

The Sixties: the Dream, then Miami, the World, next Miami

by Cozy Baker



"A lively, understandable spirit once entertained you. It will come again. Be still. Wait."

-- Theodore Roethke, 1908-1963

The 1960s: The golden years of the drum and bugle corps activity? The peak years? The finest decade?

A multitude of corps aficionados would vehemently argue that all the above is true. Other arguments could be made for the 1970s, 1980s or 1950s.

Or was this decade part of the "Ice Age" of corps history? Not! Suffice it to state, the 1960s were some of the strongest, healthiest years in the history of our activity.

Note: I would like to graciously acknowledge the able assistance of Laura Reynolds with this chapter. Appreciation is also extended to all the identified corps and individuals for providing data and gratitude to Drum Corps World for providing 1960s scores.

According to a popular poll, the junior corps of the decade was the Chicago Cavaliers, the senior corps was the Hawthorne Caballeros.

This chapter recalls the vibrant era of the 1960s in North American drum and bugle corps history. Beginning with a synopsis and moving on to statistics, program repertoires, historical briefs of corps that affected the 1960s and wrapping up with memorable anecdotes of our legendary corps, one might gain insight into the world of off-the-line, color presentations, marching tympanists (yep!), color guards in short skirts and high-top boots, pre-show inspections, marching and maneuvering (M&M) and stands stuffed with 20,000 to 30,000 screaming fans.

Dick Blake, writing the Fleetwood Records jacket credits, spoke of 20,000+ fans jamming the Jersey City stands for the "National Dream" competitions at famous Roosevelt Stadium, a common sight at numerous other shows, too.

Drum corps sprouted like wildfire after each of the world wars, particularly after WWII. Just

check out all the corps that have recently been celebrating their 50th Anniversaries.

The returning men and women who established the foundation of numerous corps enjoyed the fruits of their labor by the 1960s. Their children marched in corps firmly entrenched in home bases of local fire stations as well as Veterans of Foreign Wars (VFW) and American Legion (AL) posts.

American community governments, not yet intimidated by the threat of liability, enthusiastically aided our fine youth and adult activity. Today, local government support is not widespread, although it is still enthusiastic in isolated instances. Canadian cities still back corps in some areas.

Hop into your 1956 Oldsmobile Rocket 88 (new cars were not so prevalent, at least not in my family) for a cruise through communities in the 1960s and one would have seen corps kids practicing outside fire stations, parades full of corps strutting proudly, signs in front of VFW and Legion halls bragging about how their



CATHOLIC WAR VETERANS, Danbury, CT (1991).
Photo from the collection of Drum Corps World.



CHARLES W. DICKERSON SENIOR CORPS, New Rochelle, NY (1985).
Photo by David Schwartz from the collection of Drum Corps World.



CHEVALIERS, Riviere-du-Loup, QUE (1996).
Photo by Roland Doré from the collection of Drum Corps World

corps placed and families gathered around the kitchen table, pushing aside the canasta cards to plan that long trek to Miami.

Were the 1960s full of bliss? Certainly not. Any decade that would put marching tympani on the field needs to examine itself. Behind the scenes (sometimes not so hidden), political bickering was rampant as the corps activity suffered through growing pains.

Imagine/remember a world with no Drum Corps International? VFW and American Legion ruled the roost. Corps staffs gradually became frustrated about being led around by these powerful yet caring veterans organizations. Schedules, contest sites, rules and more were dictated by two monoliths that had their own agendas.

Many would argue that that system was superior in various ways to the DCI era; e.g., the local support was phenomenal and has never been matched since. I won't even go there in this article.

To win either the VFW or Legion championship, the World Open, National Dream or (by the late 1960s and on) the U.S. Open and American International Open, was to truly win a trophy worth cherishing.

The contest season typically began in May and ended in October. Extensive travel was not the norm (except for Jim Jones' mighty, isolated Troopers and a growing nucleus of other corps in the West) until it came time for the VFW and AL championships.

Many old-timers have fond memories of trips (not tours) to Miami, Philadelphia, Miami, Seattle, Dallas, Detroit, Miami and others like Jersey City, Lynn and Bridgeport. Marching in local parades was accepted, nay, enjoyed without question.

High school/college marching bands began, in the 1960s, to challenge themselves with more contests. Band students were agog over the pizzazz and talent of drum and bugle corps. The 1960s, like previous and succeeding decades, saw corps professionals gladly assisting their band compatriots through growing pains.

The results of the corps influences are highly apparent on today's marching band fields. Bands of America, Youth Education in the Arts! (YEA! marching band circuit), Winter Guard International, et al.

As in previous decades, 1960s shows included the stirring moment of the color presentation when the

American/Canadian flags and accompanying flags and honor guard were showcased in a rousing patriotic strut right up the gridiron "Main Street," the 50-yard line.

Gradually, as corps suffered stiff penalties for flag violations, eventually, as veterans' organizations gave way to splinter groups and different rules, the national colors were sadly "hidden" in a corner where penalties were virtually impossible.

Alas, at least the flag was on the field. Now, except on the senior circuits, the Canadian/American colors are displayed during retreat, but rarely during the performance.

Give yourself a task, history homework as it were -- ask any fan, marcher or a staff person who basked in the glow of the 1960s what he/she remembers. Likely, they would fondly recall the high-stepping, numerous company fronts, concert formations, the Troopers' starburst (some thrills never change), long trips in rundown buses, the pride of the color-pre, rifle tosses with 9.5-pound M-1s and the button-popping pride of giving it your best (some thrills never change).

Numbers to Numb

"I have become comfortably numb."

-- Pink Floyd, "The Wall"

Junior data

To truly enjoy this next section, one needs to relish the lifestyle of the anal-retentive personality. It's time to do number crunching, a statistical review of the 1960s, a decade that was often more concerned with how many tie-dye shirts were in the drawers (or on the floor), not how many corps represented a region. Read the stats with an analytical eye or merely skim. Sharpen your pencil and begin . . .

A comparison of the 1960s to the 1990s, by shows, reveals vast differences. There were a total of 320* contests/exhibitions in 1969, between May 21 and October 10, including a whopping 109 during July alone. Compare 320 venues for corps to perform in 1969 with the 191 shows in 1998, June 12 through September 6, with 97 contests in July.

Not only were there fewer shows by the 1990s, but the number of corps appearing had dwindled to, say, six to nine corps at an average contest.

(* The totals in these paragraphs are unofficial. I used data provided for 1969 and collected my own information for 1998. Preliminaries and finals were tallied separately, but divisions/classes were combined. Canceled shows for weather or whatever were not included. Please forgive any discrepancies. Thanks to DCW for the 1969 data.)

It would take a good portion of a millennium to research every contest of the 1960s. Concentrating on four major contests, the following information has been compiled using the VFW, American Legion, World Open and National Dream championships.

The statistics are based on a total of 64 contests between 1960 and 1969, including finals, preliminaries and "B" class shows. A grand total of 1,152 performances were proudly presented, 1,140 by American units, 12 by Canadian corps. (See Table 1.)

The East was the hotbed of corpsdom in the 1960s. The East proved this 643 times, a convincing "win" over the Midwest's 357. Which eastern state led the way?

Massachusetts, 221; followed by New Jersey, 155; New York, 123; Connecticut, 80; et al.

The 357 appearances garnered by the Midwest were achieved by Chicago leading the way for Illinois, 154; then, Wisconsin, 106; Kansas, 26; Ohio, 20; et al.

The Troopers were often alone as the only representative from the West, but drum corps spread rapidly to other western states, especially California and Washington. Note that Washington corps only made one fewer appearance than California, 27 to 28.

Obviously, California corps were prominent by the beginning of the DCI era in the 1970s. Led by the Troopers' 31 appearances (more than any other western state's total), the West traveled long distances to compete 98 times in the 1960s.

The South was rising. Helped partially by all the Miami and Atlanta contests, Florida corps appeared more often -- 21 -- than any other Dixie state. The Confederate states (Kentucky is also included) strutted their stuff 42 times. It is sad to note that the only other southern corps, aside from Florida units, to appear in four major championships in the 1960s were from only four other states -- Louisiana, Tennessee, Virginia and Kentucky.

Canada had representatives from Ontario and Quebec. It appears disappointing to find



MARKSMEN ALUMNI, Springfield, MA (approx. 1989).
Photo by Moe Knox from the collection of Drum Corps World.



CAVALIERS, Bloomfield, NJ (1987).
Photo by Ron DaSilva from the collection of Drum Corps World.

that the Maple Leaf colours were on the field only 12 times. However, the Canadian corps were not eligible to compete in the American Legion or VFW competitions. The 1970s would see many more performances by the Canadian drum and bugle corps.

All of the statistics should be considered with a grain of chalk. The National Dream and World Open contests were always held in the East. Most of the VFW and AL championships were in the eastern half of the U.S. Hence, while eastern corps constituted the majority, these units also did not have as far to travel and Canadian corps were not permitted to compete in Legion or VFW contests.

“Days of future passed.”
-- *Moody Blues*

TABLE 1
Drum and bugle corps appearances
by region/state, 1960-1969,
in VFW, American Legion, World Open
and National Dream championships

<i>Region</i>	
<i>Country</i>	<i>State/Province</i> <i>Appearances</i>
■ Eastern United States	
Massachusetts	221
New Jersey	155
New York	123
Connecticut	80
Pennsylvania	19
Delaware	15
Maine	9
New Hampshire	8
District of Columbia	7
Maryland	3
Rhode Island	3
	643
■ Midwestern United States	
Illinois	154
Wisconsin	106
Kansas	26
Ohio	20
Minnesota	13
Iowa	11
Michigan	10
Indiana	8
Missouri	6
Oklahoma	3
	357
■ Western United States	
Wyoming	33

California	28
Washington	27
Oregon	5
Colorado	4
Alaska	1
	98
■ Southern United States	
Florida	21
Louisiana	14
Tennessee	4
Virginia	2
Kentucky	1
	42
■ Canada	
Ontario	9
Quebec	3
	12
Grand total:	1,152

Senior statistics

**“Old age and experience, hand in hand . . .
make him understand.”**
-- *John Wilmot, Earl of Rochester, 1647-1680*

The senior drum and bugle corps, like the juniors, also wanted an option to the veterans groups' control. Drum Corps Associates was the result, hosting their first season in 1965.

The first DCA championship in 1965 had six corps, won by the Reading Buccaneers, followed by the Connecticut Hurricanes, New York Skyliners, Yankee Rebels, Interstatesmen and Pittsburgh Rockets.

DCA gained more members during the rest of the 1960s. Part of the joy of DCA is that so many various corps have won during the presidency of Mickey Petrone who still leads the senior organization today (2002).

The Hawthorne Caballeros, led by the same director, Jim Costello, since 1946, joined the fold in 1966, but did not win the first of many DCA championships until 1970.

Aside from the Reading Buccaneers in 1965 and 1968, other DCA champions during the rest of the 1960s were the New York Skyliners and Connecticut Hurricanes (twice). (See Table 2, thanks to DCA.)

Regional breakdowns for seniors in the 1960s would only reveal the obvious: the East controlled the seniors and Canadian corps were rarely involved with DCA. The eras of Lt. Norman Prince (1940s) and Reilly Raiders (1950s) stepped aside for the Hawthorne

Caballeros, New York Skyliners, Connecticut Hurricanes, Reading Buccaneers and more.

“On the day of victory, no one is tired.”
-- *Arab proverb*

TABLE 2
Drum Corps Associates
Senior Corps Championships, 1965-1969

September 11, 1965	
Milford, Connecticut	
Reading Buccaneers	84.50
Connecticut Hurricanes	84.36
New York Skyliners	83.16
Yankee Rebels	80.25
Interstatesmen	79.95
Pittsburgh Rockets	76.95

September 4, 1966	
Bridgeport, Connecticut	
New York Skyliners	84.53
Connecticut Hurricanes	84.40
Reading Buccaneers	83.97
Long Island Sunrisers	83.40
Hawthorne Caballeros	83.02
Syracuse Brigadiers	79.35
Pittsburgh Rockets	78.83
Archer-Epler Musketeers	74.92
Lt. Norman Prince Princemen	73.98
Les Metropolitains	71.60

September 3, 1967	
Bridgeport, Connecticut	
Connecticut Hurricanes	85.583
Hawthorne Caballeros	83.800
Reading Buccaneers	82.063
New York Skyliners	81.623
Long Island Sunrisers	79.766
Syracuse Brigadiers	77.883
Rochester Crusaders	77.500
Yankee Rebels	76.883
Archer-Epler Musketeers	68.300
Bonnie Scouts	62.933

September 1, 1968	
Rochester, New York	
Reading Buccaneers	82.150
Long Island Sunrisers	80.116
Syracuse Brigadiers	79.816
Rochester Crusaders	79.566
New York Skyliners	79.016
Connecticut Hurricanes	78.450
Yankee Rebels	77.050



DECIBELS, St. Jerome, QUE (1995).
Photo by Roland Doré from the collection of Drum Corps World.



LANCER CADETS, Toronto, ONT (approx. 1972).
Photo by Paul Stott from the collection of Drum Corps World.



HORNELL KNIGHTS, Hornell, NY (1997).
Photo from the collection of Drum Corps World.

Hawthorne Caballeros	75.650
Les Ambassadeurs	71.683
Hamburg Kingsmen	68.216

August 31, 1969

Rochester, New York

Connecticut Hurricanes	79.475
New York Skyliners	78.275
Yankee Rebels	77.650
Reading Buccaneers	76.975
Rochester Crusaders	71.500
Long Island Sunrisers	68.500
Hawthorne Caballeros	67.950
Syracuse Brigadiers	61.975
Hamburg Kingsmen	58.625
Pittsburgh Rockets	50.275

Repertoires

“Mind the music and the step.”

-- Lyric from “Yankee Doodle Dandy”

The 1980s and 1990s displayed programs that were usually based on a theme -- movie soundtracks, compositions by Respighi, “Appalachian Spring,” songs sung by Frank Sinatra, etc.

During the 1960s, corps designers (who usually weren’t referred to as designers) typically would pick out the best songs that fit the show structure, the talent of their performers and that would pack fans into the stands.

Based on prevailing rules and customs, corps chose, possibly, a fanfare to start the program. The corps then would step off-the-line with a rousing tune -- *Another Opening, Another Show*-type of peppy piece.

Patriotic music was a requirement for the color presentation. A concert number that would showcase the skills of the members was imperative for the standstill.

Percussive rudiments appeared throughout the show, especially during the drum soli (not known as the percussion feature then). Traveling music led into the inspiring closer which might conclude with yet another fanfare, a la the 1969-1970 Kilties sopranos to close *Auld Lang Syne*.

The Chicago Royal Airs, in 1962, played a patriotic medley of World War I pieces -- *Over There* and *America*. In 1964, the Royal Airs opened with *Chicago* and featured a jazz version of *Battle Hymn of the Republic* called

John Brown’s Body to display the American flag. The Royal Airs took both the VFW and Legion national championships in 1965.

What songs appeared at the end of the decade? At the 1969 U. S. Open, the Argonne Rebels, KS, (second) showed that *Battle Hymn* was still not a *Mission Impossible* (in 5/4 time). *Our Day Will Come* and *Shenandoah* closed their show.

The Toronto Optimists (third) performed at the same open contest with a Western opener, then *Temptation, Age of Aquarius* and *Those Were the Days*.

At the same Marion, OH, contest, Nisei Ambassadors, IL, (sixth) played *Scarborough Fair, Battle Hymn* and a medley of *Hair* and *Age of Aquarius*.

The Black Knights, Belleville, IL, (seventh) relied on *Battle Hymn*, arguably the most played tune of the 1960s. Crowds rarely tired of the spine-tingling melody of this color-pre stalwart.

The Kilties, Racine, WI, (first) opened with *Strike Up the Band* (gets my vote for one of the finest openers ever), featured *MacArthur’s Park* for the concert, traveled with *Chattanooga Choo-Choo* and stood up the audience with *Auld Lang Syne*.

The 1969 season was one of the highlights of the 1960s. The Chicago Cavaliers wowed crowds with the stratospheric fanfares of *Bully*, played in later years by St. Joe’s Alumni, Hawthorne Caballeros and Mirage Sr.

The early years of some memorable corps and their place in the 1960s

Our lifeblood: the juniors (American)

“‘Friends of my youth, where are they?’ And echo answered, ‘Where are they?’”

-- Arab saying

Blessed Sacrament Golden Knights

The Golden Knights of Newark, NJ, an all-male junior corps, was organized in 1949. The group was sponsored by Blessed Sacrament CYO, American Legion Post #302 of Newark and VFW Post #9393 in Irvington, NJ.

One of the great competitions was the “Cavalcade of Music,” sponsored by the Golden Knights. Some of their many awards include the American Legion National Champions

1954-1956, 1958, 1959, 1963; VFW National Champions 1954, 1958, 1960; State American Legion 1956, 1958, 1960-1963, 1965-1969; VFW State Champions 1954, 1956, 1958-1961, 1965-1970; National Dream Champions 1955-1958, 1962-1963, 1965-1967, 1969-1970; Eastern States Champions 1954, 1957, 1960 to 1962.

In the 1990s, the Blessed Sacrament Golden Knights are active again as an alumni corps.

Accomplishments:

1946 -- Blessed Sacrament Cadets junior co-ed parade corps formed.

1952 -- all-male corps adopts the name Golden Knights and enters field competition.

1954 -- first national championship title.

1958 -- won 20 of 21 contests, including both state and both national championships.

1963 -- won corps’ first and only World Open title. Won corps’ ninth and last national championship title.

1966 -- beat all national contenders at the National Dream contest.

1969 -- won preliminaries at American Legion nationals.

1970 -- took high horns and high drums at the World Open. (*Thanks to the corps and to Scout House for this information.*)

Chicago Royal Airs

The Royal Airs were formed in 1958 as a “B” corps, but advanced rapidly and, before the end of that year, were classified as an “A” corps. They were sponsored by Cicero American Legion Post #96 and the Patrick J. Hallinan VFW Post #3580.

The Royal Airs, over the years, won many contests -- American Legion State Champions 1962, the Cootie VFW State Champions 1963 and, in 1965, they won the CYO Nationals in Boston, the Kenosha, WI, Shorelines show and the “Kiltie Kontest” in Burlington, WI, as well as VFW and Legion National Championships.

The combination of the skills and talents of founder/director Sie Lurye and brass arranger/instructor Truman Crawford brought the Royal Airs to national prominence. (*Thanks to the corps and to Scout House for this information.*)

Nisei Ambassadors

The Nisei (Neesay) Ambassadors junior corps of Chicago was organized in January, 1961. The corps was sponsored by the Nisei American Legion Post #1183 of Chicago. They were affiliated with the Illinois Drum Corps Association and the All-American Drum and



ANAHEIM KINGSMEN, Anaheim, CA (1984). Photo by Orlin Wagner from the collection of Drum Corps World.



DIPLOMATS, Johnsonburg, PA (approx. 1978). Photo by Joseph Zepko from the collection of Drum Corps World.



TEBULA SHRINE, Rockford, IL (1988). Photo by Orlin Wagner from the collection of Drum Corps World.

Bugle Corps and Band Association.

Miss Linda Shigehira was a popular drum major of the Nisei Ambassadors. *(Thanks to the corps and to Scout House for this information.)*

Racine Explorer Scouts

The Racine Explorer Scouts -- the "Chrome Domes" -- were organized in 1927. Sponsored by the Racine, WI, Scout Corps Parents Club, Inc., Racine County Council BSA and VFW Post #1391. A few of the many titles earned by the Scouts included state VFW Championships in 1961 and 1962, and national champions of Scouting. They were considered to be among the top four corps in the Midwest at one time. *(Thanks to the corps and to Scout House for this information.)*

St. Joseph's of Batavia

St. Joseph's drum corps was founded in 1931 by the Rev. T. Bernard Kelly, pastor of St. Joseph's Church in Batavia, NY. Organized as a youth activity for youngsters in the Batavia area, the corps started as a choir, then became a file and drum corps and finally a parade corps.

In 1951, corps graduates formed St. Joseph's Drum Corps Association, Inc., to perpetuate Father Kelly's work. The association sponsored and supervised two corps -- a feeder corps, ages 6 to 12, and the older unit, "Mighty" St. Joe's, ages 12 to 21.

St. Joseph's drum corps operated as a parade corps until the late 1950s, when it became a field competition corps. During the 1960s, Mighty St. Joe's rose to national and international prominence, consistently ranking among the top 10 junior corps in the country.

Most notable of the corps' many achievements were: eight times New York State American Legion champion, 1963, 1965, 1966 and 1967 New York-Canadian Circuit Champions, 1971 Canadian Open Champions and 1968 national champion drum line.

In top level competition, St. Joseph's placed as high as fourth in national and second in World Open competition. Unfortunately, 1971 was the final year of competition for the pride of Batavia.

After 20 years of inactivity, Mighty St. Joe's Alumni Corps was formed in the fall of 1991 by former members and long-time junior corps director Robert "Sully" Sullivan. *(Thanks to the corps for this information.)*

St. Mary's Cardinals

The Cardinals from Beverly, MA, were organized in 1948 and were sponsored by St.

Mary's Parish, Beverly VFW Post #545 and Beverly Farms American Legion Post #46.

The corps won many championships over the years, including: state VFW and American Legion Junior Champions in New Hampshire and Massachusetts 1954 to 1956, CYO Circuit Champions 1961 and 1964, CYO Arch Diocesan Champions 1950 and 1960, Amvet State, VFW State in Massachusetts and Maine, runner-ups in the Amvet and VFW Nationals and 1960 CYO Champions.

His Eminence Richard Cardinal Cushing, Archbishop of Boston, appeared with the corps, including the honor guard, of the St. Mary Cardinals. The Cardinals have the distinct honor of being the first New England drum and bugle corps to appear on television, when they participated in the Cerebral Palsy Foundation program. *(Thanks to the corps and to Scout House for this information.)*

St. Patrick's Cadets

St. Patrick's Cadets from Jersey City, NJ, were formed in 1957 by Father David Gaffney. They competed in competitions throughout the northeastern United States and hosted the Preview of Champions at Roosevelt Stadium.

Their drum line, taught by Bobby Thompson, was tough to beat. One of their many competitions where they competed was at Shawinigan, QUE. They competed there from 1961 to 1963 and won the Union Musicale twice. The corps ended competition in 1965. *(Thanks to Peggy Torres and Scout House for this information.)*

Skokie Vanguards (Logan Square)

It all started in 1934 with the Mannheim Lodge No. 2 of the Independent Order of Svithiod. Their goal -- "every playing member shall acquire a keen sense of duty and responsibility, both to themselves and toward others."

In 1939, the sponsor was Logan Square Post #405 and, in 1951, sponsorship was assumed by Mel Tierney Post American Legion of Park Ridge, IL. In the early years as Logan Square, they won more than 100 straight competitions.

They soon adopted the West Point-style uniform of black and red. In 1964, Custer's Brigade combined with the Vanguard, adding 32 players to their roster. Again in 1965, they acquired the Spartan percussion line to also add to their membership.

With new blood and spirit, the Vanguard went on to be one of drum corps' true legends.

(Thanks to the corps and to Scout House for this information.)

More American junior corps: Twin City Imperials, Franklin, PA, formed in 1963; Saginaires, Saginaw, MI, formed in 1965. *(Compiled by Jim Chapman of Canada.)*

O' Canada: the early years and the 1960s for Canadian corps

"That long (Canadian) frontier . . . guarded only by neighborly respect and honorable obligation."

-- Sir Winston Churchill, 1874-1965

Within the North American drum and bugle corps family, there is no such thing as a border dividing Canadian and American brethren and sisters. Through the years, Canada and United States organizations gradually agreed on similar rules.

Canadian corps, with a basis of municipally-supported as well as private groups -- mostly centered in Ontario and Quebec -- have traveled extensively throughout both Canada and the United States and have graciously hosted American and other countries' corps for decades. The following reveals the proud heritage of just a few of Canada's finest corps.

De La Salle Oaklands

The De La Salle Drum and Bugle Corps was organized in 1910. Sponsored by De La Salle Oaklands College and affiliated with the Canadian Drum Corps Association and the New York-Canadian Association, the corps reached the peak of its fame in the late 1930s and early 1940s with their famous blue and gold uniforms, 100 bugles and 50 drums.

Del switched to become an M&M corps in 1958. The 1961 season was their best year, when they defeated the Canadian champion Toronto Optimists on three occasions, only to lose out in the championships by 1/20th of a point. Placing second in the Canadian Championships 1959 through 1964, the national title seemed to always elude them. *(Thanks to the corps and to Scout House for this information.)*

Les Diplomates

One of the greatest drum and bugle corps to come out of the province of Quebec was Leon Bernier's Les Diplomates from Quebec City. Organized in September, 1961, they were destined to become future Canadian champions.



BLESSED SACRAMENT GOLDEN KNIGHTS ALUMNI, Newark, NJ (2001). *Photo by Moe Knox from the collection of Drum Corps World.*



CANADIAN ROYALAIRES, Calgary, ALB (approx. 1978). *Photo from the collection of Drum Corps World.*



FEUX FOLLETS, Berthier, QUE (1996). *Photo by Roland Doré from the collection of Drum Corps World.*

The organization held the Quebec Province Championship in 1962/1964 and won the Canadian National Championship in 1966. *(Thanks to the corps and to Scout House for this information.)*

The Jolly Jesters -- Fifth Column Army Service Corps

The corps was originated by a group of men in the militia and called the Fifth Column Army Service Corps. The organization disbanded during World War II, but reformed in 1947-1948 as a parade corps until it won the Canadian Championships (senior novice class) in 1952.

In 1956, the corps altered the uniform from dress blue jacket to a sky blue and royal blue satin blouse. Also that year, they received their first invitation to a major American contest in Albany, NY. Shortly after this, the corps was invited to participate in a four-week competition sponsored by the Toronto Argonaut Football Club.

As the story goes, in order to avoid conflict with union and army regulations, the corps rented clown costumes for this appearance and adopted the name Jolly Jesters. To their surprise, the name/costume and show caught on and it was unanimously decided that they would appear the following year in the clown uniforms.

In 1957, they appeared in red and white satin clown uniforms, but Drum Major/Director Ted Riley dressed as a comical tramp. Then 1960 came along and the corps decided to go to dress blues and changed the name to The Jesters. *(Thanks to the corps and to Scout House for this information.)*

Preston Scout House

Wilfred Jacob Blum (1908-1992), founder and band director of Scout House, was born in Preston on November 28, 1908. In 1929, he formed the 1st Preston Scout Troop. Then, in October, 1938, he noticed a visiting marching band in town. This would set off a chain of events that would eventually lead to the birth of the famous Preston Scout House Band.

By 1947, the band was widely known throughout Ontario and, on July 29, they made their first tour outside Canada to perform in Buffalo and Syracuse, NY.

Blum received a number of significant recognitions for his achievements in drum corps activities. These included: membership in the Drum Corps Hall of Fame, a Canadian

Drum Corps Association Founders Award and the Province of Ontario Volunteer Service Award.

The sense of pride and the feeling of satisfaction that flows from hard work to achieve a high standard of performance carried Scout House to international fame. All who served under him agree that Blum left a great impression on their lives.

The band's early public appearances involved marching the WRENS of HMCS Conestogo to church service in Galt. By 1947, the Preston Band had become well-known outside Ontario and was featured in the *Montreal Standard* "Weekend Magazine." As the band's fame spread, they annually received invitations to play at 400 to 500 events across North America and averaged 2,500 fan letters a week.

In 1953, the band's music and uniforms were redesigned by Dr. David Ross-Robertson. The traditional scout uniform was replaced by crimson shirts and socks, Aussie hats and short black shorts, considered risqué at the time.

With the new look and sound, Scout House continued bringing fame to themselves and their community. Canadian National Champions in 1954, 1955 and 1957, the band was noted as a great show band and crowd-pleaser. If you remember the Waterloo Band Festival and its parade, you'll remember the boys of Scout House.

By the early 1960s, the band began to run into difficulties in competitions. Older instruments and their unconventional drill program made it increasingly difficult to compete with drum and bugle corps marching in the American style and cadence.

The band folded in 1967. A number of attempts were made to revive the band, which included both young men and women. Unfortunately, the magic could not be recaptured.

Today, you can catch a taste of the color and panache of the famous organization through a performance of their Alumni Association Color Guard at parades and special performances. *(Thanks to Scout House for this information.)*

The 2nd Signals -- Canada's Marching Ambassadors

The Toronto Signal Regiment, previously known as the 2nd Armoured Divisional Signal Regiment, was reorganized in January, 1965. From its original organization in 1934 through

1964, the 2nd Signals had been awarded more first place prizes and trophies than any other organization in North America.

It was said, "As the 2nd Signals went, so did drum corps." South of the Canadian border, contests of the type similar in Canada today had already been in existence for a few years.

To fill the "exhibition band position" in American contests, some sponsors began importing Canadian Army trumpet bands with their full regimental and traditional attire to perform in front of the United States audiences.

Canada's Marching Ambassadors, given this label by a New Jersey press writer (The 2nd Signal Regiment), was the first Canadian drum corps to represent Canada at a major American contest -- The National Dream.

Canada began to see military trumpet bands doing M&M drill in full military dress. This did not add to military tradition. Rather, it diametrically opposed army drill procedure. This resulted in the army's opposition to what corps were trying to do -- it was British tradition as opposed to American pragmatism.

This gave rise to dual organizations under one roof; 2nd Signal Regiment -- Canada's Marching Ambassadors; Fifth Column Army Service Corps -- Jolly Jesters; Eleventh Field Regiment -- Guelph Royalaires; Royal Hamilton Light Infantry -- The Viscounts.

The Marching Ambassadors, the off-shoot of the 2nd Signals, was organized in 1957. Their music and field show was the brain child of George Arnold, John Dugan and Don Lowery. The Toronto Signals Regiment can still be seen performing their military field presentation in their scarlet tunics and black busbies today (2002). *(Thanks to the corps and to Scout House.)*

The Toronto Optimists

It all happened one day in 1952 -- a trumpet band was born. The 18th Scout Troop went on to be the 157th Scout Troop Trumpet Band. In 1956, they were sponsored by the Downtown Optimist Club and became the new Optimist Trumpet Band (the Opti Corps).

They went on to win many championships: Canadian Junior Novice (1956), Junior B Champions (1957). Then it happened, they had to face off with Preston Scout House for the Canadian Junior A Championships in 1958 and they won.

The Optimists continued to win during the 1960s until 1966 when a new threat came their



MARKSMEN, Springfield, MA (1992).
Photo by Moe Knox from the collection of Drum Corps World.



YANKEE REBELS ALUMNI, Baltimore, MD (2001).
Photo by Moe Knox from the collection of Drum Corps World.

way, the La Salle Cadets from Ottawa.

Even though working hard, something was wrong; the Canadian "Green Machine" was losing. They took on the Americans in 1967 at the CYO Nationals and were rudely awakened. In 1968, they won a few more competitions but, when 1969 came, the magic of the "Green Machine" was falling, then finally a win in 1972.

They continued to fight on until 1975 and then it happened, the infamous Toronto Optimists was to be no more. They joined forces with the Seneca Princemen to become the Seneca Optimists. It was the end of an era for one of Canada's great drum and bugle corps. *(Thanks to the corps and to Scout House.)*

Toronto York Lions

The York Lions Drum and Bugle Corps, an offshoot from the original 180th Mosquito Squadron Air Cadets, perennial Canadian Junior Champions, was organized in 1961. The corps was sponsored by the York Lions Club of York Township (a suburb of Toronto).

Their competition affiliations were the Canadian Drum Corps Association and the New York-Canadian Association. Their titles included Lions International Champions 1963, Ontario Junior "B" Champions 1963, National Junior "B" Champions 1963 and fourth in the Junior "A" Championship in 1964. *(Thanks to the corps and to Scout House.)*

The Viscounts

It all happened one year in 1887 with the forming of the Royal Hamilton Light Infantry Bugle Band. Then in 1959, under Frederick J. Hawkes, the bugle major of the R.H.L.I., the Viscount senior corps was created. This resulted in dual organizations under one roof.

Although they met all military requirements, the dual situation gave rise to a number of objections from the military command. This eventually resulted in the separation of the Viscounts from the militia in 1961. The Viscounts, in their first year of senior competition, placed in the top five at the New York-Canadian Championships in Rochester, NY. They went on to compete in many events in their short four-year existence across the northeastern United States and Canada.

Then, in 1963, because of financial problems, the Viscounts came to an end and amalgamated with the Jesters of Toronto to form a new organization known as the

Canadian Commanders. It was a very fitting end and a great beginning to two of Canada's great drum corps. *(Thanks to the corps and to Scout House.)*

* * *

Gary Zoskey is currently secretary for the Hamilton Firefighters Alumni. Zoskey reminisced about the Viscounts: "I spent 27 years in the Hamilton Firefighters Drum Corps. Previously, I was a member of the Viscount Drum Corps back in the 1960s.

"In 1959, Fred Hawkes organized the Viscounts of Hamilton, ONT, which in its first year placed in the top five at the New York-Canadian championships held in Rochester, NY, at Aquinas Stadium. Fred served on the board of directors of the Canadian Bugle and Trumpet Band Association, later known as the Canadian Drum Corps Association. He served as vice-president and later as president of the New York-Canadian Drum Corps Association.

"The Viscount Drum Corps originated from the Royal Hamilton Light Infantry Bugle Band. They competed for about three years, 1959-1962 -- New York-Canadian Championships, Rochester, NY; Music in Motion, Titusville, PA; Starlite Championships, Galt, ONT; Barnum Festival Parade of Champions, Bridgeport, CT; and many others

"The Viscounts also hosted The International Pageant in Hamilton, ONT, from 1959 to 1962 inclusive," Zoskey concluded.

Our seasoned soaring seniors

"The 'good old times' -- all times when old are good."

-- Lord Byron, 1788-1824

Connecticut Hurricanes

The Connecticut Hurricanes senior corps was organized in 1955 as a field unit and in 2002 are entering their 47th consecutive year of field competition.

The early roots of the corps include the John H. Collins Post #24 Fife & Drum Corps formed in 1932. The Hurricane name was adopted after the devastating Hurricane Diane ravaged Southern New England in 1955.

Consistency, professional excellence and genuine audience appeal became the traditions of the Hurricanes, ideals practiced throughout the years. From their modest beginning to the heydays of the 1960s when the name

Hurricanes became synonymous with champions and first place, and into the 1970s, 1980s and 1990s and the exciting and moving visual productions, the Hurricanes are known throughout the senior drum corps world as a force to be reckoned with.

The corps has 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 World Championship and the American Legion Nationals Championships. In 1969, the Hurricanes were back again, taking the DCA World Championships and, more recently, the 1981 DCA World Title.

Other notable victories have included the 1982 DCA regional title and many of the prestigious individual shows such as the National Dream contest. *(Thanks to the corps.)*

Hawthorne Caballeros -- voted "Corps of the Decade" for the 1960s and 1970s

On March 20, 1946, the Caballeros were officially organized by a small group of WWII veterans, former members of the St. George Cadets, including Jim Costello, his brother Bob, John McAuliffe (later to become Jim Costello's brother-in-law and director of the Muchachos), Joe Scarber and George Hayek. A few short weeks later, the corps made its first appearance.

Setting records has always been the ultimate goal and integral part of any form of competitive sport or activity and drum and bugle corps competition is no exception. The Caballeros began setting records as far back as the 1950s.

After that first win in 1951, the corps went on to capture the championship again in 1953 and 1954, and then amazingly from 1958 through 1964 -- seven years in a row! By the time the American Legion Championship was discontinued in 1980, the Caballeros' honor guard proudly carried 15 orange flags.

In 1961, the Caballeros became the first senior corps to complete a season undefeated. That monumental feat was repeated in 1973, and in 1984 and in 1985 the corps amazingly played two solid seasons without a loss.

They played their fifth undefeated season in 1995. A member of DCA since 1966, the Caballeros have fielded a finalist corps every year since. *(Thanks to the corps.)*



ROCHESTER CRUSADERS, Rochester, NY (1966).
Photo by Moe Knox from the collection of Drum Corps World



LONG ISLAND BLUE JAYS, Sayville, NY (1989).
Photo by David Schwartz from the collection of Drum Corps World.



METROPOLITAINS, Verdun, QUE (1966).
Photo by Moe Knox from the collection of Drum Corps World.

Erie Thunderbirds

The Thunderbirds were formed in Meadville, PA, in 1956 as a parade corps and in 1968 joined with members of the Shoreliners corps from Northeast Pennsylvania to form the Erie Thunderbirds.

The T-birds quickly rose to the top, capturing several American Legion and Red Carpet Association (RCA) Championships. In 1976, the corps placed eighth in the DCA Senior Championships and maintained a placing in the top 10 into the early 1980s when, in 1984, a lack of funding forced the corps to disband.

In the spring of 1991, several former members, along with members of other regional disbanded corps, decided to bring the drum corps tradition back to the city of Erie. Out of this meeting came the birth of the Erie Thunderbird Alumni.

In 1993, the T-bird Alumni returned to the DCA World Championships for the first time in nearly 10 years, not as a field corps, but as a smaller delegation bent on winning the first-ever DCA Mini-Corps Championship. Not only did the corps win that championship, but went on to place a stranglehold on that title that spanned four consecutive years.

The corps relinquished the title in 1997, when a scheduling conflict placed winning a fifth consecutive title out of reach. The Thunderbirds claimed the mini-corps title yet again in 1998. *(Thanks to the corps.)*

Minnesota Brass, Inc.

Fifty-two years strong. The corps has a long list of titles and accomplishments and has operated under at least seven names, including:

Cecil Kyle American Legion Corps 1946-1947

A few Minneapolis World War II vets created the corps and were its first members. Many of them had played instruments in the armed services. The group first performed in 1947.

Laidlaw Drum & Bugle Corps 1948-1955

Members moved the corps to the Laidlaw American Legion Post (Minneapolis), starting an association with the Legion that would last a quarter-century.

Laidlaw Toreadors, 1956-1964

In the 1960s, the corps decided to focus on a Spanish musical style and visual theme, choosing the name Toreadors. This corps became very successful, winning many state

and regional Legion championships.

Grain Belt Diamonds, 1965

For one season, the Minneapolis Grain Belt Brewery sponsored the corps. The "diamond-clear, smoother beer" had a diamond-shaped logo. The Diamonds were dressed in tuxedos. Can you guess what shapes were used in their drill? By the way, audiences said they looked like funeral directors.

Men of Laidlaw, 1966-1968

When Grain Belt dropped their sponsorship, the corps went back to its Minneapolis Legion home. An association with Laidlaw continued well into the 1970s. The corps dressed itself in the blue wind breakers they would wear through 1975.

Minnesota Brass, Inc., 1969-1979

In 1969, the corps modernized its image and musical style. Going into its first performance of 1969, the corps still hadn't decided on a name. On a whim, they decided on "Twin Cities Amalgamated Brassworks, Inc." They streamlined the name (just a bit).

In 1969, they began recruiting women into the corps and many St. Paul Scouts and Hamm's Indians alumni joined. About this time the corps began its tradition of jazz-oriented entertainment. From 1980 on, the corps has competed every year, known as the Minnesota Brass. *(Thanks to the corps.)*

New York Skyliners

The Skyliners began as a senior corps drawing its members from two New York City American Legion junior corps, the Phoebe Apperson Hearst Post #1197 and the Grand Street Boys from Post #1025. Membership meetings were first held in 1945 and the point was to create a senior corps for members of these two units that were returning from service in World War II.

The membership was accepted into the American Legion and the new post was chartered in 1946. The post was named after Raymond A. "Gabby" Garbarina, a young man who played with both the Grand Street Boys and the Hearst Post corps, who lost his life in the war. The new post was known as the Raymond A. Garbarina Memorial Post #1523, New York City. The corps itself was also known as the Raymond A. Garbarina Memorial Corps and later, the Garbarina Skyliners.

Sky's first appearance was an exhibition at a New York Giants football game at the Polo Grounds. They began competing the following

season in 1947, winning the New York State American Legion title that year.

The 1947 American Legion National Championship was held in NYC, but corps from the host city were not allowed to compete, so Garbarina had to sit it out. The 1948 championship was held in Miami and lack of funds prevented the corps from attending.

The 1949 Nationals were held in Philadelphia and Garbarina won their first national title. During the period from 1949 to 1951, Garbarina Skyliners competed in 41 contests and won 38 of them. The Skyliners have won every major title available to a senior drum and bugle corps at least twice.

In 1951, corps member John F. Mazarakos passed away as a result of a very long illness stemming from his service in the jungles of the South Pacific and his name was added to the post charter, becoming the Garbarina-Mazarakos American Legion Post 1523. It survives to this day.

The Skyliners' uniform has remained virtually unchanged over the last 50 years. Although the corps has experimented with different cummerbunds, shoes and plumes, the cadet jacket and mother-of-pearl shakos can trace their lineage practically back to day one.

Over the years, the Skyliners have produced staff, members and instructors who have become household words in the drum corps fraternity, some downright legends. Names like Walter "Winky" Winkleman, drum major from 1959-1972 and his successor, Richard Carter "Butch" Anderson from 1973-1993, corps director "Lefty" Mayer, brass arranger Hy Dreitzer, horn instructors Tom "Bucky" Swan and Gus Wilke, percussion arrangers Eric Perilloux and Wes Myers and many others like John "Grass" Urspruch, Pepe Notaro, Joe Genero -- the list is quite long.

Many of these people are in the World Drum Corps Hall of Fame. The Skyliners are quite literally the New York Yankees of drum corps. *(Thanks to the corps.)*

Rhode Island Matadors

The Rhode Island Matadors began operation in 1969, competing in the Red Carpet Association (RCA) Circuit. Those days found the corps traveling six to seven hours each weekend to shows located mainly in New York and Pennsylvania.

During these early years, friendly rivalries were begun with the other local senior corps --



CINCINNATI TRADITION, Cincinnati, OH (approx. 2001).
Photo from the collection of Drum Corps World.



MAJESTICS, Sorel, QUE (1995).
Photo by Roland Doré from the collection of Drum Corps World.

the Boston Renegades and the New Bedford Whalers. Although the scores were not anything to write home about, the corps quickly developed a large contingent of rabid fans for their visual and musical presentation.

The corps really took off in the early 1970s, after qualifying for the DCA Finals for the first time in 1972, and began their ascent on DCA's best shortly after. *(Thanks to the corps.)*

Rochester Crusaders

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 Department (suburb of Rochester, NY) organized the Hilton Fire Department Drum and Bugle Corps in 1947.

With 24 active members, Paul Rood directing, Ann Stevenson (Jennejahn) drum major and the whole town of Hilton behind them, the corps took shape. The first uniforms were traditional fireman's pants with white shirts and blue ties topped with cutters.

In 1952, the Hilton Fire Department Drum and Bugle Corps officially adopted the name Crusaders. The guard was third at the Legion National Contest in New York City and Paul Rood was named "Citizen of the Year."

Sponsorship of the Crusaders by the Hilton Fire Department continued until 1960, at which time the corps moved their home to Irondequoit (another suburb of Rochester) and became the Fabulous Crusaders. Vince Bruni, now director of the Empire Statesmen, was a long-time director of the Crusaders.

In 1953, the Crusaders were the first U.S. corps to enter a Canadian contest strictly governed by Canadian rules, not New York state rules that they were used to.

In 1960, the Crusaders were instrumental in forming UDC -- United Drum Corps, established as an organization to support, instruct and maintain all drum corps in the area with a coordinated staff and overall business and legal organization. Drum Corps Associates and Drum Corps International are actually direct patterns of this fledgling group.

The 1964 season was a most memorable year as the corps took 11 out of 13 first-place competition honors. As the successful season drew to a close, one contest remained, Music in Motion in Syracuse, NY. When the dust settled, the Crusaders had defeated the Hawthorne Caballeros, 77.80 to 76.00.

Within six days of this victory, a merger took place and the Rochester Grey Knights and the Irondequoit Crusaders became the Grey Knight Post Crusaders, the "super corps" of 1965.

In 1965, the Crusaders were hot. They drew tremendous crowds at each show, people jamming stadiums to see such a competitor. By August, the tension was high as the corps boarded a DC-7 to fly to Portland, OR, and the American Legion Nationals.

Sponsored by the Grey Knights Post #952, the corps defeated the Cabs by over one point in prelims. Endless hours followed as the corps fine-tuned their award-winning program. The moment of truth arrived, the Crusaders taking their first national title, 83.66 to 83.58.

Entering DCA membership on October 16, 1965, life would never be the same for the Crusaders. A new level of weekly competition faced the future membership.

In 1966, amidst protests by the Hurricanes and Skyliners at the national retreat in Washington, D.C., the Crusaders were winners in defeat. Forming two lines of honor guard, the champion Caballeros marched through the Crusaders and off the field.

National Commander Elton James cited the Crusaders action and asked that they be inserted into the Congressional Record. Later that fall, the corps received an Outstanding Sportsmanship award from Congress, the first ever given to a drum and bugle corps.

The winter seasons became vastly different for horn line members as of 1969. Picking up where the Geneva Appleknockers left off, Crusaders began a series of winter sit-down concerts. Touring New York state and Canada, the corps presented a two-hour-plus show of a variety of music accompanied by a trap drummer and electric bass. *(Compiled from Crusaders' data.)*

Long Island Sunrisers

The Sunrisers are known as innovators in the drum corps activity. They were the first senior corps to use "bells" (xylophones) in 1968, a female color guard in 1969 and have introduced and played sophisticated, difficult music since the 1960s and have continued in that tradition throughout the years.

As six-time DCA Champions, the corps, like many others, has experienced both good times and bad since their inception in 1954 on Sunrise Highway, Long Island (hence the name, the Sunrisers). The recent good times include

a fourth place finish with a score of 92.00 at the DCA Finals in Allentown, PA, on August 31, 1997. After two season off in 2000 and 2001, the corps plans to re-enter senior competition for the 2002 season. *(Thanks to the corps.)*

Superstitions, "Chews" and Chameleons

"I could a tale unfold whose lightest word would harrow up thy soul."

-- "Hamlet," William Shakespeare, 1564-1616

Garfield = Rain, Argonne = Sunshine

Like any decade of drum corps, the 1960s had its superstitions, half-truths. Opposing beliefs involved the Garfield Cadets of the 1960s and beyond and the Argonne Rebels. It rained on the Cadets a lot, not just showers, but monsoons.

I saw Garfield proudly performing for an NFL halftime show on national television. Garfield's finest actually were getting air time during their performance as the broadcasters spoke of how determined this "band" was to carry on in horrendous conditions.

In 1970, while traveling across New Jersey, I came across a Cadets rehearsal . . . in a thunderstorm. Memories flashed of the Des Plaines Vanguard's tragic loss during a practice in a storm during the 1967 season. All these and more led to fans kidding about expecting rain because the Garfield Cadets were coming into town.

The Argonne Rebels were the solution to the cloud that followed over Garfield. Known for bringing out the sun (with a twinkling of Oz dust?), this Kansas corps moved aside the gray clouds to allow the bright sunshine to beam.

During a drenching downpour at a U. S. Open contest, my brother, Joe Baker, and I personally witnessed several corps competing in the rain on a muddy field. As the Argonne Rebels set up, the sun came out, beaming radiantly. It was doo-doo-doo-doo spooky.

Troopers escapades

M. C. Decon recalled a Troopers antic. Decon stated, "It was maybe 1960. The place was Racine, WI. It was Racine's annual beerfest and round of drum corps contests. At the time, it was a very significant event that drew corps from both the Midwest and the East (the West Coast had yet to be discovered in drum corps terms).



EMERALD KNIGHTS, Cedar Rapids, IA (1989).
Photo from the collection of Drum Corps World.



CHATELAINES ALL-GIRL, Laval, QUE (1981).
Photo by Ed Ferguson from the collection of Drum Corps World.



STAR OF INDIANA'S "BRASS THEATER", Bloomington, IN (1997).
Photo from the collection of Drum Corps World.

The Troopers were still a wonderment to most corps fans. We were learning the ropes and having some amount of success in the process.

“One of our ‘learning experiences’ occurred in the dark, literally. The Troopers were housed with the very mighty Boston Crusaders. Boston was having some good years at the time. They had the reputation of being tough on and off the field -- ‘The Hyde Park Boys.’

“The Troopers, on the other hand, were a rarity at the time with a mixed-gender horn line and drum line, but still being able to compete with the traditional all-male lines.

“Apparently this was both an embarrassment and a mystery to the Hyde Park Boys. It was illustrated after the lights in the gym we were sharing went out. There were some words of less than hospitable content and tone coming from the Boston side of the gym.

“The replies from the Trooper side were necessarily restrained. We lacked the size and temperament to directly confront the reputation, likely true, that Boston traveled with.

“It was a moment of grievously ill-advised pique that generated a cute reply from one of the Troopers to the catcalls that began an exchange that remained a part of the Trooper lore for years to come.

“One of the Boston ‘gentlemen’ shuffled around in the dark. One of his friends whispered as to what he was trying to find. When he realized what his friend was doing, we were given a phrase whose mere mention brought a knowing laughter as we bedded down in gyms across the nation: ‘Artie, don’t tro dat chew.’

“Artie apparently armed himself with a uniform white buck, the kind with a pink sole thick enough to crush a Volkswagen Beetle. (They were really originals back then.) It would not have marred the finish of the shoe, but would have left its victim with few distinguishing features.

“The white of the buck might have shown some signs of wear, however, it was in the lore of the Boston Crusaders at the time that their uniform shoes were likely white at one time, but it was a sign of their massive demeanor that you would have to look closely to see any remaining remnants of white as they took the field of competition, be that on the field or in the parking lot afterward.

“Artie was cajoled repeatedly, ‘Artie, don’t tro dat chew.’ Artie was restrained, but for just a few minutes. The launch was silent, its flight through the dark was far more profound. As it sliced the damp Wisconsin night air, it had an uneven rhythm with a bass tone that gave it even more dread than what it had already earned. The Troopers froze, not knowing who was to become the target.

“Once Artie’s shoe impacted the rolled-up wooden bleachers behind us with a concussion that was shattering -- both as it reverberated and in the sighs of relief of not being under it -- there was now the problem of which Trooper would be chosen to return the shoe to Artie.

“The assignment went to the best we could offer, Carl Swenson. Carl, a contra player whose mass overpowered even his horn, was all together a football player, a wrestler and impossibly kind-hearted.

“As well as Carl was liked, it was an unspoken consensus that just maybe his size would cause the Hyde Park Boys to restrain themselves, if only momentarily.

“The exchange in the middle of the gym was tense. Huge dark silhouettes approached from opposite directions. Whether it was pity or cooler heads, the confrontation was cordial. The evening ended out under the doorway lights with a conversation that wandered around the question as to how it could be that a mixed corps from nowhere could actually stand on the field with the likes of Boston and succeed.”

Decon ended the story with, “From that

night forward, ‘Artie, don’t tro dat chew’ was a phrase that brought knowing smiles from those Troopers who were there, generated tales of its tension and terror and made Carl even larger as a legend.”

Glenn Schoneberg, Troopers 1968-1971 contra bass, provided the following memories: “The one thing that stands out in my mind (other than the thrill of winning the VFW Championship in 1970 and just about everything else there was to win that year) was the end of our national tour in 1969.

“We got to spend a few days of R&R in New Orleans. This was not so long after hurricane Camille devastated the delta. We were staying at the Congress Inn, right on the banks of the Mississippi.

“Jim Jones’ son had captured a number of chameleons (which was easy because they were everywhere, including the beds!) and had them in a garbage can that he ‘liberated’ from the hotel. He set it in the aisle of the bus with a loose cover for the trip back to Casper to make his fortune as a pet dealer.

“Well, Blaine Gillingham was our driver and it was his first year as such. He took a turn a little tight and the overhead racks emptied, but above all . . . there were chameleons EVERYWHERE!

“A fun end to the season.” A fun end to the 1960s.

“The sound of hunting horns, when it dies on the wind, is like our memories.”

-- Guillaume Apollinaire, 1880-1918



27TH LANCERS DM WITH VICTOR BORGE, MIKE DOUGLAS, on syndicated television show (1975). Photo by Paul Lambert from DCW.



KILTIES, Racine, WI (approx. 1972). Photo from the collection of Drum Corps World.



YANKEE REBELS ALUMNI, Baltimore, MD (1989). Photo by Dale Eck from the collection of Drum Corps World.