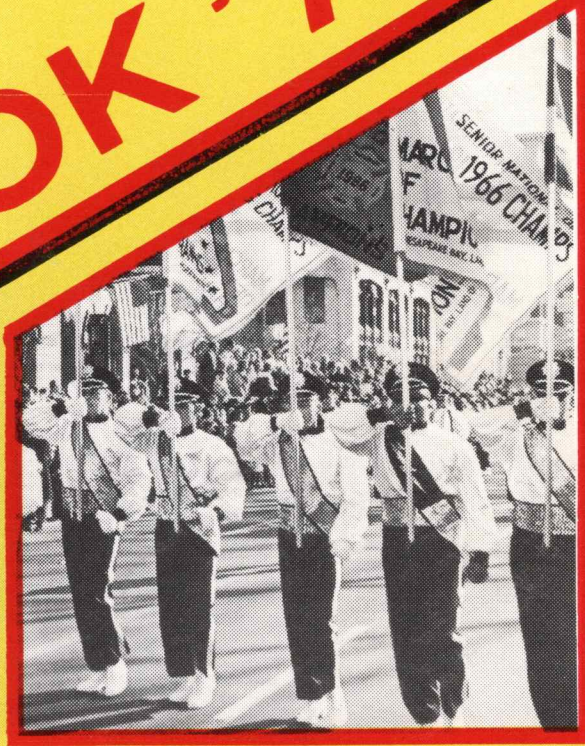
DRUM CORPS ASSOCIATES

$2.00

YEARBOOK '79

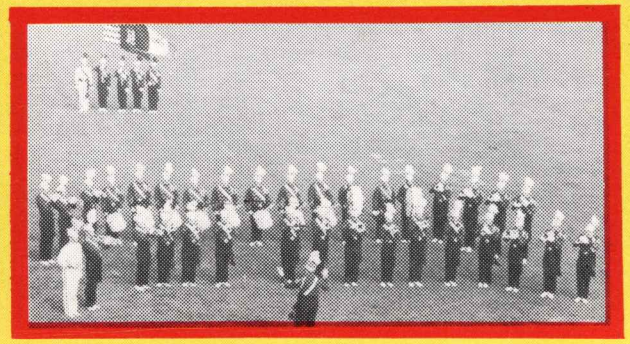














DIRECTORY

As a service to our many fans and supporters, we have included this directory of DCA and its corps. Please use these addresses to contact DCA or any DCA corps for further information, meeting and rehearsal plans, availability of corps booster items.

DCA BUSINESS OFFICE
Michael Petrone, President
10 Columbus Dr.
Monmouth Beach, NJ 07750
(201-222-3835)

DCA PUBLIC RELATIONS
Gary W. Ferris, Director
15 Carlisle Ave.
Thornwood, NY 10594
(914-769-2979)

DCA SALES
John Laskowski, Director
111 Merman Dr.
DeWitt, NY 13214
(315-446-6649)

READING BUCCANEERS
Ronald Gehris, Director
P.O. Box 3032
Reading, PA 19604
(215-376-9427)

HAWTHORNE CABALLEROS
Robert Murray, Bus. Mgr.
P.O. Box 117
Hawthorne, NJ 07506
(201-523-5371)

ROCHESTER CRUSADERS
Vincent Bruni, Director
118 Payne Beach Rd.
Hilton, NY 14468
(716-392-7338)

CT HURRICANES
Thomas Gabianelli, Bus. Mgr.
69 West St.
Seymour, CT 06483
(203-888-0214)

RI MATADORS
Michael Corso, Director
72 High Service Ave.
N. Providence, RI 02911
(401-353-2717)

ROYALAIRES
Ron Robson, Bus. Mgr.
6 Vermont St.
Guelph, Ontario, Canada
(519-824-3013)

SKYLINERS
John Urspruch, Director
20 South Dr.
Rochelle Park, NJ 07662
(201-845-8386)

SUNRISERS
Michael DeLorenzo, Bus. Mgr.
10 Park Pl.
Rosyln Heights, NY 11577
(516-484-4067)

ERIE THUNDERBIRDS
Ed Coleman, Bus. Mgr.
1016 West 31
Erie, PA 16508
(814-866-2317)

WESTSHOREMEN
Larry Hershman, Director
P.O. Box 202
Carlisle, PA
(717-249-2614)

ASSOCIATE CORPS

BLUE EAGLES
P.O. Box 173
Wind Gap, PA 18091

BRASS, INC.
Mike Palmquist, Director
7005 - 15 Ave. South
Minneapolis, MN 55423
(612-866-5971)

CHICAGO CONNECTION
Thomas Walker, Director
P.O. Box 463
Weeling, IL 60090
(312-878-0160)

DIPLOMATS
Jerry Pannette, Director
508 Market St.
Johnsonburg, PA 15845
(814-776-1092)

Cover: shown are the following Charter Members of DCA: Reading Buccaneers, Pittsburgh Rockets, Yankee Rebels, Archer Epler Musketeers, NY Skyliners, Interstatesmen and Connecticut Hurricanes (Moe Knox photos)

DCA acknowledges its gratitude to the following among the many who contributed to the success of this yearbook. Special thanks go to H. Worth Ake, Associate Editor of Drum Corps News; Lee-Ann Ferris; Tom Gablanelli and Connecticut Hurricanes; Candace Golding; Peggy Gomez and others from DCA and corps PR Staffs; Andrew Uzarins, Managing Editor of Drum Corps News; Denise Genereux; Betsy Davison; Pro-Gram Enterprises for typesetting, layout and planning; to Dick Adams for providing the printing services; to the various photographers identified in the pages along with their work; and especially to you, the Drum Corps fans and participants to whom this book is dedicated and without whom it would not be possible.

YEARBOOK '79. Gary W. Ferris, Editor. All rights reserved. No part of this publication may be reproduced without written permission from DCA Public Relations Office.



(Leo Derlak photo courtesy of Drum Corps News)

DCA officers (left to right) are Michael H. Petrone - President and Business Manager; Robert Glovna - Vice President; Michael Corso - Treasurer; Gary Ferris - Public Relations Director; and Theodore Sasso, Jr. - Secretary.

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 Sacrament 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 Eatontown 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. Raphael 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 1976; 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; 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.

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.

Gary W. Ferris - PR Director

He began marching in 1967 with Thornwood, NY, Lancers and NY Deputies. He joined Connecticut Hurricanes in 1975 as a baritone horn, then switched to Hawthorne Caballeros and played xylophone during 1976.

He rejoined Connecticut Hurricanes in 1977 and continued as a xylophone through the 1978 season.

During this later period, he also served as the Corps Publicity Director and became a staff writer for Drum Corps News. In late 1978 he was appointed to serve as DCA PR Director.

Most recently, in conjunction with his PR duties, he has undertaken to be a member for a day with each of the senior corps.



(Gary Ferris photo courtesy of Drum Corps News)

The 1978 Hall of Fame plaque recipients are (left to right) Dr. Almo Sebastienelli, Ralph Silverbrand, Scotty Chappelle (inducted 1977), Joe Genero, Bernie Beer, John Laskowski. Not present Bobby Thompson

HONORING THE OUTSTANDING: THE DCA HALL OF FAME

Too often the people responsible for innovations and accomplishments that make our activity better, get forgotten soon after their retirement from drum corps. Drum corps has advanced greatly over the years to the standards of quality that wouldn't have been reached without the contributions of countless unselfish individuals.

DCA has started an institution in drum corps with the purpose of recognizing the most deserving among many who have done so much over the years, and seeing to it that they don't go forgotten. The DCA Hall of Fame was organized in September of 1976 at which time six charter members were named and inducted during the retreat ceremony at the DCA World Championships.

Each year another group of outstanding members of our activity is inducted into the Hall of Fame. Now such inductions are made at the annual DCA Hall of Fame Banquet which is held in the fall. Selection is made by the selection committee, which consists of the charter members. Their decisions are based upon the nominations submitted by the general public during the year. The public is invited to submit their nominations to DCA Hall of Fame, c/o Vincent Bruni, Chairman, 118 Payne Beach Rd., Hilton, NY 14468.

CHARTER MEMBERS
(inducted 1976)

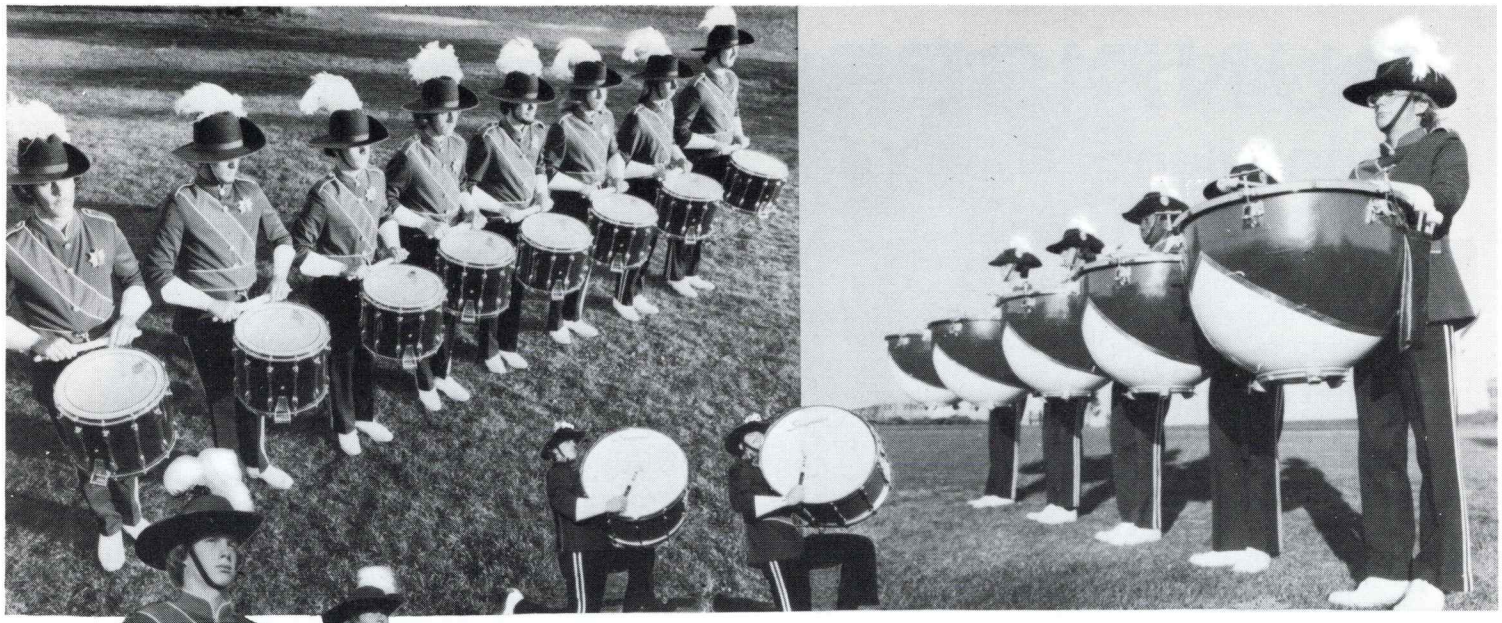
Henry "Lefty" Mayer
Harvey Olderman
George Bull
Vincent Ratford
James Costello
Vincent A. Bruni

HALL OF FAME MEMBERS
(inducted 1977)

Fr. Edward Wojtycha
Scotty Chappel
Col. Edward Pierce
James Donnelly
Herman "Hy" Dreitzer
Michael H. Petrone
Walter Kelly

HALL OF FAME MEMBERS
(inducted 1978)

Ralph Silverbrand
Bernie Beer
John Laskowski
Joe Genero
Dr. Almo J. Sebastianelli
Bobby Thompson





Slingerland took on all challengers.

Santa Clara took 1st place.



Side by side, Slingerland and the Santa Clara Vanguard took top honors again at this year's Drum Corps International Contest.

Santa Clara played Slingerland since 1972 . . . the year Slingerland introduced the TDR-100 snare drum. It went on to become the most popular snare drum ever, while Santa Clara went on to win more DCI competitions than anyone. This year the Vanguard introduced the TDR 112, the first 12-lug snare. And the cutaway construction of Slingerland's Timp Tom Trios and Quad Setups helped cut through the competition.

First prize comes as no surprise for Santa Clara. And that explains why the Vanguard plays Slingerland in the first place. To win first place.

Slingerland

6633 N. Milwaukee Avenue, Niles, Illinois 60648

SUNRISERS

Long Island, New York

The 1979 Sunrisers are proud to be celebrating their Silver Anniversary Year. The corps was founded in December of 1954 in Freeport, L.I., N.Y., and this year marks twenty-five years of its activity as a progressive senior drum corps.

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 in DCA in the 14 years of their membership in the association.

Some of their progressive thinking led Sunrisers to become the first senior DCA corps to utilize an all-female color guard (69), to have the first brass section fully equipped with G-F bugles (68), the first field corps to utilize mallet instruments (1969), and the first to use classical and jazz style arrangements on the field of competition.

The Sunrisers are currently the defending DCA World Champions, but they were no overnight sensation. They worked very hard to attain that lofty height (as all true champions do). The corps has consistently ranked among the top ten senior corps in the world since 1963, when Sunrisers 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 it set the standard of progressive drum corps.

Sunrisers joined DCA in the fall of 1965 and from that moment they proved that they belonged among the best. The Sunrisers horn line tied (with the New York Skyliners) for high brass execution at their first two DCA championships, in 1966 and 1967. In 1968, Sunrisers won their first national title. The corps traveled to New Orleans and won the 1968 American Legion Senior National Championship. Sunrisers continued to work hard, but at the DCA Championship they were to be denied again. In that competition, Sunrisers placed second to the Reading Buccaneers.

The early seventies proved to be hard years for the Sunrisers, but fresh ideas kept the corps in operation when other corps might have folded. The Sunrisers are, even in their "off" years, considered a contender and are noted for creeping in the back door when no one is watching.

Maybe their corps inventiveness slowed them up for a period of time but that phase didn't last long. In 1975, Sunrisers slowly started to overcome challengers that had beaten them for years, and at the DCA Championship Sunrisers placed seventh. The dramatic improvement and momentum that developed that year carried over to 1976 and their confidence in themselves, in their program, and in their instructional staff increased proportionally.

In 1976, Sunrisers progressed to the upper echelons of Senior Drum Corps again. At the championship show, the corps placed third, its best showing since 1968. The following year, 1977, Sunrisers proved to everyone that they were real in finally defeating every corps throughout the season. At the 1977 DCA Championships they finally attained the crown that had eluded them during these many years. In one of the most exciting finishes in the 13-year history of DCA, the Sunrisers scored 94.15, setting a new DCA record for highest point score, but just one-half tenth of a point over the defending champion Hawthorne Caballeros. To date this score still remains a DCA record.

The Sunrisers devoted 1978 to proving that this championship victory was no fluke. They went out and shocked the senior world by claiming victory in 14 of 17 competitions entered! This impressive season was capped with another DCA Championship crown.

The Sunrisers field a corps that includes over 120 marching members who hail from seven states. The average Sunriser travels over 50 miles one way to attend practices. A balance between the number of seasoned drum corps veterans and people new to the hobby is what the corps feels is the right combination for a championship unit. This balance gives 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 70's.

Sunrisers many championships include the following: Northeastern M&M Circuit Championship - 1964, 1965 and 1966 Interstate Circuit Championship - 1963; New York American Legion Champs - 1968; American Legion National Championship - 1968; and Drum Corps Associates Senior World Championship - 1977 & 1978.



(Moe Knox photo)



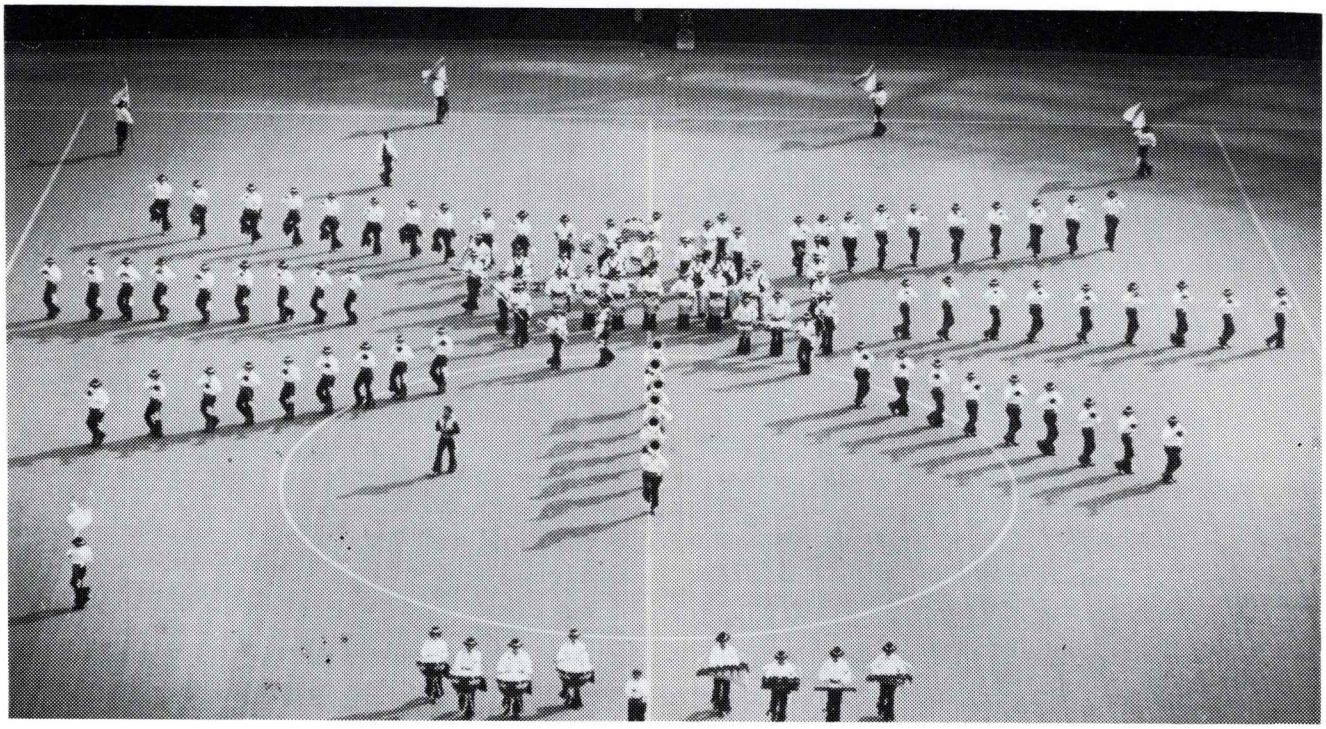
(Moe Knox photo)



(Moe Knox photo)

CABALLEROS

Hawthorne, New Jersey



(Moe Knox photo)

Dressed in assorted service uniforms, the Hawthorne Caballeros (21 men strong) marched for the very first time 33 years ago, in Bayonne, New Jersey, in honor of the war dead. It was not a very dramatic sounding beginning for what would become the most famous, most successful drum corps in the world, but it was the beginning.

While competitiors and fans are somewhat familiar with the winning tradition of this organization, few fully realize how successful has been, considering the following statistics.

Total competitions entered — 500. Total competitions won — 350 (70% of all contests were won).

Total undefeated seasons — 2. Nearest competitor — 0.

American Legion Nationals won — 14. Nearest competitor — 3.

DCA Championship wins — 5. Nearest competitor — 3.

N.J. State wins — 29. Nearest competitor — 3.

Although the Caballeros have had some less than successful seasons, no drum corps has ever been as consistant a competitor. In the 1950's, 1960's and 1970's it has been Hawthorne that has most dominated the field.

Beyond this success, the Caballeros have made many positive contributions to drum corps in general. For example, the corps has been most instrumental in extending the popularity of drum corps through its numerous performances at professional football and baseball games. Hawthorne's established activity in these areas has contributed largely to similar entries for other drum corps as well. Another major contribution, one often overlooked, is the dissemination of talent originally fostered in the Hawthorne organization. Ironically, some of the innovative thinking and organizational control which has periodically helped others to defeat the Cabs, owes its development, if not its origins, to the Hawthorne organization. As a competitive catalyst, Hawthorne has clearly been a most positive influence in the very growth of drum corps.

The best predictor of future success, so they say, is past performance. Should this be true to any extent, the Caballeros have much to look forward to. Yet, like all the other traditions of this organization, blind fate will have little to do with the corps continued success. As in the past, each season and each show will be considered a new beginning — a time for the corps again to be the best possible, another opportunity to excite, another opportunity to provide the type of drum corps show that Caballeros feel people want to see.



(Moe Knox photo)



(Moe Knox photo)

SKYLINERS

New York, New York

Through the years, the Skyliners have been able to maintain their unique style which has made them famous throughout the drum corps world. Their hard hitting, direct presentations portray the area that they have represented so wonderfully for thirty-two years: New York City. Their programs still exhibit the zesty fervor so typical of the Big Apple.

The Skyliners were organized in 1946, a result of a merger between two very fine corps of the 1930s and 1940s, the Phoebe Apperson Hearst Post and the Grand Street Boys Club Post. Their sponsorship went to a newly formed American Legion post dedicated to the memory of Raymond A. "Gabby" Gabarina.

Ray Gabarina was the first member of either corps to die while in the military service. Most members of this post were the former members of the Grand Street Boys and Phoebe Apperson Hearst Post. With these providing solid nucleus, the Skyliners began to rise quickly in the senior drum corps standings.

The Skyliners won the New York State American Legion title in August of 1947. Their momentum kept building as they kept adding numerous impressive victories to their record. The closeness of the corps members was evident as the Skyliners won the American Legion National Championship in 1949 and 1950.

In 1951, the Skyliners suffered a deep personal loss when John F. Mazarakos died while serving as a U.S. Marine in the South Pacific. Mazarakos had been a snare drummer in the 1950 National Champion Corps. In recognition of the time and effort John Mazarakos had put into the Skyliner cause, his name was added to the post charter and flag.

Every drum corps experiences successful seasons, and seasons they'd soon like to forget. The Skyliners are no exception. However, the organizational stability of the corps has been consistantly able to weather any storm that has crossed its path. This has been due mainly to the hard work and dedication of one man, the late Henry "Lefty" Mayer, who was the corps director and business manager for twenty-five years.

When D.C.A. was formed in 1965, Lefty Mayer was chosen to be the organization's first president and later he served as business manager. Lefty's contribution to D.C.A. is appreciated by the entire senior drum corps community.

The Skyliners are deeply aware of their drum corps traditions and heritage. As old members leave the Skyliners, their pride, along with stories and songs, are passed on to those who have taken their place. The closeness among current members and alumni can only enhance the future of this fine organization.



(Moe Knox photo)

1979 repertoire: OTL — "Something's Coming" from "West Side Story." Production — "Rhapsody in Blue." Percussion feature — "Puttin' on the Ritz." Exit — "New York, New York."

Corps management: John Urspruch — Director. Bob Neuhoff — Business administrator. William Reilly — Treasurer.

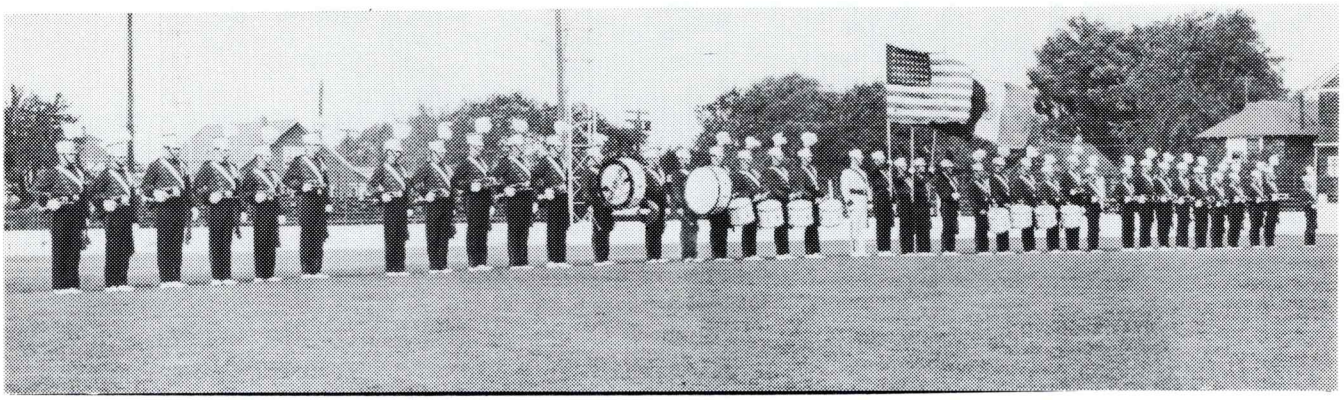
Instructional staff: Program coordinator — Hugh Mahon. Brass arranger — Bob Pearson. Brass instruction — Bob Pearson, Butch Anderson and Gus Wilke.

Percussion arranger — Wes Myers. Percussion instruction — Wes Myers, Bob Hamilton, Bob Dubinsky, Andy Lisko and Chet Moore.

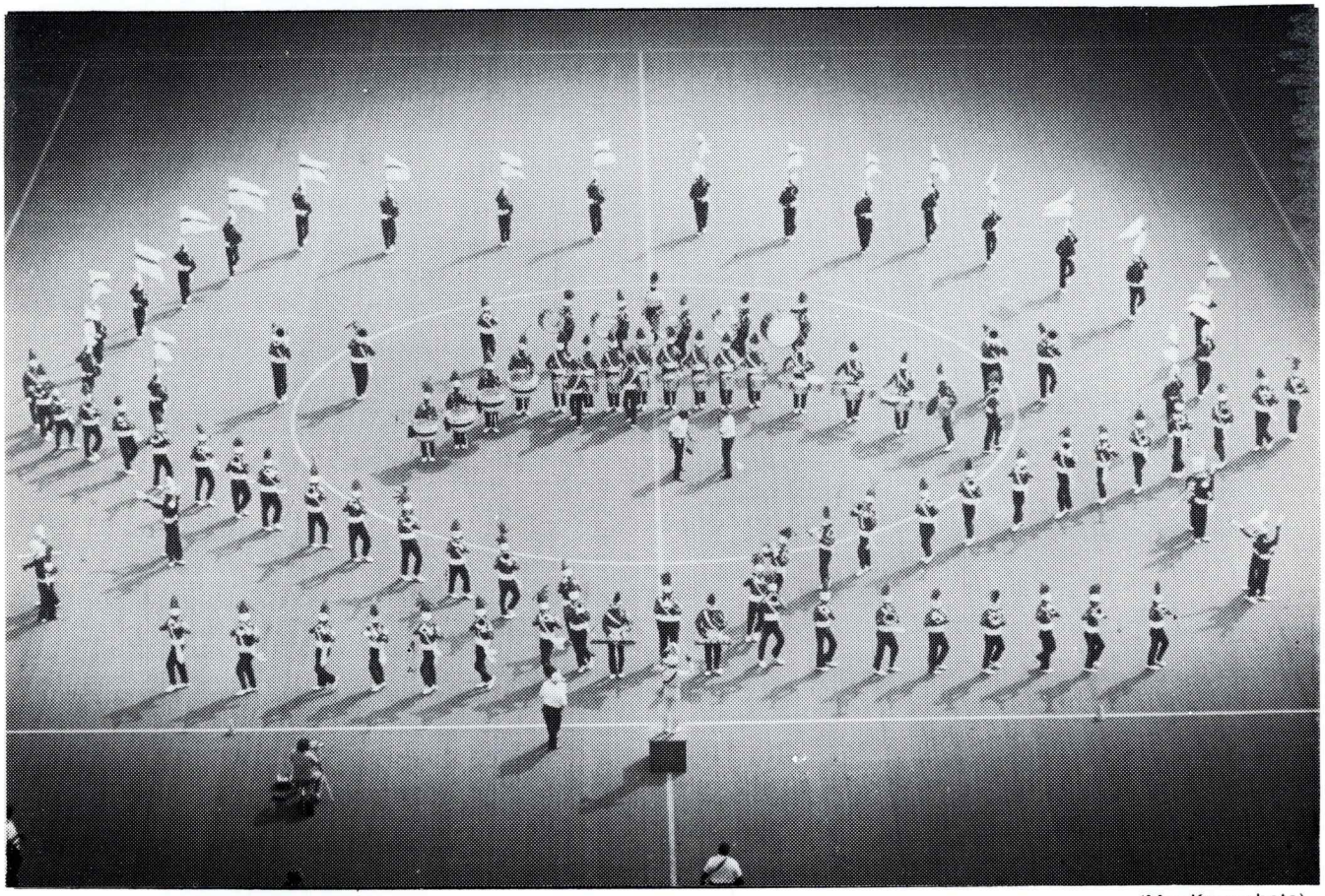
Drill design: Tony Smith. Drill instruction: Bob Holton, Walter Winkleman and Ron Frech.

Color guard instruction: John Drecker.

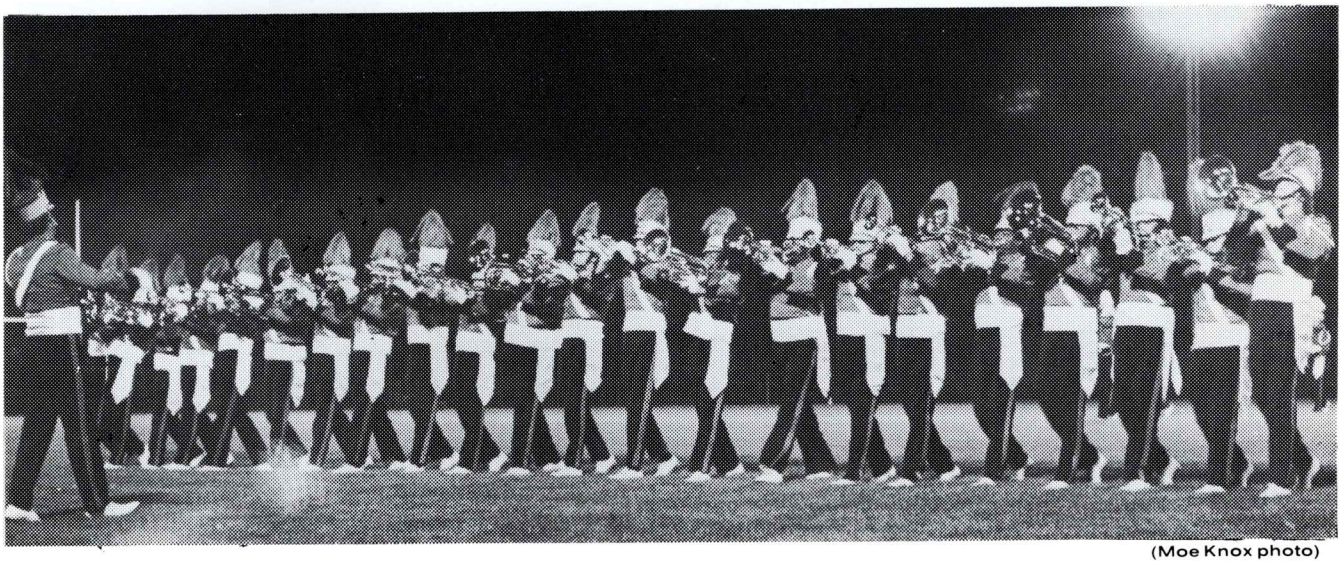
Corps officers: Drum Major — Butch Anderson, CG Captain — Ed Hanley.



(Moe Knox photo)



(Moe Knox photo)



(Moe Knox photo)

MATADORS

Providence, Rhode Island



(Moe Knox photo)

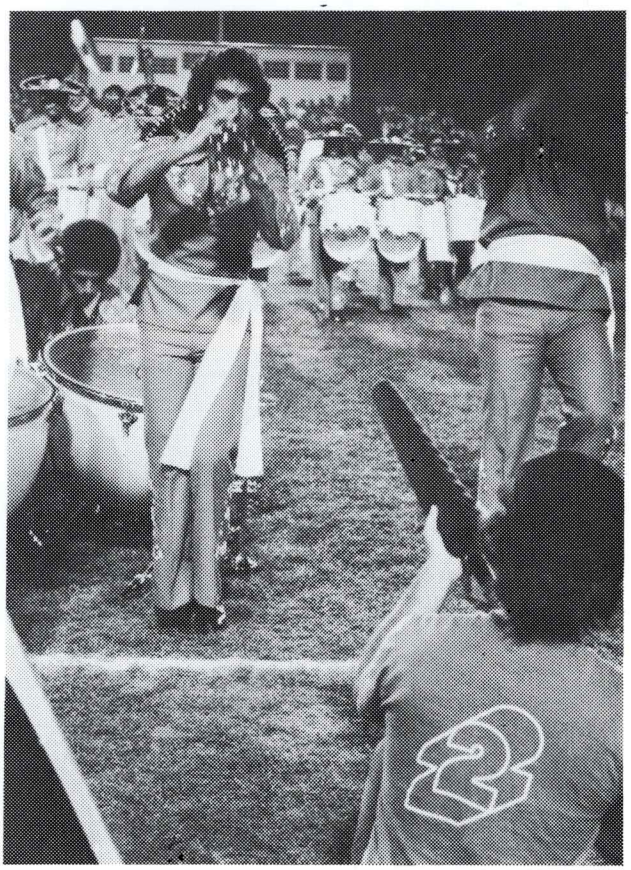
During the most recent years, the Rhode Island Matadors have made themselves known as the corps that is out there on the field to entertain. Putting on an entertaining show is as important to this Rhode Island based corps as it is to do well on the score sheets. The Matadors have been a great success in both of these endeavors.

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 Skylarks in 1967.

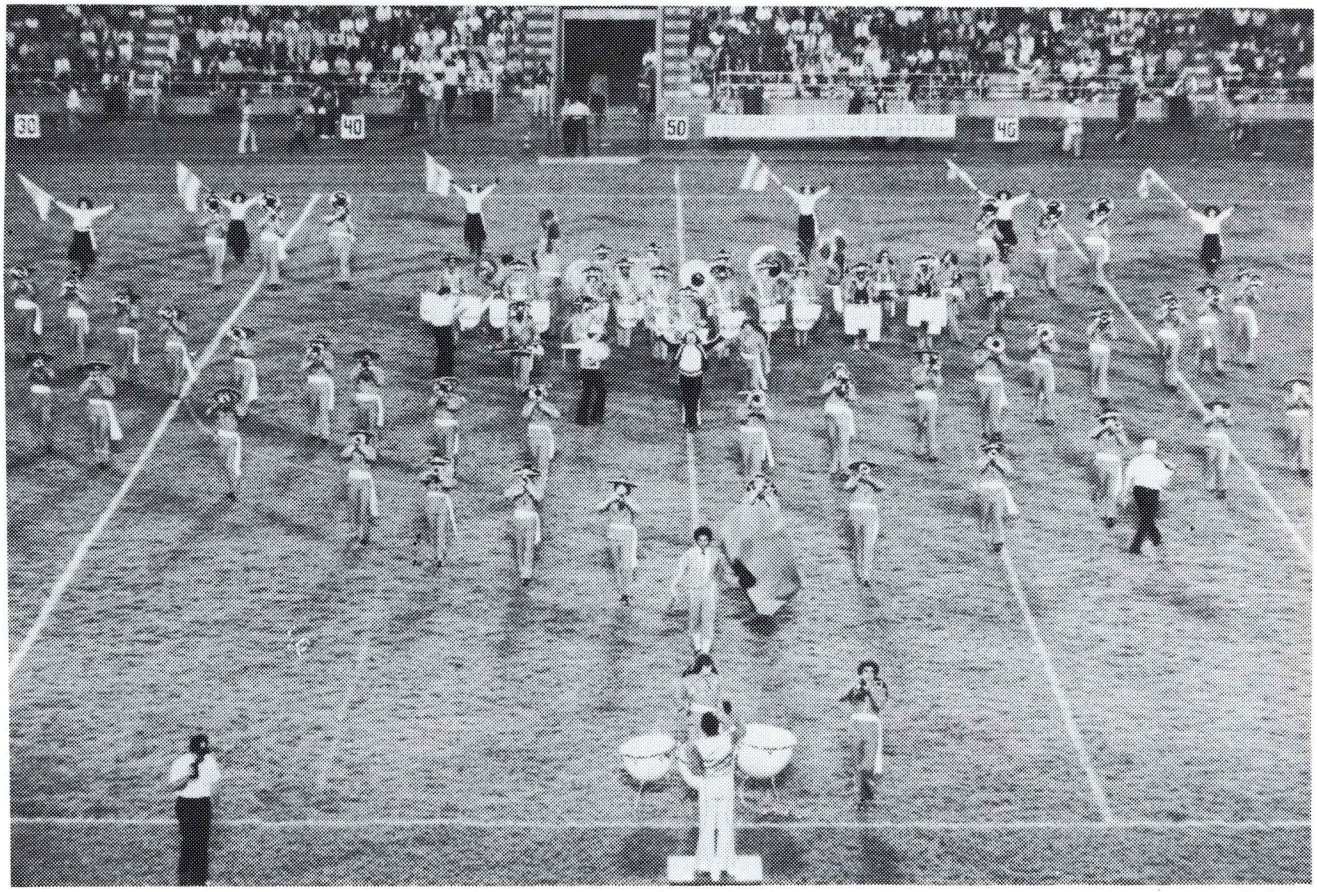
This corps joined the Red Carpet Association but the corps was still not advancing due to a lack of experienced musicians. Various merger plans were unsuccessfull until the Holy Rosary Caballeros were contacted. No merger came about but fifteen members of the Caballeros did join and the corps was renamed 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, NJ. 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 contest the corps was given standing ovations for their performance and the announced score given an equally resounding Bronx cheer.



(Moe Knox photo)



(Moe Knox photo)

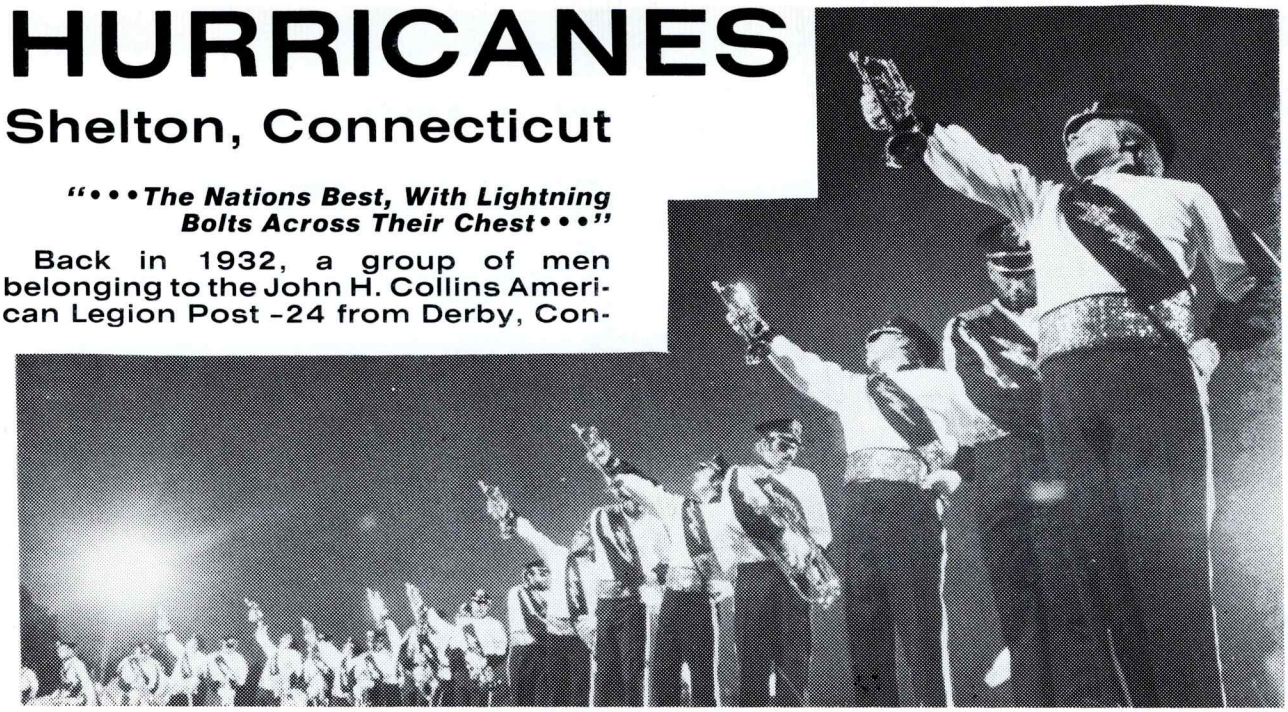


(Leo Derlak photo courtesy of Drum Corps News)

HURRICANES

Shelton, Connecticut

"• • • The Nations Best, With Lightning Bolts Across Their Chest • • •"



(Moe Knox photo)

Back in 1932, a group of men belonging to the John H. Collins American Legion Post -24 from Derby, Connecticut, decided to organize a fife, drum & bugle corps to represent their Legion post in parades in the Naugatuck Valley of Connecticut and at the annual American Legion national conventions.

This fife, drum & bugle corps became very active in all American Legion events and area civic appearances annually. While at the 1954 AL Convention, the corps had a meeting with Vinnie Ratford, a noted drum corps personality, who convinced the members to transpose themselves into a drum & bugle corps geared to the competition field. Thus, in 1955 the corps appeared with a new look as a new drum & bugle organization. Of course, then it was also the time to select a new name to match the new look.

Choosing a new name was no simple task. In fact, it took the disastrous floods left by Hurricane Diane on August 19, 1955, to do the job. This was later noted as the worst HURRICANE to ever strike New England, and is the one which inspired the name of the corps — Hurricanes.

The Hurricanes proceeded to win their first Yankee Circuit Championship title, a feat that was to be repeated not only in the Yankee Circuit, but also in the Northeast Circuit. This was also the time when the Hurricanes found themselves going up against some of the most powerful senior corps in competition. Some of these corps are still with us today. The Hurricanes continued winning the Connecticut State Championship from 1957 until the demise of that event. Then came the Senior World Open Championship in 1963, second honors at the American Legion Nationals in 1966, with a repeat performance in 1967 for the first place honors and the title of American Legion National Champions. The Hurricanes also won the DCA World Championship title in 1967 and 1969. In 1970 they also found success in another country by winning the Canadian Open Championship.

The show producers are Dave Younkin and Ray Fallon. Choreography and staging are under the direction of Ed Yagovane. Brass arrangements and instruction are by Ray Fallon, assisted by John Glynn and Jeff Blinn. Drum arrangements and instruction are by Pat Scollin and Bob Wilcox, assisted by Jim Dugin and John Moynihan. M&M performance is by Ed Yagovane, Dennis Banks, Vinnie Dey and John Fisher. Mickey Kelley instructs the color guard that is led by Terry Seckellick and 83-years-young DCA Hall of Fame member Harvey Olderman. Drum majors are Dave MacLennan and Bill Duquette.

The 1979 repertoire is as follows: Opening production — "Children of Sanchez." Production & Concert — music from the Beatles: "Sgt. Pepper's Lonely Hearts Club Band," "Penny Carnival" (drum solo), "Got To Get You Into My Life," "Nowhere Man," and "Sgt. Pepper" reprise. Finale production — drum solo of "New Country" into "My Way" and the return of "The Magnificent Seven."

Personnel director is Mel St. Louis, business manager is Tom Gabianelli, staff coordinator is Dave Younkin, publicity director is William Bendix.

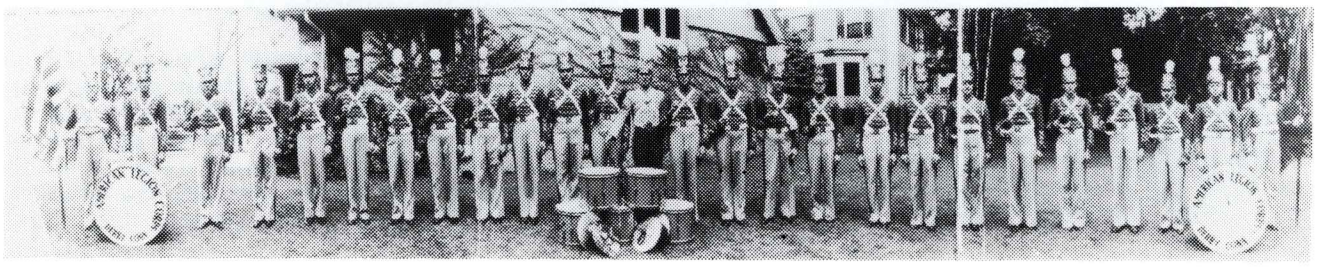
The Hurricanes are sponsored by Sutter-Terlizzi American Legion Post -16 from Shelton, Connecticut.



(Moe Knox photo)



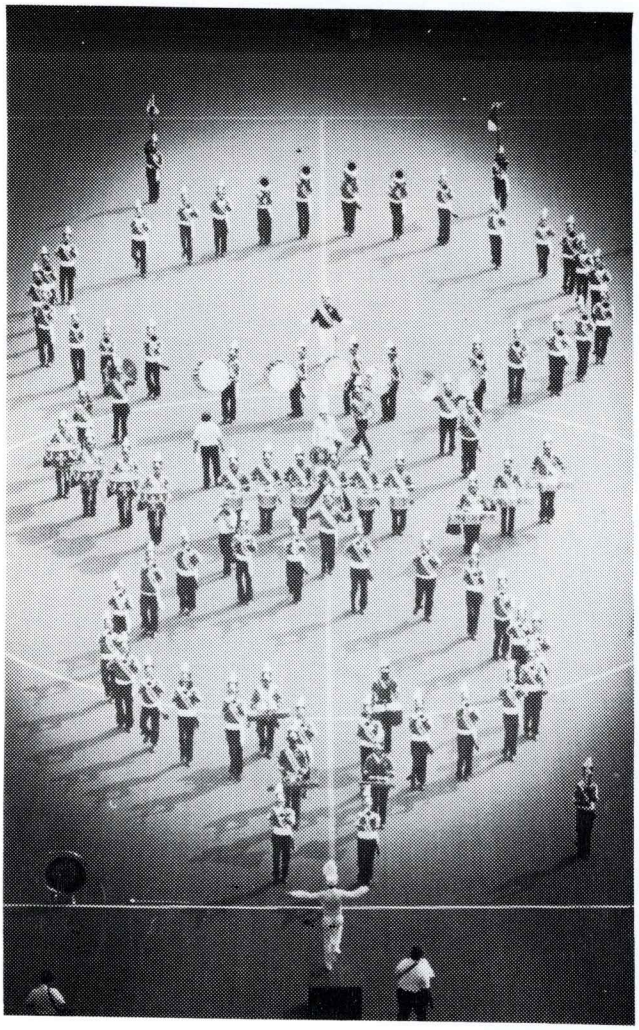
(George E. Ferris photo)



CRUSADERS

Rochester, New York

"Hilton Drum Corps Places First In Season's Initial Contest," stated ***Hilton Record*** following the first contest entered by the Hilton Fire Department Drum & Bugle Corps back in 1950.



(Moe Knox photo)

Organized in 1947 as a parade corps, the Hilton F.D. corps eventually evolved into the famed Rochester Crusaders. Their history is a long and colorful one, a history that has seen the corps grow from 24 members to a total of 120. Changes in name, home location and uniforms have kept this corps in the public eye for its 42 years of existance.

In 1950, when the Hilton corps had decided to make the move to become a field competitor, then director Paul Rood acquired the services of Vincent A. Bruni, drummer for the Brockport Grenadiers, to write a drill to accent the musical scores of Ed Mizma and Charlie Brand. Now entering his twenty-ninth year with the Crusaders, Bruni has shaped and guided this senior favorite to national prominence.

Known today as one of the innovators in drum corps, the Crusaders continually strive to attain high standards of quality in their performances. The Crusaders aim to please the spectators, and they always manage to hit the target.

Longevity is one of the major aspects included in the administrative policies of the Crusaders. Longevity of not only the Crusader corps, but also the entire drum & bugle corps activity. The Crusaders are continually active in many events and organizations that promote the life of all corps. Their management ability and audience attraction are put to good use in all aspects of local drum corps activities in the Rochester area. The Crusaders were fundamental in the formation of the new association geared to the younger and smaller corps that are on their way up, this organization being North American Pageantry Association (NAPA). No drum corps, not even the biggest of the top corps, can exist without the building corps. With this in mind, the Crusaders benevolence goes to area corps throughout the year.

The Crusaders try to keep their high regard in the eyes of the Northwestern New York State residents by maintaining their image of the good guys. The Crusaders annually perform such good will shows as the annual concert for the inmates at the Niagara County Penitentiary. The officials of the county government praise the Crusaders for the good will performances that help keep the morale of the inmates in a positive vain.

The Crusaders have prepaired for the 1979 season with their goals set high. They are striving for the highest calibre drum corps entertainment available today and the 1979 Rochester Crusaders should be one of DCA's finest corps this year.



(Moe Knox photo)



(Moe Knox photo)



(Moe Knox photo)

BUCCANEERS

Reading, Pennsylvania

The Buccaneers, of Reading, Pennsylvania, have consistently been rated as one of the top corps in the nation, because they have striven to maintain excellence as their ideal. The corps was formed in the spring of 1957, from a group of interested young men gathered at Reading High School Field. By August of that year, the Men of the Sea took to the street — with uniforms, bugles, drums and the aid of their sponsor, the Greater Reading V.F.W. Post no. 179.

The next year marked rapid progress and development for the Bucs. Their first steps toward becoming a competitive corps included acquiring Walt Fuller for music, Bill Mailing for drums, and later, Edward "Bud" Johnston for drill. By the end of May in 1958, the corps completed the drill and music, and would present that show in the new set of uniforms — dramatic pirate outfits in black, white and lavender. On May 30, 1958, the corps made its debut in Jersey City, N.J.

Since that time, the Bucs have enjoyed continued success. Their efforts have been rewarded with numerous V.F.W. and American Legion titles. Buccaneers were winners in their first three attempts at the V.F.W. National Title in 1960, 61 and 62, and winners of the first Drum Corps Associates World Championship in 1965, and again in 1968. The Buccaneers were the first corps to capture the coveted D.C.A. title twice.

The corps has managed to stay together through several turbulent years. The transition into the seventies saw drastic upheavals. The result was a new administration, new staff and new sponsor — the Clarence D. Spangler Post - 880 of Richland, PA. A new look in D.C.A. emerged, one featuring dramatic innovations in music, drill and color guard.

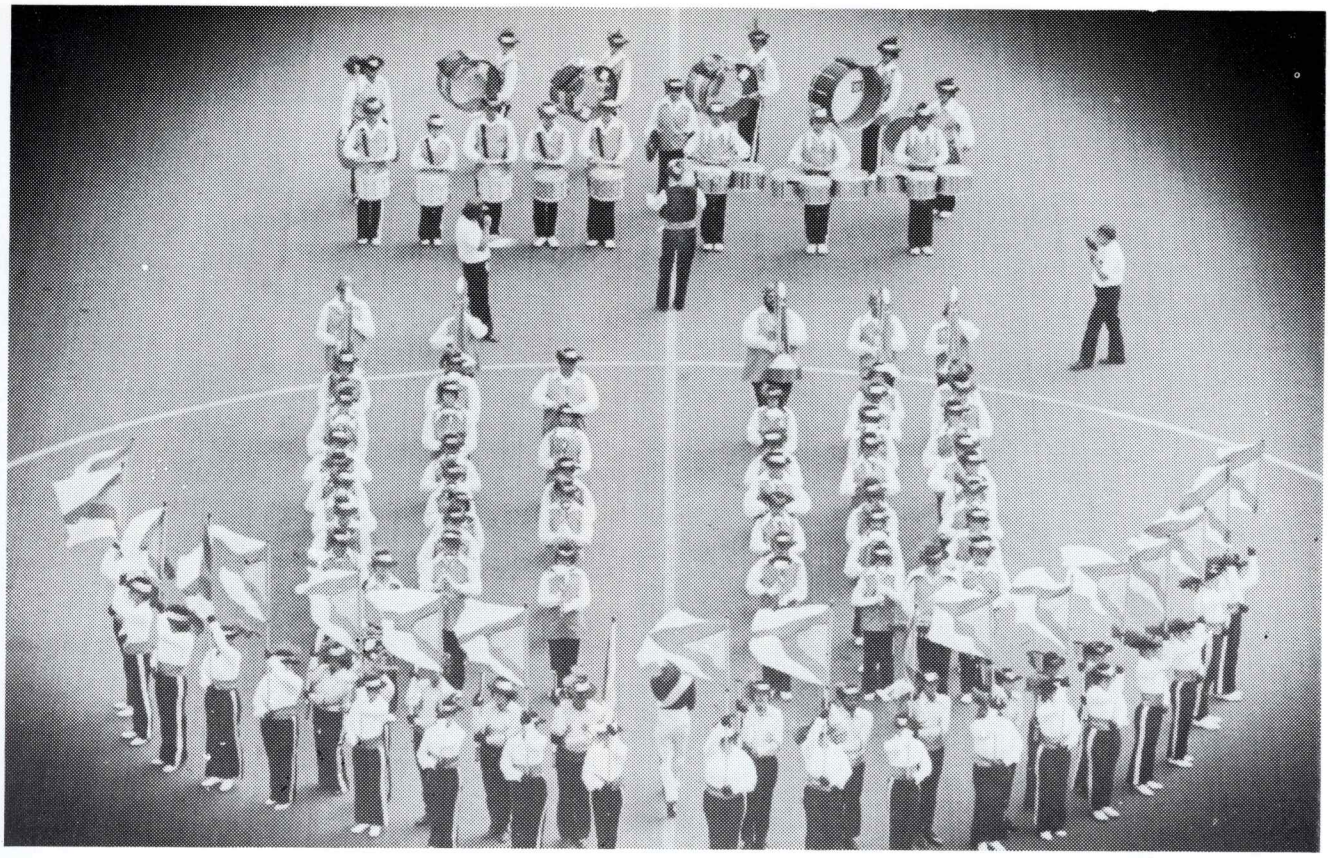
The "Balance in Blue" concept which was introduced in 1974, was a totally new concept for D.C.A., and the Bucs continue to develop that concept to date. Thanks to some of the most respected innovators in the drum corps world, including Elmer "Red" Winzer, Ralph Pace, Joe Morello and John Flowers, the Bucs have added that new image to the sights and sounds of D.C.A.

The seventies presented other changes for the profile of the corps. In 1976, the Buccaneers allowed women into the corps on an experimental basis, and by the end of that year voted to open membership to all interested women. Now the Bucs are proud to say that almost one-third of the corps membership is female. The membership trend of the corps is getting younger all the time, the average age of a member this year is between 16 and 22. The fresh talent brought to the corps each year is beneficial for the progress and growth of the Buccaneers future.

In recent years, the Bucs have maintained their versatility through the efforts of Anthony Yaklich as music instructor, and Gary Smith as percussion instructor, both long-time corps members. The Bucs are extremely proud of the fine music education program that these men create. The corps continues to maintain high standards through the efforts of "Tony" and Gary, as well as the entire staff, boasting many championship horn and drum lines, and the ever-powerful color guard.

Joe Aiello was the show designer in 1976 and 1977. He provided the creativity and outstanding special effects in the show, thus enabling the Bucs to capture the general effect award at the 1977 D.C.A. Championship. The Bucs management had asked Joe to rejoin the staff for 1979. The corps was eager to have Joe heading the M&M staff once again, and he quickly began work on this year's show. Tragedy hit the Bucs on February 16, 1979, as news of Joe's sudden death in an auto accident reached Reading. Certainly the marching musical world, as well as the Bucs have felt this loss. Joe was active in many phases of drum corps, color guard, and also served as a judge. Many organizations had the privilege of working with Joe, and the Buccaneers are proud of having been one of them. The Buccaneers would like to dedicate their 1979 show to Joe Aiello. His artistry in the entertainment of the drum corps world will be missed by us all, and this dedication to him is our way of showing our appreciation for letting the Buccaneers share in the wealth of his talent.

This year, the Men and Women of the Sea would like nothing better than to bring a third D.C.A. Championship home to Reading. The managerial-instructional staff introduces a new image for the "Balance in Blue" theme this year, an image which we hope will endure. The staff plans to field the biggest, most powerful corps in the Bucs twenty-two year history.



(Moe Knox photo)



(Moe Knox photo)



(Moe Knox photo)



(Moe Knox photo

ON THE SUNNY AND THE







(Moe Knox photo)



(Moe Knox photo)

UNNY SIDE OF THE FENCE



(Moe Knox photo)



(Moe Knox photo)

WESTSHOREMEN

Harrisburg, Pennsylvania

The Westshoremen Senior Drum & Bugle Corps have a long and varied history, dating back to 1946. In that year The Longshoremen Senior Drum & Bugle Corps was formed. This corps enjoyed almost instant success, winning the VFW National title in 1951, 52 and 53.The titles gained some fame for the Longshoremen, aiding the corps in obtaining bookings for contests; however, the corps was informed that the docks workers union, also known as the Longshoremen, were challenging the corps use of the name. Discretion being the better part of valor, the corps immediately changed its name to Westshoremen, an appropriate name since Wormleysburg was located on the west bank of the Susquehenna River.

The next change came in 1959 when the Westshoremen from the Harrisburg area merged with the Bonnie Scots from Millersburg. The Westshoremen-Bonnie Scots corps became a DCA member in 1967 and held that status until 1972 when bad times occurred. The corps found itself short of funds and personnel and was forced to become inactive.



The corps returned to the competition field in 1974 as the Westshoremen, Inc. A handful of former members and many rookies made up the small group that competed only twice that year. The first contest was an August DCA show in Amherst, Massachusetts. With all the top DCA corps in readiness for the championship, the little Westshoremen went on the field for the first time. A record was established that still stands today: Westshoremen hold the dubious honor of having earned the lowest score ever received in DCA competition...37. One week later the corps returned to Rochester, New York, for the DCA Championships. While improving their score by ten points, the Westshoremen still finished an indisputable 19th out of 19.

An interesting note: since that time, the Westshoremen have never failed to improve their standing. In 1975 they were 15th, in 1976 they were 11th. The corps made DCA finals for the first time in 1977 with 10th place finish and took 9th place in 1978. The 1978 season also saw the corps venture to New Orleans where on August 20 in the Superdome they became the American Legion National Champions.

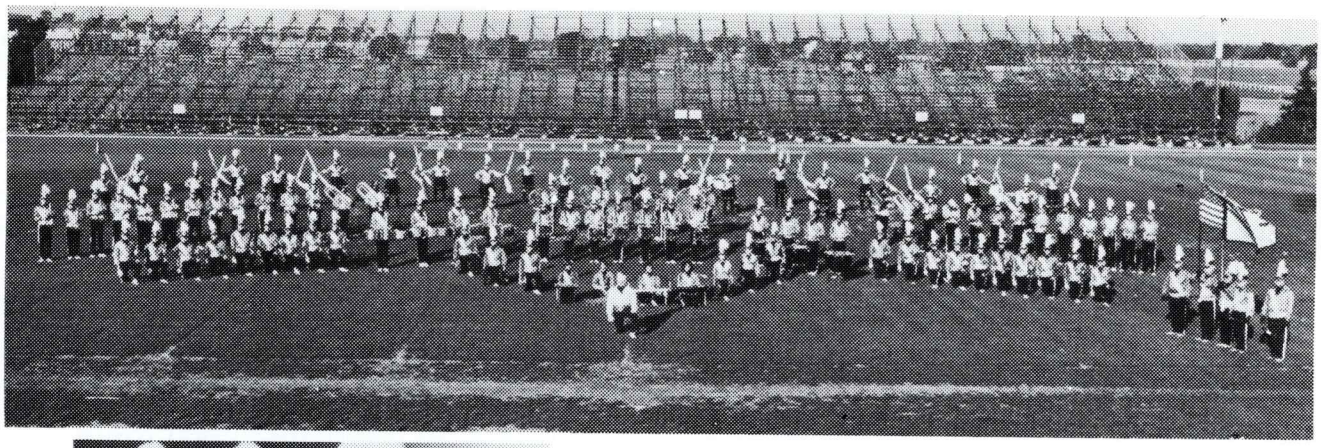
The consistent progress of the Westshoremen has not been by accident. Many of the original Amherst crew are still active. A calculated progression of instructors has helped and a dedicated management team leads the way to a very bright future.

The staff: horn instructor -- Ray Eyler; assistant horn instructors --John Close and Dave Rohrer. Drum instructor -- Ric Colletti; assistant drum instructor -- Steve Myers.

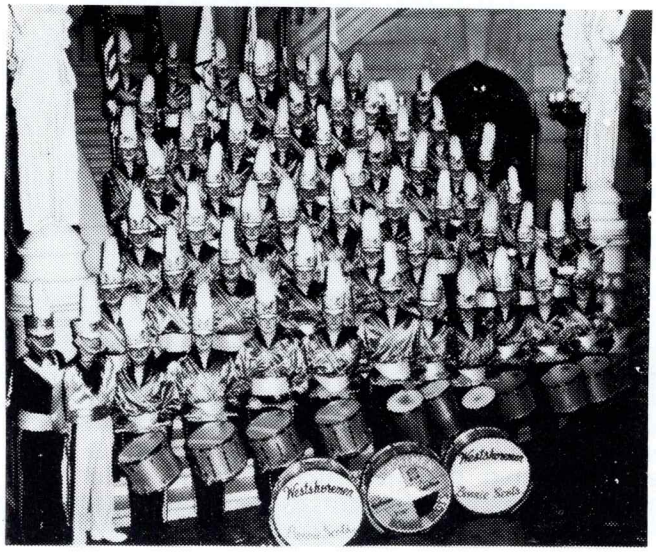
Music arrangers are Gary Guthman and Ray Eyler. Drill design is by Rich Templin. Color guard instructors are Mike Luckenbill and Janet Robinson. Quartermaster is Ben Behrens, Sr.

Board of directors consists of Larry Hershman, director; Charles Saia, executive administrator; Susan L. Sampson, sectretary; Craig A. Kern, treasurer; Glen Perry, William Light, David Krauss and Stephen F. Filippelli.

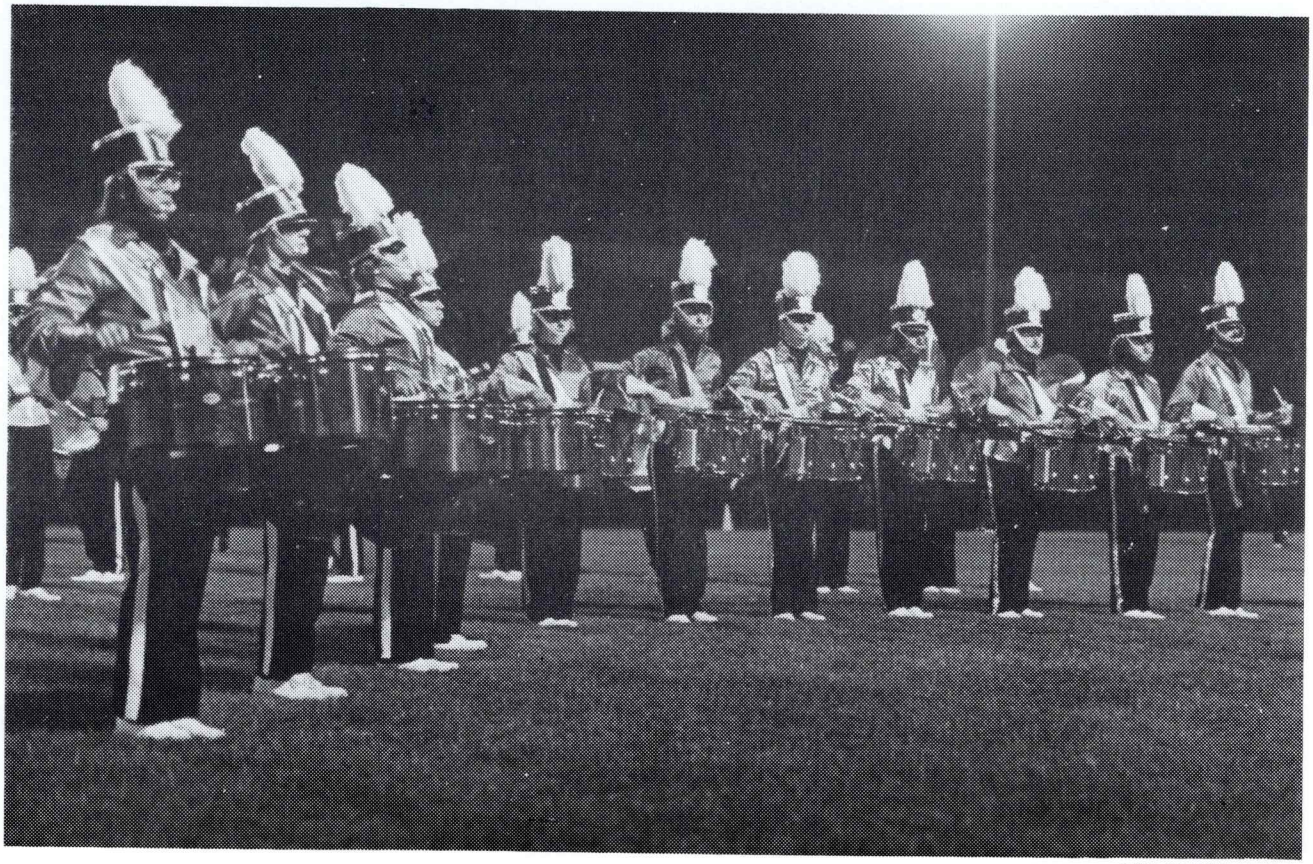
Music: opening - "Got to Get It" and "Music in the Mirror." Production -"What I Did for Love." Concert -"Granada Smoothie" by Stan Kenton. Percussion - "Sing, Sing, Sing." Exit -"Man of La Mancha" and "Impossible Dream."







(Leo Derlak photo)



(Jim DeWitt photo)

NORTHSTAR-ROYALAIRES

Guelph, Ontario, Canada

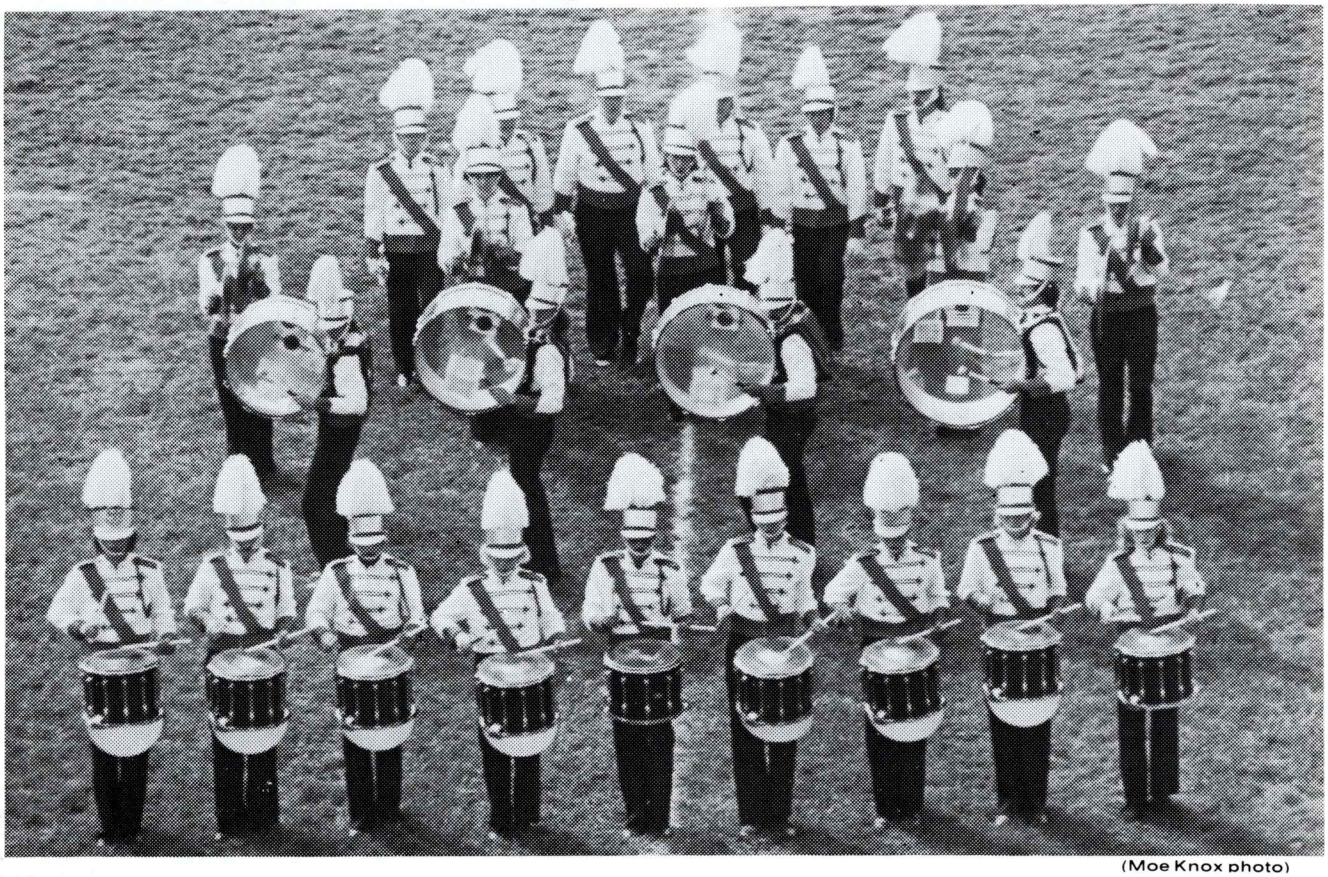
The Royalaires Drum & Bugle Corps can trace their origins back to 1932 when the corps was first organized as a parade group consisting of World War I veterans who wanted to have a musical group available for parades in and around the city of Guelph. During the next 15 years this group, called the Guelph Red Chevron Bugle Band, received many honors.

In 1947 the Guelph Police Boys Band merged with the existing members of the Red Chevron group to form a regimental band for the 11th Field Regiment of the Royal Canadian Army. This group served in that capacity until 1954 when band members decided it was time to strike out on their own.

Since Guelph was known as the "Royal City," the members selected the name Royalaires and began building a fine reputation as both a parade and a standstill band. The corps then entered the marching & maneuvering competition circuit and won many awards, including the Canadian Senior Championship which Royalaires attained a total of 14 times (including a period of six straight years, 1959-64), a record that no other corps has equalled. The Royalaires style of playing music with a "Love" theme, combined with their trade-mark of forming a heart on the competition field, earned them the nickname of "The Corps With the Heart."

More recently the Royalaires have twice been champions of the Red Carpet Drum Corps Association, and last year were Ontario Provincial Senior Champions. In 1978 the corps acquired new uniforms, new equipment and new instruction, with the hopes of attaining membership in the elite DCA association. That goal was achieved last September, in Allentown, Pennsylvania. Now as a member of DCA, the corps wants to move up the ladder of success.

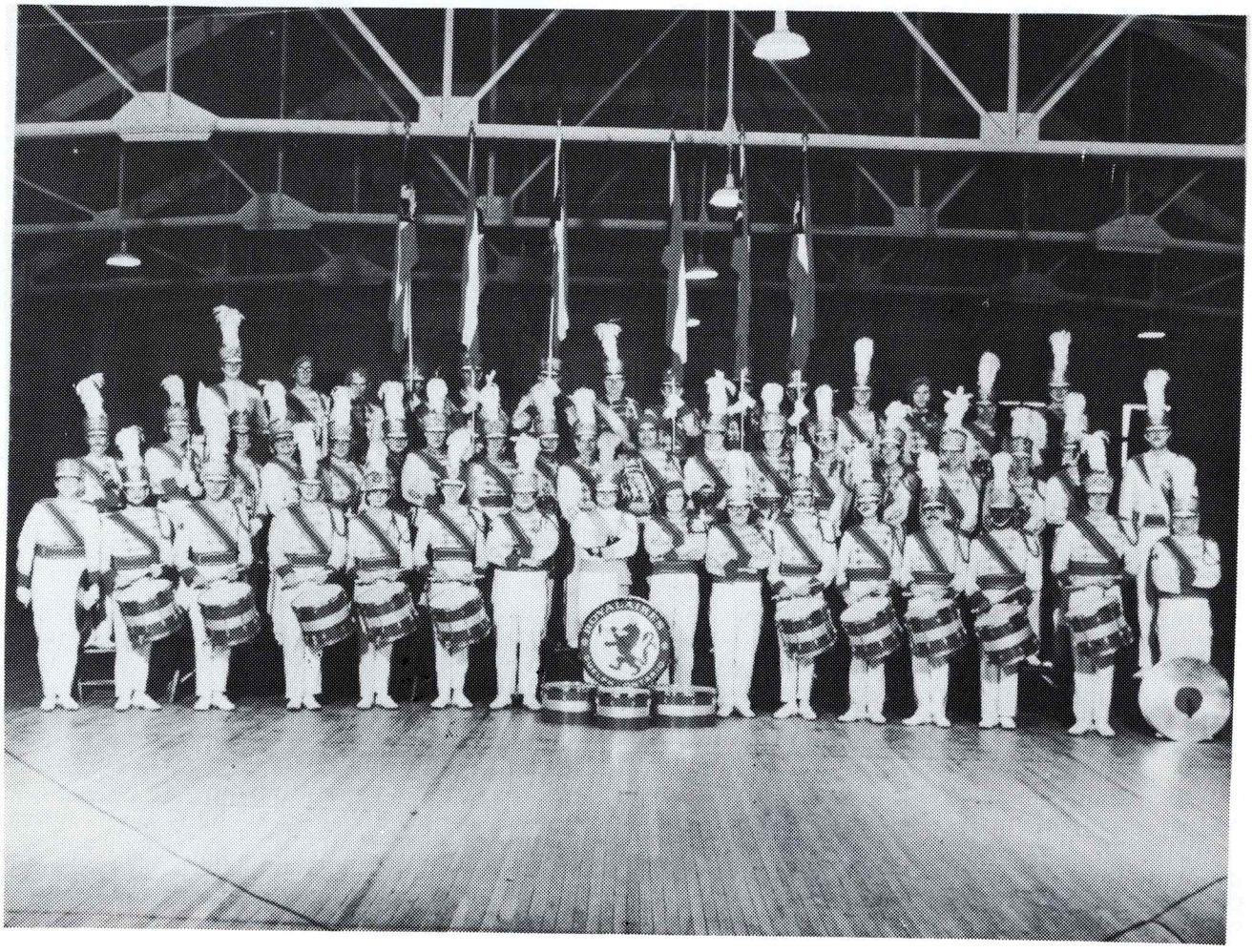
In February of 1979, the Royalaires of Guelph joined forces with the Northstar Organization in neighboring Kitchener-Waterloo. A talented instructional staff plus a dedicated effort by all corps members ensure that 1979 will be a year for the Northstar-Royalaires to remember.



(Moe Knox photo)



(Moe Knox photo)



THUNDERBIRDS

Erie, Pennsylvania

The Thunderbirds Drum & 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 the first show in Olean, NY, and 1967, the corps won several top prizes, but membership dwindled over the years and, as a result, 1968 found the corps moving north to Erie, PA, in the hope of a more promising future.

That hope came 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, Thunderbirds 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 (4th, 0.1 out of third place) which showed that the corps had the talent but not the experience. However, 1973 found the T-birds on top at the championship, just a slim point above second place. It was decided to venture to the DCA Championship in Rochester, NY, the following week. There a penalty to another corps gave Thunderbirds 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 Thunderbirds 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 membership 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



(Moe Knox photo)

senior corps last year. Although unsuccessful in their drive for the R.C.A. Championship, the Thunderbirds peaked at the right time and were again DCA members in 1976.

Since 1976, the Thunderbirds have experienced extreme highs and lows in their development, placing eighth in the 1976 DCA finals and eleventh in the 1978 prelims. Erie again became a member of DCA, after the demise of a member corps, to fill the vacant membership spot. The financial and physical nightmare of Erie's geographical location to the center of DCA has taken its toll, but amazingly the Thunderbirds have now lasted in the DCA circuit longer than many of the old favorites (i.e. Hamburg Kingsmen, Pittsburgh Rockets, Syracuse Brigadiers and Les Diplomats).



(Dale T. Eck photo)



BRASS INC.

Minneapolis, Minnesota

At one time, the Minneapolis-St. Paul, MN, area boasted at least a dozen senior drum & bugle corps. Although the others are no longer operating, Brass Inc. carries on the proud tradition of quality senior drum corps in the Midwest. Originally formed in 1948, the corps was sponsored by the Laidlaw Americal Legion Post 208. It was appropriately named the Laidlaw Drum & Bugle Corps and marched as a parade unit.

In 1960, a Spanish style uniform was incorporated and the name of the corps was changed to the Toreodors. Fielding a competitive show by this time, the corps appeared in the 1961 and 1962 National American Legion competitions. The corps was known as Men of Laidlaw, from 1966-69. In 1970, a reorganization took place and the current name, Brass Inc., was adopted. This marked the beginning of an increasingly competitive era for the corps. The first DCA appearance for Brass was in 1973. That was followed by competition in RCA in 1974-75. Brass attained associate membership in DCA during the 1977 finals and repeated that placing in 1978.

The Midstates Senior Association (MSA) was formed in 1977 to provide competition for Midwest senior corps. Brass Inc. won the first two MSA Championships and has yet to be defeated in regular season competition in the Midwest.

Brass maintains an active schedule of appearances in local parades. The corps also performs exhibitions at many Midwest junior corps shows and local college football games. In 1978, Brass Inc. entertained a Minnesota Vikings crowd with a half-time performance. In December of 1978, the corps was featured in the opening scenes of a CBS-TV Christmas special titled "A Christmas to Remember."

The corps won the Minnesota State American Legion Championship in 1960, 1968-78, and the State VFW Championship in 1968, 1970-75, 1977-78.

The primary goal of Brass Inc. is to entertain its audience, whether large or small. That means giving an all-out performance each time it appears.

The 1979 corps management consists of Mike Palmquist, corps director; Roger Grupp, executive assistant; Earl Orf, public relations director.

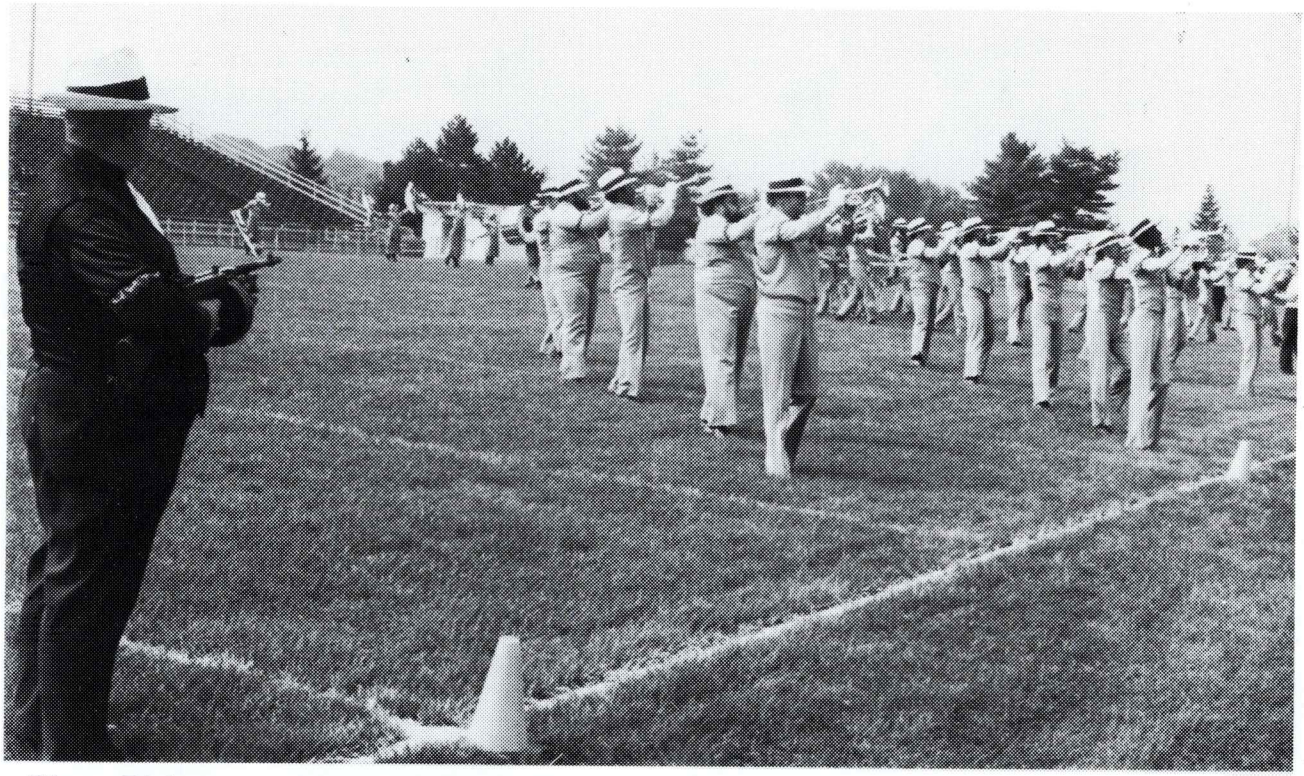
The 1979 instructional staff:show coordinator -- Rick Rueckert; brass --Rick Rueckert; percussion -- Lee Portz; M&M -- Gene Simmons; drill writer --Dik Buelow; color guard -- Mary Sullivan. Drum majors are Tom Hiti and Kathy Altman.



(Dale T. Eck photo)

CONNECTION

Chicago, Illinois



The Chicago Connection story began in the summer of 1976 when Bob Bryson, president of the organization which sponsors the very successful "Parade of Champions" contest, wanted to organize a competing junior drum & bugle corps. After a conversation with the Agnello Bros., Bob became convinced that he would be more successful with a senior organization rather than a junior -- and so the stage was set.

In the following September, the first official meeting was held and the wheels were put into motion to establish a senior corps in the Chicago area, the first for many a year. In subsequent meetings the name of the corps was established and would be the Chicago Connection to connote that it would be a common connection for former members of all the fine junior corps within and around the Chicago area.

The theme of the corps was taken from the 1920's, a period of demonstrated brashness, boldness and zeal. The first corps rehearsal was held on the first week of January 1977 and the turnout, although not large, established a good working nucleus which has continued to hold the corps together.

During the first two seasons of competition, the corps fielded a small unit and found itself always a step behind Brass Inc., with the exception of the 1977 DCA prelims. At this show the corps showed its brashness by beating Brass Inc. and became a DCA associate member. Although the first two years of competition were not strong, the crowd appeal was, a tradition the corps hopes to continue.

The 1979 season should find the corps in an upswing, fielding the largest corps in its short history, along with a show so unique that the audience should long remember it.

The Chicago Connection's 1979 repertoire: O.T.L. -- "Chicago" theme song; into concert -- "Ponteayo." Concert -- "Bustling." Out of concert -- production from the stage play "Chicago" ending with "All That Jazz."

The Chicago Connection's management and staff team consists of president -- Bob Bryson; vice president --Tom Day; director -- Tom Walker; assistant corps director -- Craig Tomas; personnel director -- Ed Stojak.

Show coordinator and staff director -- Brian Callahan; brass musical instructor -- Joe Celmer; assistant brass musical instructor -- Don Kaihatsu; percussion instructors -- Bill O'Connell and Bill Morgan; assistant percussion instructor -- Mike Chiodo.

M&M instructor -- Carl Cullotta; assistant M&M instructor -- Wally Meissner; guard instructors -- Audrey Johnson and Joan Davis.

DIPLOMATS

Johnsonburg, Pennsylvania



The Elk County, PA Diplomats Senior Drum & Bugle Corps is embarking on its first season as a DCA associate corps.

The Diplomats were formed in 1967 and have been in field competition consistantly since 1975. During the past three years, the Diplomats have been one of the top RCA corps, never finishing lower than third place and capturing twelve first place trophies. The commissioners of Elk County have named the corps the official Marching Ambassadors for the county in any event.

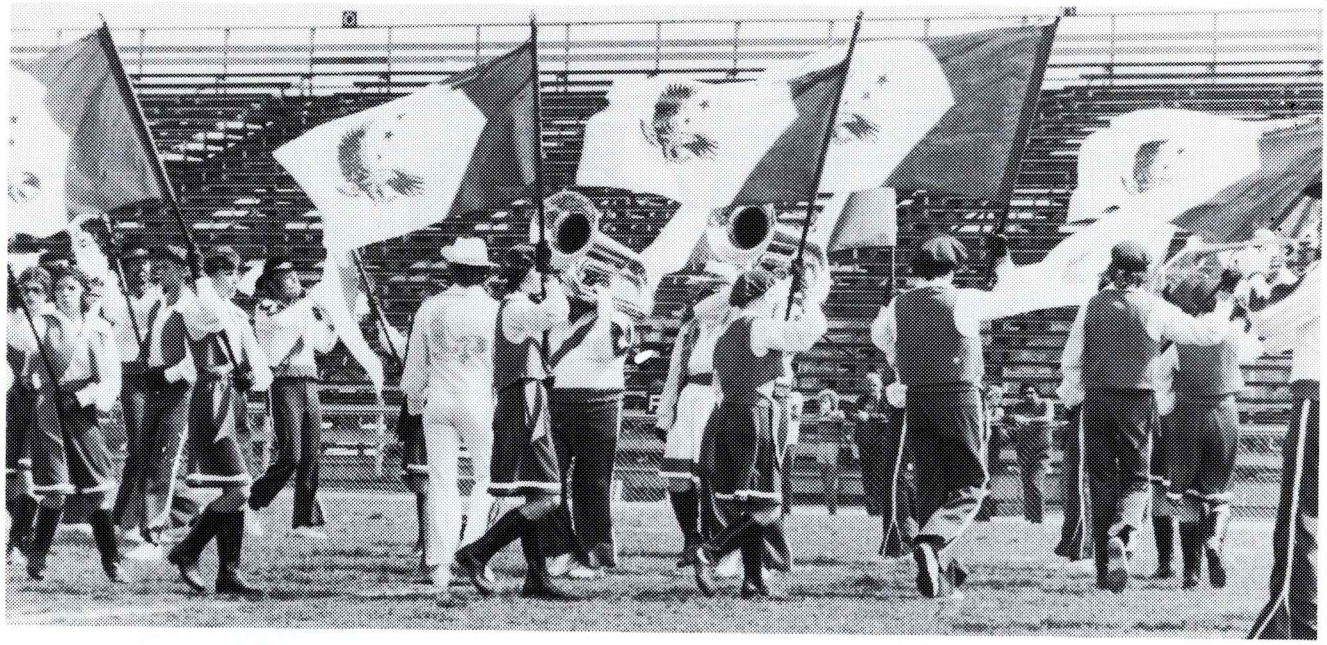
The 1979 season promises to be the Diplomats' best, featuring a sparkling new repertoire, fresh new drill design and creative instructors. All of the corps musical arrangements are the work of Al "Corky" Fabrizio of Rochester, NY. Bill Roosa of Great Valley, NY, is the horn instructor, assisted by Dave Wenner of Ridgeway, PA. The percussion section is coordinated by Jim Steffan of Dunkirk, NY, assisted by Mickey Vega, also of Dunkirk. Dave McEnniney of Fairport, NY, and Jerry Pannette of Ridgeway, PA, handle the M&M and color guard, respectively. Al Fabrizio is also the show coordinator. Dave Wenner is the drum major.

The corps 1979 kickoff selection is "Music in the Mirror" from the Broadway smash, "A Chorus Line," followed by "This Masquerade" by George Benson. "Something" is the exciting concert number followed by "Johnny One-Note" as a production. "What I Did For Love" is the corps closer.

The Diplomats corps director is Jerry Pannette. Dan Walker is the business manager.

BLUE EAGLES

Wind Gap, Pennsylvania



(Leo Derlak photo courtesy of Drum Corps News)

Coming from the foothills of the Pocono Mountains in Eastern Pennsylvania, the 1979 edition of the Blue Eagles will be in its first full year of DCA competition. New to the competition circuit in 1978, the corps actively competed in the RCA and made the initial DCA appearance at the championships in Allentown.

Originating after World War II, as did so many corps throughout the US and Canada, the corps basic concept was to parade and enjoy the friendship of fellow marchers.

Continuing as an all-male parade corps until the mid-60's, due to loss of over 50% of the corps members to the military, the corps merged with its crosstown rival, the Bangor Yellow Jackets. Through the merger, all hopes were restored for both corps. Fortune, however, was not on their side and personnel conflicts caused disbandment. Both corps shelved their uniforms and equipment with thoughts of never parading again.

In the summer of 1973, three members of these former corps got together and out of their own pockets sponsored a reunion picnic for all former area drum corps members and friends. Response was far more than expected and the consensus to revive the drum corps once again was pursued.

Reborn and home based in Wind Gap, PA, the corps once again became an all-male parade unit. In late March of 1978, after many hours of discussion, the corps opened its ranks to women and with increased size also decided to enter the field of competition.

Over the summer of 1978, the corps, being the new kid on the block, dealt with its share of defeats and insults. However, in September the members' heads were held high when they more than held their own with the biggies in Allentown. 1979 finds the Blue Eagles looking forward to the contest season with great expectations and goals, one of them being a strong contender in NAPA (formerly RCA) circuit and making the finals at the DCA championships. With increased size, a very talented and experienced instructional staff and much pride and determination, the "Eagle" will fly in 1979.

Corps management: Rodney Yetter, director; David Doll, assistant director; Richard Schadler, secretary; Rodney "Butch" Cascario, treasurer; Carl M. Cimino, business manager.

Instructional staff: musical arrangements - Larry Kerschner; brass -John "Murphy" Pugliese, Sherwood Shaplin and James Smith. Percussion - Fred Petrone and Richard Ferretti. Marching and maneuvering - James Russo and Rodney Yetter. Color guard - Joanne Thweatt and Linda Rolph.

1979 musical repertoire: OTL - "El Spirito del Toro" (all arrangements by Larry Kerschener). Into concert -"Feels So Good." Concert - "Children of Sanchez." Production - "American Salute." Exit - "Don't Cry Out Loud." Re-entry - main theme from "Superman."

MUSKETEERS

Upper Darby, Pennsyvlania



Archer-Epler Musketeers are a well known name in the drum corps world. Originally organized as a junior corps in 1932, they quickly gained recognition and won the VFW Nationals in 1938 and 1941. They were inactive during the war years, but in 1945, a group of returning veterans reorganized the unit, this time as a senior corps. "Archie," as the corps is affectionately called, went on to build an impressive record, winning 25 national and state titles. In 1963, when senior corps decided to organize collectively, Archer-Epler hosted the first meeting and became a charter member of DCA. The Musketeers were also one of the first corps to be inducted into the Drum Corps Hall of Fame in 1966.

Falling into hard times and in an effort to keep the corps alive, the Musketeers and their arch-rivals the Reilly Raiders, merged for the 1968 season, but following that season the corps was disbanded.

Although no senior corps has ever made a successful comeback, "Archie" was undaunted by the odds and decided to reorganize again in 1975. Starting out as a parade corps, Musketeers quickly grew in numbers and in 1976 they represented the state of Alaska in the National Bicentennial Parade in Philadelphia. In 1978 the corps did a number of field exhibitions, the highlight of which was their appearance at the National Dream Contest.

This year, once again, they will do a number of exhibitions in preparation for entering into competition at the DCA Championship preliminaries.

The Musketeers are well on their way to making a successful comeback. The driving force behind that success is the pride and spirit behind their philosophy of "One For All And All For One."

THE DRUM CORPS VETERAN - DYNAMITE ON TWO FEET

by Robert J. Peters

The senior drum corps community is able to boast of many years of stability among some of their top corps. Year after year, these hall-of-fame corps field top competitive units, in spite of rumors of poor winter rehearsals and lack of interest.

During the winter, many senior corps watchers eagerly seek out information regarding rehearsal attendance, chart changes, size of brass, percussion, color guard and rifle lines. When they compile all the information available, they set about deciding who is going to do what to whom when the DCA gladiators hit the contest field.

Fortunately or unfortunately, best laid plans sometimes stray. Thus, the corps that was supposed to be in serious trouble and on the verge of folding, is once again a power to be reckoned with.

Management and instructional stability seem to play a major part in the success of senior corps, but another factor that is sometimes over-looked is the senior drum corps veteran.

The dictionary defines a veteran as a person of great experience. This is especially true in senior drum corps, as some of these veterans have seen over twenty years of competitive drum corps activity and they are still going strong.

These guys are true drum corps nuts. They might have taken various side trips in the activity to serve as managers or judges, or instructors, but when it gets down to the nitty-gritty they are happiest stepping off that line, and entertaining the fans by generating that competitive excitement that only the senior corps can produce.

The true drum corps veteran usually has very few family problems connected with his hobby. Over the years his family has got used to the fact that every summer, he'll be sticking a feather in his hat and traveling all over the country marching on fields, blowing bugles, waving flags or beating drums. This activity is usually a well-kept secret from his neighbors, and, in many cases, the family travels with him when ever possible.

The veteran is at times forced to retire from the drum corps community due to situation changes with his job, home environment or health, but in many cases he finds himself actively following the corps or working for it in various alumni capacities. He is also usually available to fill in on short notice in the event of an emergency or a manpower shortage.

This veteran, while being a big asset to his corps, does at times create problems. The newer members of the corps at times do not appreciate the fact that this mature individual sometimes appears in April and grabs off a spot in the line. He might, at times, seem to be a prima-donna as he tries to cut himself as much slack as possible. He doesn't like to do street parades, and he regards exhibition shows as non-events.

One of the largest problems that the veteran can create for his corps is his cynicism to a program or instructors. Throughout the years he has marched in hundreds of contests and developed dozens of shows. He can usually pick a winner in any given contest, and come awfully close on the final scores. He has marched with winners and losers, and he knows exactly what is required to create a winner. He is highly competitive and becomes frustrated when his corps management and staff fail to run a competitive program that is up to his expectations.

In most cases he will express his dissatisfaction to the highest level of corps management. If the management is receptive and understanding, he will probably realize that they are doing the best they can do with the resources available. If the frustration continues, he will probably sit out the year, retire, or move on to another corps.

Any of the above moves are preferable, for if he remains with the corps and conveys his dissatisfaction to the new members, he ceases to become an asset to the corps. He will destroy the morale and have depressing effect on any positive attitude that the staff is trying to create. When he reaches this point he will probably be asked to leave the corps and this is a bitter pill to swallow because he has probably spent the better part of his life working for his corps.

In many cases, the veteran who becomes too cynical will realize his problem and retire from the corps before he creates a real problem. He might stay with the organization as alumni, or join another corps that he feels might have a better program to offer. In any event, he will stay close to the activity.

It is a very fortunate corps director who has taken the time to cultivate and keep his retired veterans informed and interested in the corps. If the going gets tough, he has a ready reserve list available that he can use fo fill the breach, and these men are usually versatile enough to fill any position. A senior corps that can boast of 25% of its membership as veterans is in excellent shape. This gives the corps flexibility during the course of the season as these people might learn the music book several times as they switch instruments to fill in where needed.

A senior corps that is made up of 75% or more veterans can be an awesome power to behold. They are capable of making changes to the entire drill and musical program during the course of a competitive season, and remain highly competitive in the process.

We don't have to reach too far back into drum corps history to give an illustration of the power that can be created by anyone who can motivate a large number of experienced veterans to give it one more try.

In 1973, Syracuse Brigadiers put it all together in only six weeks and came close to pulling an upset in the RCA Championships and missed making DCA membership because of a penality.

In 1975, Rochester Phoenix stood the senior drum corps world on its ear with an RCA title win and a strong placement at the DCA prelims and finals.

The drum corps veteran is capable of tremendous loyalty to his corps but his ultimate loyalty seems to lay with the instructors and program presented.

The above article has been reprinted courtesy of Drum Corps News.

SENIOR CORPS AT A GLANCE

by Peggy Gomez, DCA PR Staff

Senior drum & bugle corps is extremely habit forming. For any first time spectator there is a good chance that he will be making a sudden change in his lifestyle, a change to drum corps.

What is this activity in which so many people involve themselves in so intently, why are so many people so deeply into drum corps?

Today's drum corps is a competitive activity blending choreography and marching techniques with a wide variety of music to produce a well balanced audio visual experience. Drum corps is as competitive an activity as are baseball or football: the participants in each unit devote countless hours of hard work to their corps to make their shows better each time they are presented against other corps shows.

The operating budget for any corps is astronomical, especially because the equipment is designed expressly for drum corps. Their only compensation is your approval and applause, and the feeling experienced on the field while receiving your applause.

Senior drum corps people are not professionals, but it is obvious that they are the most professional non-professionals in any field today. Each member's gifts of time and cooperation result in the creation of a show that is musically and visually beautiful.

Consider what goes into such a corps. Each person in each corps must be fitted with a uniform and given equipment. The smallest of the horns, the soprano, costs over $200; the largest, the contra-bass costs $1200. Figure the expense for the horns, add to it the drum equipment, uniforms, color guard equipment, the truck that carries all of the above, and the salaries and fees paid to arrangers and instructors, and you have a rough idea of what it costs to put a corps together. Through income from contests, exhibitions, parades and countless fund raising events, corps manage to meet their financial obligations.

To accent the gutsy sound of the brass sections, the percussion sections have progressed and grown to almost a full orchestra size. The percussion section consists of snare drums, triple tenors, tuned bases, tympani, malleted keyboards, such accessories as Latin drums, bird whistles, sirens, kazoos, chimes or anything else that can be carried onto the field and used effectively.

The flags, rifles and sabres of the color guards have been playing an increasingly important role in the corps total visual presentation as the years and the activity have progressed. Through the addition of jazz-ballet and the like, the color guards have become the dancers and gymnasts of the drum corps activity.

Each corps is judged on a basis of 100 points. In the horn, percussion and marching execution captions, each technical error means the subtraction of one tenth of a point. This may seem a small and insignificant amount to the novice, but these "ticks" multiplied by the number of members on the field can have a murderous effect on the corps' final score.

On the other hand, the general effect captions for percussion, horns, marching and drill design award points for spectacular effects, the ability to create moods and general overall excellence. These captions are referred to as build-up captions. Each corps knows that reliance on one particular caption is a mistake. Every aspect of each corps performance must be able to stand on its own.

Members of the managerial and instructional staffs of each corps have been or are members of the corps, and have the unenviable task of coordinating all sections of the corps on and off the field. They create a drill and music, they schedule shows and hire the buses to get there. The time and effort given to the corps by these people often exceed that of the membership.

As for the corps members they are an unusual bunch. They will often go from a day's work to rehearsal, stopping in between to change clothes and, if time permits, eat a meal. Time is taken from their lives as well as from their families during the year so they can participate in drum corps. These things they do willingly, because drum corps is in their blood. Senior corps enjoy the distinction of having members who have been exposed to many types of different training over the years. They come from all walks of life, all types of jobs, but they all have one goal in mind: to be part of the best drum corps there is.

Senior corps enjoy the distinction of a heritage that is rich and full. Rivalry, prestige, pride, friendship and a competitive history that is drum corps oldest and finest, make senior corps the ultimate leaders of the drum corps fraternity.

CABALLEROS STILL THE LEADING DCA
DCA CHAMPIONSHIP AND CAPTION WINNERS



Caballeros

(Ron Da Silva photo courtesy of Drum Corps News)

by H. Worth Ake

When the Long Island, NY, Sunrisers won the latest Drum Corps Associates Championship for the second straight time at Allentown, PA, they continued as only the fifth corps in the 14 year title show history to wear the crown. Those 14 championships have seen 26 different corps from seven states and Canada compete in the finals for the World Senior drum corps crown.

Only three corps (Bucs, Hurcs, Sky) have appeared in all 14 final title shows. Hawthorne, NJ, Cabs, which have won the most crowns (five), missed the first DCA Championship, held in 1965 at Milford, CT.

Champions, in addition to the Cabs and Sunrisers, have been Sky (3 times), Bucs (twice) and Hurcs (twice). Only seven corps have been numbered among the top three placements each year. Brigadeers and Yankee Rebels join the select group in that category.

Cabs took over the best average placement figure after the last championship with 2.8 average. Bucs 14-show runnerup average is 3.1 to Cabs 13-show best tally. Sky is third, averaging 3.2 placement.

Caption winners at the championship finals have been confined to nine different corps who tied or won top caption honors. Most prolific tab high producers have been Cabs, who won 8 M&MX, 4 brass execution, 2 GE and 1 percussion execution highs in their 13 title showings. Hurcs are runnerup with 5 M&MX, 5 percussion execution, 2 GE and one tie for brass execution high. Bucs four GE highs lead that caption.

DCA's 14 title shows have been held in four states. There were 8 in Rochester, NY; three in CT; two in Allentown, PA; and one in Jersey City.

DEG

Dynasty™ II Bugles

For a Total Spectrum of Color Voicings.....

Dynasty II Piccolo Soprano
Dynasty II Soprano
Dynasty II French Horn
Dynasty II Mellophone
Dynasty II Alto
Dynasty II Bass Baritone
Dynasty II Euphonium
Dynasty II Contra Bass



If you'd like more information and a complete dealer listing, write us at the address below. We'll be in touch.

The DEG Dynasty II series of bugles. It's exactly what you asked for.

DEG DYNASTY BUGLE CORPORATION · Box 408 · Lake Geneva, Wisconsin 53147 U.S.A. · [414] 248-8314

DRUM CORPS ASSOCIATES CHAMPIONSHIP RECORDS

Corps — Home	(a) -	(b) Latest Pos.-Yr.	(c) Top Times 1-2-3-	(d) Ave. Pl.	(e) Ave. Score	(f) Highest Score-Yr.
Ambassadors, Quebec, Canada	3	8-'78	————	8.0	77.39	82.90-'77
Bonnie Scots, Harrisburg, PA	1	10-'67	————	10.0	62.93	————
Boys of '76, Racine, Wisc.	1	9-'70	————	9.0	66.93	————
Brigadeers, Syracuse, NY	5	10-'71	0-0-1	6.6	75.51	79.82-'68
Buccaneers, Reading, PA	14	7-'78	2-3-5	3.1	84.30	91.55-'77
Caballeros, Hawthorne, NJ	13	2-'78	5-4-1	2.8	85.66	94.10-'77
Commanders, Canada	1	11-'72	————	11.0	63.15	————
Crusaders, Rochester, NY	12	6-'78	————	5.7	79.27	88.20-'72
Diplomats, Quebec, Canada	4	4-'73	————	6.8	78.76	84.20-'73
Hurricanes, Shelton, CT	14	5-'78	°2-2-2	3.9	82.16	88.20-'72
Interstatesmen, Troy, NY	1	5-'65	————	5.0	79.95	————
Kingsmen, Hamburg, NY	6	8-'73	————	8.8	69.44	79.38-'71
Lancers, Hanover, PA	1	11-'74	————	11.0	45.10	————
Matdors, Providence, RI	7	4-'78	————	7.6	73.07	87.80-'77
Metropolitans, Canada	1	10-'66	————	10.0	71.60	————
Musketeers, Upper Darby, PA	2	9-'67	————	9.0	71.61	74.92-'66
Phoenix, Rochester, NY	2	9-'76	————	7.0	82.58	85.20-'75
Princemen, Malden, MA	1	9-'66	————	9.0	73.98	————
Rockets, Pittsburgh, PA	4	10-'72	————	8.3	69.99	78.83-'66
Royalaires, Guelph, ONT., Can.	3	10-'78	————	10.3	59.34	64.85-'78
Sentinels, Emmaus, PA	1	12-'74	————	12.0	43.05	————
Skyliners, NYC, NY	14	3-'78	3-2-3	3.2	83.65	91.50-'71
Sunrisers, Long Island, NY	13	1-'78	2-1-1	5.3	78.55	94.15-'77
Thunderbirds, Erie, PA	5	9-'77	————	9.6	66.39	75.75-'77
Westshoremen, Harrisburg, PA	2	9-'78	————	9.5	72.45	72.80-'77
Yankee Rebels, Baltimore, MD	11	5-'76	0-2-1	5.3	79.65	90.75-'71

Championship Caption Winners

Corps	M&M	Brass	Perc.	GE	Tot.
Caballeros	8	4	1	2	15
Hurricanes	5	(1)	5	2	12(1)
Skyliners	1	4(2)	1	3	9(2)
Buccaneers	——	2	1(1)	4	7(1)
Yankee Rebels	——	——	2	2	4
Sunrisers	——	1(2)	2	1	4(2)
Brigadeers	——	1	——	——	1
Diplomats	——	——	1	——	1
Interstatesmen	——	——	(1)	——	(1)

Headings:

(a) Championship finalist appearances.
(b) Position and year of last appearance.
(c) Number of times in top three positions.
(d) Average placement in championship shows.
(e) Average score of championship appearances.
(f) Highest score and year in championship show, if appeared in more than one title show.

In caption winners recap, numbers in ( ) indicate times tied for caption lead.

These records compiled by H. Worth Ake from official DCA sources.

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

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

1967 Sept. 3
JFK Stadium, Bridgeport, CT

1. Hurricanes	85.583
2. Caballeros	83.800
3. Buccaneers	82.083
4. Skyliners	81.623
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

1968 Sept. 1
Aquinas Stadium, Rochester, NY

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

1969 Aug. 31
Aquinas Stadium, Rochester, NY

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

1970 Sept. 6
Aquinas Stadium, Rochester, NY

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

1971 Sept. 5
Aquinas Stadium, Rochester, NY

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

1972 Sept. 3
Roosevelt Stadium, Jersey City, NJ

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

1973 Sept. 2
Holleder Stadium, Rochester, NY

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

1974 Sept. 1
Holleder Stadium, Rochester, NY

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	54.64
11. Lancers	45.10
12. Sentinels	43.05

1975 Aug. 31
Holleder Stadium, Rochester, NY

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

1976 Sept. 5
Holleder Stadium, Rochester, NY

1. Caballeros	92.50
2. Buccaneers	86.70
3. Sunrisers	86.55
4. Skyliners	85.05
5. Yankee Rebels	84.30
6. Hurricanes	79.95
7. Crusaders	78.25
8. T-Birds	73.60
9. Phoenix	73.05
10. Matadors	72.00

1977 Sept. 3
ASD Stadium, Allentown, PA

1. Sunrisers	94.15
2. Caballeros	94.10
3. Buccaneers	91.55
4. Matadors	87.80
5. Crusaders	87.65
6. Skyliners	86.05
7. Ambassadeurs	82.90
8. Hurricanes	78.65
9. T-Birds	75.75
10. Westshoremen	72.80

1978 Sept. 3
ASD Stadium, Allentown, PA

1. Sunrisers	90.85
2. Caballeros	88.05
3. Skyliners	85.15
4. Matadors	84.00
5. Hurricanes	82.80
6. Crusaders	80.05
7. Buccaneers	79.70
8. Ambassadeurs	77.60
9. Westshoremen	72.10
10. Royalaires	64.85

DRUM CORPS ASSOCIATES

SCORE CARD FOR THE EARLY SEASON

	5/26 - Danville, PA	5/27 - Clifton, NJ	6/2 - Hamden, CT	6/9 - Johnstown, NY	6/16 - Hershey, PA	6/16 - Waverly, NY	DRUM CORPS ASSOCIATES	6/23 - Rochester, NY	6/23 - Boston, MA	6/29 - Johnsonburg, PA	6/30 - Bridgeport, CT	6/30 - Syracuse, NY	7/7 - Clifton, NJ	7/7 - Midland, PA	7/14 - Providence, RI	7/14 - Canton, OH
							Buccaneers									
							Caballeros									
EXHIBITION							Crusaders									
							Hurricanes									
							Matadors									
							Royalaires									
							Skyliners									
							Sunrisers									
							Thunderbirds									
							Westshoremen									
							Blue Eagles									
							Brass, Inc.									
							Connection									
							Diplomats									
							Musketeers									

SCORE CARD FOR THE HOME STRETCH

7/15 - Erie, PA	7/21 - Carlisle, PA	7/21 - Hamden, CT	7/28 - Scranton, PA	7/29 - Jersey City, NJ	8/4 - Lewisburg, PA		8/11 - Bricktown, NJ	8/12 - Amherst, MA	8/18 - Lewistown, PA	8/25 - Bridgeport, CT	8/25 - Corning, NY	9/1 - Reading, PA	9/1 - Mechanicsburg, PA	9/2 - Hershey (Prelims)	9/2 - Hershey (Finals)
						Buccaneers									
						Caballeros						EXHIBITION	EXHIBITION		
						Crusaders									
						Hurricanes									
						Matadors									
						Royalaires									
						Skyliners									
						Sunrisers									
						Thunderbirds									
						Westshoremen									
						Blue Eagles									
						Brass, Inc.									
						Connection									
						Diplomats									
						Musketeers									

Enjoy

drum corps news

SERVING ALL COMPETITIVE MUSICAL & MARCHING ACTIVITIES

Become a regular subscriber and be well informed.

Enjoy news while it is news! More photos, more articles — all fresh, while the news is news.

Thirty (30) issues yearly of the most comprehensive and widely read publication in the marching activity for only $15.00 per year, 2nd Class mail.

NEWS & EDITORIAL OFFICES
Andrew Uzarins, Managing Editor (617) 266-7400
899 BOYLSTON ST.
BOSTON, MA 02115

ADVERTISING & SUBSCRIPTIONS
Pat DeSimone, Dir. of Adv. & Circulation (617) 289-8571
P. O. BOX 146
REVERE, MA 02151

For Drum Corps, Color Guards, Marching Bands, Drill Teams and all related activities,

THE ANSWER IS

drum corps news

SERVING ALL COMPETITIVE MUSICAL & MARCHING ACTIVITIES