DCA YEARBOOK



76

TABLE OF CONTENTS

What is Senior Drum Corps? *(by S. Anderman)* ... 1
DCA History *(by S. Moniuk)* ... 2
Original DCA Officers *(by S. Moniuk)* ... 3
1976 DCA Officers *(by S. Moniuk)* ... 4
DCA Judging—A Set of Values *(by S. Anderman)* . 5
Skyliners ... 6
Caballeros ... 8
Buccaneers ... 10
Hurricanes ... 12
Phoenix ... 14
Instructors of '75 Caption Champions *(by S. Anderman, F. Mowbray, S. Moniuk)* ... 16
Yankee Rebels ... 18
Crusaders ... 20
Sunrisers ... 22
Matadors ... 24
Thunderbirds ... 26
Spirit of '76 ... 28
Royalaires ... 29
Patriots ... 30
Westshoremen ... 31
The Magnetism of Seniors *(by D. Rosenberg)* ... 32

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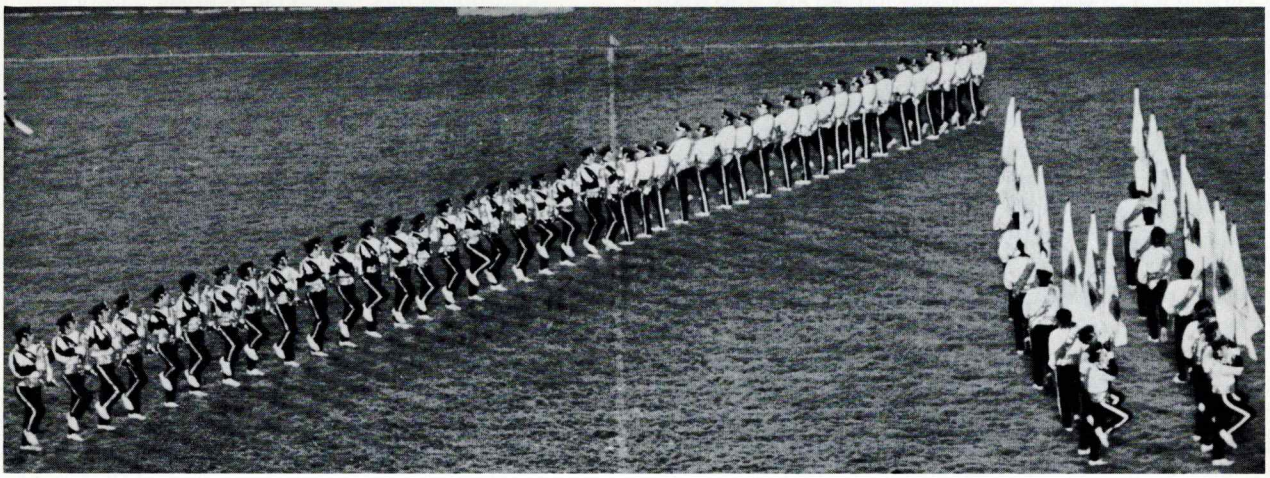
DCA NEWSLETTER NEEDS YOU

DCA's Public Relations Dept. is interested in establishing a mailing list of DCA followers. These people would be provided with a cost-free newsletter two or three times a year. This project is only in the formative stages and depends mainly on public interest, so if you are interested in keeping abreast with the activities of DCA, send your name and address to: DCA Public Relations Dept., 20 Freeport Drive, Burlington, MA 01803.

WHAT IS SENIOR DRUM CORPS?



This thing we call senior drum corps . . . Who is involved? What kind of people? Why do they do it, what do they gain by it? Why is it becoming more popular? Is it an organization, a type of sports activity, or a business endeavor? Let us explore this topic and try to find the answers that can better explain this growing activity.

The people come from all walks of life; many are skilled tradesmen while others are business executives, bus drivers, clerks, teachers, politicians, students, and even housewives. Many of these people have families which, in some way or other, are also involved in this unique hobby. Many wives are referred to as "drum corps widows".

A senior drum and bugle corps is similar to a sports team with the togetherness of a college fraternity and the practice schedule and precision of a Super Bowl Champion. As in professional sports, drum corps require a great deal of physical effort and practice; stamina. Practice? Seemingly endless hours of drill in the hot sun, cubic miles of oxygen spent in puckering up to a cold mouthpiece in the dead of winter. Finger blisters, sprained and/or strained wrists, bruised shoulders, and sore backs are also common complaints.

The American dream is, quite often, to win. This is the ultimate goal of a drum corps. Teamwork, self-improvement, recognition, friendship, and dedication to a worthwhile activity as well as personal victory are all factors in why a person joins one of these organizations. While some join a corps for some of the reasons stated above, others join for increasing a sense of musicianship, military discipline, because their husband/wife or boyfriend/girlfriend belong or just for personal satisfaction and fun.

The management aspect of senior drum corps is similar to that of running a business and/or selling a product. While most senior drum corps activity is within the "Eastern Corridor", some corps venture West to championship competitions. Prize monies and individual corps promotions (candy sales, car washes, flea markets, rummage sales, souvenirs, 50/50 drawings, lotteries, bingo games) are the major means of funding such trips. However, don't get the impression that travel in the East is inexpensive! It is a rare occasion that prize money won in competition can finance the trip to that one show. It is often that corps lose money in these ventures and many corps have folded for lack of funds and tremendous debts. Uniforms are generally priced from $150 per person; bugles cost about $225 for each soprano and close to $1,000 for the large contrabasses with prices varying in between for other voices. Of course these prices are for new equipment; many corps are fortunate enough to find suitable used equipment at lower prices. Rifles average in cost at $25 each, while field flags and pikes vary depending on the size and design imprinted on the flags, but generally running about $45 each. Now imagine what it must cost to outfit an entire 120-member senior corps! It is obvious why a corps' management must approach this "hobby" in terms of marketing an entertaining product.

All members of senior drum corps are unpaid amateurs, even though a few do have a formal music education. Many do not even read music and learn to play the various instruments by imitation of their instructors, note by note. Learning by "rote" is difficult and time consuming; because of this, many beginners do eventually learn (and in many cases, teach themselves) to read. It is just as difficult in percussion as it is in bugling. Most of these patient and persistent instructors are paid professionals and well educated in their particular field. It has often been said that, for students of brass and percussion, there is no better training available anywhere in the world.

Senior drum and bugle corps have been popular and appealing since the days of the para-military organizations in the 1920's and were usually sponsored by the Veterans of Foreign Wars and the American Legion. Many of the corps of that era were made up solely of veterans from the World War and full membership in one of these organizations was a prerequisite. It was in this way that these members could exemplify patriotism, honor, and ultimately, victory in peacetime. At the close of the second Great War, many new organizations sprang up on their own or were reorganized. Many of these corps are the nucleus of today's corps activity. The pride and rivalries of the late '40's still live to this day. The Korean and Vietnamese conflicts of more recent times have brought forth a new crop of people who are attracted to the activity. With them have come the new concepts in music, percussion, and drill choreography. But the basic foundation of senior drum corps has not changed radically.

The courage to innovate, the spirit of patriotism, the exhilaration of bringing a crowd to its feet, the gratification of accomplishment, and that tremendous feeling of belonging is the keystone of this hobby. . . . THIS IS SENIOR DRUM CORPS!

DCA HISTORY

(The following is an interview with Henry "Lefty" Mayer, the first President of Drum Corps Associates.)

Q. When and where was DCA officially formed and who were the major forces behind this formation?

A. Drum Corps Associates was founded in the winter of '62-'63. The first meeting was held August 25, 1963, (immediately following the Scranton Contest), at the Hotel Jermyn, Scranton, Pa. One month later we held our first *official* meeting at Archer Epler Post in Upper Darby, Pa., where we chose a name for our organization and I was elected the first President, George Bull, of the Yankee Rebels, Vice President, Randy Roy, of the Buccaneers, Treasurer and Pete Burns, of the Hurricanes, Secretary. These four people, myself, Carmen Cirlincione, of the Musketeers and the seven member corps that originally comprised DCA were the forces behind this formation. I do have to say that for the first year or so there were a lot of rumors and it was a constant battle, 7 days a week, to keep DCA and its member corps together. After the first year we became a sound, vital, self-contained and self-respecting organization, but for that first year it was hell on wheels. I would be on the telephone until 2:00 or 3:00 o'clock in the morning with member corps who were complaining about—disenchanted with—nervous and upset about—our organization collapsing. But through determination and sheer stubborness we held together.

Q. How long prior to that had the idea been tossed about and why was it even considered in the first place?

A. It had been considered for many years. After each season, the Corps Directors, Business Managers, etc. would say to each other in one form or another "we've got to get together and do something". We had to get together about abuse by the sponsors, and insufficient money in prizes. Costs of the corps were going up—the sponsors had the upper hand and the money was low. We did not start to increase substantially until after that '63 season when we formed DCA. One or two of the top corps were commanding all of the money and the rest of the corps were getting little if anything. We had nothing to say in the judging or the rules. We were completely disjointed and disunited and week after week we would repeat the same thing, "we have to do something". I got sick and tired of just talking, so I started acting. I called the first meeting of DCA, or what turned out to be DCA, in Scranton. We sat down that night and to my utter amazement we just agreed to agree and based on that first meeting we found that we had the capabilities of sitting around the table and discussing our mutual problems without trying to assassinate each other, thus the beginning of DCA.

Q. What was the original concept or ideas and By-Laws of DCA?

A. The original concept is stated in the Constitution and By-Laws:

1. To reach agreements in prize money scales with contest sponsors.
2. To reach an improvement in judging by screening all judges.
3. To promote good will and good relationships among all drum corps.
4. To strive for general improvements of contest conditions whenever, wherever and however possible.

This basically means to mutually assist each other and be a part of an organization that would understand, comprehend and deal with problems of senior drum corps. To accomplish this, the corps' representatives must have the ability to sit down and talk and come up with ideas that will help all corps. An example of this was in the early years of DCA, most of the prize money that we got increases on went to the bottom corps, whose needs were greater.

Q. Who were the charter members and why were these the only corps?

A.
1. Buccaneers — Reading, Pa.
2. Hurricanes — Shelton, Ct.
3. Interstatesmen — Troy, N.Y. & Pittsfield, Ma.
4. Musketeers — Upper Darby, Pa.
5. Rockets — Pittsburgh, Pa.
6. Skyliners — Yonkers, N.Y.
7. Yankee Rebels — Baltimore, Md.

These were the only corps at the time in DCA. The balance of the corps were invited in but for various and sundry reasons refused to become a part of DCA in early years. The corps who did not come into DCA initially, came in after the third year because DCA at that point had captured about 90% of the sponsors for their shows.

Q. Why were there no championships held for the first few years?

A. The first few years our problems were so monumental that a championship was out of the question, plus the fact we had one half of the senior corps in DCA and you could not run a true championship show without the corps that were outside DCA. So, consequently, we could not legitimately think of a DCA Championship until all the great corps participated. However, due to the financial needs of the member corps and the urgency in proving our cohesion, we ran the first championship in 1965, with just the seven member corps.

Q. How has DCA changed since its inception?

A. The changes have been miraculous and for the better. We have improved. All the things we looked for in the beginning—help, respect, understanding, comradeship, better judging, more money, all have come true. From the time that the corps outside of DCA came in and made us a solid block, the improvement has been phenomenal; far, far above what I had ever anticipated.

Q. Are you happy with DCA and the way it is today?

A. Your damn right I am happy with it. I am happy that something I gave birth to has lived, it breaths and it is perpetuating itself. The people that were involved in corps that are no longer in existence, or new corps that have come since and old corps that were there in the very beginning of DCA, have all had battles, and I have had my personal battles with every one of them, but when it comes down to push and pull I love them all. I respect them all. I admire them all. They produce the thing that I personally love the greatest—the thing I am most in love with aside from my wife and children and that is senior drum corps. Anyone that can produce and put on the field a senior competitive corps has my admiration, my respect, my love and whatever else goes with it.

Q. What do you see for the future of DCA?

A. I see it climbing and becoming better and stronger because there will be new ideas and new concepts from the young people who are now connected with it and coming up the line. I am happy with it, I think the people are doing a great job, God bless them—I love them all.

ORIGINAL DCA OFFICERS

HENRY "LEFTY" MAYER—first President of DCA



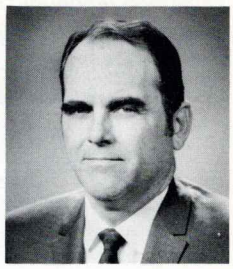
History in Drum Corps:
Former member Charles W. Heisser Post, Brooklyn, NY; Corps Director and Business Manager for the New York Skyliners for 25 years; retired (???) in 1975 from drum corps and moved west. First President of DCA and former Business Manager.

Educational Background:
Graduate Grover Cleveland High School, Queens, N.Y.

Occupation:
Salesman.

Hobbies and other interests:
"You're kidding, after 25 years of drum corps being my life and blood, how could I have any other interests."

GEORGE BULL—first Vice President of DCA



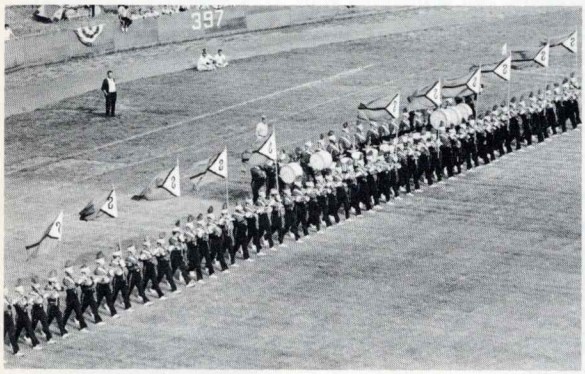
History in Drum Corps:
Member of horn line in Catholic Organization in Baltimore, MD 1930; Color Guard, Baltimore Yankee Rebels 1952, Corps Director of Hamilton Post Baltimore Yankee Rebels 1955-1973; first Vice President of DCA and former President.

Educational Background:
Graduate City College, Baltimore, MD.

Occupation:
District Sales Manager for Baltimore and Ohio Railroad.

Hobbies and other interests:
Woodworking and gardening.

Skyliners





Musketeers

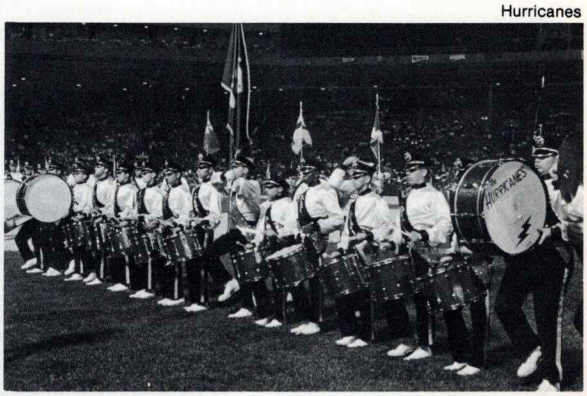


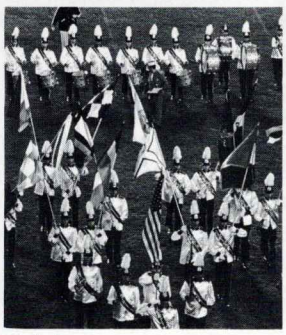
Buccaneers



Yankee Rebels

Hurricanes





Rockets



Interstatesmen

RANDY R. ROY—first Treasurer of DCA

History in Drum Corps:
Former member of West Reading Police Cadets, Berkshire Heights Fire Co., Wyomissing (Reading), and Reading Buccaneers; playing member and/or horn instructor Ephrata (Pa.) A.L., Slatington (Pa.) A.L., Fleetwood (Pa.) Orioles, and the Modern Woodmen; Business Manager Reading Buccaneers 1960-1966; first Treasurer of DCA and former President.

Educational Background:
Graduate Reading High School and Kutztown (Pa.) State College, B.S., Graduate studies at Temple University.

Occupation:
Teacher, Wilson High School, West Lawn, Pa.; part-time travel consultant and tour director.

Hobbies and other interests:
Sinking Springs (Pa.) Lions Club Board of Directors; Advisor Wilson LFO Club (Lions); Professional tour directing and personal travel.

PETE BURNS—first Secretary of DCA

History in Drum Corps:
Fourteen years with Hurricanes as Flag Bearer, Color Guard Captain and Assistant Drum Major; Assistant Corps Director 1960-1963 and Corps Director 1963-1968 for the Hurricanes. M&M Instructor for Connecticut Royal Lancers and Oxford Explorers. Northeastern Circuit Judge 1970 to present; M&M Caption Chairman Northeast Judges Association 1974 to present. First Secretary of DCA.

Educational Background:
Graduate Ansonia High School and New Haven University.

Occupation:
Executive Director of Redevelopment in Ansonia, CT. for the past 5 years.

Hobbies and other interests:
Work schedule does not permit much time for hobbies, but when time is available enjoys hockey.

1976 DCA OFFICERS



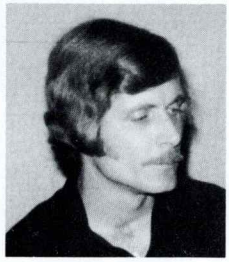
Michael H. Petrone — President and Business Manager of DCA

History in Drum Corps:
Director and Drill Instructor for St. Vincent's Cadets of Bayonne, N.J.; St. Lucy's Cadets, Newark, N.J.; Blessed Sacraments Golden Knights. President of all Eastern Judges Association for the past 25 years. Vice Chairman of the V.F.W. State Department of N.J. Band and Drum Corps Committee and a member of the V.F.W. National Band and Drum Corps Committee. M&M Manager for DCA and M&M Judge in the Eastern Judges Association.

Educational Background:
Graduate of Seton Hall University with a Master's Degree from Rutgers University.

Occupation:
Science Teacher for the Eatentown Board of Education.

Hobbies and other interests:
Reading, Traveling and Gardening.



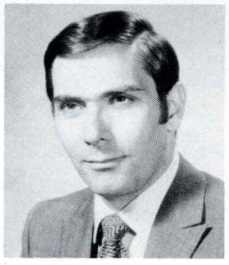
Robert Glovna — Vice President of DCA

History in Drum Corps:
Began playing in 1957 with St. Raphaels Golden Buccaneers, a junior corps from Bridgeport, Ct. Joined the Hurricanes in 1960 and played soprano bugle until retirement in 1971. However, the desire to participate on the field was too great and rejoined the soprano line in 1975. Corps Director from 1969 to present; Assistant Horn Instructor for Trumbull Troubadours 1966-1968.

Educational Background:
Graduate Central High School, Bridgeport, Ct.

Occupation:
Mechanic, Ted Miller Buick

Hobbies and other interests:
"Not a hell of a lot due to my heavy drum corps schedule."



Theodore P. Sasso, Jr. — Secretary of DCA

History in Drum Corps:
Former member Queensmen, St. Albans, N.Y.; member Sunrisers horn line 1962 to present; assistant horn instructor 1962 to present; business manager—1969-1974; director—1974; awards received—Rookie of the Year 1963; Sunriser of the Year 1967; horn instructor for many junior corps in the Long Island area, including the L.I. Kingsmen, Smithtown Freelancers, Seymour Vanguards and the American Lancers.

Education:
St. John's College Prep 1962; Hofstra University 1965-1966; presently evening student in pursuit of BBA.

Occupation:
Real Estate Management, presently CBS Inc., 51 W. 52nd Street, N.Y., N.Y. 10019, Corporate Real Estate Manager.

Hobbies and other interests:
Hooked on drum corps for about twenty years.



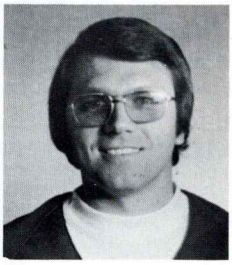
Mike "Red" Corso — Treasurer of DCA

History in Drum Corps:
Member of soprano horn line and Corps Director 1969 to present for R.I. Matadors.

Educational Background:
Graduate LaSalle Academy, Providence, R.I. and Rhode Island School of Design.

Occupation:
Jewelry Manufacturer

Hobbies and other interests:
Active with Boy Scouts and time for little else.



Steve Moniuk — Publicity Director of DCA

History in Drum Corps:
A paying and watching customer for the last ten years. No affiliation with any particular corps, just a great appreciation of all corps.

Educational Background:
Andrew Warde High School, Fairfield, Ct., Northeastern University, Boston, MA.

Occupation:
Civil Engineer—Volpe Company

Hobbies and other interests:
Basketball, skiing, fishing, gardening.



John W. Collum — Quality Control Director for DCA

History in Drum Corps
Former M&M Instructor for Bridgemen, Blessed Sacrament, Wynn Center Toppers and many other junior corps. Active member of snare line with New York Skyliners and Our Lady of Grace in Hoboken, N.J. Presently Chief Judge with National Judges Association and DCA.

Educational Background:
Graduate of Queens College

Hobbies and other interests:
Raised and trained quarter horses and competed in many horse shows and rodeos.



Walter Kelly — Chief Judge for DCA

History in Drum Corps:
Drum Instructor for 27 years; some of the corps under his tutelage were St. Lucy's Cadets, Perth Amboy Dukes, Our Lady of Grace, and the Bay Way Grays; judged 1300 contests during those 27 years; 50 years in drum corps.

Educational Background:
Graduate Manhattan College, Stevens Institute of Technology, Army School of Music.

Occupation:
Plant General Manager and Tool Design Engineer

Hobbies and Other Interests:
Taking care of family life when time allows.

DCA JUDGING—A SET OF VALUES

For those of you who have, at one time or another, asked about the scoring system used by DCA, its member corps, and the twelve white-shirted judges, we have compiled material from the DCA "bluebook" and the judges themselves so that you can more fully understand where those numbers announced at the end of each competition come from and what they represent.

Let us start by dividing the captions into two major categories: 1.) the build-up captions, where, in general terms, a corps starts out with a score of zero and points are added by the respective judges during the course of the program for excellence in a particular caption up to a maximum of what would be considered perfect, i.e., a score of 9.2 out of a possible 10.0; and 2.) the execution or break-down captions, where a corps starts out with a perfect score of the maximum number of points allotted to that caption and the judges on the field subtract points for errors of omission or commission; each error is a loss of .1 point and a tick mark is used by the judge to note the error on his score sheet and to classify the type of error that was made. There are two execution judges for each of the three types of corps elements; marching and maneuvering, percussion, and brass. These two judges' scores are averaged together and the result is used in the final tabulation. All execution judging is done from field level.

The marching and maneuvering (M&M) execution judges are looking for errors in distance, cover, dress, interval, timing errors, breaks, turns, moving at a halt, individual general appearance, and individual errors. The basis for all M&M execution judging is uniformity. This caption is worth a maximum of thirty (30) points.

Field percussion execution is also based on uniformity. Simultaneous beats or an obvious pattern of beats is a main concern. Attacks and releases for all 26 percussion rudiments (drags, diddles, flams, singles, taps, etc.) as well as segment synchronization are under close scrutiny. Other items noted are arm, instrument, and stick position. One of these two judges is catching errors in the snare-snare/tenor line while the other watches the tonal section (basses, triples, tympanis, cymbals and mallet or keyboard instruments). These two scores are averaged and added to an "Exposure to Error" score. This is a build-up caption adjudicated by a third field percussion judge. His score sheet is divided into two parts: 1.) "Exposure to Error" is generally an evaluation of the difficulty of the parts played in the entire percussion line, while 2.) "Degree of Excellence-Musical Technique" is an overall evaluation of the performance level of the line. Each of these two sub-captions is worth a maximum of three (3) points and is added to the percussion execution average, a maximum of sixteen (16) points, for a total of 22 points.

The two field brass execution judges are listening for technical excellence of music played by the hornline. Among the characteristics judged here are attacks, releases, articulation, rhythm, tempo, breath control, tone quality, and playing together. Maximum average score here is fifteen (15) points with five (5) more added for "Content Analysis". This is scored in much the same way (by a separate judge) as percussion—exposure to error in the build-up manner. Rhythmic Content, Harmonic Content, and Melodic Content sub-captions are each worth a maximum of five (5) points to be averaged and added to the execution score for a maximum field brass total of twenty (20) points.



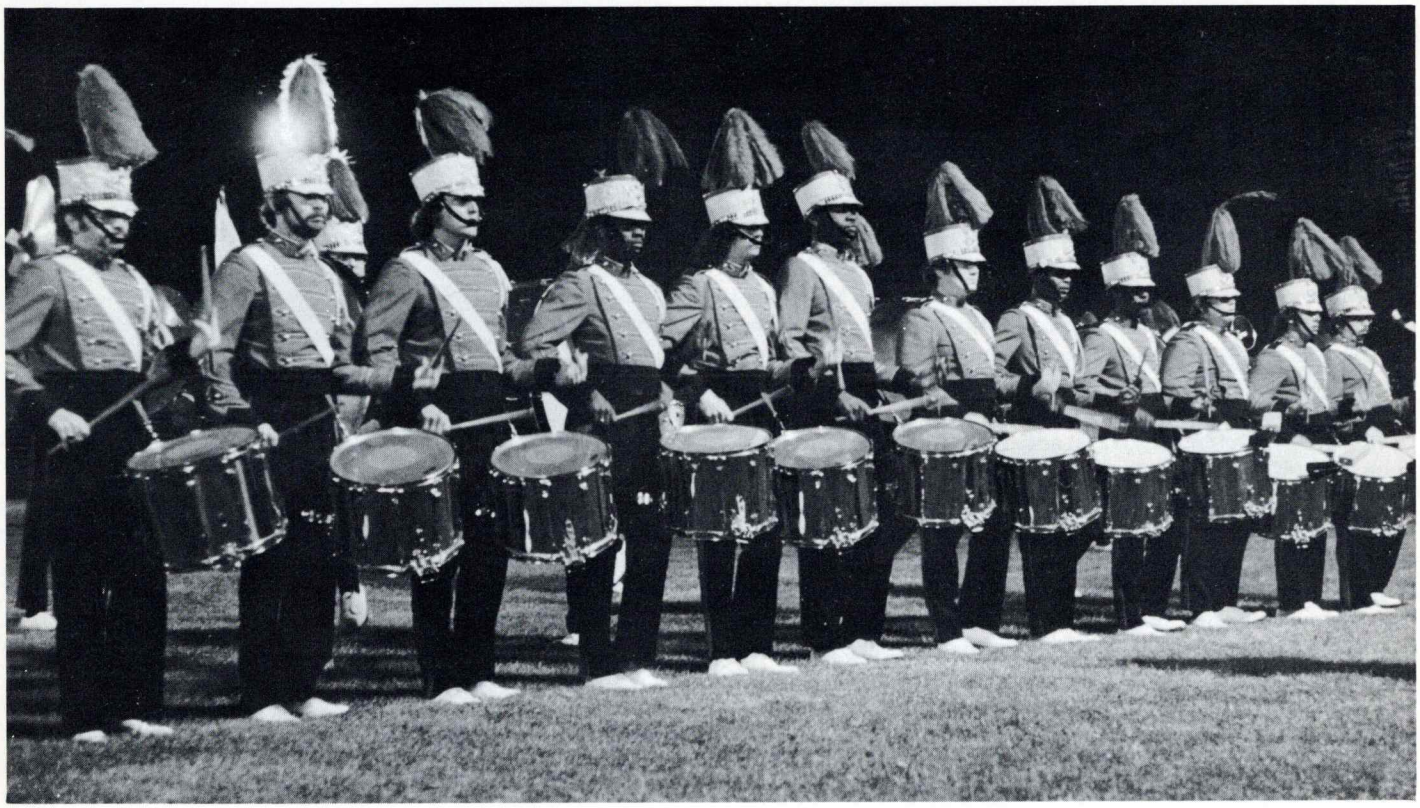
Three build-up judges are seated in the stands (usually the press box) and are known as General Effect judges, one each for M&M, percussion, and brass. General Effect is, by definition, "all those elements/components which collectively present the finest, smoothest, most finished performance." GE M&M is worth a maximum of 12 points allocated as follows: Repertoire — 4 points, Coordination and Showmanship — 4 points, Performance — 2 points, and Color Guard (Maximum Visual Support) — 2 points. GE Percussion is divided into Musical Presentation, worth 4 points, and Quality of Performance, also worth 4 points for a total possible GE Percussion score of eight (8) points. GE Brass is worth a total of ten (10) points: Repertoire — 3 points, Coordination and Showmanship — 3 points, Intonation and Tone Quality — 3 points, and Expression — 1 point. Therefore, overall General Effect is worth a maximum of thirty points.

The timing and penalties judge is responsible for penalizing a corps for dropped equipment, National Color violations, illegal equipment, violation of DCA corps size limit, and boundary and timing violations. The chief judge is also charged with the responsibility of keeping the show running according to schedule as well as charging penalties for violations of the DCA "Code of Conduct".

MARCHING AND MANEUVERING EXECUTION	30
PERCUSSION EXECUTION	16
PERCUSSION EXPOSURE TO ERROR	6
BRASS EXECUTION	15
BRASS CONTENT ANALYSIS	5
GENERAL EFFECT — M&M	12
GENERAL EFFECT — PERCUSSION	8
GENERAL EFFECT — BRASS	10
	102

DCA's Quality Control Program, under the auspices of Director John Collum, is among the finest in the world. Of the hundreds of judges that apply, only a few are selected and approved by the member corps' instructors to judge DCA shows. Many man hours are spent in clinics, discussions and field trials, where the judges are observed by their respective captain heads, (Michael Petrone—M&M, Rod Goodhart—Percussion and Ed Denon—Brass), to assure that the entire panel knows and understands DCA rules and interpretations. Then and only then is one deemed qualified by DCA to judge its corps' competitions.

SKYLINERS—NEW YORK, N.Y.





Since their inception as a senior corps, in the spring of 1946, the Skyliners through the years have maintained a tradition of quality showmanship with repertoires that project a cosmopolitan appeal. The relatively wide-open style of their drumming and the comparatively difficult moving counterpoint melodies in their musical arrangements have contributed to an overall sound that is uniquely identifiable in drum corps circles as the "New York" sound.

When the corps was founded, the greater part of the membership was made up of returning GIs who had fiercely contested each other for state and national honors during the depression days of the late '30's and early '40's as members of corps sponsored by two New York City American Legion Posts, i.e., The Phoebe Apperson Hearst Post and the Grand Street Boys Club Post.

As the newly organized senior corps, however, the veterans in the unit obtained a legion charter for a new post to sponsor the corps. The post was made up mainly of corps members. It was dedicated to the memory of Raymond A. (Gabby) Gabarina, who had marched with both Grand Street and Hearst. He had been identified as the first member of either of the two junior corps to die in military service.

When the Skyliners, as the new corps was named, won the New York State and American Legion titles in August 1947, they began to accumulate a string of stunning victories with





margins in total scores that were unprecedented at that time in major senior competitions.

During 1951, John F. Mazarakos died after a long illness contracted while serving as a U.S. Marine in the South Pacific. John was the 1950 American Legion National Champion snare drummer. As a tribute to his memory and in recognition of all he had done for the corps the name of John F. Mazarakos was added to the post charter and flag.

As is the case with most corps, the Skyliners in their 30-year history have had successful winning seasons as well as seasons when a first-place victory was not realized as often as they would have liked. However, let it be known that there has always been something about Skyliner ability, spirit, and drive to win that has made competitors leery of taking New York for granted; and win or lose there was something electrifying about the corps that made fans in the stands anything but indifferent when the Skyliners took the field.

Their many titles include American Legion National Champions 1949, 1950, New York State American Legion Champions 1947-1954, 1962, 1963, 1966; Northeastern Open Champion 1948-1950; National Dream Champion 1950, 1966, 1971, 1972, 1975; March of Champions 1964, 1966, 1971, 1972, 1975; Barnum Festival Champion 1953, 1963-65, 1969, and 1972; International Champions 1969; DCA Champions 1966, 1971, 1975.

1976 Musical Routine (including writers and arrangers)

Opening Fanfare—"New York, New York"

OTL—Excerpts from "On the Town" and "Fancy Free"—Bernstein

Color Pres.—Hymn from "Victory at Sea" and "Columbia The Gem of The Ocean"

Concert—"Summertime", "It Ain't Necessarily So", "I'm on my Way"

Finale—"Bess, You Is My Woman"—Gershwin's "Porgy and Bess"

Production—"Elk's Parade"

Exit—"Give My Regards to Broadway", "42nd Street", "Little Old New York"

Corps Personnel: 56 horns, 37 drums, 22 color guard, 3 drum majors

Corps Management:
Bob Neuhoff, Corps Director
John Keays, Assistant Corps Director
Bill Riley, Finance Officer

Instructional Staff:
Brass: Hy Drietzer, Gus Wilke, John Ursprich
Percussion: Wes Meyers, Carl Ruocco, Jack McGinnis
Marching & Maneuvering: Fred Gebhardt, Rich Warga, Bob Holton

Drum Majors: Butch Anderson, Fred Gebhardt, Rich Warga

Color Guard Captains: Pete Troy, Bill LaMorte

CABALLEROS—HAWTHORNE, N.J.





More than 30 years ago, a senior drum and bugle corps was organized in Paterson, N.J. The date was March 20, 1946, when a group of 22 former members of St. George Cadets of Paterson met and decided that they desired to create a senior drum corps that would have a new look and sound. It was decided that the corps would have a Latin motif and the name "Caballeros" was chosen. A sponsor, American Legion Post #199 of Hawthorne, N.J., was found and with $1,000 borrowed from the sponsor, instruments were purchased from a defunct junior corps. The Caballeros made their first public appearance in Bayonne, N.J. in a Memorial Day Parade, May 30, 1946, dressed in service uniforms. After organizing, they selected the uniform style of sombrero type hats, white satin shirts, red sashes and bell-bottom pants with red pleats at the sides. They were to make their next appearance one year to the day after their first public appearance, marching in another Memorial Day Parade in Bayonne, N.J. wearing their new uniforms. The corps' first contest was at Trenton, N.J. on July 20, 1947. From July 1947 to August 1949, the corps made no spectacular gains except growing somewhat in size, and won no major contests. On August 29, 1949, the corps competed in the American Legion Nationals and was eliminated in the prelims. The corps' morale had sunk to a low ebb and many of the members were ready to "throw in the towel". With the American Legion States Championship only a little more than a week away, the corps decided to give one great effort and scheduled special practice sessions. They went to Wildwood, N.J. on Sept.





9, 1949, won the American Legion State Championship and the Caballeros were on their way to fame. From this humble beginning they have developed to become one of the most prominent senior drum and bugle corps in the world. A review of the history of the Caballeros clearly indicates that the 22 men who created the corps were of the same mold as all great innovators. They were not satisfied just to create a corps with a new appearance and sound. They founded a corps that would prevail through adversities, accept honor with graciousness and defeat with honor.

The Cabs are seen by more people each year than any other senior drum and bugle corps. They have a very active summer and off-season schedule. Apart from contest competition, they appear in numerous parades throughout the year, two or three professional football half-time shows and an annual appearance at a West Point football game and the annual Hawthorne High School Alumni football game.

In their 30 years of existence winning has become the by-word of the Caballeros. Their many accomplishments include 27 consecutive New Jersey American Legion State Championships, 13 American Legion National Championships, 4 DCA World Championships and other titles too numerous to mention.

The Hawthorne Caballeros have made history and without any doubt their story has just begun to be told and in 1976 they will continue to make their presence felt.

1976 Musical Routine (including writers and arrangers)

OTL—"Bully"
Drum Solo—"Tico-Tico"
Into Concert—"Brazil"
Concert—"Mexican Echano"
Production—"Flamenco Cha-Cha"
Drum Solo—"Spain"
Exit—"The Hill Where the Lord Hides"

Corps Management:	**Jim Costello,** Director
	Bob Murray, Business Manager
	Bill Durborow, Finance Officer
Instructional Staff:	
Brass:	Larry Kerchner
	Frank Pisillo
Percussion:	George Tuthill
	Jack Pratt
Marching & Maneuvering:	Jim Costello
	Frank Kubinak
	Frank Gerris
Drum Major:	Jim Russo

BUCCANEERS—READING, PA.







The Buccaneers, representing the Clarence D. Spangler American Legion Post #880 of Richland, PA., were formed in the spring of 1957, when a group of young drum corps-minded men held a gathering on the Reading High School Athletic Field to formulate plans for a drum and bugle corps. After contacting various veteran's organizations in the area, the Greater Reading VFW Post #179 decided to sponsor the new corps. A set of bugles, drums and uniforms was acquired and with a few old bugle corps music arrangements, the Bucs took to the street for the first time in late August 1957. Pamphlets about the corps were handed out, reading as follows: "The City of Reading, PA. is proud to present the Greater Reading senior Class A drum and bugle corps, VFW Post #179, with a different idea in drum and bugle corps themes, a group of 48 marching men in a new concept of drill and music, presenting the men of the sea."

In December 1957, after a summer and fall of participating in various parades to raise funds, the corps took its first steps toward being a competitive corps by hiring Walt Fuller on music and Bill Mailing on drums. During the winter the corps worked on the music and percussion and in March 1958 they acquired Edward "Bud" Johnston for drill instruction and began to practice for the oncoming season. By the end of May, the corps had completed the drill and music and had acquired



a new set of uniforms, dramatic pirate outfits in black and white, touched off with lavender. The corps made its debut on May 30, 1958 in a contest held in Roosevelt Stadium, Jersey City, N.J. and reached its high point with a second place finish in the Pennsylvania VFW State Convention Contest.

Since then the Bucs have had more than their share of success. Their efforts have been rewarded with numerous VFW and American Legion titles, winners in their first three attempts of the VFW National Title—1960, '61, & '62 and winner of the *first* Drum Corps Associates coveted World Championship title in 1965 and again in 1968, thus becoming the first corps to capture two DCA titles.

After a few "off" years, there was a major shakeup in the management and instructional staff of the Bucs and it was from this change that a "new look" in DCA emerged, one featuring innovations in music and drill, plus an ever-active color guard.

In 1974, the Bucs continued onward and presented the most unique and fascinating show ever put forth by a senior drum corps. Their presentation, "Balance in Blue", was a totally new concept for DCA and it was not at first readily accepted by most of the drum corps world. Although the fans might have been unaware of the concept, the judges were, as Reading was the only corps to defeat the Caballeros in two years, or a total of 25 contests.

This trend has continued with Red Winzer, music arranger and instructor since 1971, as one of the foremost innovators in his field. Ralph Pace and Joe Morello were also instrumental in the "new concept" and although they've moved on to junior corps fame, they've been more than capably replaced by Joe Aiello and Gary Smith.

With 1976 being the 20th anniversary of the Reading Buccaneers, the corps would like nothing better than the addition of a third DCA crown. In order to attain this goal they've designed an exciting and original audiovisual production, one they believe you won't forget.

1976 Musical Routine (including writers and arrangers)

Fanfare—"Symphony No. 4"—Tchaikovsky (arranged by Winzer)

OTL—"Meadowlands" (arranged by Winzer)

Into Concert—"Call to Danger" (arranged by Winzer)

Concert—"La Fiesta" (arranged by Winzer)

Out of Concert—"Drunken Sailor" (arranged by Yaklich)

Exit—"Bella Via" and "Russion Sailor Dance" (arranged by Winzer)

Corps Personnel:	51 horns; 24 drums; 28 color guard; 3 DM
Corps Management:	**Henry Smith,** President
	Randal Mutter, Vice President
	Ned Baldinger, Secretary-Treasurer
	Ron Gehris, Business Manager
Instructional Staff:	
Brass:	Elmer "Red" Winzer
	Tony Yaklich
Percussion:	Gary Smith
Marching & Maneuvering:	Joe Aiello
Drum Majors:	George Parks
	Tony Yaklich
	Bernard Brown
Color Guard Capt.:	Ron Gehris
Color Guard Sgts.:	Jack Wells
	Victor Brown
	Thomas Brown

HURRICANES—SHELTON, CT.



The Hurricanes of Shelton, Ct. and the Sutter-Terlizzi American Legion Post #16 are celebrating their 21st season as a competitive unit in 1976. Originally formed in 1932 as a fife and drum corps for the John H. Collins American Legion Post in Derby, Ct., it wasn't until 1955 that the corps moved to Shelton and the fifes were replaced by bugles. It was here that the corps adopted the name Hurricanes (out of respect for Hurricane Diane which ravaged the Naugatuck Valley that year), and became a marching and maneuvering unit.

Consistency, professional excellence, and genuine audience appeal became the traditions of the Hurricanes, ideals they have held for their 20-year career. From their modest beginning to the heydays of the '60's when the name Hurricanes became synonymous with champions and first place, and into the '70's and the exciting and moving visual productions, the corps has become known throughout the senior drum corps world as a consistent contender. The Hurricanes have won every major title offered in the world of senior drum corps. Since 1964, when they won the World Open Championship, they have accumulated countless awards and titles. In 1967 they captured the DCA and American Legion National Championships, a feat that has been duplicated only one other time, some 10 years later.

In 1969, the Hurricanes were back again as they finished in the top spot at the DCA Championships, but since then they have been unable to attain this plateau, even though they hold the best 10-year record of any senior corps in the country. During this time they entered 131 competitions and finished first nearly 50 percent of the time. Over 91 percent of their attempts were rewarded with a placing in the top three. This record was accomplished in spite of some years being "off years" for the Hurricanes—years other corps would have considered successful.



More recently the corps found it was losing some of the fans it had gathered through the years due to the use of abstract drills and shows. This was dramatically changed by the re-hiring of Bob Daniels as the M&M co-ordinator for the '75 season, a change that reaped benefits from the opening contest to the championships, as the crowds showered the Hurcs with ovations of approval. Their "full corps" fronts, pass thrus, wheels and co-ordinated flag work, were exactly what the audiences were looking for from a senior drum corps. A long overdue and welcomed sight.

Although there are many members and former members of the Hurricanes who could be mentioned in any commentary on the Hurcs, two names are synonymous with the corps. Music arranger and horn instructor for 20 years, Joe Genero, and one of the most friendly and sincere persons you'll ever meet, now in his 44th marching year, 78 years young Harvey Olderman.

The Hurricanes, like their DCA counterparts, have spiced their '76 program with a little Bicentennial flavoring and a large dose of the magical ingredients from the '75 season.



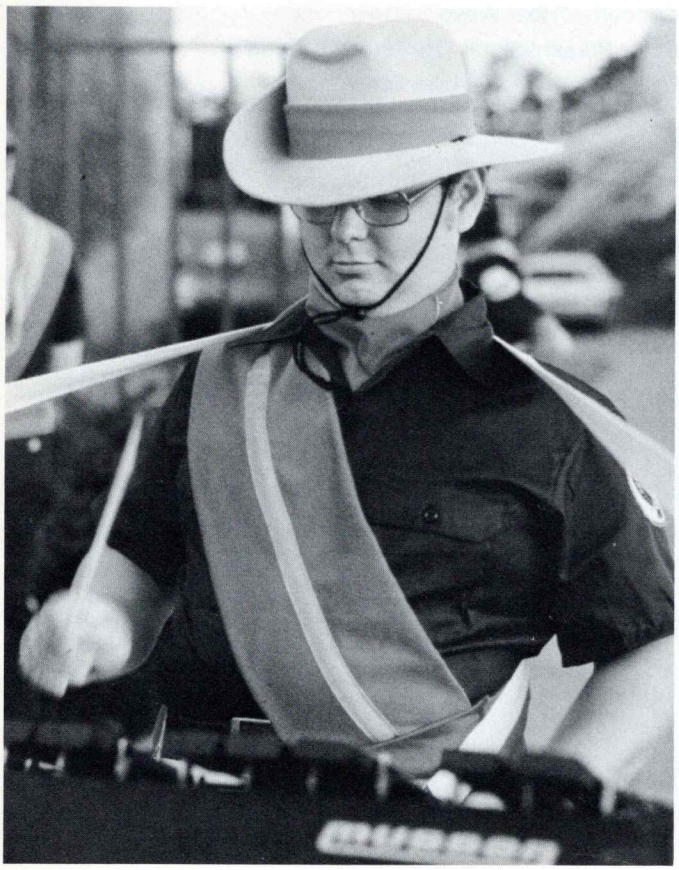


1976 Musical Routine (writers and arrangers)
OTL—"I've Got Rhythm" (all arrangements by Genero)
Production—"Ease On Down The Road"
Concert—"Heat Wave"
Color Presentation—"Hallelujah Chorus"
Exit—"Stars and Stripes Forever"

Corps Personnel:	50 horns, 27 drums, 23 color guard, 3 drum majors, 2 color guard captains
Corps Management:	**Bob Glovna,** Corps Director and Business Manager
	Arnie Juliano, Assistant Corps Director
Instructional Staff:	
Brass:	Joe Genero
	Frank Dougherty
	Kippy Green
Percussion:	Ray Luedee
	Tom Wubbenhorst
	Tom Gabianelli
	John Moynihan
Marching & Maneuvering:	Bob Daniels
Drum Majors:	Al Richmond
	Bob Findley
	Joe Genero
	Kippy Green
Color Guard Captains:	Tom Hart
	Harvey Olderman

PHOENIX—ROCHESTER, N.Y.





From the colorful legends of Greek and Egyptian mythology rose a most splendid symbol of immortality, the awesome Phoenix bird. This firebird of the past gained his tenacious reputation by his flight into the fires of a funeral pyre, only to arise again, renewed with strength and elegant plumage to exist for an amazing 500 years.

This same firebird became the symbol of a new and most unique organization formed in Rochester, N.Y. on June 12, 1974. On that date, from a small nucleus of talented and purposeful drum corps veterans, a new senior drum and bugle corps was formed. The philosophy of this new organization was to become the best senior corps in the world. It would be called "Phoenix". By late August of that year, wearing red and gold emblazoned T-shirts and dungarees, playing used and rented equipment, Phoenix had appeared in four parades in the Rochester area, coming away with a first place showing in each one, including the large Aqua Festival Parade held in Rochester that year.

At this point it became evident to both local enthusiasts and other drum corps organizations throughout the northeast, that Phoenix indeed was serious about their endeavor and just might be able to field a competitive unit the following year. Encouragement and support came in many forms and from many corps. Talented veterans in the area, who had taken a spectator role, came to be a part of Phoenix's flight, as well as local supporters becoming involved.

Fall and winter of 1974 was a crucial period for Phoenix management, as they arranged for finances capable of equipping this new organization with ample uniforms and instruments to field a competitive senior corps the following summer. The instruments finally arrived during the winter and spring. The inexpensive pant and shirt combinations were purchased.

Having earlier obtained the services of two of the most capable and innovative instructors in the business—Al "Corky" Fabrizio on horns, and Bill McGrath, Jr. on percussion, plus "striking gold" by procuring the then relatively unknown Jack Daley to produce their M&M program, Phoenix was ready to display its wares to the public in a standstill exhibition in June '75.

With sights set on becoming a consistent winner, the Red Carpet Champion, and a place among the top five DCA finalists that Labor Day, Phoenix began their trek on June 21 in Emmaus, PA., where they placed second with a score of 63.95. The next seven shows were to be theirs including the Red Carpet Championship in Hamilton, Ontario on Aug. 23, where they received top honors and a score of 87.06.

Other honors that year included winning the New York State VFW title and placing second in the New York State American Legion Championship, missing that one by less than one point.

On Labor Day, 1975, at Holleder Stadium in Rochester, N. Y., Phoenix was ready to take on the DCA corps and establish itself as a DCA power. To the amazement of spectators and competitors, Phoenix, the last corps to appear, had earned a fourth place finish in the prelims. At the finals, Phoenix finished the '75 season with a fifth place finish and the respect of DCA fans and fellow competitors.





1976 Musical Routine (including writers and arrangers)

OTL—"Pines of Rome" (Finale)—Respighi (all arrangements by Fabrizio)

Drum Solo—"Original Percussion Ensemble"—(arrangement by McGrath)

Into Concert—"Stars & Stripes"—Sousa

Concert—"Legend of the One-Eyed Sailor"

Production—"Ritual Fire Dance"—DeFalla

Exit—"Firebird Suite"—Stravinsky; "Light My Fire"—Morrison

Corps Personnel:	63 horns, 35 drums, 24 CG, 3 drum majors
Corps Management:	**Jim Lennon,** Corps Director
	Dave Kausch, Assistant Corps Director
	Harvey Martin, Business Manager
	Ralph Eggart, Treasurer
Instructional Staff:	
Brass:	Corky Fabrizio Asst. Dave Martin
Percussion:	Bill McGrath, Jr.
Marching & Maneuvering:	Jack Daley Asst. Ed Reese
Drum Majors:	Ed Reese Corky Fabrizio Jack Daley
Color Guard Capt.:	Al "Governor" Smith
Honor Guard Capt.:	Bill McGrath, Sr.

HY DREITZER

INSTRUCTOR OF 1975 CHAMPION HORN LINE NEW YORK SKYLINERS



Herman Dreitzer. The name conjures up an echo in the distance of time. An echo of precise bugling in red and black uniforms, crisp, clean, and driving. Pictures of "Manhattan Towers" and "42nd Street" appear on the movie screen of the mind, feeling, like Times Square on New Year's Eve, there is nothing in this world like it. The man behind that sound is "Hy" on drum corps . . .

Q. What do you recall as your first experience in drum corps?

A. Well, this is funny; when I was a kid of 9 years old, well, all kids like to build ice houses, right? Well, we built one, but we forgot to build a fire in it and we sat in there for hours and hours. I got double pneumonia. It was nearly fatal but I pulled through. The doctor told my mother that if you want him (me) to have normal lungs for the rest of his life, you better have him do some kind of special exercise, maybe take up a wind instrument or something. Well, there was a kid on the block that was in a local little drum and bugle corps. I joined. I don't recall the name but I think it was a VFW unit. But, I'll tell you that I remember they were clean, even on the old straight bugles. Then there was another corps in Brooklyn, that's where I lived, that had *valve* horns. Well, we had to get to that! Wow! It wasn't too long after that that I noticed that if you played this note and I played that note we had harmony. I guess that's how it all started. I was writing before I knew it! I entered the service in 1945 and afterward entered music school.

Q. What school did you attend?

A. It was the music school of the Henry Street settlement. It was a good school then. We had some really great teachers there; our music theory teacher was Felix Eberhardt who was a graduate of the University of Heidelberg. I learned a lot from him . . .

Q. You were once a soloist with the Skyliners. When did you start with them?

A. My first year was 1952 and I was on lead soprano. But then the next year I dropped out because I knew I couldn't make the Nationals in '53. And, of course American Legion Nationals was it. What was the sense of competing if you couldn't go to Nationals? Now in '54 there was a big shakeup. A bunch of people left the Skyliners and went over to Hawthorne. We lost the cream of the old Gabarina corps. And shortly thereafter, Hawthorne became big winners. But we lost about 14 or 16 guys; in those days that was a lot of people. Especially when usually you went with about 32 horns and you were lucky if you had 3 or 4 snares. Today, we have two more people in the drum line than we had in the whole horn line 22 years ago!

Q. What do you consider your greatest triumph in senior drum corps?

A. The Skyliners of course, have won just about every major title. But the first show in 1960—St. Pat's Preview of Champions in Jersey City. Hawthorne had been unbeatable the year before, and we went out and knocked 'em off. I was playing in the line then, too. That was a very gratifying experience. You could talk about the three DCA Championships we've won, you could talk about the "Dream"; winning the "Dream" is always a great feeling. Last year's DCA Championship was a little watered down! But it was great because we won high horns despite the rain.

Q. You mentioned earlier the fascination you had for the first single valve horn corps that you ever saw. How do you feel about the new double piston valve bugles? Do you think DCA will take this path in the future?

A. Well, if you remember the last meeting we had on it, the feeling was the hell with the two-valve horn, let's go to the three but keep it in the key of G. I was really amazed because I introduced the idea to DCA. What we're using now is a two-valve G trumpet, with the rotary. The horn ceased to be a bugle when we stopped using Army Regulation bugles and added a valve. So they're now G trumpets. DCA said in effect, "Why be hypocritical, let's go to the three but keep it in G because we still want that drum corps sound; we don't want that Bb band



sound." Personally, I don't care if we went for six valves, as long as it's in G we will still have the same sound but with more versatility. We would still have a drum and *bugle* corps!

Hy Dreitzer is a helluva man to talk to. Had we not been both so tired on that spring morning at 2:15 a.m. we could have talked drum corps all night. I personally feel that this guy is the patron saint of drum corps music. I don't know that anybody could challenge that . . .

JOHN FLOWERS

INSTRUCTOR OF 1975 CHAMPION DRUM LINE BALTIMORE YANKEE REBELS



John Flowers instructed the percussion sections which topped all other percussion sections at DCA Championships for the past two years. In 1974, the Reading Buccaneers' drum line won the high drums award and in 1975 the Yankee Rebels' drum line also took the high drums award. This was indeed an extraordinary feat.

John Flowers' debut into Drum Corps began in 1948, when he joined a small Reading, PA. Corps as a cymbal player. From 1951 to 1953, he was a member of the Temple Cadets, then from 1953 to 1957, John marched with the West Reading Police Cadets. In 1958, while he was stationed in Washington, D.C., he marched with the U.S.A.F. Drum and Bugle Corps until 1962.

His instructing career began in 1954 with the Westshoremen Bonnie Scots of Harrisburg, Pa. and continued through his mili-



tary service as he instructed the Yankee Rebels and the Buccaneers from 1959-1961. Back in civilian life he continued with the Buccaneers until 1974. Other corps John has instructed are St. Andrew's Bridgemen, Mt. Carmel Mounties High School Band, Owen J. Roberts High School Band and several Canadian corps. At the present time, the Yankee Rebels, the Belvederes and the Cedar Cliff High School Band are benefiting from his instructions.

When asked what did he consider to be his greatest accomplishment and had he set any goals for himself, John replied "that winning high drums in the DCA Championships two years in a row was a good feeling", but his greatest achievement was "staying around this long". Reflecting upon the winning of the high drums' award by the Rebs, he stated "the winning was the result of a great effort given by a talented percussion section; 95% of the credit belongs to the Yankee Rebels Drum Line and maybe 5% could be accredited to the instruction." As for his goals, John pondered a moment and stated: "I just want to continue making progress. There have been tremendous changes in the art of drumming over the years and the changes have accelerated during the past 4 to 5 years. Suddenly, drum lines have evolved to becoming musical percussion lines."

When asked what does the future hold in store for John Flowers, he replied that "I'm going to continue to instruct for the present time. Perhaps some day I'll limit my drum corps activities to just judging." John added, "that percussion judging has improved greatly over the past few years and will continue to improve. Many new and younger judges have appeared on the scene, and this 'new blood' has encouraged a progressive trend in drum corps. Anything that becomes static, including drum corps, will surely cease to exist. The audience and the participants continually demand that which is new and different. Drum corps, to survive, must never allow themselves to become outmoded, but must ever search for new horizons."

Writer's Comment: As long as drum corps continues to develop instructors like John Flowers, drum corps will continue to have a future.

JIM COSTELLO

INSTRUCTOR OF 1975 M&M CHAMPIONS HAWTHORNE CABALLEROS



The success or failure of any group effort can almost always be traced to its leadership. The case of the Hawthorne Caballeros is no exception, as their perennial success in general and M&M in particular is directly attributable to the leadership of Jim Costello.

Jim inherited the love of drum & bugle corps from his father, James Sr., who was a drummer with three New Jersey corps before his retirement. Jim, himself a snare drummer, played with the St. George Cadets of Paterson, N.J. before his enlistment in the Navy. Back home after WWII he was one of the five men instrumental in forming a new corps and thirty years later that corps, the Caballeros, have risen to the pinnacle of international fame. During those thirty years Jim has been in charge of the Cabs' M&M and he was also a member of the snare line from 1946 to 1958.

The Garfield Cadets were the only corps, besides the Cabs, that benefitted from Jim's instructing. While under his tutelage the Cadets won the National Junior Championship seven times.

In explaining the Cabs' success in winning the M&M title last year, Jim credits "the hard work and dedication of the corps". "The instructor has to be proficient and the guys have to be willing to work in order to ever attain the high M&M mark." He feels that M&M should be treated as a science, but in order to become successful in this science "you've got to work on your basics."

Although the Caballeros have captured seventeen major titles, thirteen American Legion Nationals and four DCA championships, Jim feels his greatest achievement was winning the American Legion Nationals in 1951; "that was our first major title and for me it was a special thrill, for not only was I playing in the snare line, but I was teaching M&M."

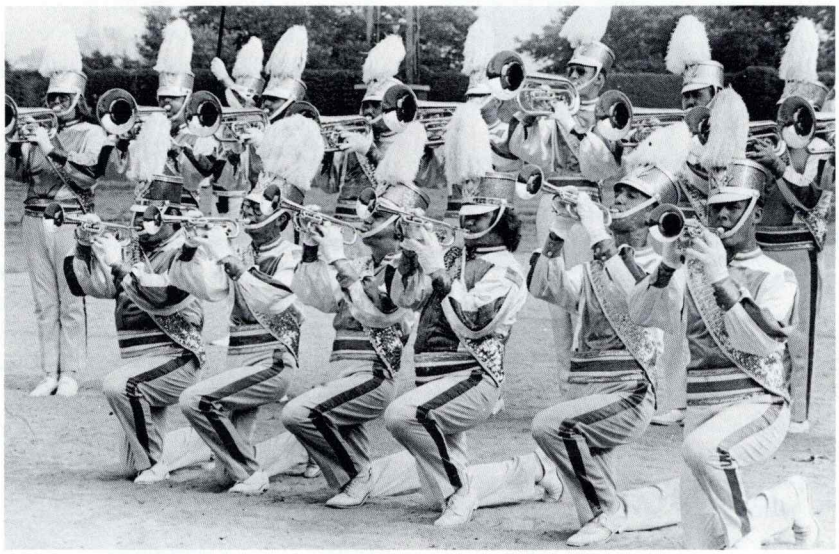


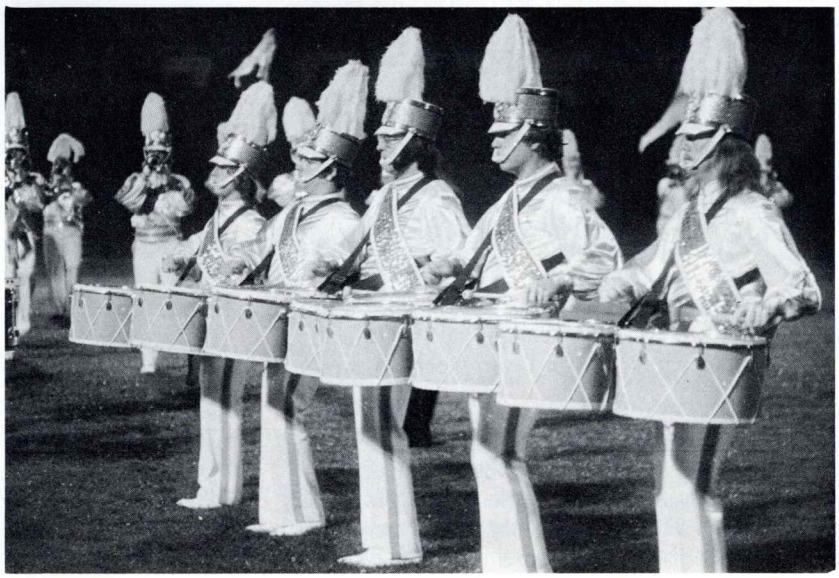
Jim doesn't plan any changes for the future, as the Cabs are finding continued fortune under his two guiding hands, one guiding the corps through their M&M program and the other being kept busy with the directorship.

As for the direction of DCA, Jim is impressed with the younger people taking charge. "The unity of DCA has improved greatly as the young people are all looking and working in the same direction for a more harmonious organization." Comments: Jim Costello has a strong feeling that there must be dignity in losing as well as winning and it has been these standards that he has instilled in all the Cabs, past or present, which has earned him the title of "Mr. Nice Guy" in the drum corps world.

YANKEE REBELS—BALTIMORE, MD









Finding one superlative to fully describe the Yankee Rebels Senior Drum and Bugle Corps is very difficult, if not impossible. There are corps which have won more contests and championships than the Yankee Rebels, yet the Rebs are always high on the lists of corps requested by contest sponsors. When the Yankee Rebels appear on the starting line they generate a charisma which immediately pervades the audience, who, in turn, welcome the Rebs with a thunderous ovation. Win, lose or draw, the Rebels have earned the reputation as crowd pleasers and during the past few years, thousands have thrilled to their "Dixie Melodies", winning the hearts of the audience, while victories on the contest field have been scarce.

1976 finds the Yankee Rebels entering their 30th year of competition and during this time they have had but three Corps Directors. Their organizer and first director was Joseph Sedlak, who obtained the sponsorship of the Hamilton American Legion Post #20, Baltimore, Maryland. The original corps was composed mostly of World War II veterans who had played in junior drum and bugle corps prior to their war service. The name "Yankee Rebels" was chosen for the corps because of Maryland's unique position during the Civil War as she was a "border" state and furnished men to both the Union and Confederate Armies.

George Bull, a Sedlak protege, took over in 1950 when Joe retired and under his leadership the Yankee Rebels rose to new heights. They became nationally prominent and brought many new innovations to the world of senior drum corps. Their "Stripper" number during the early sixties enhanced their reputation as a crowd pleaser. Then the inspirations of Rich Maas and Truman Crawford produced the first "total concept" show, with "Requiem for an Era", which many people have declared to be the greatest color presentation ever presented on a contest field.

At the end of the 1973 season, George Bull resigned and was replaced by his assistant of several years, William Poorbaugh. While under Bill's directorship the Yankee Rebels continued in their crowd pleasing ways as the "Minstrel Show" of a couple of years ago, received much acclaim and many standing ovations. Last year, the Rebel drum line received the top drum scores at the DCA Championships.

In the thirty years that the Yankee Rebels have been in existence they have accumulated many titles. Included are American Legion National Champions 1969, 1970, 1971; Maryland State Champion 1946 to present and DCA Championship Drum Line 1975. Also, in 1970 the Yankee Rebels were the recipient of a National Freedom's Foundation Award, presented to them for their patriotic display of pageantry in their world famous "Requiem For An Era".

The Yankee Rebels have appeared in parades and exhibitions throughout the country, the most notable being the 1969 Inaugural Parade, which was viewed by millions via TV. They have also appeared in Macy's Thanksgiving Day Parade and at half-time exhibitions for the Washington Redskins, Baltimore Colts and Miami Dolphins. They have also performed pregame entertainment for the World Series. As a corps, the Yankee Rebels are always in great demand.

1976 finds the Rebs looking forward to the contest season with great expectations. With the assemblage of a great instructional staff and the "gung-ho" spirit of the marching men, indicates that a great year is in store for the Yankee Rebels Senior Drum and Bugle Corps.

1976 Musical Routine (including writers and arrangers)

OTL—"American Overture" (all arrangements by Truman Crawford)

Into Concert—"Mongonucleosis"

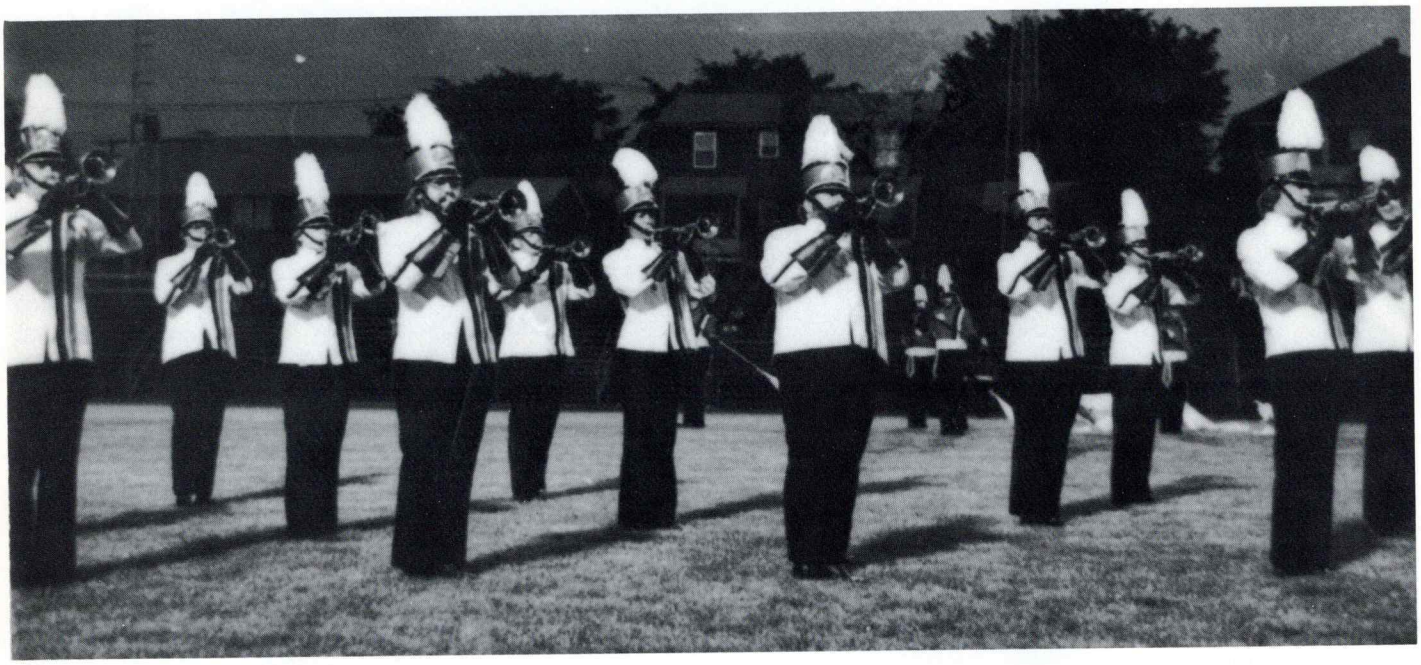
Concert—"Salute to Louis Armstrong"

Exit—"Shenandoah"

Re-entry—"Yankee Doodle Medley"

Corps Personnel:	60 horns, 40 drums, 19 color guard, 1 drum major
Corps Management:	**Bill Poorbaugh** Director **Larry Bourne** Assistant Director **John Wilson** Business Manager **Rick Sanders** Treasurer
Instructional Staff:	
Brass:	Truman Crawford Ricardo Gabriel Harold Evans
Percussion:	John Flowers Mike King Nick Biscotti Bob Niedrich
Marching & Maneuvering:	Gary "Chops" Czapinski Paul Headling
Color Guard:	Frank Kammer Paul Headling
Drum Major:	Bob Purifico
Color Guard Commanders:	Larry Bourne Pete Messina

CRUSADERS—ROCHESTER, NY





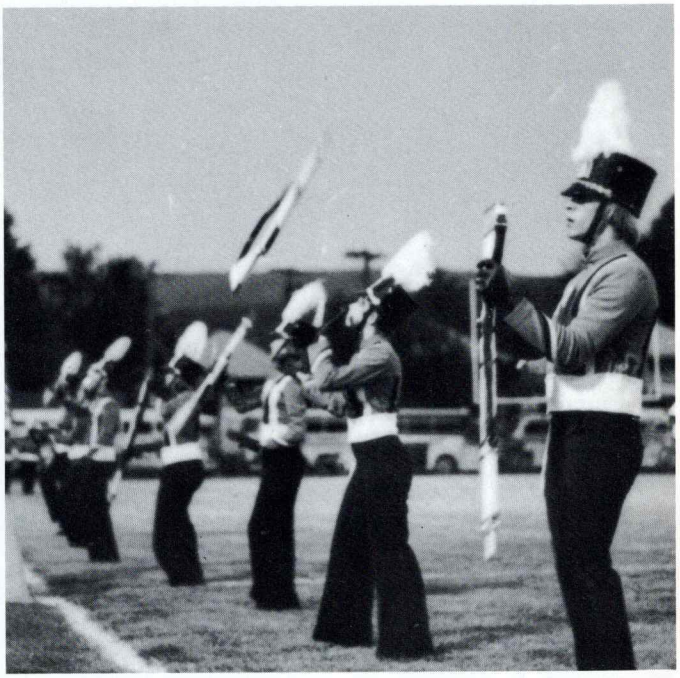
Have you ever heard of the Hilton Fire Department Drum and Bugle Corps? If this famous corps doesn't bring back memories, then you are unaware of the history of the Rochester Crusaders and their inception.

In 1947, through a desire to provide a musical unit for their men to march behind and at the same time realizing the problems of keeping young people occupied, the Hilton Fire Dept. organized the "Hilton Fire Dept. Drum & Bugle Corps". With 24 active members and the whole town of Hilton behind them, the corps took shape. Their first uniforms were traditional firemen's pants with white shirts and blue ties topped by cutters. 1948 and 1949 were two years that the corps spent logging miles, as they marched in numerous parades.

The parade-only status changed in 1950 as the corps, complete with new traditional cadet style grey pants and green jackets with stiff collars, took to the competitive field. It was a memorable occasion as the corps won the first contest that they ever appeared in. Ed Mizma and Charlie Brand had arranged the music and corps director Paul Rood had acquired the services of a Brockport Grenadier drummer to write the drill, a man who to this day has remained with the corps, Vince Bruni.

Sponsorship and name changes were aplenty as the corps became known as the Hilton Crusaders in 1952, the Ironde-





quoit Crusaders in 1960, and the Grey Knight Post Crusaders in 1964. It was the last merger that proved most successful as the corps traveled to Oregon in 1965, where they captured their first American Legion Nationals Championship. Since that time the Crusaders have captured two other National Championships, 1972 and 1973, along with being the New York State American Legion Championship in 1961, '65, '69-'75.

Tradition and consistency have long been associated with the Rochester Crusaders. Consistently producing one of the finest corps in the country, they have thrilled many an audience, with the highlight of their performances built around their impressive and stirring color presentations.

The Crusaders' many successes can be traced back to the exceptional instructional staffs that have worked with the corps. Men like Vince Bruni, Dr. Edward Mizma, Al "Corky" Fabrizzio, Dr. Jack Bullock, Truman Crawford, Gus Barbaro and Larry Darch have all contributed their time and knowledge in the preparation of many fine Crusader corps.

1976 will be no exception as the corps once again has their sights set on winning the big three, State Nationals and DCA. To accomplish this the Crusaders have prepared an exceptional show for '76, one with a powerful repertoire and Bicentennial salute designed to bring people to their feet.

1976 Musical Routine (including writers and arrangers)

OTL—"Superstar" (all arrangements by Bullock)

Into Concert—"Babyface"

Concert—"Zorba the Greek"

Production—"Son of a Preacher Man"

Color Pres. & Finale—"God Bless America"

Corps Personnel:	58 horns, 30 drums, 32 color guard, 2 drum majors
Corps Management:	**Vince Bruni** Corps Director **Edward G. Wackerle** Publicity Director
Instructional Staff:	
Brass:	Dr. Jack Bullock Bruce Lee Ed Cozzolino
Percussion:	Collin Campbell Sandy Johnston
Marching & Maneuvering:	Vince Bruni James Barrett
Drum Major:	Alan Smyth Bill Christner
Color Guard Commander:	Bill Ouelette

SUNRISERS—LONG ISLAND, NY





The Sunrisers of Long Island, N.Y. are now in the 22nd year of competition. The corps was founded in December of 1954 in Freeport, L.I., N.Y. Since their inception, the Sunrisers have strived to be trend setters in the senior ranks. Their pioneering has led to many changes in both the corps and DCA in the 11 years of their membership in the association. Some of their "now" ideas include the first all-girl color guard in DCA (1969), first horn line equipped with G-F bugles (1968), first field corps to use mallet instruments (1969) (and you thought DCI had 'em first!), and the first to use classical and jazz style arrangements on the field of competition.

The Sunrisers have consistently ranked among the top 10 senior corps in the world since 1963, when they placed 4th in the premier edition of the World Open Senior Championship (a forerunner of the DCA World Senior Championship). It was the corps' first year of national prominence and set the standard of progressive drum corps. Today's Sunrisers continue to innovate and "do their own thing rather than someone else's." Many of their critics claim that radical innovation might someday become their demise. This idea is rather untrue because lack of progress in the "art" of drum corps causes stagnation. That, my friend, would be the demise of drum corps!

Fresh ideas and a healthy attitude toward competition have kept this corps in operation when other corps might have folded. The Sunrisers are, even in the "off" years, considered a contender and are noted for creeping in the back door when no one is watching. The corps' best finishes in DCA were in 1966 (4th place, 1.1 out of 1st) and 1968 (2nd place). Last





year's motto of quiet confidence carried them to a 7th place finish at the DCA Championship in 1975, their best placement since the beginning of this decade. During the season, the Sunrisers slowly started to overcome challengers that had beaten them for years. This dramatic improvement and momentum developed last year has carried over to 1976 and their confidence in themselves and their instructional staff has increased proportionally.

The Sunrisers now field a corps of over 100 persons who hail from 7 states and Canada. A balance of seasoned drum corps veterans and people new to the hobby is what the corps feels is the right combination for a championship unit; enough traditionalism and class to satisfy the old-timers and the showmanship, musical quality, and total show concept appeal that is the way of the '70s. Excellence in percussion, musicianship, and visual effects are demanded of each member. Personal sacrifice, common to the Sunrisers, is optional.

Their many championships include the following: Northeastern Marching and Maneuvering Circuit Championship—1964, 1965, and 1966; Interstate Circuit Championship—1963; New York American Legion State Championship—1968; and the American Legion National Championship—1968. Since joining DCA in the fall of 1965, the corps has never failed to make the finals.

The Sunrisers are presently sponsored by the Floyd Bennett American Legion Post 1060 of Long Island, N.Y. and are, once again, DCA contenders in 1976!

1976 Musical Routine (Including writers and arrangers)

OTL—"Procession of the Nobles" (John Sasso)

Drum Solo—"Sabre Dance" (Dennis DeLucia)

Into Concert—Chick Correa's "Spain" (Ray Fallon)

Concert—Sunriser version of "Old Man River" (John Sasso)

Production—Benny Goodman's "Sing, Sing, Sing" (John Arientano)

Drum Solo—Chuck Mangione's "Dance of the Wind-up Toys" (Dennis DeLucia)

Exit—"Greensleeves" (John Sasso)

Re-entry and Color Pres.—"Musical Salute to Our Nation's 200th Birthday"

Corps Personnel:	50 horns, 24 drums, 35 color guard, 1 drum major
Corps Management:	**Mike DeLorenzo** Director and Business Manager **George Knoeble** Assistant Director
Instructional Staff:	
Program Coordinator:	John Sasso
Brass:	John Sasso John Arietano Ray Fallon Ted Sasso Tom McCarthy Pete Franceschina
Percussion:	Dennis DeLucia Brian Callahan
Marching & Maneuvering:	Eugene Bennett Joseph Hoenig Joseph Sassano Ted Heumann
Drum Major:	Brian Callahan

MATADORS—PROVIDENCE, RI



The Matadors unofficially began in 1964 when a group of Boy Scouts from the Providence, RI area decided to form a drum and bugle corps. It later became obvious that the Boy Scout Troop could not provide the talent necessary to sustain a corps and it was decided to go beyond their ranks to add personnel and formed a corps that was known as the Longhorns. However, this became a two-year effort and, once again, the nucleus reorganized and formed a senior corps called the Skylarks in 1967.

This corps joined the Red Carpet Association but the corps was still not advancing due to a lack of experienced musicians. Various merger plans were unsuccessful until the Holy Rosary Caballeros were contacted. No merger came about but fifteen members of the Caballeros did join and the corps was renamed The Matadors in 1969. This corps continued in R.C.A. competition until August 1972. A disappointing 7th place finish at that championship just served to make the members even hungrier for improvement for the following weekend's DCA Championship in Jersey City, N.J. The rest is common knowledge to most corps aficionados.

The Matadors finished 12th in both prelims and finals and thus gained DCA membership. The corps' outstanding performance and gratifying result inspired them and provided the incentive to continue on. Their attitude became catchy as several members of the New Bedford Whalers (whom they had beaten in the DCA prelims) joined the corps and the ranks began to swell.

In 1973, the corps began a fan-gathering campaign. Realizing that they were not yet ready to challenge the top corps, the Matadors decided to give the fans the type of show they wanted to see and hear. The idea worked! Contest after con-



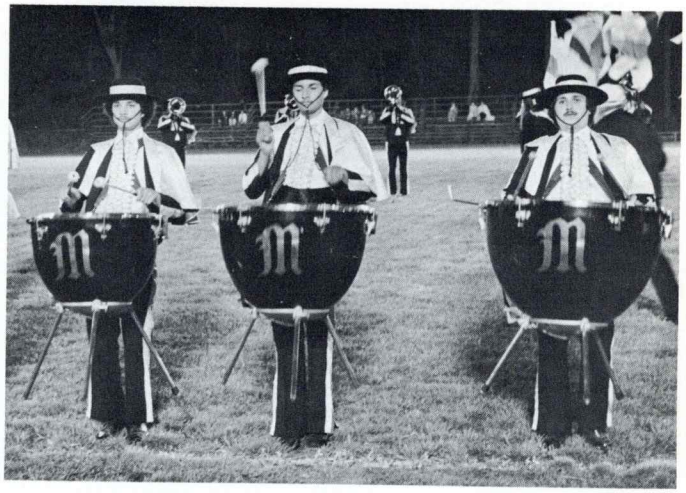
test the corps was given standing ovations for their performance and the announced score given an equally resounding Bronx cheer. 1973 was a year of improvement as the corps placed 10th at the DCA Championship in Rochester.

The following year was pretty much the same until late July with bleacher shaking ovations and low scores. But toward the latter part of the 1974 season, the scores started creeping up until they were but three points behind some of the "big guns" in DCA. At their last regular competition on August 24th, the Matadors celebrated one of their most impressive moments when they beat their New England rivals, the Hurricanes, and still put on a crowd-pleasing show. The following weekend was as much of a surprise to the world of senior drum corps as it was to them. The Matadors placed sixth in the prelims and 4th in the finals. The corps' exceptionally hard work, with practice almost nightly the last three weeks of the season, paid off.

1975 was a cape of a different color. The Matadors did well in the early going but slowly started to slip until, again, the last regular competition of the season. They placed third, just ahead of the Buccaneers who were one of only three corps that had won shows that year! Some people think that it would have been just as well for the Matadors to skip the DCA title show. They placed only ninth in both prelims and finals.

Defeats similar to this have broken up some corps and disheartened others to the point of causing relapses that have lasted several years. Not so in Rhode Island. The Matadors have all the intentions of being a major force in the 1976 DCA competitive season. Major changes have been made in the corps throughout the winter including the addition of new uniforms. Some of these changes could make the Matadors into a tough first division contender this year.





1976 Musical Routine (including writers and arrangers)

Fanfare—"Invitation to a River Fantasia" (Jim Centerino arranged all numbers)

OTL—"Malaguena"

Color Presentation—"A Bicentennial Profile"

Concert—"Channel I Suite"

Production—"Mexican Hat Dance"

Exit—"The Good, The Bad And The Ugly"

Finale—"Spanish Gypsy"

Corps Personnel:	50 horns, 25 drums, 25 color guard, 2 drum majors
Corps Management:	**Michael Corso** Corps Director **Gil Silva** Assistant Director **Tony Carcieri** Business Manager **Robert Burns** Publicity Director

Instructional Staff:

Brass:	Jim Centerino Pat McCue Richie Price
Percussion:	Danny Pitts
Marching & Maneuvering:	Bob Hoffman Gil Silva
Color Guard Instructor:	Leroy Andrews
Drum Majors:	Frank Andrews Pat McCue
Color Guard Commander:	Leroy Andrews

THUNDERBIRDS—ERIE, PA







The Thunderbirds Drum and Bugle Corps was formed in the fall of 1956 as a parade corps by a group of volunteer firemen in Meadville, PA. After four years of parade competition, it was decided to make the big jump to field competition. Between that first show in Olean, NY and 1967 the corps won several top prizes but membership and talent were dwindling due to lack of recruiting and resources. As a result, 1968 found the corps moving north to Erie in the hope of a more promising future.

That hope come to fruition in July of that year as the Thunderbirds captured the Pennsylvania American Legion Class "B" State Championship in Philadelphia. The momentum continued throughout the following year but 1970 found "the Pride of Northwestern Pennsylvania" with a sizeable turnover in membership. In fact, they had to virtually start from scratch in 1971. Due to a lack of experienced drum corps people, they developed a nucleus of youth from the Erie area. The success attained in the past few years can be attributed to youthful vitality and determination.

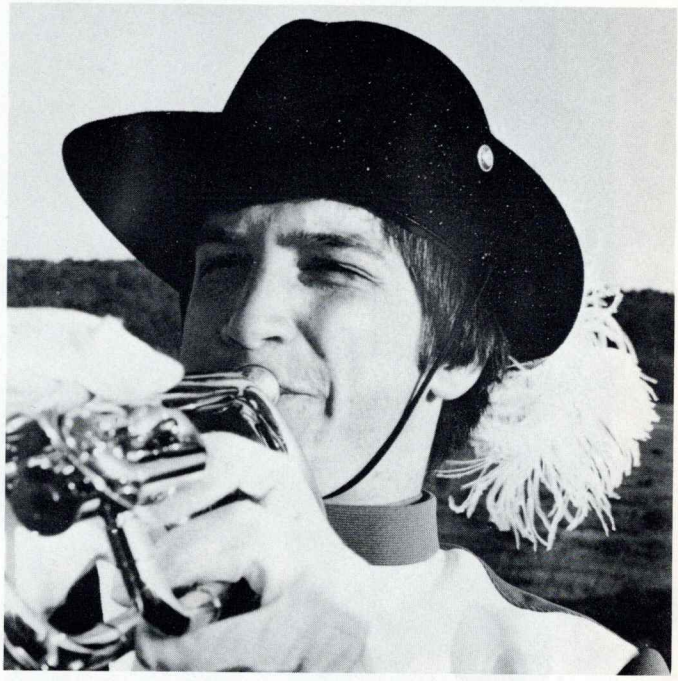
The 1972 R.C.A. Championship was a minor disappointment for the Thunderbirds. Placing 4th, .1 out of third place, it showed that the corps had the talent but not the experience. However, 1973 found the T-birds on top at their championship, just a slim .1 above second place. It was decided to venture to the DCA Championship in Rochester the following week. There, a penalty to another corps gave them DCA membership and a shot at the finals but again the point spread was close: .05! That evening, the Thunderbirds placed 11th in the finals.

Much of the following season was spent at establishing themselves amongst the "biggies" in DCA while tearing through their R.C.A. schedule with a great degree of power and finesse. Their R.C.A. crown was partially retained as they tied for the championship in Erie and advanced to tenth place in prelims and finals at the DCA Championship in Rochester, NY.

In the spring of 1975, membership qualifications for DCA members were modified to include the top ten corps rather than the twelve that had been accepted in the past. This undoubtedly put much pressure on the instructional staff as well as the individual members of the corps because of the overall higher calibre of senior corps last year. Although unsuccessful in their drive for the R.C.A. Championship, the Thunderbirds peaked at the right time and are again DCA members in 1976.

Inspired by maintaining their DCA status last fall, the Thunderbirds have conceived a new contemporary image designed specifically to establish a fresh and exciting identity. The "Green Revolution" sports new uniforms this year that will enhance the corps' appearance on the field. A booster organization has been in operation since the fall of 1975 in an effort to produce the income needed for the corps' optimistic future. The corps is also sponsored by the Orville H. Frank American Legion Post 742 of Fairview, Pa.

The Erie Thunderbirds are indeed "a corps on the move"!



1976 Musical Routine (including writers and arrangers)

OTL—"Motown Special" (Medley arranged by Spadaro)

Concert—"Midnight Cowboy" (arranged by Spadaro)

Color Presentation—"Greensleeves" and "Chester" (Medley arranged by Spadaro)

Exit—"Country Roads"—Taylor (arranged by Kelsey)

Corps Personnel:	54 horns, 25 drums, 28 color guard, 1 drum major
Corps Management:	**Ed Coleman** Corps Director **Carl Bibeau** Publicity Director
Instructional Staff:	
Brass:	Chuck Lute Dave Hetrick
Percussion:	Cosmo Barbaro
Marching & Maneuvering:	Brad Rouse
Drum Major:	Chuck Lute
Color Guard Commander:	Pat Danish

SPIRIT OF '76—RACINE, WISC





One of America's proudest traditions of drum corps pageantry lives! The corps was founded in 1916 by members of Batteries "C" and "F" of the First Wisconsin Field Artillery unit who desired a worthwhile activity in civilian life that would keep the people together and remind them of the military training and discipline they received in the service. The Holy Name Drum and Bugle Corps (so named for the church many of its members attended) became affiliated with American Legion Post 76 of Racine in 1920 and was christened The Boys of '76 Senior Drum and Bugle Corps, the first Legion corps in the country. They achieved national acclaim for their appearances across the continent and international recognition after their 1927 trip to Paris, France.

In 1970, the corps took the Eastern establishment by storm placing 7th in prelims and 9th at the finals of that year's DCA World Championship. It was the first time that any non-Eastern, non-Canadian corps had attained membership in DCA.

After 52 years of sponsorship by Post 76, the corps moved on to American Legion Post 310 of Racine in 1972 and the following year, membership was opened to interested females and the corps' name changed to The Spirit of '76. The corps is presently made up of over 100 persons mostly from the Racine/Milwaukee/Chicago metropolitan region. They are probably the first to attempt regional rehearsals with separate practice sights maintained in both the Wisconsin and Illinois areas. Other regional "modules" are planned to provide membership from a wider geographic section of the Midwest. However, the corps does lack one thing that is considered a most important ingredient—regional competition. Senior corps competition is rare in the Midwest as there are very few corps; on many occasions, The Spirit of '76 puts on judged exhibitions at major junior corps shows and refines its show in that fashion. The corps has proven this to be successful.

During the course of their proud 60 year history, they have won 50 Wisconsin American Legion State championships and were crowned 4 times as American Legion National Champions.

The men of Batteries "C" and "F" not only created an organization, but a tradition—The Spirit of '76!

1976 Musical Routine (including writers and arrangers)

OTL—"76 Trombones" (all arrangements by Norman)

Color Presentation—"What Were You Doing the Last 200 Years"

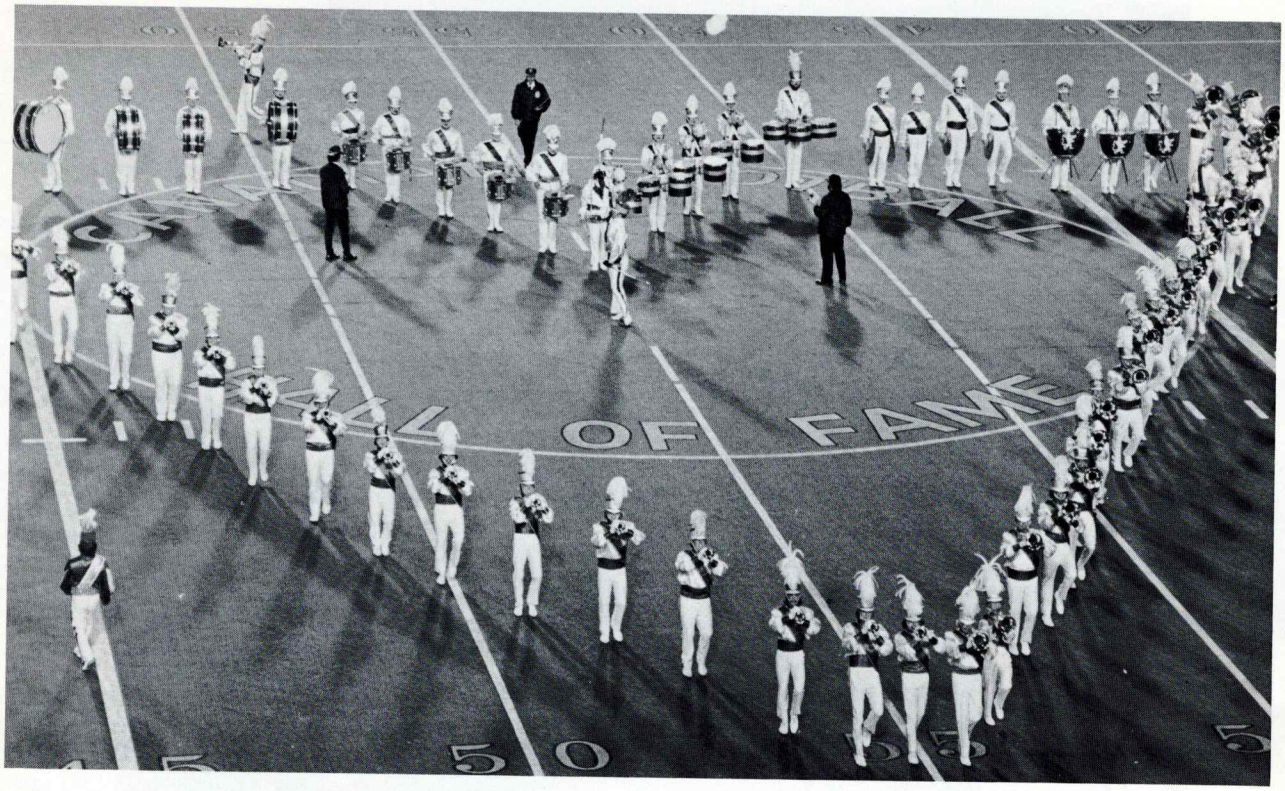
Concert—Duke Ellington Medley of "Sophisticated Lady", "'A' Train", "Mood Indigo", and "Solitude"

Production—"Yankee Doodle"

Finale—"Little Old Wisconsin"

Corps Personnel:	50 horns, 22 drums, 18 color guard, 2 drum majors
Corps Management:	**Art Hageman** Corps Director **Dee Ferrarini** Publicity Director
Instructional Staff:	
Brass:	Gary King
Percussion:	Jim Neverman
Marching & Maneuvering:	Dick Anderson Lenny Piekarski
Guard:	Dennis Anderson
Drum Majors:	Chris Ferrara Jay Kimpel
Color Guard Commander:	Dee Ferrarini

ROYALAIRES—GUELPH, ONTARIO





The Royalaires defending Canadian senior champions, representing the Golden Triangle Area in Southern Ontario, are a highly spirited and well-disciplined group of individuals striving to be forever more impressive. Now in their 44th year, the corps has compiled an impressive record and are still adding to it.

The Royalaires trace their origin back to 1932, when a group of World War I veterans formed a parade corps to perform in and around the Guelph area. In 1947, this corps became the band for the 11th Field Regiment Royal Canadian Artillery and maintained this association until 1954 when it was decided to leave the Regiment and become known as the Royalaires.

Since that time the corps has carved a name in the history of Canadian Drum Corps — winning the Canadian Senior Championship eleven times — six of these consecutive from 1959 to 1964, a feat never equalled by any other senior corps in Canada and they are proud of the fact that they are the oldest drum corps in Canada and have supported themselves through it all.

The Corps has also done well internationally over the past years winning the R.C.A. Championship in 1969 and tying in 1974, and has always been in the top three since the association was formed. It is also known as one of the top 12 drum corps in the world by being an associate member of DCA.

1976 Musical Routine (including writers and arrangers)

OTL—"Miserlou"—"I Could Have Danced All Night"

Concert—"Once You Get Started"—"Day By Day" "I Got The Music In Me"

Color Presentation—"Ontario"

Exit—"Brian's Song"—"O Happy Days"

Corps Management:	**Wayne King,** President
	Al Strassburger, Corps Director
	Ron Robson, Business Manager
	Herman Hubers Publicity Director
Instructional Staff:	
Brass:	John Phillips
Percussion:	Wayne Elliot
	Sam Kaye
Marching & Maneuvering:	Larry Blundell
Drum Major:	Paul Hallman
Guard Commander:	Ken Becker

PATRIOTS—DUNKIRK, N.Y.





The Patriots of Dunkirk, New York, were formed in 1966 and are now completing their 10th year as members of the Red Carpet Association and as an associate member of Drum Corps Associates.

Dunkirk is located south of Buffalo on the shores of Lake Erie, and at one time had five drum and bugle corps. The late President Eisenhower, when learning of the fact that a city the size of Dunkirk (pop. 18,000) supported 5 corps said that "Dunkirk must be the drum corps capital of the world."

In the early 1960's, due to financial problems, many of the corps disbanded and only two survived, the Murraymen Jr. Drum Corps and the Flying Dutchmen Sr. Corps. The Murraymen disbanded after the 1965 season, and the Dutchmen followed a year later. In the fall of 1966 five members of these former corps got together and a new corps was formed, the Patriots. One of the original members is still active today and he is the perennial drum major, Robert Teclaw.

The Patriots took to the competition field in 1968. They have won various local honors and recognitions, but their proudest one to date is when they earned a spot in DCA in 1975.

The corps realizes that they are small; horns—35, drums—17, color guard—15 and drum majors—3, but they feel quality outshines quantity.

1976 Musical Routine (including writers and arrangers)

OTL—"Everybody Rejoice" (The Wiz) (all arrangements by Steve Cooley)

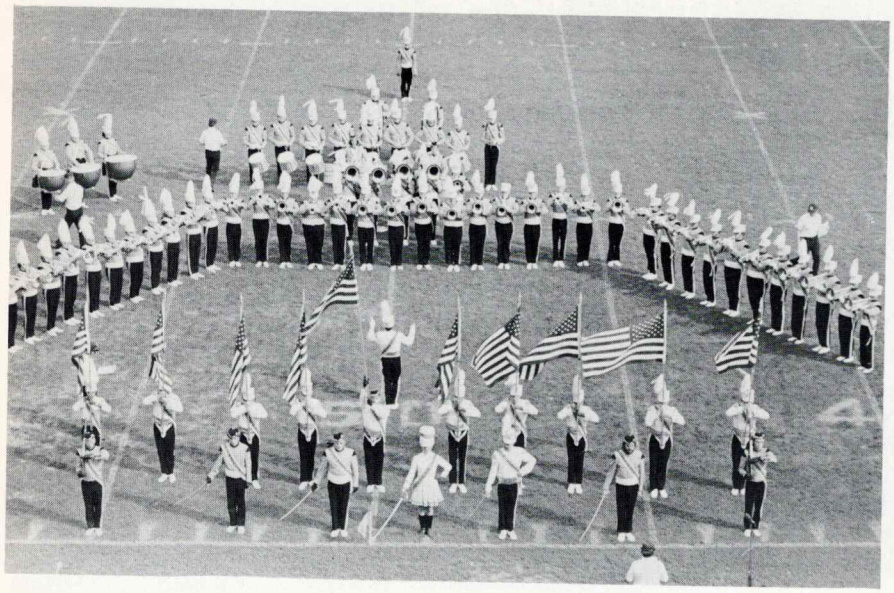
Drum Solo—"African Symphony"

Concert—"Teonova", medley of Funny Girl Selections

Exit—"What I Did For Love/The Music and the Mirror"

Corps Management:	**Greg Keppel,** Business Manager
	Phil Hanlon, Assistant Business Manager
Instructional Staff:	
Brass:	Steve Cooley
	Ed Lindsay
Percussion:	Doug Kleinhans
	John Smyder
Marching & Maneuvering:	Dick Pronti
	Doug Sloan
Drum Major:	Robert Teclaw
Color Guard Commander:	Ron Szach

WESTSHOREMEN—HARRISBURG, PA.





The Westshoremen of Harrisburg, PA, trace their genealogy back to 1939 when a group of citizens from Wormleysburg, PA formed a junior drum and bugle corps. The Wormleysburg V.F.W. Post 1462 Junior Drum and Bugle Corps made its debut as a group of untrained and inexperienced youngsters. The corps progressed slowly until 1943 when, because of the drain of personnel caused by World War II, they disbanded.

Three years later, some of the same boys, still sparked by the patriotism of and matured by the war, pooled forces and appeared as an entirely new unit. The Longshoremen Senior Drum and Bugle Corps retained its original affiliation with the Wormleysburg V.F.W. Post. The enthusiasm in drum corps spread to nearby Millersburg where the Bonnie Scots Senior Drum and Bugle Corps was formed.

Both the Longshoremen and the Bonnie Scots progressed rapidly into the national spotlight. The Longshoremen travelled to California in 1950 and won the V.F.W. National Championship, a title they retained in Florida the following year. News of their fame reached New York City where the Longshoremen's Union, an organization of dock workers, had its headquarters. A lawsuit was brought against the corps for its alleged misuse of the name Longshoremen. The corps immediately changed its name to the Westshoremen, in part, because Wormleysburg is on the Western shore of the Susquehanna River.

In 1956, the Bonnie Scots won the State Championship and, again, brought fame to the central part of Pennsylvania. However, neither corps succeeded in later championship quests. The two corps merged in the Fall of 1959 due to a lack of personnel. Over the Winter, membership increased as the corps made plans to return to the competitive field after a three-year absence. They took the plunge in 1961 after a year as a parade corps.

The Westshoremen-Bonnie Scots progressed steadily and, in 1967, joined DCA, a status they held until 1971. The following year, again, due to lack of membership and other problems, the corps folded.

But the spark remained alive within a few dedicated individuals and, less than a year later, the foundation was laid for a new corps of Westshoremen. Combining forces with another area senior corps, the Keystone Kavaliers, the Westshoremen, Inc. managed to field a corps for one competition in 1974. The corps participated in four DCA contests in 1975 and, at the end of the year, became an associate member of DCA. This year's goal is to attain full membership in DCA by placing in the top 10 at the championship contest.

1976 Musical Routine (writers and arrangers)

Fanfare—"Fanfare '76" (arranged by Hackenburg)

OTL—"Quejada" (arranged by Crawford)

Drum Solo—"Hoe Down"

Into Concert—"The Polka" (arranged by Prime)

Concert—"Gonna Build A Mountain" (arranged by Dreitzer)

Color Pres.—"Columbia, The Gem Of The Ocean" (arranged by Crawford)

Exit—"Climb Every Mountain" (arranged by Prime)

Corps Personnel:	52 horns, 24 drums, 34 color guard, 4 drum majors
Corps Management:	**Larry Hershman** Corps Director
Instructional Staff:	
Brass:	Nat Ward
Percussion:	John Flowers Craig Sunday Steve Myers
Marching & Maneuvering:	Larry Hershman
Drum Majors:	Georgia Bridgeman Nat Ward
Color Guard Commanders:	Larry Peck Skip Rizutto

THE MAGNETISM OF SENIORS



Several years ago, when I knew almost nothing about drum corps, I had still heard of the Hawthorne Caballeros. I had seen them on television several times and loved their brassy, Spanish sound. I finally saw them live, along with four other corps, at a DCA exhibition in Syracuse, and was hooked! Since then, I have followed the senior circuit as closely as possible.

It seems to me that senior corps offer just as much excitement and entertainment as their junior counterparts. Senior corps are composed of people who must work or go to school five days a week, and yet they are still able to offer super horn lines—like Sky and the Cabs last year—and great drum lines—



like last year's Yankee Rebel championship percussion section. And, as the Rochester Phoenix proved, a new DCA corps can make its mark very quickly. I think part of the reason for this is the very fact that these are *senior* corps. Many corps members have years of experience, either from having played in a junior corps, or, since senior corps have no maximum age limit, from having been involved in the senior circuit for many seasons. But the fact that these members may have been involved in drum corps even for several decades does not diminish their pride or dedication at all, as any senior corps fan will attest to.





Ever since seeing my first senior show, I have looked forward to spending evenings during the summer months watching drum corps competitions. The lights reflecting off the drums, flags and brass, the different and unique drills, and, of course, the music, all combine to make a unique and fascinating spectacle. And the fact that this can be witnessed in a summer "short-sleeve" atmosphere makes it all the better.

Harvey Olderman, 78-year-old C.G. Capt. for the Hurricanes, truly an outstanding SENIOR



Perhaps the most important thing about a drum and bugle corps is the music it plays. I have never failed to be impressed by the variety of music drum corps play, and this year will be no exception. DCA corps will treat the spectators to composition ranging from the contemporary (Phoenix's "Legend of the One-Eyed Sailor," for example), to charts from the big-band era (The Sunriser's "Sing, Sing, Sing"), to the traditional (The Yankee Rebel's "Shenandoah" and "Yankee Doodle"). And, of course, one of the most thrilling parts of any corps' performance occurs when the horns turn and hit the stands with a big triple forte during a show's finale.



So, if the past is any indication, this season will offer something for everybody, from the novice fan to the veteran who's seen it all. I feel it will be a great summer of shows, from the openers at the end of May to the championship show on September 5.

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Balanced Sound



2.

Super sound gives you the edge. 2. Ludwig's exclusive Micro-Finish edge gives drum heads a geometrically accurate fit for a totally balanced sound at all points of the head. 3. With Acusti-Kote interior finish sealing permanently against moisture you get maximum resonance.

3.



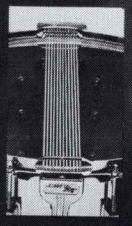
Dynamic Projection

4.



Here's lightning. 4. Achieved by positioning shell vents diametrically opposite each other. This balances the interior air column for a new concept in air displacement.

5. And the duo-lateral snare-bed-design places snares precisely in the center of the snare bed for total contact.

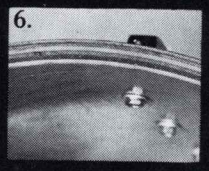


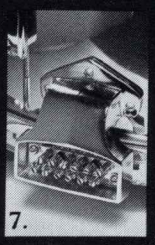
5.

Durability

The ultimate in important give-and-take. 6. Challenger II's 6-ply Di-Electric wood shell guarantees super strength and durability. 7. Its Snare Butt Bumper is a heavy-duty housing completely surrounding the snare adjustment mechanism. It protects adjusters and keeps out dirt and rocks. 8. And the new, tough "Field Hoop" has been developed to withstand the extremes of high tension.

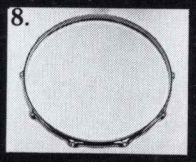
6.





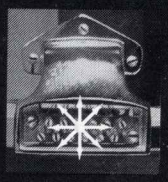
7.

8.

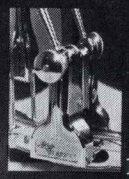


Easy Adjustments

For quick changes in action. 9. The exclusive 360° Snare Butt Adjuster can be raised, lowered or rotated keeping each snare in perfect head contact.



10. And a newly designed tension strainer makes switching snares on or off quick and positive.



10.



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DCA CHAMPIONSHIP RESULTS

1965 Sept. 11
Jonathan Law H.S., Milford, CT.

1. Buccaneers	84.50
2. Hurricanes	84.36
3. Skyliners	83.16
4. Yankee Rebels	80.25
5. Interstatesmen	79.95
6. Rockets	76.95

Hi M&M X Hurcs
Hi Brass X Bucs
Hi Perc I-Men & Bucs (tie)
Hi GE Hurcs

1966 Sept. 24
JFK Stadium, Bridgeport, CT.

1. Skyliners	84.53
2. Hurricanes	84.40
3. Buccaneers	83.97
4. Sunrisers	83.40
5. Caballeros	83.02
6. Brigadiers	79.35
7. Rockets	78.83
8. Musketeers	74.92
9. Princemen	73.98
10. Metropolitians	71.60

Hi M&M X Hurcs
Hi Brass X Sunrisers, Hurcs, Sky (tie)
Hi Perc X Sky
Hi GE Sky

1967 Sept. 3
JFK Stadium, Bridgeport, CT.

1. Hurricanes	85.583
2. Caballeros	83.800
3. Buccaneers	82.083
4. Skyliners	81.633
5. Sunrisers	79.766
6. Brigadiers	77.883
7. Crusaders	77.500
8. Yankee Rebels	76.883
9. Musketeers	68.300
10. Bonnie Scots	62.933

Hi M&M X Hurcs
Hi Brass X Sky & Sun (tie)
Hi Perc X Hurc
Hi GE Hurcs

1968 Sept. 1
Aquinas Stadium, Rochester, N.Y.

1. Buccaneers	82.150
2. Sunrisers	80.116
3. Brigadiers	79.816
4. Crusaders	79.566
5. Skyliners	79.016
6. Hurricanes	78.450
7. Yankee Rebels	77.050
8. Caballeros	75.650
9. Ambassadors	71.683
10. Kingsmen	68.216

Hi M&M X Hurcs — Hi Brass X Brigs
Hi Perc X Hurcs — Hi GE Bucs

1969 Aug. 31
Aquinas Stadium, Rochester, N.Y.

1. Hurricanes	79.475
2. Skyliners	78.275
3. Yankee Rebels	77.650
4. Buccaneers	76.975
5. Crusaders	71.500
6. Sunrisers	68.500
7. Caballeros	67.950
8. Brigadiers	62.975
9. Kingsmen	58.625
10. Rockets	50.275

Hi M&M X Hurcs — Hi Brass X Sky
Hi Perc X Hurcs — Hi GE Rebs

1970 Sept. 6
Aquinas Stadium, Rochester, N.Y.

1. Caballeros	82.775
2. Yankee Rebels	81.200
3. Hurricanes	80.950
4. Buccaneers	80.000
5. Skyliners	77.375
6. Sunrisers	75.125
7. Crusaders	73.250
8. Kingsmen	68.900
9. Boy's of '76	66.925
10. Les Diplomats	64.900

Hi M&M X Cabs — Hi Brass Cabs
Hi Perc X Hurcs — Hi GE Rebs

1971 Sept. 5
Aquinas Stadium, Rochester, N.Y.

1. Skyliners	91.500
2. Yankee Rebels	90.750
3. Caballeros	90.625
4. Hurricanes	87.925
5. Crusaders	86.800
6. Buccaneers	86.425
7. Les Diplomats	83.600
8. Sunrisers	79.550
9. Kingsmen	79.375
10. Brigadiers	77.550

Hi M&M X Cabs — Hi Brass Sky
Hi Perc X Rebs — Hi GE Sky

1972 Sept. 3
Roosevelt Stadium, Jersey City, N.J.

1. Caballeros	90.60
2. Skyliners	89.75
3. Buccaneers	88.65
4. Crusaders	88.20
5. Hurricanes	88.20
6. Les Diplomats	82.35
7. Yankee Rebels	80.45
8. Sunrisers	76.00
9. Kingsmen	74.30
10. Rockets	73.90
11. Commanders	63.15
12. Matadors	58.95

Hi M&M X Sky — Hi Brass Bucs
Hi Perc X Hurcs — Hi GE Sky

1973 Sept. 2
Holleder Stadium, Rochester, N.Y.

1. Caballeros	89.85
2. Buccaneers	85.80
3. Hurricanes	85.30
4. Les Diplomats	84.20
5. Skyliners	81.55
6. Crusaders	79.80
7. Yankee Rebels	76.95
8. Kingsmen	67.20
9. Sunrisers	66.80
10. Matadors	61.45
11. T-Birds	59.90
12. Royalaires	57.00

Hi M&M X Cabs — Hi Brass Cabs
Hi Perc Dips — Hi GE Cabs

1974 Sept. 1
Holleder Stadium, Rochester, N.Y.

1. Caballeros	83.50
2. Buccaneers	82.15
3. Skyliners	77.35
4. Matadors	70.35
5. Crusaders	67.95
6. Hurricanes	66.70
7. Yankee Rebels	65.95
8. Sunrisers	59.70
9. Royalaires	56.15
10. T-Birds	54.65
11. Lancers	45.10
12. Sentinels	43.05

Hi M&M X Cabs — Hi Brass Sky
Hi Perc Bucs — Hi GE Bucs

1975 Aug. 31
Holleder Stadium, Rochester, N.Y.

1. Skyliners	91.28
2. Caballeros	91.11
3. Buccaneers	89.55
4. Hurricanes	86.98
5. Phoenix	85.20
6. Yankee Rebels	84.85
7. Crusaders	80.70
8. Sunrisers	80.70
9. Matadors	76.91
10. T-Birds	68.03

Hi M&M X Cabs — Hi Brass Sky
Hi Perc Rebs — Hi GE Bucs

1976

?

1976

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DCA SEASON AVERAGES COMPLETE

	Contests	Vict.	M&M X	Perc. X	Perc. Exp.	Brass X	C.A.	G.E. M&M	G.E. Perc.	G.E. Brass	Pen.	Final Score	C.G.
Caballeros	14	12	23.03	13.00	4.64†	11.83	4.23*	9.14	6.50	8.40	0.24	83.53	1.18
Sunrisers	13	3	21.12	13.34	4.62†	11.30	4.62*	9.17	6.55	7.97	0.26	81.44	1.42
Buccaneers	14	3	21.16	12.96	4.45†‡	10.04	4.94*	8.69	6.25	7.91	0.33	79.08	1.34
Skyliners	15	2	20.78	12.65	4.82†‡	11.44	4.43	8.31	6.27	7.38	0.23	78.85	1.23
Yankee-Rebels	11	1	20.30	12.71	4.87‡	10.90	4.07*	8.40	6.76	7.40	0.26	78.16	1.08
Hurricanes	13	1	20.59	12.46	4.52	11.10	3.76	8.03	5.91	6.69	0.09	75.97	1.07
Crusaders	10	0	20.53	11.77	3.53†‡	10.66	3.93	8.20	5.47	7.55	0.16	74.48	1.49
Phoenix	7	0	20.37	11.05	3.57	10.82	4.26	7.64	5.57	7.63	1.14	72.77	0.99
Matadors	11	0	20.66	11.08	2.87	9.80	3.61	7.74	4.53	5.93	0.94	68.28	1.26
Thunderbirds	5	0	19.27	11.25	3.32	9.58	3.66*	6.72	4.92	5.98	0.56	67.14	1.02
Patriots	1	0	20.30	9.95	1.60	5.25	3.30	5.00	3.40	4.90	1.60	55.10	1.00
Westshoremen	1	0	14.90	9.00	1.90	8.00	1.90	8.00	1.50	5.30	0.30	53.20	1.10

* Includes Perfect Score Awarded In C.A. To All Corps At Reading Contest
† Same as (*) For Percussion Exposure at Philadelphia Contest
‡ Same as (*) For Percussion Exposure at Corning Contest

Compiled From Official DCA RECAP SHEETS By Steve Anderman

PRELIMS

Competing Corps	Score	Position
Order of Appearance		
1. Sunrisers	86.55	3
2. Crusaders	79.50	6
3. Thunderbirds	75.80	10
4. Phoenix	76.85	8
5. Caballeros	88.95	1
6. Skyliners	86.00	4
7. Yankee-Rebels	83.85	5
8. Hurricanes	79.30	7
9. Buccaneers	87.75	2
10. Matadors	76.25	9
Also Appearing		
Spirit of '76	54.25	17
Royalaires	66.80	12
Patriots	60.15	14
Westshoremen	68.25	11
Diplomats	59.40	16
Interstatesmen		
Lancers	63.35	13
Kingsmen	59.50	15

FINALS

Competing Corps	Score	Position
Order of Appearance		
1. T-Birds		8
2. Mats		10
3. Phoenix		9
4. Hurcs		7
5. Crusaders		6
6. Rebs		5
7. Sky		4
8. Sun		3
9. Bucs		2
10. Cabs		1

AWARDS

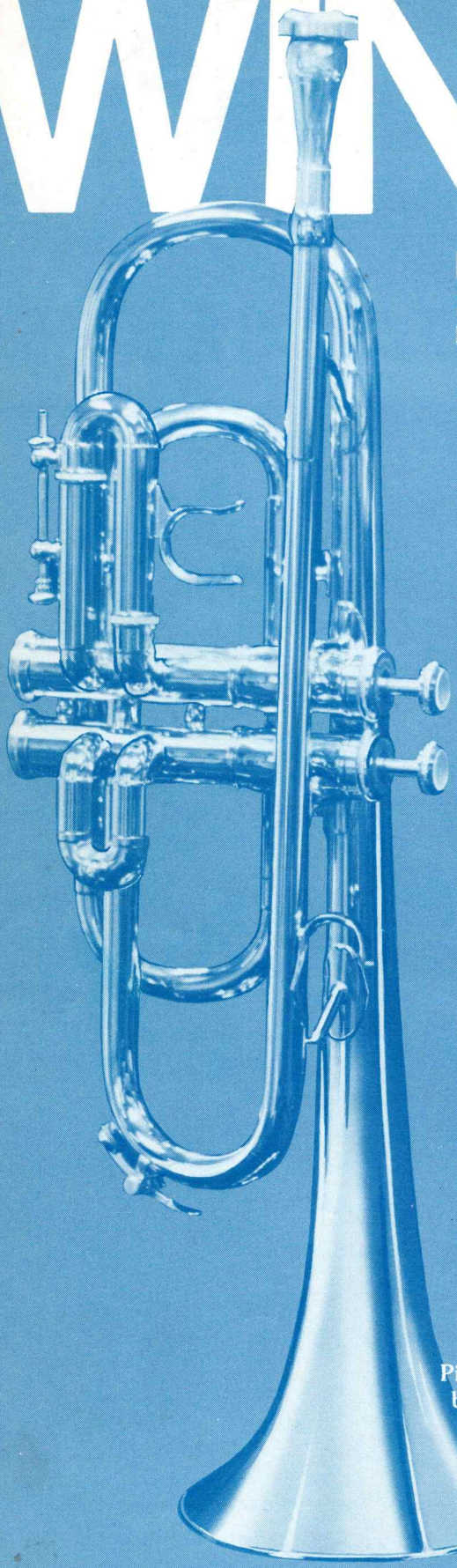
M&M _____

Perc. _____

Brass _____

Color Guard _____

WINNERS



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