visually strong and well-marched.

Their past met their future in the Crossmen's diverse program titled "At the Crossroads" -- *In the Mood*, *Caravan*, *Nobody Does Me (Like You Do)*, *Cup of Life* and closing with *Birdland* (which they had played with great success in 1996 and 1997).

An example was the world music approach to the jazzy drum book. But much was familiar to corps fans as well, such as the return to the type of full-blown visuals and aggressive horn books (written by Chuck Naffier) that were previously trademarks of the corps and a trademark drill form familiar to all "Bones" fans.

This show was joyous and spirited. Some particular things to be remembered were the sideline toms played by the cymbal line during the drum feature, the solo guard member on double flags, the way the brass players crossed

their legs and the effective use of brass soloists, duos and quartets throughout. All of these were fitting to the jazz genre.

It was a bold departure for the Madison Scouts to present "The Cossack Brotherhood," an uncharacteristic program (for them) that attempted to capture the fierce passion of the Russian and Ukrainian citizens as they protected their lands from invading hordes.

The will of the people was heard through the nationalistic/classical music of Khachaturian and Shostakovich, as well as the film score from "Taras Bulba" by Franz Waxman.

The guard highlighted the theme with colorful orange Cossack garb, which was somewhat misleading to the audience -- at first glance it looked more like it might be the Santa Clara Vanguard on the field performing a Russian-themed show. They wowed the fans with Russian artistry in the Cossack dancing and offered a design that featured an offset pit, allowing the audience to view the entire horn line, guard or drum line performing on the sideline at various points during the show.

The program was a delightful departure, but like others in the past, the corps was not rewarded for such an abrupt change in programming.

As Carolina Crown entered its second decade, it continued in its previously successful experimentation with stage musicals, this year presenting Thomas Horner's swashbuckling film score to "The Mask of Zorro," offering a mysterious and emotional, Spanish-flavored show, with subtle references to the heroic theme.

The pit, which was offset to the right of the 50-yard line, allowed the corps to move in and perform on the front sideline. The corps' marching technique was outstanding, with straight legs, nice line rotations and in-time directional changes. The highpoint of their show was Paul Rennick's musical drum line, which was impressively clean and the highest scoring caption for the corps.

The Bluecoats have long entertained audiences with traditional big band jazz. But, in 2000, the corps climbed back into the top 12 and into the world of contemporary jazz of the 1980s and early 1990s, with the music of Patrick Williams, known for his various themes for several hit television shows.

The show was titled "Threshold," the name



PHANTOM REGIMENT, Rockford, IL (2001).  
Photo by Alan Winslow from the collection of Drum Corps World.



MCCULLOUGH ROYAL KNIGHTS, Washington, D.C. (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.



SPIRIT OF NEWARK, Newark, NJ (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.

of one of Williams' best known albums, and included an original *Introduction-Overture, And On the Sixth Day, The Witch*, Clas Ogerman's lush ballad *Air Antique* and an original *Closing-Recapitulation*.

They presented some innovative elements in show design, such as the multi-colored screens on the front sideline, which concealed sections of the horn line and guard. Although not new to color guards, another creative addition was the guard work performed using elasticized material bands attached to their feet.

Missing finals by less than three-tenths of a point, Southwind, the newcomer to Drum Corps Midwest, made a powerful and exciting statement with classical music of Gustave Holst (*Intermezzo* and *March* from "First Suite in E-flat"), the film score from "Legends of the Fall" and concluding with *Les Preludes/Totentanz* by Franz Liszt.

Each section of the corps worked together to create a seamless show, with each component complementing each other, for one of the most impressive shows of the year.

The Colts dropped to fourteenth place with the contemporary wind music of Stephen Melillo's *Wait of the World*, the third "chapter" in a series of pieces collectively known as "Stormworks."

Finals ended with the massed corps playing Scott Boerma's arrangement of *America/O Canada*, directed by Col. Truman Crawford, retired.

## 2001

Winning musical program played by the Cavaliers: "Four Corners" by Richard Saucedo.

### Membership expansion

In 2001, division I corps were allowed to expand their membership from 128 to 135. Corps made use of this increase in membership in various ways, such as larger horn lines or larger guards, allowing more members to be involved in the drill, as this had decreased recently with more and more instruments and players going to the pit -- most top-12 corps had at least eight keyboard instruments -- and with some corps, a return to marching cymbals.

Division II corps could have between 61 and 135 members and division III could have up to 60 members.

The number of corps may be declining, but the quality remained very high and getting better and better, as the majority of marching members were coming out of high school and

college bands across the country. The quality extended down into division II and III and, as always, Drum Corps Midwest was well-represented in the top-12, with half the corps coming from that circuit -- Cavaliers, Glassmen, Phantom Regiment, Bluecoats, Madison Scouts and Colts.

### Brass

More corps switched to B-flat horns in 2001. Joining the Cadets and Blue Devils, who had already switched in 2000, were the Cavaliers, Santa Clara Vanguard, Spirit, Kiwanis Cavaliers and Carolina Crown. The rest were still using G bugles. There was a great deal of discussion of the pros and cons of B-flat vs. G horns.

### Caption awards

The high caption awards determined by averaging caption scores from quarterfinals, semi-finals and finals saw the Cavaliers winning overall GE, the Cadets winning percussion and the Blue Devils taking brass, visual and color guard. However, on finals night, the Cavaliers won guard.

### Music

The 2001 season was one of wind ensemble music, being played either as an entire or partial program by Cavaliers, Blue Devils, Santa Clara Vanguard, Bluecoats, Boston Crusaders, Carolina Crown and Colts. Madison continued to play jazz and Phantom played classical selections.

Following the example of the championship 1996 Blue Devils and the 2000 Cavaliers, two corps continued to visit the music of Michael Daugherty (Bluecoats and Carolina Crown) and some corps incorporated medieval themes into their programs (Colts, Bluecoats, Santa Clara).

Several corps were accused of too much park and blow (Cadets, Phantom, Crossmen, Madison) while the Blue Devils were commended for less park and blow and moving more and faster than usual.

Some corps had hidden messages in their shows -- Cavies had a touch of their old friend *Somewhere Over the Rainbow*, Bluecoats used the *Dies Irae*, Phantom Regiment had the *Doxology* in a minor setting and there was a brief glimpse of the bottle dance by Santa Clara.

It was a year of power ballads. The Glassmen were said to have had the best ballad of the year with the flugel horn soloist, Cavaliers had a cool ballad with the sopranos doing a backfield echo effect and, as always, Phantom had their classic ballad, which was a

moving, emotional experience.

Some corps -- Cavaliers, Phantom, Glassmen and Boston -- had their drum lines stationary on the back sidelines for what seemed like a long period during the middle (ballad) portion of their shows. There were amazing sounds coming out of the pit, from multiple marimbas, bells, chimes, gongs and a wide selection of drums of all sizes.

And a number of corps drew unusual attention with their cymbal lines -- Santa Clara, Carolina Crown, Madison and Capital Regiment.

Some of the guards were praised for doing more equipment work, not just dancing. And some of the guards wore tight body suits and tails.

The Cavaliers' "Four Corners," an original composition by Richard Saucedo, was a symphonic jazz/rock suite with influences of progressive jazz, big band, movie soundtracks, contemporary wind music and classic drum corps. The four-movement work was inspired by a concept imagined by visual designer Michael Gaines and, during the season, the rumor grew that the drill was written first and then the music, but this has been denied by the Cavalier administration.

The show was about a visual concept, however, the music was based on some visual components, as well as some fairly complex and important musical concepts.

The first movement had a strong rhythmic groove, with polyrhythmic complexities that took minimalism to the max; the second movement moved with a flurry of sight and sound, with a lush harmonic background and heroic cadences; the third movement was a funky, hip-hop percussion and guard feature, with dissonant and sporadic brass murmurs; and the fourth movement recapitulated what had gone before.

The show has been described as a "visual feast." The dazzling drill moved at between 198 and 208 bpm in the opener and the closing tempo was between 214 and 219 bpm. In the introduction, there was a flag toss over the horn line that was vintage Cavaliers.

Right before the drum solo, the horns went across the field doing files of gate turns. There was a limited diamond cutter. The corps was running backward in a block at the end of the show. The exit looked like an old-time exit coupled with a fantastic new-era drill.

This was a total package with strong overall



SCENIC CITY, Chattanooga, TN (2001).  
Photo by Harry Heidelberg from the collection of Drum Corps World.



PHOENIX CADETS, Brick, NJ (2001).  
Photo by Harry Heidelberg from the collection of Drum Corps World.



SENATEURS, Joliette, QUE (2001).  
Photo by Dan Scaifidi from the collection of Drum Corps World.

program design integration, executed by a drum corps machine, with power, direction, emotion and discernible dynamics.

The DCI Board of Directors had passed a tie-breaking resolution for first place (but did not say anything about second place, which is where this year's tie occurred between the Cadets and the Blue Devils).

In their presentation of "Juxtapformance," it seemed like the Cadets were risking a return to some of the concepts of the 1970s drum corps scene, moving from a single concept program/composition typical of the late 1980s and 1990s, to playing a diverse repertoire of four contrasting and unrelated selections -- Benjamin Britten's *Young Person's Guide to the Orchestra*, with small groups of instruments and guard introducing the various instrumental sections and visual elements and concluding with a fugue.

The two-against-three meters of *YPG* were conducted by two drum majors, rather than by one as Santa Clara had done in 1981. Next came Van Morrison's singable and danceable *Moodance*, Pat Cassidy's *Vide Cor Meum*, a ballad featuring the guard with the brass as a backdrop curtain and devoid of percussion, and concluding with Bizet's multi-themed *Farandole*.

Elements of a 1970s concert were present as some of the corps parked (reclined) on the field and there was much discussion about the unusual comma- or cashew-shaped equipment that replaced rifles, one comment being that the tosses did not seem as high.

It was reported that the management wanted to get away from war-like symbolism that rifles and sabres represent. The visual show included a company front, a starburst that unfolded and a block turning inside out.

In the 25th anniversary year of the Blue Devils' first of 10 DCI Championships, the corps' commitment to innovative, entertaining jazz was demonstrated in their "Awayday Blue" program, which was based on their choice of Adam Gorb's "Awayday," described by the composer as "Gershwin, Bernstein, Stravinsky and James Bond traveling together at a hundred miles per hour in an open-top sports car" and Donald Grantham's "Fantasy Variations," which was based on "Prelude No. 2" from Gershwin's "Three Preludes for Piano," reflecting the hopes and promises of Gershwin's day which, along with the spirit of the Gorb

piece, was concurrent with the glory days of Broadway.

The Bob Fosse-style guard was impressive and there was positive commentary about the fact that the Blue Devils moved more and faster than in some previous programs. During the ballad, the battery had all the basses in a horizontal position. A fan described the show as "symphonic jazz with lots of wham" and there were numerous calls for a return to authentic Blue Devils jazz.

The Santa Clara Vanguard presented "New Era Metropolis," five sketches symbolic of the daily struggle to make ends meet, typical of our fast-paced culture. The repertoire was appropriately drawn from music written in the last half of the 20th Century by American composers John Adams, Donald Freund, Norman Dello Joio and Aaron Jay Kernis, whose *New Era Dance* caused quite a sensation as the corps did an urban, "New Era" chant, which was part of the original composition.

Santa Clara's low brass section was one of the best and most powerful on the field, partially due to a large number of euphoniums. Their 1991 collapsing Y was reprised in 2001 and the swinging box move that ended the first half of the show in 1999 was used again.

During the siren, a box was moving in multiple directions and going through this box was a follow the leader line, zigzagging much like a bicycle rider trying to get through a busy New York sidewalk during rush hour. And there was a drill snake going through a moving block in the closer, which fit the music.

Santa Clara won the Spirit of Disney Award for entertainment and will be remembered for an excellent pit, which has been referred to as the "toughest pit book ever written" by the corps' percussion caption head, Jim Casella, the creative use of cymbals and the "New Era" rap/chant at the end of the program, as well as a sneak-peek of the bottle dance.

In celebration of their 40th anniversary, the Glassmen presented "IMAGO," a rather intense program of dramatic musical and visual impact, inspired by the music of Alberto Ginastera and Julian Orbon, two of the composers of the 1996 Cavalier program.

Creating a wide range of moods, which included conflict, mysticism and calm, "Invocation" transformed Ginastera's symphonic "Impetuosamente" to a drum corps setting. "Meditation" was inspired by folk

melodies of Argentina, "Panambi" highlighted visual frenzy and Orbon's "Pavana" ended the program with a mood of celebration.

Opinions were widespread about the Glassmen's program, ranging from exciting with "lots of wham," to boring, but one thing everyone agreed on was the spectacular talent of the flugelhorn soloist, Kevin Cressy.

The Phantom Regiment presented "Virtuoso," a title that described both the technical difficulty of their music and the ability of their performers. They presented the music of two 20th Century composers, Bela Bartok's "Concerto for Orchestra" and Dimitri Shostakovich's *Festive Overture*, arranged by Michael Klesch who had been the arranger for three of the Cadets' championship programs.

The *Festive Overture* included a "toy soldier" section, where the entire horn line, standing in an arc, did knee bends and a toy soldier march.

Although Phantom has been noted in recent years for their ability to deliver beautiful ballads, this musical program was also comprised of a perpetual blizzard of melodic runs and rhythmic thrusts. The brass line was considered outstanding in their ability to play.

For their stunning finals performance, the Phantom Regiment was said to have the most exciting, powerful and inspiring ending of the season, which earned them several standing ovations, pulling the audience out of their seats well before the ending of the show.

One fan said, "Phantom was great, with an ordinary show because of how they performed it," and a marching member said, "It (finals) was definitely our most emotional show of the year. One thing that will always stand out in my mind was the deafening roar of the crowd -- so loud I had to glue my eyes on the drum major to be sure I was playing in time. I couldn't hear anyone around me."

The Crossmen visited Manhattan jazz clubs for some "Late Night Jazz," cutting loose on Earle Hagen's *Harlem Nocturne*, *Flyin' Home* by Benny Goodman and Lionel Hampton, Arturo Sandoval's *Guaquanco* and *Fire Dance* by Jeffrey Tyzik and Allen Vuzzutti.

There was an "Anything you can do, I can do better" segment between the snares and toms and the color guard spun "fire" in the flags, helping to create the frenzied emotion of the closing number. "Bones," the phantom who represents all Crossmen of the past, made an



**STENTORS**, Sherbrooke, QUE (2001).  
Photo by Ron Walloch from the collection of Drum Corps World.



**SOUTHERN OREGON CRUSADERS**, Medford, OR (2001).  
Photo by Francesca Colombini from the collection of Drum Corps World.



**TAIPEI YUEHFU**, Taipei, Taiwan, China (2001).  
Photo by Harry Heidelmark from the collection of Drum Corps World.

appearance at finals, then disappeared again.

Had there been such an award, the Crossmen would have won "top aircraft" for the distracting plane (sponsored by Crossmen parents) that flew over the finals field during the performances of both Madison and Boston.

In "Latin Sketches," the Bluecoats explored two works of Michael Daugherty that delved into his fascination with Afro-Cuban jazz and particularly the traditional passionate Latin dances. Cuban percussion instruments pulsed in *Candelabra Rumba* and *Red Cape Tango*. The final movement from "Metropolis Symphony" explored musical styles of jazz, rock, funk and avant-garde and is especially memorable for the principle melody, which was derived from the Medieval Latin *Dies Irae* death chant.

The Daugherty music worked well for the Bluecoats and the guard's tango footwork was captivating.

"Harmonium" may be the most progressive show brought to the field by the Boston Crusaders. This unique mixture of contemporary symphonic literature and lovely ballads, included: *Wild Nights* from John Adams' "Harmonium," *Marimba Spiritual* by Minoru Miki, *The Mission* by Ennio Morricone and aspects of *Dance of the New World* and *Shakata -- Singing the World into Existence* from *The Music of Dana Wilson*. The corps moved into a big horn block for a "Conquest-tease."

Wood, rubber and metal were used as the visual basis of Carolina Crown's "Industry" production that was inspired by a fascination with construction, supported by a framework of three musical selections that conveyed the characteristics of each of these materials -- David Gillingham's "Concertino for Four Percussion," Rachel Portman's *Main Title* from "The Cider House Rules" and Michael Daugherty's *Motown Metal*.

The music was considered a bit esoteric, but, as always, the corps had an interesting visual concept that highlighted elements of contrast. Crown also had one of the best pits of the season.

A fan described the opener as a "medley that included some percussion work, then a chunk of *Sandstorm* by Darude (an electronic dance song), then the *Concertino for Four Percussion*." He added, "*Sandstorm* sounded a lot better coming out of Crown's horn line than

it did in its original format."

"Hot Jazz, Madison Style" featured four selections from the "Stereophonic Suite for Two Bands" by Les Brown and Vic Shoen, which included an old Madison favorite, *Ballet in Brass*. The Scouts were penalized 3.6 points at quarterfinals for being late onto the field.

"Chivalry" provided the Colts with a medieval-themed program in which the corps portrayed a village festival and a battle through musical selections of David Holsinger (*Sinfonia Voci*), Ron Nelson (*Allemande* from "Courtly Airs and Dances"), an original percussion feature supporting the battle scene by Mark Smith and Ryan Thomas and two numbers from Patrick Doyle's "Henry V," including *Non Nobis Domine*. This was one of the Colts' best visual productions, with the fight scene being a high point of the program.

The usually serious and sometimes esoteric Blue Knights drastically changed their identity to present a show inspired by cartoons. Titled "Blue Toons," the corps played *Cartoon* by Paul Hart and *Black Market Juggler* by Joe Zawinal landing them in 13 place, leading some to believe they were trying to become a new version of the Velvet Knights. As history has proved, such a change of identity does not usually work in the first year it is tried.

But there is an opening in today's drum corps scene for a new Bridgemen or Velvet Knights. Will it be the Blue Knights or Impulse, a corps that has a staff partially from the old Velvet Knights?

The former Spirit of Atlanta became associated with Jackson State University in Jacksonville for the 2001 season and is now known simply as Spirit. As Spirit of Atlanta during the 1980s, this corps was noted for not having horns in the best condition (particularly contras) and, in fact, that corps didn't go completely rotor-less until the 1993 season, when they were no longer a finalist.

But in 2001, this was a state of the art corps, sporting a new set of Kanstul B-flat/F marching brass, conical-bore B-flat trumpets, F alto horns, B-flat baritones and Euphoniums and the famous Kanstul 5/4 B-flat marching tuba. And this still-Southern corps presented movements from Eric Whitacre's *Ghost Train* and set themselves up for a finalist bid in 2002.

Mighty St. Joe's alumni corps performed an exhibition of "West Side Story" arrangements with a 60-member horn line. The soloists were

outstanding, the show was entertaining and the crowd really got into the spirit of the performance. This corps, along with many senior corps, are constantly proving the high entertainment value of drum corps at the adult level of the activity.

### "BLAST!"

Having previewed in London in 1999, the stage version of the Star of Indiana, an "audio-visual extravaganza," opened on Broadway on April 17, 2001, breaking down barriers between musical pageantry and conventional theatre.

The very successful production, which has been described by some, as "drum corps on the stage," wowed audiences with the precision swirling of flags and other guard equipment, the dynamic beat of the percussion, the intense sound of the brass and stunning choreography. For this spectacular production, "BLAST!" became the first recipient of the newly-created Tony Award for Special Theatrical Event.

Some of the features presented in the two-hour show that had roots in the drum and bugle corps activity were the musical selections *Malagueña* and *Bolero* (Madison), *Land of Make Believe* (Bridgemen), *Simple Gifts* from "Appalachian Spring" (Santa Clara Vanguard and Cadets) and "Medea" (Star of Indiana), as well as visual features such as the Cavaliers horn line stepping over the guard and the Bridgemen's blindfolded drum feature.

After closing on Broadway in late September, 2001, the cast shifted to a one-year engagement at California Adventure, the new park at Disneyland performing five 30-minute shortened versions of "BLAST" per day, six days a week and is scheduled through early 2003.

A full touring cast is making its way around the United States and Canada on a two-year schedule that began in St. Louis, MO, in September, 2001. It has played to near sell-out audiences in one- to two-week engagements.

Producer Jim Mason is a former member of the Cedar Rapids, IA, Grenadiers and Madison, WI, Scouts, and former director of the Marshalltown, IA, Eye Openers and Dubuque, IA, Colts. He left the Colts at the end of the 1984 season to help corporate sponsor Bill Cook and Cook Group Companies get Star of Indiana underway in Bloomington.

Following a successful nine-year run competing in the drum and bugle corps activity,



THE CADETS, Bergenfield, NJ (2001).  
Photo by Alan Winslow from the collection of Drum Corps World.



SENTINELLES, Varennes, QUE (2001).  
Photo by Dan Scaifidi from the collection of Drum Corps World.



TEAL SOUND, Jacksonville, FL (2001).  
Photo by Dan Scaifidi from the collection of Drum Corps World.

he took the group in another direction by teaming up with Canadian Brass for three summers of "Brass Theater." Following two additional summers in the resort town of Branson, MO, the current production was finalized and debuted in London where it played to large audiences for six months before heading to the United States.

As this chapter is being written, another production is being planned called "Shockwave!" It will workshop during the summer of 2002 and embark on at least a one-year tour of the U.S. and smaller markets.

In the last 80 years, there probably hasn't been anything that has been more positive in bringing marching pageantry to a broader audience than the efforts of Jim Mason and "BLAST!" The program book handed to each audience member in London, in California and on the U.S. tour contains numerous references to the roots of this production coming directly from the drum and bugle corps activity.

### What to expect in 2002

The 2002 season marks the 30th Anniversary of DCI. While the first two DCI finals were held at Warhawk Stadium in Whitewater, WI, that site is not large enough to seat the expected 2002 audience.

The finals will be held in nearby Madison, WI, for the sixth time (previously in 1985, 1986, 1987, 1992, 1999). Madison and Kansas City have been the most centrally located sites for DCI Championships in the last three decades.

Pre-season reports have most corps in solid shape, with record turnouts and many corps, including the division II Capital Regiment, reporting that they plan to field 135 this summer. More corps are converting to B-flat and/or multi-key horns. Programs seem to continue where they left off last season, with 20th Century wind ensemble, original compositions, classical, jazz and film music.

With the return of Magic of Orlando, going against Capitol Regiment (both will probably have full corps), Mandarins, Spartans, Patriots, Jersey Surf, Santa Clara Vanguard Cadets and East Coast Jazz, along with other strong showings by Impulse and Capital Sound, this should be a very competitive summer.

Everyone is wondering if the Cavaliers can tie with the Cadets for three consecutive championships. The top four grouping has contained the same corps since 1998. The previous longest streak was three years, from

1982 through 1984, with the top four corps being Cadets, Blue Devils, Santa Clara Vanguard and Phantom Regiment.

### Brass

This will be the third year that multi-key horns can be used and more corps will move to B-flat or multi-key instruments. Joining corps who played B-flat or multi-key horns in 2001 -- The Cavaliers, The Cadets, Blue Devils, Santa Clara Vanguard, Boston Crusaders, Carolina Crown, Spirit and Kiwanis Cavaliers -- will be the Phantom Regiment, Bluecoats (with a set of custom-designed Kanstul B-flat horns), Glassmen, Crossmen and Magic of Orlando.

At the time this chapter is being finalized, those junior corps remaining on "G" bugles include: the Madison Scouts, Colts, Blue Knights and Seattle Cascades, as well as all of the division II and III corps.

All of the DCA seniors are still using "G" bugles, as are all of the alumni corps, with the exception of the Scout House Alumni Corps. All of the military corps (U.S. Air Force Academy, U.S. Naval Academy and the U.S. Coast Guard Academy) are still in G. So is the U.S. Marine Drum & Bugle Corps, the "Commandant's Own," in Washington, D.C.

With the new bugles in multi-keys and some corps still using G bugles, it meant that *America/O Canada* had to be rearranged for a number of different keys. So there are now three versions, in G, B-flat and B-flat/F. All the notes are the same in the 2002 versions, just in different keys and clefs.

The arranger of both the 1996 and 2002 version is Scott Boerma of the Madison Scouts. The work is published by Madison Music Works.

In 2002, the Crossmen horn sound will be pretty unique as they will be playing specially designed "outdoor" trumpets and, for the first time in corps history, they will be playing on a matched set of horns. Their line will include six flugel horns, which will be featured several times in their show. Along with 10 mellophones, these horns are expected to provide their jazz book with a much more distinct sound.

### Percussion

In 2002, the standard number of quads/tenors and basses will be five and five, respectively, including the Madison Scouts, who have usually marched six bass drums. The Scouts will also have a new section called Xmen, based on "Stomp" and they will also

march 34 in the guard. Snare lines will number between eight and 10, with The Cavaliers and The Cadets both marching 10.

### Corps changes

Magic of Orlando will return to competition in division II, but because of some prestigious "names" on their staff, which include Wayne Downey as brass arranger, Jeff Sacktig as visual designer, Gino Cipriani as brass caption head and consultants Scott Johnson and Michael Cesario -- there is speculation that this new/old corps might be able to make the move into division I during finals week and people are wondering if this will be the first time a division II corps is able to make the top 12. They will be playing music from "The Wind and the Lion."

Seattle Cascades, playing music of Bernstein, will also enter division I in 2001 and hopes to become a finalist. Their drill will be written by Myron Rosander of Santa Clara Vanguard fame. And there will be a rather long-distance collaboration between the Canadian corps Kiwanis Cavaliers and Florida's Tampa Bay Thunder.

Boston will have sharp new uniforms and Magic of Orlando will have new Michael Cesario-designed uniforms.

### Judging sheets

Finally, the word "entertainment" has been put on the GE sheet as an official component. Corps will now be rewarded for keeping the audience engaged and involved. Also, the people judging GE will see the corps no more than three times all summer long. This change will hopefully allow their reactions to be more spontaneous and less analytical; sometimes when one sees a show too often, the impacts become less and less as one starts to expect them.

If the end result is more entertaining programs, the better for the audience, the corps and the activity as a whole!

Once again, the proposal for use of electronics was defeated, but it will continue to come up for consideration in the future.

### Anticipated programs

The Cavaliers will move to a one word title with "Frameworks," music again composed by Richard Saucedo and Bret Kuhn and Erik Johnson adding the percussion element.

Blue Devils will play "Jazz, Music Made in America," including a closer built on *Channel One Suite* (which contributed to their



**BLUECOATS**, Canton, OH (2001).  
Photo by Alan Winslow from the collection of Drum Corps World.



**BLUE DEVILS**, Concord, CA (2001).  
Photo by Alan Winslow from the collection of Drum Corps World.



**"BLAST!" (STAR OF INDIANA)**, based in Bloomington, INI (2001).  
Photo courtesy of "BLAST!" public relations.

championships in 1976 and 1986).

The Cadets have a patriotic program, titled "The American Revival," bringing back memories of their 1995 show, and will feature a toe-tapping *Boogie Woogie Bugle Boy*.

Santa Clara will present "Sound, Shape and Color," including *Trivandrum* by Gordon Henderson, "Symphony No. 2" by Howard Hanson and "Symphony for Organ and Orchestra" by Aaron Copland. In describing their music, Santa Clara staff has said, "The Copland organ symphony is a riot of a piece. The scherzo (2nd mvt.) is a metrical and polyrhythmic nightmare. More difficult in that respect than anything ever attempted on a field. Pulling that off with musical accuracy will be an immense challenge."

Glassmen are doing an oratorio by John Adams titled "El Nino," a complex but beautiful piece of music that recounts the birth of Jesus. It has the Adams drive and minimalist elements, but also some outstanding melodies or music of Michael Torke.

Phantom Regiment will present "Heroic Sketches: The Passion of Shostakovich," music of the 20th Century Russian composer whose music helped them tie for the 1996 championship. The horn book is being written by J.D. Shaw.

It is reported the Crossmen have found their jazz groove and will exhibit it in "The Signature Series," with Pat Metheny's *Heat of the Day*, their own version of Don Ellis' *Strawberry Soup* and *Candle in the Window*.

The Bluecoats will present "Urban Dances," portraying the moods and character of the city, using music by Chris Brubeck, Bjork and Michael Daugherty.

Boston Crusaders will play music of American composers, highlighted by Copland's "Appalachian Spring."

Carolina Crown is presenting another theme of contrast -- "Greek Mythology, Stories of Gods and Heroes," with music of Michael Torke and they, like the Blue Knights, also list a Barber piano concerto.

The Madison Scouts are playing Spanish selections. The title is "Conquistador," with music from film scores and classical selections. They will perform two different versions of *Conquistador*. One is the Jay Chattaway tune recorded by Maynard Ferguson. The other refers to Jim Centorino as the composer.

Centorino explained, "The original

composition is apparently being woven into the Scouts' routine amidst the other version of *Conquistador*. My *Conquistadore* is part of an album concept titled "Legends of the World," which already had about 12 original compositions and is slated to become a full album project in the future."

The Colts' show, titled "Revelations," consists of four movements: *Dawn* from "Five Miniatures" by Joaquin Turina, "Concerto for Four Percussion and Winds" and *Be Now Thy Vision* by David Gillingham and *Sun Paint Rainbows on the Vast Waves* by David Bedford.

Spirit will make a bid for finals with *Symphonia Resurrectus* (third movement) from Holsinger's "Easter Symphony," a beautiful and inspirational example of modern music.

Blue Knights will play Samuel Barber's "Piano Concerto, Op. 38" (known as Barber's "A Little off the Top").

Southwind will present another program of classical music (Bach and Tchaikovsky), titled "Evolution," and their closing production will be *Espirit de Corps* by Jager.

Troopers will play an "American Elegy" and Pioneer will do music from "Oliver."

Blue Stars will use some of their most memorable musical moments from the past three decades of their existence. The connection between the seemingly unrelated pieces is that the corps has played all of them in the past. There is a little bit of something for everyone -- *Jewish Fanfare and Chorale* (1977) is for the alumni and others who like powerful, traditional corps music, *Inferno* from "Divine Comedy" (1997) is for those who like fast, driving, symphonic music.

*I Dreamed a Dream* from "Les Miserables" (1987/1988) is for those who like a classic, emotional drum corps-style ballad and the *Overture* to "Candide" (1993) is for those who like something quick and happy.

Kiwanis Cavaliers/Tampa Bay Thunder will play music from Danny Elfman, Capital Regiment will present "Climbing Everest" and Capital Sound will be playing music from Elton John, Pink Floyd and Kansas (*Carry on, My Wayward Son*).

### Exciting things at the senior and alumni corps levels

Everyone is looking forward to the reunion appearance of the legendary Chicago Royal Airs. Old members of the 1965 corps and new members from other corps have been practicing

all off-season for the return performance of "Big Blue in 2002."

The Royal Airs were undoubtedly one of the most musical and classiest drum and bugle corps of the 1960s. The 1965 corps is considered "the beginning of modern drum corps era" and the leadership is very aware of what the corps accomplished in the 1960s.

The Royal Airs are planning to maintain their excellent traditions as they perform brass arrangements by Truman Crawford, percussion arrangements by Mitch Markovich and Steve Fagiano and visual design/instruction by Dale Peters and Paul Zimny.

Most of the music will come from the 1965 national championship show, including *Chicago/Ballyhoo March*, *John Brown's Body*, *Watermelon Man* and *Alexander's Rag Time Band*. The closer will be *It Was a Very Good Year* from 1968. They will be fielding 85 horns, 30 percussion (snare, single tenors, bass drums and cymbals) and 35 guard and all in a new set of uniforms almost identical to the ones they wore during the championship years.

Another much anticipated event is the Hawthorne Caballeros' "Tribute" presentation of the entire 1975 Muchachos production, arranged by the famous 1975 Muchachos soprano soloist, Jeff Kievet, with Marc Sylvester as visual designer and Chris Bauer as percussion arranger. The program includes: *Pictures De España*, "Pines of Rome," *La Fiesta*, *Marianne* from the "Grand Tour" and *Concierto de Aranjuez* and will include the "rumps."

The Kilties senior corps will open with an original British brass band arrangement of William Walton's "Henry V," followed by *Allegro* (3rd Movement) from Malcolm Arnold's "Four Scottish Dances," "Strike Up the Band" and closing with their trademark *Auld Lang Syne*.

Santa Clara alums will perform at the 2002 DCI Finals in Madison with a projected 100 brass, 50 guard and 30 percussion.

### Outside of drum corps

Jersey Surf from Berlin, NJ, has been contracted to provide a 40-person percussion section for an upcoming motion picture featuring the internationally-famous performance ensemble "Stomp!"

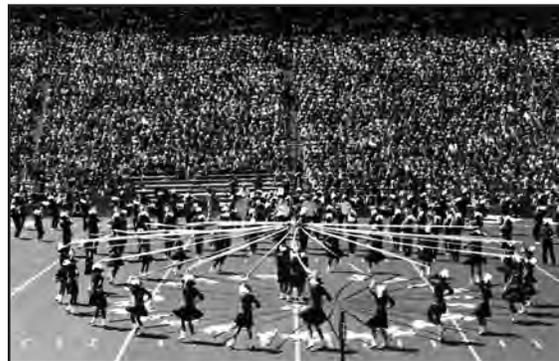
The feature film, titled, "Pulse: A Stomp Odyssey", is being shot in ultra-large-screen IMAX format and will be shown to a worldwide audience following its theatrical release later this year.



27TH LANCERS, Revere, MA (1979).  
Photo by Dale Eck from the collection of Drum Corps World.



PHANTOM REGIMENT, Rockford, IL (1979).  
Photo by Eddie Montville from the collection of Drum Corps World.



SANTA CLARA VANGUARD, Santa Clara, CA (1977).  
Photo by Art Luebke from the collection of Drum Corps World.

## State of the Art/ looking into the future

In the 21st Century, there are far fewer corps, but the quality of those remaining is extremely high. And, along with a declining number of corps, there is also a declining number of people in the audience.

This brings up the never-ending question of how a show can be entertaining to the audience and still earn the points in the current judging system to remain competitive.

Looking toward the future, corps must keep reinventing themselves without losing their traditions. Some of the major lessons learned over the years are that corps must protect the traditions that audiences expect, but their shows also must be constantly updated to express current trends along with innovation.

### Sources of Information

I would like to acknowledge Brian Tolzmann, *Drum Corps World* staff writer and owner of the Drum Corps Information Archives, for supplying me with all of the repertoires I did not have, as well as for his statistical articles in *Drum Corps World* that provided information about the most played compositions.

Also of great value was Jodeen Popp's very thorough historical volume, *Competitive Drum Corps, There and Then . . . To Here and Now*, which traced the history of the activity through 1979, with supplements in 1980 and 1981.

The video "Brass Roots," released by Drum Corps International in 1997, also provided useful information from some of the original founders and designers of DCI.

I also want to cite a very important article (October, 1982, issue of the *Instrumentalist*) titled, "A Capsule History of the Drum and Bugle Corps" by DCI judge Michael J. Cahill, which provided important information on the very early history of the drum corps activity, as did Jonathan Ritter's paper written at UCLA titled, "The Summer Music Games: Drum and Bugle Corps as Ritual."

Also very important to my work were the countless articles of Al Karls, Dr. Robert Smith, Gregg Strand and Dr. Mike Wetzel in *Drum Corps World*, which often put the musical and artistic evolution of drum corps into historical perspective, along with my own articles about the top-12 corps' annual programs, titled "What to Listen for in Drum Corps this Summer," appearing in *Drum Corps World* summer issues from 1984 through 1993.

An excellent description of the 1977 drum corps finals was provided by Richard Roznoy's article "The Drum Corps International Championships," from the *Instrumentalist* magazine, June, 1978.

Also of help on the state of the art were the annual articles by *Drum Corps World* Publisher Steve Vickers (Sky Ryders) that appeared in the *Instrumentalist* from 1975 through 1986 and in *BD Guide* from 1988 through 1993, as well as repertoire descriptions written by Michael Boo (Cavaliers) for the annual DCI program books and historical tidbits from "Trivial Ed" Trautner that also appeared in *Drum Corps World*.

Most recently I have also gotten some valuable and historical information from Cliff Richmond (St. Raphael's Buccaneers, USAF, Yankee Rebels, Hawthorne Caballeros Alums), Mike Davis (Hilltoppers, Imperial Guardsmen, Garfield Cadets), Nancy Scopa Vetrano (I.C. Reveries, 27th Lancers), Maggie Kelley (Santa Clara Vanguard), Sandy T. Lister (Crossmen) and other contributors to the Internet's "Sound Machine Archives Drum Corps Discussion Group," administered by David Schaaafsma.

These people have a wide variety of history dating as early as 1946, as well as a vast amount of knowledge, including: Shaine Ainsworth (Southwind, Pioneer), Jim Alberty (Valiant Knights, Blue Devils), Roger Ames (Connecticut Tornadoes, Hurricanes, Hawthorne Caballeros), Matt Amos, Jim Anello (Racine Scouts), Alan Armstrong (Spirit of Atlanta), Dave Ballard (Crossmen), Michael Bodine, Martin Broomell (Blue Rock, Reading Buccaneers), Marianne Brown (Blue Knights), Robbie Brown (California Diplomats, Vaqueros, Anaheim Kingsmen, U.S. Army), Bill Callender, John Clasby (Gatesmen, Boston Crusaders, Princemen Senior.), C. J. Cornelius (Freelancers), Tom Day (Norwood Park Imperials, Anaheim Kingsmen, Cavaliers), Dr. William De Journett (Spirit of Atlanta, Phantom Regiment) and other writers of show reports that have appeared in *Drum Corps World*.

Also, Tom Doogan (Troopers), Frank Dorritie (St. Catherine's Queensmen, Garfield staff, Sunrisers), Bill Driscoll, Jim Elvord (Madison Scouts), Frank Etzel (Little Falls Cadets), Mike Flack (Precisionnaires), Aaron Frost (Blue Stars), Dave Fowler (Cadets), Gabe Francoeur (Academie Musicale), Silviano "Sly" Fulgencio (Madison Scouts), Dan Guernsey (Madison Junior Scouts, Madison Scouts), Brian

Hartmann (Railmen, Bluecoats), Shaka Hawkins, Fred Hedemark (Star of Indiana), Mark Hudson (Young Americans), Jeff Hunter (Freelancers), Scott Jones (Spirit of Atlanta, CorpsVets), Dan Kelly (Braintree Braves, Braintree Warriors, Boston Crusaders, drum major), Mike Klawitter (Colts), Michael Kolle (Guardsmen, Kilties Senior), Don Kosmal (Franklin Park Colonels, Norwood Park/Skokie Imperials, Cavaliers, Chicago Connection), Tom Kowalak (Bridgemen), Sean Lapekas, Dennis Lockwood (Santa Clara Vanguard), John Lyons (St. Ann's Band, Boston Crusaders) and Shawn McBride (Phantom Regiment).

Also, Peter Mason (Kiwanis Cavaliers), Dawnie Morris (Bridgemen), Trish Munoz Mathews (Santa Clara Vanguard), Paul Milano (St. Gregory the Great Crusaders, Velvet Viking Cadets, Cavaliers, Spirit of '76, Chicago Connection), Doug Peck (Austin Lancer Cadets, Precisionnaires), Nikk Pilato (Phantom Regiment), Ted S. Podrazik (Cavaliers), Jodeen Popp (Aurora Moose Minutemen, Vaqueros), Jeff Quamme (Madison Scouts), Patrick Rodgers (Flint Guardsmen), Travis Rogers (Bluecoats), Dan Scerpella (Madison), David Seip (Blue Stars), Tommy Stoval (Marquis, Carolina Crown), Kevin Sherman (Flying Dutchmen, Phantom Regiment), Brian Shetterly, Jon de Silva (Blue Raiders, Southernaires, Phantom Regiment), Carlos Soria (Santa Clara Vanguard), John Sullivan (Boston Crusaders), John Swartz (Oakland Crusaders), Kim Thomen (Troopers), Richie Tochtermann (Baltimore Kingsmen, Yankee Rebels) and Bill Trusty.

I have also consulted [www.corpsreps.com](http://www.corpsreps.com) for some repertoire confirmation, along with information and tapes from Tom Day, drum corps historian and founder and president of Bugles Across America.

I want to give special thanks to Dave Scott (Millstadt Crusaders, Belleville Black Knights, Joaquin Caballeros) the "official collector" of the original source recordings of drum corps repertoires each year, who filled me in on some early drum corps history, read this article for additions and corrections and has been of great help with this and other articles I have written, and to Jodeen Popp who, as the earliest marching member on this list, knew much of this information first-hand and was valuable as a proofreader.

Thanks to all of these people and resources for their willing help on this project.



MADISON SCOUTS, Madison, WI (1972).  
Photo by Jack Russalisi from the collection of Drum Corps World.



SANTA CLARA VANGUARD, Santa Clara, CA (1982).  
Photo by Art Luebke from the collection of Drum Corps World.



ARGONNE REBELS, Great Bend, KS (1976).  
Photo by Art Luebke from the collection of Drum Corps World.