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# From trenches to tattoos: senior corps 1921-1965

## Chapter 2 by Cozy Baker

*"When I look back to the year 1916, the year I joined a drum corps, it doesn't seem possible that the simple military drum corps, marching in columns of squads, playing a simple bugle pitched in G or B-flat, could have developed into the corps of today, drum corps that maneuver in intricate and complex patterns bathed in an extravaganza of color, with flags, silks, guidons and other accoutrements, with resplendent uniforms reminiscent of earlier days, not to mention the plethora of instruments, from so-called sub-contra to obbligato, in G-D or G-F, plus drums of every imaginable shape, size, color and material, on which you will hear played 'Strube,' 'Swiss,' 'French' and other rudiments."*

-- "Scotty" Chappell,  
Lt. Norman Princemen,  
World Drum Corps Hall of Fame member

The Crimean War that began in 1856 is recognized as the beginning of modern warfare where competing armies no longer marched exposed across open fields, fodder to gunfire. Bugles and drums both played a role in this war as the movement of divisions was not as obvious as previous wars and commanders needed the communication of musical projection.

This European war also saw the use of far

more accurate artillery and mobile hospitals made huge advances. Nurse Florence Nightingale served admirably.

The Spanish-American War did little to advance warfare or drum corps, although Theodore Roosevelt advanced by bugle call from San Juan Hill to the presidency and on to his stoic place tattooed on Mount Rushmore.

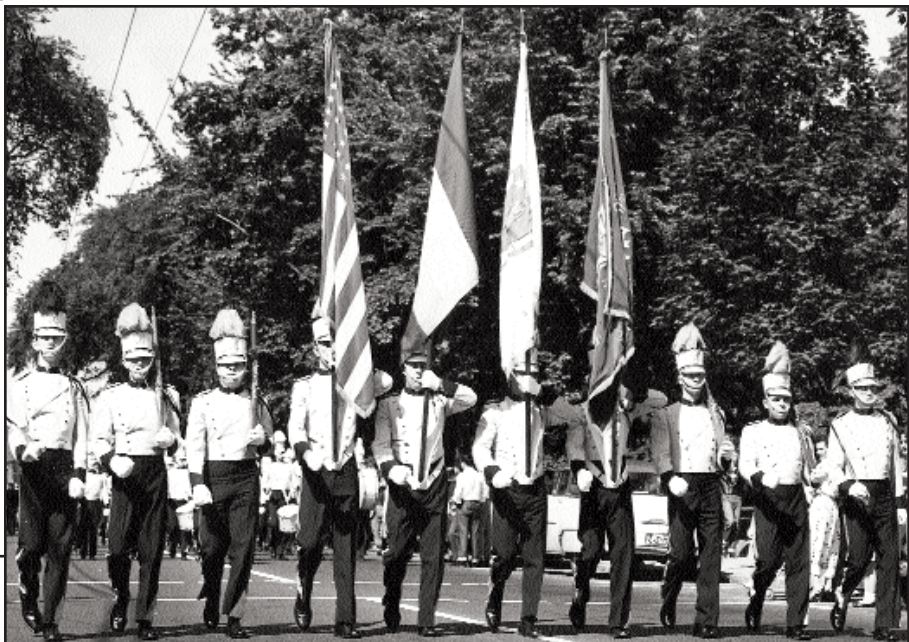
World War I began with a single bang in Sarajevo, Yugoslavia, and found itself mired in nasty, record-breaking weather in Belgium

and elsewhere. At a standstill in the quagmire and exposed to massive artillery, the new toy -- tanks -- and Germany's ruthless employment of gas warfare, trenches became the new battle stratagem.

As signal corpsmen served only as fodder for snipers, buglers and drummers became the norm in Flanders. Returning home from the war, veterans on two continents and elsewhere clung to their military camaraderie and formed veterans posts. From these sprung the drum and bugle corps movement, rampant in its military heritage from off the line.

These vets wanted to perform, later to parade and eventually to march and compete. The core of this incentive was for adult men, and later women, to perform. Much like the Baby Boomers that resulted from World War

(Top) Fans catching a glimpse of the competing senior corps at the 1941 American Legion National Convention Parade in Milwaukee, WI (photo from Robert Zinko/ American Legion archives); (right) Lt. Norman Prince Post Princemen, 1949 (photo from the collection of Darcy Davis).



II vets returning home and having “youngins,” the post-war years following 1918 saw its own huge population growth, spurred on by the economically successful Roaring ‘20s.

Only later, when musical categories were added for the children of these returning servicemen, were the terms *seniors* and *juniors* employed. Yet for decades, the seniors were the prime reason for drum corps. Juniors were merely an offshoot -- they were feeder corps to replenish the senior ranks.

The American Legion and Veterans of Foreign Wars posts were established in virtually every American community. Canada had branches of its own local army regiment organizations and added community government sponsorship.

Spreading like wildfire, fire stations, churches, the Catholic Youth Organization, Boy and Explorer Scouts, community governments and others sponsored countless musical groups. Parades in the early 20th century could almost always count on numerous military bearing musical groups, especially senior drum and bugle corps.

So much is made of the VFW and AL



Little Rock Post, Little Rock, AR, at the 1928 American Legion Convention Parade in San Antonio, TX (photo from the collection of Robert Zinko/American Legion archives).

With 55 years of drum corps experience (“my hobby”) and working as a music educator and judge for both corps and bands, Davis is well-known, especially to Easterners.

He was groomed in scout drum corps, giving him a fine background for the later senior years. For his Boy Scout troop junior corps, the Royal Blue Pioneers, Davis recalled, “We bought the ‘Ludwig Drum and Bugle Corps Manual’ and proceeded to learn some of the pieces from that, including *You’re in the Army Now*, *Inky Dinky Parlez Vous* and *The Legion Drummer*.”

Davis, a senior in high school in 1944,

started on drums, then added bugle experience when the need arose, common in those days and for decades to come, until today’s era of specialization.

Davis added, “During a period after

be played on this instrument. I also became quite excited by the trumpet playing of Harry James and that led to some trumpet lessons during the last two years of high school.”

The senior stage came next. Davis remembered, “When discharged from service, I returned

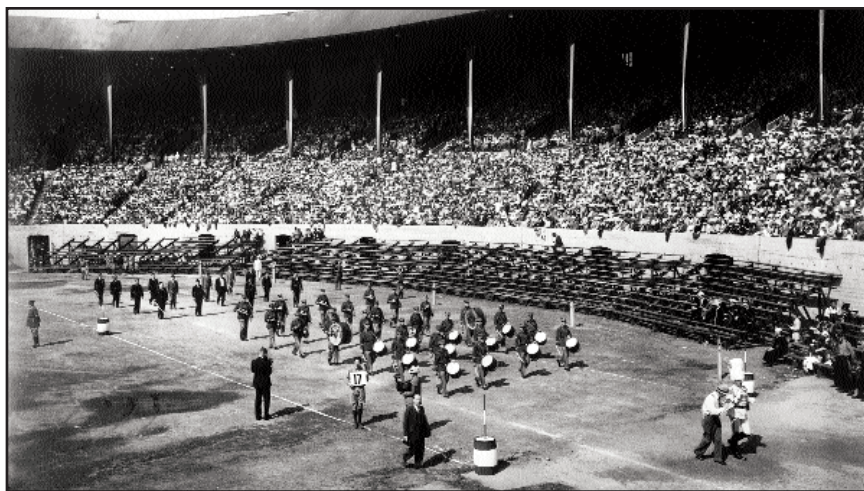
home to attend Williams College, anticipating a change to West Point the following year, but that was not to be.

“Many former drum corps friends thought it would be great to get all of the junior corps members into one senior corps and this became a project for the next few years with the formation of the Berkshire Rangers, which had good success in the Massachusetts Association of Fifers and Drummers, winning the New England championship in the valve bugle class during their first year (1947-1948).

“They also took part in the National American Legion Convention in New York City that year. (The corps was formed in North Adams by Darcy Davis Sr. and Jr. in 1947 and included members from the three former junior corps in that city: The Royal Blue Pioneers and the VFW and Legion corps.

“I became the director and music instructor, with my father as the manager. The group won the New England championship of that circuit in the area of marching and maneuvering that was just being developed. Up to this point, most of the competition had been of the standstill variety.

“The corps was outfitted in ‘suntan’ army uniforms with white surplus spats and helmets. (A 1947 picture of Darcy is on page



Senior corps No. 17 (unknown) parades past spectators at the 1932 American Legion Nationals in Portland, OR (photo from the collection of Robert Zinko/American Legion archives).

sponsorships that a little known fact is that, prior to World War II, church sponsorship, primarily Catholic, had supplanted the vets groups as the primary sponsors. This statistic was much to the chagrin of many veterans posts.

By the 1940 World’s Fair Championships, the juniors had more church corps than post corps. However, the seniors were still predominately vets groups.

After World War II, nearly 12 million servicemen returned home. Wanting to rekindle their drum corps roots, senior corps sprouted all over. Within no time, the veterans conventions were back in full swing with many entrants.

### Through the senior eyes of Darcy Davis Jr.

Darcy B. Davis Jr., a 1987 inductee into the World Drum Corps Hall of Fame, is typical of many senior participants stemming from his young beginning into corpsdom.

the changeover to the VFW, we were somewhat short of buglers and I decided I could move to that section to help the situation. After learning the basics of the bugle, we had a chance to buy four piston bugles and what a revelation that was to the musical scope of things. We could now play all kinds of good tunes -- *America, I’ve Been Working on the Railroad, Let’s Remember Pearl Harbor, God Bless America* -- and that made things more interesting, searching out songs that could

William C. Morris Post, Broward County, FL, at the 1939 American Legion Convention Parade in Chicago, IL (photo from the collection of Robert Zinko/American Legion archives).



14 of Volume I of "A History of Drum & Bugle Corps.") New cadet-style uniforms in navy blue, white and gold were obtained in 1948."

Davis fondly recalled one of his best corps memories, saying, "During my years at Williams (College), I had one of my most memorable experiences in the summer of 1946, returning home with a layover at North Station in Boston. While waiting for my connecting train to North Adams, I heard what sounded like a parade outside the station. Like an 'old fire horse,' I ran out to see what was the VFW National Convention Parade going by.

"After watching several groups, bands and corps, go by, I heard something that made the hair on the back of my neck stand up and tingle my spine. As fate would have it, it was the Lt. Norman Prince Drum Corps of Malden, that had just won the National VFW

Championships at Harvard Stadium the previous day.

"I didn't know who they were at that time, but it was an experience that knocked me out. I had to follow them down the street and was amazed at the sound as they (played) *Stouthearted Men and Sembre Meuse*. It was a sound, the likes of which I had never heard before, and it made an impression that would stay with me for years to come.

"I had never seen a full-sized senior corps (at that time 16 drums and 32 horns) and that experience just completely blew me away. Little did I realize that I would one day become a member of that corps.

"An ultimate honor came to the men of Prince when the World Drum Corps Hall of Fame selected them as the 'Senior Corps of the Decade' (1940s)." (Note: the 1940s junior corps was St. Vincent Cadets and the 1950s was Garfield Cadets. The 1950s senior honoree was Reilly Raiders and for the 1960s/1970s seniors it was Hawthorne Caballeros).

Davis told more of his days with the senior Berkshire Rangers. He stated, "The work

with the Berkshire Rangers continued after graduation from college, even though I took a teaching position at Tabor Academy on the Cape in Marion, MA. At one point we even went to a competition in Lawrence, MA, in which Norman Prince appeared and I had a picture taken with Scotty Chappell, one of the drum majors of the competing corps.

"I found out that the Norman Prince corps would be performing at Braves Field (note:

but had to relinquish ties at that time with the distance not being practical."

When an aging Chappell, who had been the heart and soul of the organization for so many years, had to move to Kentucky to live with his son in 1956, Joseph McNaught took over as musical director. His brother, Edward, had been the corps president for a number of years and a successful transition brought many continuing honors with a

modernized musical and maneuvering styling that brought even further acclaim. In contests throughout the country, the Princemen finished in the top five for most of their years through 1973.

This distinguished list of Princemen who have made it into the World Drum Corps Hall of Fame illustrates the tradition of the Norman Prince corps.

According to Davis, these men have also been inducted as well as Davis: John "Jack" Whelan, Jim Pinette, Joe McNaught, Cliff Fisher, Al Saia and Richard Doucette.

### **Bob and Tina BellaRosa – 'Off the Grapevine'**

One hundred years after the

war in Crimea began, in 1954, Bob and Tina BellaRosa wrote about corps activity at the "Pennsey" State VFW Convention. BellaRosa wrote, "In the closed class, the defending champion Archer-Epler Musketeers won. In the open class, again it was the Westshoremens to defeat the Harrisburg Privateers, just enough to scuttle the high hopes of the Bonnie Scots."

Speaking of the junior contest, BellaRosa wrote, "Fans wondered why the once powerful Osmond Cadets did not make a showing. This is due to the corps changing to senior class."

BellaRosa also noted, "Jersey Caballeros take Eastern title, July 17, York, PA. Led by a tremendous bugle line and a real gone drill, the present national and state champions from Hawthorne, NJ, walked off with first place money. Second and third place went to the state VFW champions of the Archer-Epler post and the Yankee Rebels.

"Other corps were the Pittsburgh Rockets, fourth, and the Westshoremens of Wormsleyburg, PA, fifth.

"Reilly wins 'Spectacle of Music' July 17 at Williamsport, PA. The great Reilly Raiders showed too much precision marching and spirited music to badly defeat the Penn-Mar-Central Pennsylvania combined circuit corps. The 'boys in green' scored 95.1 to take home a cool \$500. The Tyrone Post placed second. The Bonnie Scots came back fighting to take third."

In 1955, the BellaRosas wrote in their "Off the Grapevine": "I think we should have a Legionnaire sponsor one non-Legionnaire. As it now stands, there are a good many of the post members who are not interested or don't have the time to spend with a drum



Buffalo Post at the 1927 American Legion Nationals in Paris, France (photo from the collection of Robert Zinko/American Legion archives).

the old Boston Braves baseball team, now in Atlanta) for some event and headed there to tell Scotty that I was no longer connected with the Rangers and would like to become a member of his corps.

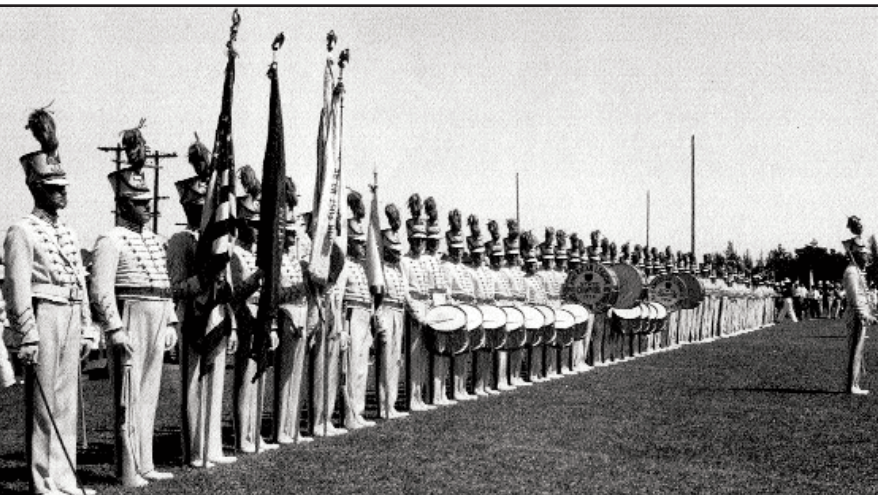
"The years that followed would be some of the most significant in my life and the experience with these men, under his direction, would be a profound one. I would still be teaching at the Cape during the school year and this meant 40- to 50-mile trips through the center of Boston at rush hour, besides weekends.

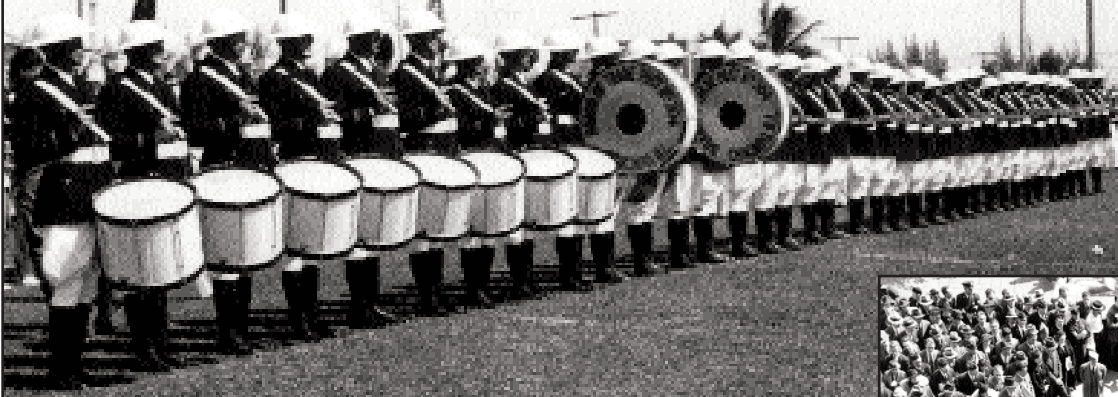
"At one point, Scotty asked me to take over as head instructor for the Winchester-Woburn CYO Queensmen, which he had started. Chappell turned over instruction to me along with other Prince members -- Jim Pinette, Bob Harrington, George Meany, Jack Whelan and Louis Green -- during 1950-1954. Meany then assumed the role of chief instructor."

In 1949, Davis had graduated from college and was teaching on Cape Cod and became a member of the Lt. Norman Prince. Davis

said, "I continued with Norman Prince through the 1954 season, also with Winchester,

Tarentum Post, Tarentum, PA, at the 1934 American Legion Nationals in Miami, FL (photo from the collection of Robert Zinko/American Legion archives).





(Left) Chicago Board of Trade Post at the 1934 American Legion Nationals in Miami, FL (photo from the collection of Robert Zinko/American Legion archives); (below) San Gabriel Post, San Gabriel, CA, at the 1937 American Legion Convention in New York City (photo from the collection of Robert Zinko/American Legion archives).



corps. If the Legion would not go along with the sponsor idea, how about an 'open class' championship, same as the VFW? I'll bet this class would be better than the closed ones.

"Look at what happened to the once-great corps such as Hackensack, Consolidated Edison and others due to the lack of drum corps men. Here are a few of the corps that may have made last year's nationals if they had an 80-20 rule: Bayway Grays, Cohoes Grenadiers, Garbarina Skyliners, Reilly Raiders, Archer-Epler Musketeers and others."

BellaRosa added, "I hear the Pittsburgh Rockets will be featuring some South American rhythms in their concert which may be a bigger hit than *Peanut Vendor*. I hear the Skokie Indians may be out with a lot of new stuff, which is the greatest. Could be their year, Caballeros! Can't wait to hear the *Bim-Bam-Boom* by the Jersey Caballeros, 1954 Legion champs. That new horn line should be out of this world, Al! Good luck, Mr. DeRosa (Cabs). You have a great corps and it's up to you to keep them where they belong -- on top!

"If the rumor is true, Reilly Raiders will be swinging out with some crazy Dixieland music. Oh, my heart . . ."

"At this time, we were quite secretive about our new music. We planned to come out at the beginning of the season with this new departure, the D crook.

However, I told the corps we would use the new routine. So down the street we went, playing the new music. The effect was immediate and electric.

"The director of the Rockland, MA, corps came racing down the street to investigate the phenomenon. He besieged me with such questions as, 'What are those gadgets? Where can we buy them?' Of course, the answer was, 'You'll have to make them yourself.'

"I found out later that he took his problem to Bill Ludwig and Bill came up with a rotary which later changed to a piston, because it was considered 'unmilitary' to hold a bugle with two hands. The year was late 1929 or early 1930."

"Need new equipment? No problem, I'll invent it -- Having gone through the

pulling the slide, so he went to Col. Jimmie Lynch, who was part owner of the Conn outlet in Boston, and asked him if he could make up a rotary to take the place of pulling the slide. Jim promptly had one made up."

#### Seniors in small-town Midwest -- Dr. Teren Frenz reflects

Dr. Teren L. Frenz is director of the University of Cincinnati Marching Band. He toured with the Glenn Miller Orchestra on trumpet, as did his son, and was the founder (along with his brother) and director of the Ohio Brass Factory, with almost 80 powerful horns on the field for Drum Corps Associates contests in the early 1980s.

Steve "Hair Bear" Masters, of Cincinnati juniors, played baritone for "Dr. T" in those days. Later, "Hair Bear" made a name for himself fronting the pit for the Pittsburgh Rockets, Westshoremens, Kilties and, early on, Cincinnati Tradition, and was part of the pit for the Westshoremens that won a DCA showmanship award.

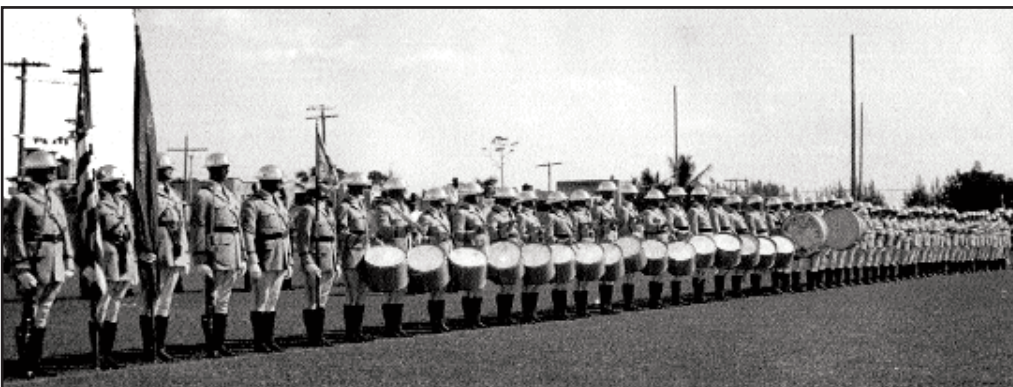
Regarding seniors years ago, Frenz said, "I know a little bit about that era, mostly what was going on in Ohio, mostly VFW and American Legion corps and the Maumee Demons from Toledo. I did get to play in a major contest in 1953 with the Canton/Massillon VFW post which won that year by beating the Skokie Indians from Illinois.

"It's really ancient history. Most of those guys have passed away. Most of them went into the Shrine corps that I directed from 1969-1983, but are, unfortunately, gone now.

"I was just a kid and my trumpet teacher conned me into playing with them. I just remember, 'Here, wear this. March here. Play this,' and I was scared to death."

#### Fancy drillers -- corps cousins, the Canadians

(Note: Thanks to Bruce Lindsay, George



Wilmington, DE, Post at the 1934 American Legion Nationals in Miami, FL (photo from the collection of Robert Zinko/American Legion archives).

#### Necessity, the drum corps of invention -- brass innovations from the seniors by Scotty Chappell

Arthur F. "Scotty" Chappell started in drum corps in 1916. Later, he served as the drum major with the Princemen for five straight national titles, 1949-1954. Chappell recalled brassy events.

"Only one hand on that bugle, soldier! (or why the piston was invented) -- A friend of mine, a Capt. Dallahan, was running for commander of the Canton, MA, American Legion. He had asked me if the Avon, MA, corps could serenade him down the street.

experience of playing in the diatonic, using the B-flat bugle with the F crook, it was only natural that I should look for a D crook to supplement the G bugle, but I ran into a problem -- the music stores did not stock the D crook. What was worse, they had never heard of them, so the only recourse was to build them myself. I purchased some copper tubing, some sleeves and nipples, and presto! -- we're in business."

"A real Prince developed the rotary valve -- In (1946), we in Norman Prince had an exceptional group of men. One of the baritone players, Jack Chisholm, got tired of

Arnold et al. for Canadian history contributions.)

Canada knew about any-key back during the years after World War I, especially as the 1930s -- the Depression years -- emerged, long before it became a hot issue for junior corps, then seniors, as drum

corps marched toward the 21st century. In 1934, the Canadian Bugle and Trumpet Band Association was created.

Both G bugles and B-flat "bugles" and concert instruments were prevalent. Following the British tradition, B-flat instruments were quite commonly used, unlike their American counterparts who marched drums alongside bugles in G, F, etc. By 1947, most of the units were playing one-valve horns.

The early Canadian corps averaged only one or two buglers per drummer! Truly, the Canadians put the *drum* in drum and bugle corps in those infant days. Tenor and bass drummers made a big show of twirling strapped-on, padded felt sticks. (Remember, that tenor drummers in those days played deep drums more like a snare drum sans snare.) Later, when the Canadian corps adopted "American ways," the proportion of buglers to drummers increased, especially when the parade and standstill competitions evolved to marching and maneuvering.

Drum corps or trumpet band, the early units consisted of straight bugles, rope drums and those twirling tenor and bass drums. Flags were carried in a strictly military manner. The main sponsors of trumpet bands were Royal Canadian Army Militia organizations.

When the Depression hit, members often attended rehearsals to enjoy the 15-cent beer after practice. Another enticement was the two trolley car or bus tickets offered by local army regiments.

In 1934, the new Canadian Bugle and Trumpet Band Association set standard rules for competitions that more resembled school concert band competitions of today. For

Doremus Post, the Jersey Skeeters from Hackensack, NJ, at the 1940 American Legion Nationals in Boston, MA (photo from the collection of Robert Zinko/American Legion archives).



Masillon, OH, Post at the 1939 American Legion Nationals in Chicago, IL (photo from the collection of Robert Zinko/American Legion archives).

approximately 15 years, each competing unit played the same arrangement, typically a march chart and a percussion soli, before one judge. To avoid favoritism, the judge was

"blindfolded" by the tent where he sat while units outside competed, their identity unknown to him. One of the first contests was the "Royal City Tattoo," hosted in Guelph, ONT.

World War II put a stop to most



Miami, FL, Harvey Seeds Post at the 1939 American Legion Nationals in Chicago, IL (photo from the collection of Robert Zinko/American Legion archives).

competitions as Canadians enlisted en masse, leaving for North Africa, Europe, Asia and other battlefields. Just as the roots of corps stemmed from World War I, World War II reinforced the military bearing so prevalent in drum corps -- well, at least as drum corps was known then.

The senior movement blossomed after Hitler's demise as soldiers, sailors and aviators wanted to keep their military affiliations and rejoined/joined local regimental music organizations.

### **Newnham's Canadian one-valve trumpet**

George Newnham Sr., the talented musical director of the Royal Canadian Second Signal Regiment Trumpet Band and owner of the Drummer's Paradise music store in Toronto, introduced in Canada the one-valve (piston) trumpet, adding vast musical diversity. Music aficionados often gathered in the basement of Drummer's Paradise for noontime sessions with Newnham and his son, George Jr.

The first use of one-valve horns in Canada was by the Toronto Signals Trumpet Band in 1939. Also, the groups was the first in Canada to incorporate bell lyres.

Wishing to add an option to the boring sameness of the same chart being played for

competitions, in 1947-1948 a new category was added, the "Fancy Drill" class.

Using an eight- to 10-minute limit, drill maneuvers were performed while playing music. Two major "Fancy Drill" contests were the "Royal City Tattoo" in Guelph the first Saturday in June and the "Waterloo Music Festival" on the last Saturday in June. Brass, percussion and reed and bagpipe bands competed as well as trumpet bands. Individual contestants also vied for placements.

One advantage to the sameness of playing standard music was that units would wow the crowds playing together, performing a fanfare from the far side of the field, stepping off and ending up on the front sideline. After a rousing finish, each unit played itself off the field. This custom evolved from the traditions popular at British tattoos. Ergo, today's retreat (when allowed) owes its

existence to British musical festivals.

With as many as eight to 16 bass drummers battling among themselves and against the drum major, various tempos often wreaked havoc in the outdoor format. Personality conflicts and a variety of skill levels often made holding a steady tempo a challenge. However, the fans adored the mass of drums thundering along with the melodic presentations.

### **Canadian open class**

The "Open Class," a third category, was added about the same time. Each unit played its own concert number of

eight to 10 minutes. Again, reminiscent of arguments bantered today, any instrumentation was allowed as long as it was presented on the field with dignified, military bearing.

Parades were an offshoot of these contests. The twin cities of Kitchener-Waterloo hosted large contests with fireworks surrounding the field. A sky rocket would emblazon the air just prior to each unit's march around the square, adding so much smoke that it reminded one of the War of 1812. The colorful contests and parades were highly anticipated by large crowds.

Canada's "nationals" was the "Waterloo Music Festival." This June event became so popular that the date eventually moved to early September so the contest could be the true finals. It was a popular decision with fans and contestants, but often was risky from a weather standpoint if an early cold front tapped its own tattoo.

Trophies and medals were nice, but the "Toronto Music Festival" was highly anticipated by contestants as it offered cash prizes. This contest was sponsored by George Newnham of Drummer's Paradise. However, after three years, the festival was abandoned because the sponsors wanted the championships to be held in Toronto.



Numerous smaller towns joined to defeat this proposal.

Bruce Lindsay commented, "George Newnham of Drummers' Paradise wanted to bring the festival that had been held at Waterloo for so many years, which had become the unofficial "championships," to Toronto under the sponsorship of Drummers Paradise. He was successful in doing this for three years, calling it the 'Toronto Music Festival.' Some of the corps that were not from the Toronto area wanted him to continue to sponsor the contest, but in areas other than Toronto.

"Newnham would not continue sponsorship unless it was held in Toronto and it consequently went back to Waterloo as the "Waterloo Music Festival." I think when the Canadian Drum Corps Association was formed, it began rotating the location of championships in September. I have seen them in Ottawa, Montreal, Kingston, Toronto, Kitchener-Waterloo and in Hamilton over the years, usually hosted by a local corps."

Across the border in the United States, contests were inviting Canadian Army trumpet bands with their ornamental regimental and traditional uniforms. The early units were the Second Signal Regiment, Royal Canadian Army Service Corps and the Queen's Own Rifles. American and Canadian audiences adored the strict military protocol.

However, exposure to innovative American corps like Archie, Reilly, Caballeros, Little Flower, Skokie Indians, etc., completely revolutionized the Canadian scene. Thus, the M&M style was adopted.

In 1953, Director Vince Bruni's Hilton (Rochester) Crusaders, a fire station corps, was the first American unit to compete in Canada under strictly Canadian rules. In no time, the border and the rules were insignificant, as corps criss-crossed the border much easier then to compete in each other's shows.

At first, the idea was to keep the military bearing while incorporating the entertaining M&M format. The two concepts were opposed to one another. The clash of British

tradition and the brash American style soon led to trying to do two show formats, each to be performed where appropriate. Obviously, this created problems. Two sets of uniforms were also used. Eventually, the drum corps style of M&M entertainment won out over the stiff upper lip military protocol.

Some of the early pioneers in this transition that went by two names each were Second Signal Regiment/Canada's Marching Ambassadors, Fifth Column Army Service Corps/Jolly Jesters, 11th Field Regiment/Guelph Royalaire and Royal Hamilton Light Infantry/The Viscounts.

The dual-tasks were a challenge for secretary Charles Waldrum and his successor, Claire Reid, of the Canadian Bugle and Trumpet Band Association. In the largest military parade in Toronto, the Garrison Day Parade, with its strict military bearing, it was a challenge to determine if tunes such as *Walking My Baby Back Home* or *Darktown Strutters Ball* were appropriate.

Going "M&M" led to exploring French horns, reducing drum lines, emphasizing the accent of power drumming, creating color guards and arranging music charts that fit the style. Themes for shows predominated.



Willison, ND, Cowboys on the Boardwalk at the 1957 American Legion National Convention Parade in Atlanta City, NJ (photo from the collection of Robert Zinko/American Legion archives).

The Jolly Jesters carried helium balloons and drilled to three-ring circus formations.

In 1956, the marching and maneuvering categories consisted of 11- to 13-minute shows of which eight had to be in motion. The "Americanization" of the Canadian scene melded well with Canada's traditions.

By 1961, the "Bugle and Trumpet Band" was dropped from the name and the new moniker was the Canadian Drum Corps Association, Inc. Even the secretary of state of Canada gave his approval for the name change. The pioneers, the first directors who granted the original charter in 1955, were Dorothy Beveridge, Donald McIntyre, Charles Waldrum and Stanley Biggs.

In the mid-1960s, the judges withdrew from CDCA. Forming their own autonomous body, they became the



Centennial Grenadiers, Denver, CO, at the 1950 American Legion Nationals in Los Angeles, CA (photo from the collection of Robert Zinko/American Legion archives).

Canadian Judges Association.

The CDCA objectives from the 1955 charter were to make trumpet and bugle bands in Canada better, to bind together in a spirit of fraternity and good sportsmanship the members of such bands and organizations, to curb delinquency and to maintain the highest possible standard.

In 1965, CDCA had blossomed to a membership of 75 corps. Ontario and Quebec had, by far, the most units. Later, Al Tierney was the CDCA president in the 1970s up to 1979 when John Jones replaced him.

### Quebec and British Columbia

As drum corps became equally popular in

Quebec as in Ontario and much farther west, a Quebec Chapter of the Canadian Drum Corps Association was established. The provincial chapter had its own elected officers who adhered to the rules of the National Association. Allowances were made for the special customs of Quebec.

Later, Vancouver, British Columbia,

applied for membership to CDCA, spreading drum corps from coast to coast.

In the mid-1970s, the government of Quebec offered some sponsorship for drum corps. However, a separate organization from its chapter status in CDCA had to be established. Thus, the Federation des Associations Musicales du Quebec was born.

### The senior corps of Canada

by Bruce Lindsay

*Thanks to George Arnold who marched with the Marching Ambassadors from 1952-1962 and was later their musical director and directed the University of Toronto Band.*

Toronto, ONT, can be seen as the birthplace of modern drum corps in Canada. Most of the senior corps that were to become familiar in the early 1960s originated from regimental bands of the Canadian Militia or Reserves. Some were called "trumpet bands" and others were "bugle bands."

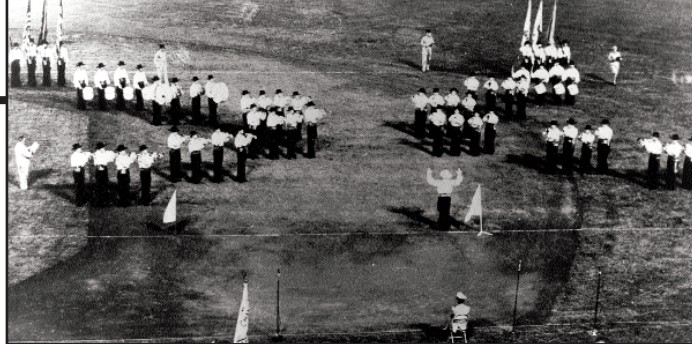
The designation was based on the tradition that rifle and light infantry regiments traditionally responded to bugle calls, while artillery and cavalry regiments responded to trumpeters.



Connecticut Yankees at the 1957 American Legion Nationals inside the Atlantic City, NJ, Convention Center (photo from the collection of Robert Zinko/American Legion archives).

About the only time these bands (I use the word band here as that was their military designation in spite of using corps-style horns) ever met in competition was in street parades where one or the other would be judged as best band, often by a military bandmaster. There were no contests, as we understand them now, in the early 1950s when these units were popular.

This style change resulted in the army's



Hawthorne Caballeros, 1959, in Baltimore, MD (photo from the collection of Bob BellaRosa/Eastern Review).

results were achieved.

This was due to the American judging criteria of the time. Little credit was given in the general effect category for this type of performance and execution was the main criteria in the old tick system of judging. The

audiences loved it, but the judges couldn't give credit for it.

The result was, by the mid-1960s most Canadian corps had dropped the "theme" idea and modeled themselves after their U.S. competitors such as St. Vincent's Cadets and the Syracuse Brigadiers.

The junior corps were not officially associated to a particular senior corps, but several became unofficial feeder corps for certain seniors. It seemed that members of the Toronto Optimists would gravitate to the Jesters/Commanders while many from De La Salle Oaklands would end up in the Ambassadors. This was a result of the same instructors teaching both corps.

At this time, though, you had to be 21 years old to be in a senior corps or have obtained a release from your junior corps to go to the senior corps.

Unless there were no junior corps in your community, you could not enter a senior corps under age.

### Canadian vs. American general effect by Bruce Lindsay

One of the major differences between U.S. and Canadian senior corps in the late 1950s



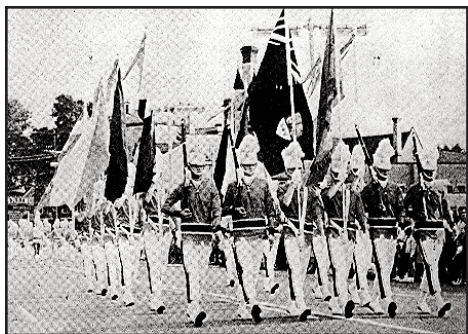
Jersey Joes, Riverside, NJ, at the 1964 American Legion Nationals in Dallas, TX, (photo from the collection of Robert Zinko/American Legion archives).

opposition to what their musical units were trying to do. It was British tradition as opposed to American showmanship.

The solution to this problem was to try to make the corps a military band for appropriate occasions on one hand and a drum corps for competition on the other.

My own experience with the Royal Hamilton Light Infantry Bugle Band in 1969 saw us performing as a senior B drum corps playing popular music, doing regimental parades with drum corps instruments and playing military pieces, and also playing the old 1870s vintage silver bugles with no valves or rotors for special military occasions such as Royal visits, change of command ceremonies, etc.

When I look back on it, I am amazed at the talent and versatility that was commonplace in those years. This attempt to operate dual organizations under one roof gave rise to dual organizations. The Second Signals Regiment would put on a drum corps-style blouse and become Canada's Marching



Conqueror, Hamilton, ONT, 1963 (photo from the collection of Bruce Lindsay).

Ambassadors; the Fifth Column Army Service Corps rented clown costumes and became the Jolly Jesters; the 11th Field Artillery Regiment doubled as the Guelph Royales; a local reserve regiment in the Niagara area was also known as the Niagara Militaires; a Field Engineer Squadron became the Flying Dutchmen; and the Royal Hamilton Light Infantry was also known as The Viscounts.

The concept of themes predominated in this new way of thinking. The clown theme emerged, thanks to the genius of Ted Reilly, the drum major of the Jolly Jesters. They dressed in red and white clown costumes and they even carried helium-filled balloons that rose into the air from each member's hand as the corps stepped off the starting line.



Jolly Jesters, Toronto, ONT, 1962 (photo from the collection of Bruce Lindsay).

The corps did three-ring circus formations complete with appropriate music and dancing. Even Reilly was dressed as a tramp.



Grenadiers Kiwanis, Shawinigan, ONT, May, 1964 at Jersey City, NJ (photo by Moe Knox from the collection of Drum Corps World).

At certain perfectly timed moments in the show, he would lie down, walk the tight rope or stroll like a bum along the

railway tracks.

All of this was years before the Chicago Cavaliers and Madison Scouts unveiled their "total concept" shows in 1971 (sometimes known as the year drum corps died according to some buttons worn on jackets then).

These ingenious and original ideas were wonderful crowd pleasers, but in the American competitive scene, only mediocre



Les Diplomates, 1965 (photo from the collection of Bruce Lindsay).



and early 1960s was the difference in judging sheets. The Canadian sheets at the time placed much more emphasis on general effect. Hence, the Canadian corps often ended up with more crowd-pleasing, GE-packed shows that sometimes led to them being crowd favorites at U.S. shows.

The Jesters wore clown costumes and featured the drum major dressed as a tramp and a three-ring circus; the Ambassadors had an "Around the World" theme; Guelph Royales (the corps with a heart) had "love"



Reilly Raiders, Philadelphia, PA, 1961 (photo from the collection of Bob BellaRosa/Eastern Review).

song themes; Les Diplomates used head chopper moves and had great Leon Bernier arrangements; the Niagara Militaires had a "Gay Nineties" show that featured a bicycle built for two and straw hats and pin-stripe jackets.

The Canadian corps often had the crowd eating out of their hands, but were absolutely hammered in the execution columns. They received no credit for their crowd appeal and, consequently, around 1964 or so, began to "Americanize" their drill and music routines to reflect less GE and more execution. They were tired of losing every weekend to the American powerhouses.

Consequently, much of the earlier flair and individuality exhibited by these fine corps disappeared and, by 1965 or 1966, with the possible exception of Les Diplomates, they began to look and sound much the same as their American counterparts, bringing in American instructors and charts so they could compete in the American scene.

### Recollections of a drum corps nut -- a Canadian views

by J. Ian Stott

On the senior scene, Canada's Marching Ambassadors merged with the Saints of Port Credit after 1970 and the Jolly Jesters became the Jesters, then merged with the Hamilton Viscounts to become the Canadian Commanders. Then the Ambassadors became the Fantasy Park Frontiersmen after a spat with the Musician's Union, then returned to their original name, then folded.

The Canadian Commanders moved to Burlington to become the Burlington Commanders (1970) and then folded. The Guelph Royales struggled after 1967, while the Flying Dutchmen reorganized as a junior

corps.

No one can forget that day at the nationals when a first-year corps from Quebec City changed the face of Canadian senior corps forever. No one in the stadium gave them a chance, even when the Ambassadors were hit with a seven-point penalty. What were they called? Oh, yes, Les Diplomates.

Even by standards of the 1960s, their drum line was primitive. All their horns had was dynamics, but the drill featured a merry-go-round and they blew you back three

rows with their horn power. "Les Dips" had arrived; drum corps turned a corner. The fans got involved.

(Note: 1964, Les Dips' first year at CDCA Nationals, they took fourth. In 1965, they defeated the Ambassadors at the Canadian Nationals 80.85 to 76.75 in senior A.)

### Canadian memories

by Fred Freeman

In the 1960s, the only chance for a Canadian corps to compete with an American corps was to be invited to a self-sponsored contest. There were a number of contests in upper New York state, often sponsored by St. Joseph's of Batavia, the Utica Magnificent Yankees and the Geneva Appleknockers.

One of the early events that pitted the best



Amboy Dukes, Perth Amboy, NJ, September 3, 1961 at Northeast Circuit Championships in Agawam, MA (photo by Moe Knox from the collection of Drum Corps World).

from Canada with the best from the States was the "Shriners' International" held each June in Toronto.

(Refer to chapters 13-15 of "A History of Drum & Bugle Corps," Volume 1 for more Canadian corps history.)

### O'er there -- senior corps in Europe

While the military regimen of drum corps in the early decades was the basis of corps rules, with Canada leading the way in strict adherence in North America, the Europeans

were equal to their Canadian counterparts, if not more so, in stressing the Army, Navy, Marines and Air Corps spit and polish. All over Europe, corps -- be they drum and bugle or fife and drum -- military bands and brass bands were formed when the trenches finally emptied and the troops limped home.

Often, these musical events at outdoor venues are referred to by old military terms, like "tattoos." Military musical festivals evolved into admitting various categories of classes, but the "military way" stubbornly hung on and still does today. Tattoos and festivals rule the ways as units don military uniforms that may or may not include kilts.

The Prussian heritage kept musical units confined to "the rules" elsewhere on the continent. Performing under windmills, units in the Netherlands abounded and still do today, like Jubal. The French did and still do their own programs, often separate from

their Euro allies due to custom and language differences.

Through the decades in Europe, the senior movement became less popular than in North America. Partly, this is due to rules in numerous organizations that commonly allow juniors to compete through the age of 25, higher than the more

common 21-22 employed in Canada and the United States.

In Britain and on the European continent, especially in the Netherlands and Germany, numerous organizations abound. Britain still clings to the old ways and has music festivals featuring a variety of types of outdoor music.

### Malaysia, Japan -- secrets behind the Iron Curtain and the Caribbean circuit

Corps and coconut champagne -- now that's the good life! Drum corps nuts are everywhere. Once exposed to the excitement of Canadian, American or European performers, people from all over the globe just had to go home and duplicate and blend the styles.

These units have and still today make it to festivals and contests in North America or Europe. Due to rules, a drum corps might have competed in the same category against a mixed brass/woodwind band (still true today). Drum corps spread to other countries, too, like Brazil, Indonesia, Taiwan and Australia.

### Drum Corps Associates -- from vets' grip to self-governing

Eric Perrilloux, later a Hall of Famer, was one of the first to urge the North American senior corps to develop their own form of government, separate from veterans organizations like the VFW and the American Legion. Hence, Drum Corps Associates was created by a core of powerhouse leaders who made the break from the veterans groups to

self-govern.

The break was not complete, as units still competed in VFW and AL events, and still do today. However, corps now have options to compete within DCA or with military organizations.

Perrilloux, an experienced drumming instructor with the Skyliners and Reilly Raiders, stressed the importance of clinics for judges and regular score sheets. Today, it is common for DCA's judges to hold a clinic early in the season and to judge corps en masse.

To this day, arguments rage about marching about-face from the vets groups. Granted, the strong neighborhood element was damaged. The counter-argument is that the Legion and VFW had their own agendas and drum corps was just a small part of it. Hence, the expensive trips to New York, Miami, Paris, Portland, Miami, Los Angeles



Criterions, Newburgh, NY, July 11, 1964 (photo by Moe Knox from the collection of Drum Corps World).

were part of the game.

Paris, in 1927, was really a stretch and beyond the budgets of most corps. The Kankakee, IL, post went, expenses paid, but many other units had to stay home and wish. Bill Ludwig, of Ludwig & Ludwig, Inc., a drum and bugle manufacturer, attended in Paris and came back with new innovations for bugles.

Decades after Paris, Drum Corps Associates was formed in a meeting in the fall of 1964 and competed on a limited basis in 1965. Thus, the Rubicon was crossed to make the first baby steps for seniors without the military ties.

The first DCA Championships were held in 1965 at Milford, CT. The initial members who competed at the 1965 DCA Finals were the Reading Buccaneers, Connecticut Hurricanes, New York Skyliners, Yankee Rebels, Interstatesmen and the Pittsburgh Rockets (order of placement).

The next year, 1966, additional corps had entered the fold to compete, including the Long Island Sunrisers, Hawthorne Caballeros, Syracuse Brigadiers, Archer-Epler Musketeers, Lt. Norman Prince and Montreal's Les Metropolitanans.

Vince Bruni stubbornly resisted joining with his Rochester Crusaders, but entered the organization as a DCA member, along with the Bonnie Scots, in 1967.

Tom Peashey, current DCA marketing guru, stated correctly that the pattern established by DCA served as the basis for the establishment of the "Combine," the forerunner of Drum Corps International, the junior circuit.

DCA maintained a tense relationship with the American Legion and VFW. While inviting the Canadian corps to join (not part of the American vets group contests), DCA also allowed its members to participate in the military organizations' contests. The problem was -- and continues to be -- schedule conflicts. Most of the veterans contests were reduced to the state level in later years.

What drum corps aficionados agree on is that drum corps is everything. The "what ifs" could be argued decades ago, just as today. By the time the first four to five decades of drum corps had concluded, the activity was healthy, far beyond the wildest dreams of Scotty Chappell, Bob Redican, Darcy Davis, George Bull, Lee Wolf, John Dowlan, Joe Capone, John Flowers, George Arnold, Ted Reilly, Jim Costello, Vince Bruni et al.

"Looking back, I would do the exact same thing I did over a period of 40 years."

-- Carmen Cluna,  
World Drum Corps Hall of Famer  
Columnist for Drum Corps World

### Take it from the top -- World Hall of Famers comment on drum corps, 1920s-1990s

Thanks to Darcy Davis Jr.

"I guess every kid in the world wants to play a drum."

-- Darcy Davis Jr.,  
World Drum Corps Hall of Famer

Arthur F. "Scotty" Chappell --  
joined drum corps in 1916, drum major with Princemen for five straight national titles, 1949-1954:  
"It's tough to change with the times. I know I couldn't (adapt to what's going on today). I was always rather stubborn in regard to music styling. The drill, the total concept, the use of instruments, the different kinds of instruments -- it's more a job for a choreographer."

Carmen Cluna, instructor, performer, writer for numerous publications:

"There was no time for a real job. At one point, I found it necessary to give up my job, as I was teaching a different corps every night and had two to four rehearsals every weekend.

"These guys are good. The Empire Statesmen, at least in my mind, are the 'Last of the Mohicans' in so far as producing a show with universal appeal and built-in emotion. They personify what our beloved activity is supposed to be all about and,



Archer-Epler Musketeers, 1959 (photo from the collection of Bob BellaRosa/Eastern Review).

possibly, might be instrumental in pointing senior corps in the direction of emotionalism.

"The more goose bumps produced, the bigger the crowds. The best years were the 1950s through the mid-1970s. The audiences grew proportionately until a crowd of 25,000 at major shows became the norm.

"Here's how to win the audience back (like in the senior era, 1921-1965). If the corps would go back to playing music that people really want to hear, not this crap they're playing now, that 90 percent of the people in the stands don't understand, this would bring more out to contests."

Darcy Davis Jr. played drums, then soprano, for his dad's scout troop, later with the Princemen:

"The war's over. Let's form a drum corps. When we got home in 1946, all of the kids from former juniors were talking about getting together a senior corps. That seemed to be what was happening in the country."

William "Duke" Ducharme, 70-plus years



Stataliners, Byram, CT, July 11, 1964 (photo by Moe Knox from the collection of Drum Corps World).

of corps since 1932:

"You could sing the music on the way home. In the 1950s, 1960s, 1970s, the shows were solid and entertaining. Corps played American and recognizable music. There were great M&M shows, from off-the-line to the exit. You could sing or hum songs on the way home.

"It shouldn't look like Radio City Music Hall. Yesterday's corps were super, excellent. M&M ticks are the way to go. Even inspections were great. They sure need them now. The audience needs to know about the music being played. Auxiliaries are good . . . for a few minutes."

Eric Perrilloux, drummer, started in drum corps, 1933 at age 12. Two decades of fife units, then Skyliners and Reilly Raiders:

"Standstill corps were profoundly moving. Everything I brought to M&M was what I

learned from the standstill corps. It was a profoundly influential thing that I saw, because I was there in the golden age of the great drummers. I'm talking of 1937, 1938, 1939, when M&M drumming was really a shadow of what it turned out to be.

"Clear the tracks; it's an ancient corps. The ancient fife and drum corps had a sound and sway all their own, a typical deep drum sound with a heavy booming rudimental bass.

"Not the same after World War II. After the war, drum corps resumed, but somehow, it wasn't quite the same. It was as if an era was slowly passing by." (The same is often said about other drum corps eras, after 1965, after the 1970s, etc.)

"No modern gimmicks, like cymbals. The Charles T. Kirks group was a modern drum corps that played strictly rudimental drumming -- 120 beats per minute. No cymbals. Cymbals were frowned on in rudimental drum lines."

Michael "Mickey" Petrone, longtime and current DCA president:

"They led the way. I was always partial in the early days to Norman Prince for being so far ahead of the program, ahead of their time.

"Just hum a few bars; I'll tap my toes.

Music and drill today are more difficult, more sophisticated. But years ago, the corps were more entertaining. They got the people on their feet.

"The people could clap with them. The people could stamp their feet to the music. They knew what the corps were doing. When they left the stadium, they remembered the music that was played; they could hum it.

"Today, with some of the music, people look at each other and want to know, 'What is the corps trying to do?'"

"The roots have withered and died. The grassroots corps are gone. A few years ago, every Catholic church had a drum corps, every Legion, every VFW."

Bob Redican, drummer, joined drum corps in 1931 at age nine. He entered 55 individual contests; won 45, second 10 times --

"M&M was the fancy name for drill. I played with the Connecticut Yankees in 1946, the year they won the Legion national championship. Playing in the M&M corps was not unusual for me because the Washington Park Drum Corps played music and drilled at the same time, but they called it 'fancy drill.'

"You had to be a superior drummer. The drumming at times in the 1940s was difficult

"Those days are gone. The neighborhood corps is gone."

-- Mickey Petrone

*Founder of the National Dream contest*

"I thought I knew drum corps from junior days -- Empire, Kilties, Mirage Sr. and Cincinnati Tradition, concerts at Plymouth, Eastman, contests in Clifton, Cumberland, on the sidelines at the closing ceremonies of the Atlanta Olympics with The Cadets.

"Then I saw corpsdom through the eyes of Vince Bruni, Truman Crawford, Tom Peashey, Mickey Petrone, Darcy Davis, Bruce Lindsay, George Arnold, Bob BellaRosa, Mario Navetta and others."

-- Cozy Baker

*I would like to graciously acknowledge the able assistance of my lovely wife, Suzana, and my brother, Joe, in compiling this chapter.*

*Appreciation is also extended to individuals who contributed, especially Bruce Lindsay, George Arnold, Darcy Davis, Bob and Tina BellaRosa, Mario Navetta, Ray Putnam and Col. J.P. Brancati.*



Eastern Airlines Corps, 1949 (photo from the collection of the Robert Zinko/American Legion archives).

to execute because it was strictly legitimate in form as opposed to what was, and is now, played. For example, seven stroke rolls were played, not fives; 11 stroke rolls, not nines. Extended rolls started with the left hand, ending with the right.

"In all, every roll had two more taps in it -- or 32nd notes -- and playing was with full arm motion to get complete expression sound ranges . . . while drilling. So, it took superior line drummers to accomplish this feat.

"How you react to results is important. The manner in which all these corps, the top corps of the 1940s and 1950s, conducted themselves on the field of competition was of great, great value to me, because it takes a lot to take second place no matter what type of competition and still be a lady or gentleman.

"Best years started in the 1930s. Perhaps from the mid-1930s through the mid-1970s brought about some of the largest corps and finest playing corps."

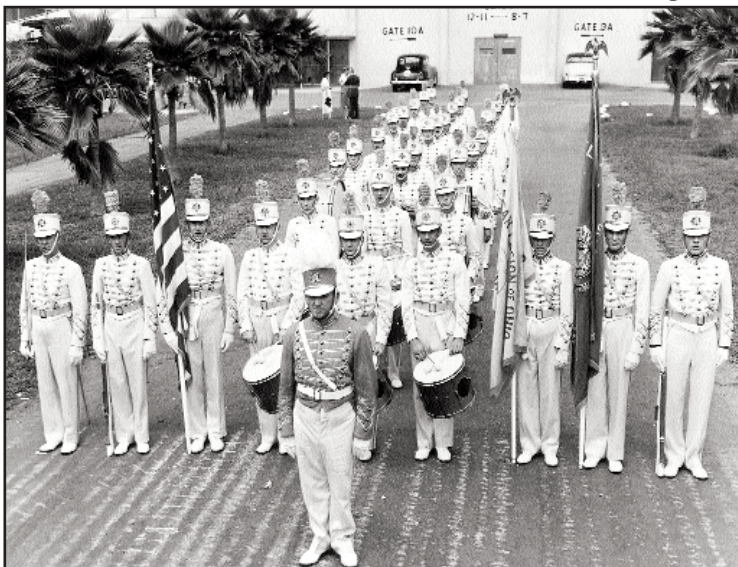


Cozy Baker pens Drum Corps World's "Cozy's Corner," hosts [cozychops.com](http://cozychops.com) and sells trumpets and mouthpieces from his tailgate, Web site and the Kilties' souvie stand.

He does DCW contest reports and once wrote "Cozy's Soaring Seniors." He toted a flag for the Kaye-Dettes Drum & Baton Corps and went on to play percussion and brass in the Conquistadors and Marion Cadets. He studied music through the junior year at the Ohio State University.

Baker high-stepped in the OSU marching band and earned a bachelor of arts degree in journalism, while playing in jazz bands and orchestras. He sang and played in big bands, at improv night clubs and jazz camps and has instructed and arranged for corps and high school and college bands.

He flew in the Navy, worked aerospace/defense, owned a scuba store. He played soprano with Vince Bruni's world champion Empire Statesmen in the early 1990s, founded/directed the senior corps Mirage and founded/directed a community band. He has played with the Racine Kilties in the past and is marching again in 2003. Other years, he performed with Cincinnati Tradition and was on staff with University of Cincinnati band.



Elyria, OH, 1951, at the American Legion Nationals in Miami, FL (photo from the collection of the Robert Zinko/American Legion archives).