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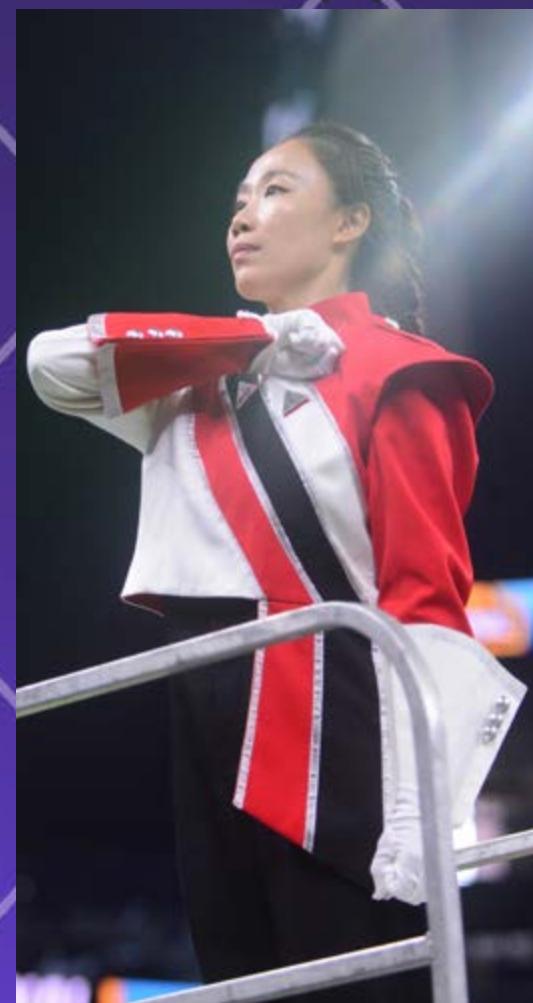
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(Cover) **Spirit of Atlanta**, Atlanta, GA (Hans Kloppert); (page 2) **Colts**, Dubuque, IA (Hans Kloppert); (page 3) **Colt Cadets**, Dubuque, IA (Chris Maher); **Beijing High School 57**, Beijing, China (Hans Kloppert); (back cover) **Columbus Saints**, Columbus, OH (Hans Kloppert).



From the publisher

Over the last four editions since we introduced the long-awaited responsive (mobile) version, it's encouraging how the number of readers has expanded significantly. We're also reaching fans and participants in more than a dozen countries around the world because of the change.

This has given me new enthusiasm about producing the magazine. I've been doing this for 53 years (and my 65th year from marching to owning *Drum Corps World*) and I still have the passion, as if it was my first day on the job after being hired as the editor by Don Whitely in June 1973.



I'll never forget that first day. I picked up keys from Business Manager Jackie Price to an office on Hampdon Road in Denver that was above a plumbing supply business. I walked into the sizeable office and found waxed galleries of finished text to be put into the layout of my first issue. That was an experience since I had never done a paste-up before (college doesn't always offer the practical experience of the real world). That first tabloid didn't look very good, but it set me on the way to a career that really has always been more of a hobby.

Now more than five decades later, I still appreciate and enjoy every single performance of the junior and all-age corps, not only here in North America, but in Europe where I have been fortunate to attend more than a dozen championships and another dozen non-championship events in the United Kingdom, Germany and The Netherlands -- and at more destinations across Europe -- over the last 45 years.

I guess you could say I've definitely been blessed to live a life of drum corps and am always looking to the future!

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Are you passionate about drum corps and have something to share to other Drum Corps World readers, in writing or photos? Fill out the application form.

Around the drum corps world



by Michael Carlson

Drum Corps World staff

michael.carlson@mac.com



Only six months away and we'll be enjoying stadiums filled with the smells of hot dogs and nachos, cheering fans and the 2026 drum corps competition. In the meantime, the corps are in high gear wrapping up auditions, establishing membership lineups, and beginning the hard work of shaping up productions.

Let's look at what's happening across the DCI World Class.

The Academy (right, Hans Kloppert) will conduct a brass only audition and training camp the weekend of February 20-22 in the Phoenix area. Visit www.arizonaacademy.org for more information.

The Blue Devils (below, Jim Clayton), Blue Devils B and **Blue Devils C** (top of next page, Russell Tanakaya) invite you to take part in their annual BD Performing Arts Annual Crab Feed on February 13. This is always a wonderful night of great food, great entertainment and limitless



drum corps conversations!

Their next rehearsal is the weekend of February 27-March 1 for brass and percussion in the Southern California area.

Looking for additional writers and photographers

This past summer our coverage of the worldwide drum and bugle corps activity reached a new record by showcasing articles about more than 60% of the scheduled competitions and events.

We would like to have an even more comprehensive level of coverage this summer by expanding the staff who can attend shows not previously covered by our current staff!

The areas of the United States that we would like to add include:

- Events in Delaware, New Jersey, Pennsylvania, and Maryland
- Events in New England, New York, Massachusetts and New Hampshire
- Events in Ohio, Indiana, Wisconsin, Iowa, Minnesota, Michigan, Illinois, Missouri, Kansas and Oklahoma
- Events in the Rocky Mountains -- Colorado and Utah
- Events in the Pacific Northwest -- Washington and Oregon
- Events in Northern and Southern California
- Events in Arizona, New Mexico, Texas and Arkansas
- Events in Mississippi, Alabama, Georgia and Tennessee
- Events in North and South Carolina, Virginia and West Virginia



No formal journalism training required, just a passion for the corps' performances and sharing your viewpoint with the readers of Drum Corps World. You can report on a single or multiple shows. If you're interested, please contact Publisher Steve Vickers by sending an e-mail to publisher@drumcorpsworld.com or calling him at 608-249-2590. Or use our feedback form on page 3.



To all the friends and organizations that sent holiday greetings . . . Christine Hoeffner, Jim Centorino, Alan DeLong, Alan Thompson and DCUK, Christine Mavroudis and Ed Dempsey, Phil McArthur, Herb McCartney, Mandarins, John Kelly, Donald Flaherty, Sky Ryders and Dave and Connie Heilman.

Bill Ives and the Marching Pageantry Arts Museum, Les Dlabay, Superior Wealth and Steve Powers, the Mark Stasa family, Anne and Tom Newman, Mary and Mark Buchwalder, the Russell Tanakaya family.

Mark Dombroski, Tammy Sullivan and Mike Caravello, Hans Kloppert and Jubal, James Mason, Michael Carlson, Sandy and BJ Bethke, the Steve Hars family, Tim Root, Dave Borck, Colts, Blue Knights, Robert Keefer, Joe Marrella, Liz Glass and the DCI Hall of Fame, Philip Austin, Gregg Strand and John Dunlap.

The Concord corps is also seeking individuals to join its 2026 media team. Visit www.bluedevils.org for more information.

Blue Knights (below, *Chris Maher*) recently announced Michelle Ciriello will step down as assistant corps director and Ascend Project Manager to accept a new position as the Housing Coordinator for Drum Corps International. Michelle has served with the BK organization since 2020 and played a significant role in successfully getting the corps through the turbulent COVID period. Visit www.ascendperformingarts.org for more information.

The **Blue Stars** (below right, *Russell Tanakaya*) are conducting a series of volunteer experience information sessions to talk about



the volunteer opportunities for the 2026 season. Visit www.bluestars.org for more information.

Auditions continue for the **Boston Crusaders'** (below, *Raymond Fudge*) With color guard



videos are open and video auditions for brass and percussion are ongoing. Please note, conductor auditions are closed. In other news, the corps is seeking members for its 2026 media team. Visit www.bostoncrusaders.org for more information.



The 2026 first rehearsal camp for **Carolina Crown** (top of next page, *Raymond Fudge*) is scheduled for the weekend of February 13-15 for brass only in Fort Mill, SC. Visit www.carolinacrown.org for more information.

The Cavaliers (top right, next page, *Russell Tanakaya*) are mourning the loss of Dr. Craig Bales, a key fixture to the corps' medical group from 1996 to 2013. His selfless service to the organization helped to found



MASH (Marching Arts Safety and Health). His dedication and mischievous spirit will always live inside the hearts of The Cavaliers. Visit www.cavaliers.org for more information.

Colts (middle left, *Russell Tanakaya*) will conduct a camp for brass and conductors the weekend of February 20-22 at Taylor High School in Kokomo, IN. Visit www.colts.org for more information.

The **Crossmen** (bottom left, *Russell Tanakaya*) will conduct their first post-auditions camp the weekend of February 13-15 in San Antonio, TX. Visit www.crossmen.org for more information.



Genesis (bottom right, *Facebook*) has open positions for photographers and videographers for the 2026 media team. Visit www.genesisdbc.org for more information.

Production camps are underway for the **Madison Scouts**. (top of next page, *Chris Maher*). The next camp is February 13-15 for brass only in the Milwaukee, WI, area. Visit www.madisonscouts.org for more information.

Although the **Mandarins** (middle on next page, *Russell Tanakaya*) are taking the 2026 season off from competition, they are working hard with eyes on 2027. Also, the Mandarins Alumni Corps will enjoy an active summer and will be featured at the DCI "Capital Classic" in Sacramento. Visit www.mandarins.org for more information.

To prepare for the summer tour, **Music City** (middle left on next page,





Russell Tanakaya) is seeking members for its operations team. The positions include tour administration, food services manager and drivers (CDL-A and non-CDL). Their next audition camp is February 20-22 in Nashville, TN. Visit www.musiccitydrumcorps.org for more information.

Pacific Crest (*bottom right, Russell Tanakaya*) will hold its next camp February 21-22 for brass only at Diamond Bar High School in Diamond Bar, CA. The Southern California corps is also seeking

videographers for the 2026 media team. Visit www.pacific-crest.org for more information.

The Santa Clara Vanguard (*top on next page, Chris Maher*) will continue its audition process the weekend of February 20-22 in the Dallas, TX, area. Visit



www.scvanguard.org for more information. Excited about their Diamond Anniversary, the **Seattle Cascades**



(middle on next page, Chris Maher) will conduct their next camp for brass and percussion the weekend of February 20-22 at Vernonia High School in Vernonia, OR. Visit www.seattlecascades.org for more information.

The Spartans (*middle right on next page, Hans Kloppert*) will hold its next callback camp the weekend of February 13-15 for brass and percussion at Westford Academy in Westford, MA. In other news, the Nashua corps will celebrate its first year competing in DCI World Class in a partnership with



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the Ludwig-Musser family. They will perform exclusively on Ludwig battery percussion and Musser front ensemble instrumentation. Visit www.spartansdbc.org for more information.

2025 was an incredible season for the **Troopers** (bottom left, *Ron Wyatt*). The following were some highlights throughout last year's journey. Reaching a score of 90.325, this is the highest score in the corps' DCI history. Furthermore, the season saw five of their highest scores.



Closing out 2025, they enjoyed the longest finals streak since 1975. The next weekend camp for the Troopers is February 27-March 1 at South Garland High School in Garland, TX. Visit www.troopersdrumcorps.org for more information.

Let's look at the activity in DCI Open Class The 7th Regiment

(top of next page, *Joseph Butz*) is proud to announce its 2026 percussion educational team. This creative



group includes Alex Douthat (percussion supervisor/staff coordinator), Henry Lim (front ensemble caption manager), and Sean Charles (battery caption manager). The corps will conduct auditions/callbacks for all sections on February 22. Visit www.seventhregiment.org for more information.

Auditions for **The Battalion** (middle left on next page, *Chris Maher*) are scheduled for April 24-25 for all sections in Ogden, UT. Visit www.battalioncorps.org for more information.



The next rehearsal for **Blue Devils B** (bottom right on next page, *Russell Tanakaya*) brass and percussion is the weekend of February 20-22 in the Northern California area. Visit www.bluedevils.org for more information.

Recruiting is still

underway for the **Colt Cadets** (bottom left, *Chris Maher*). There are two open house rehearsals scheduled for February 1 and 15 at the Iowa National Guard Armory in Dubuque, IA. These rehearsals provide students with a taste of the drum corps experience. In addition, the corps will conduct a weekend camp on February 27-March

1. The weekend camp gives students a more immersive experience and includes work on the summer show. Visit www.colts.org for more information.

Gold (top of next page, *Chris Maher*) is proud to announce its 2026 design team. The exceptional lineup includes Jame Rocillo (program design and creative director), Scott Director (music composer), Steven Estudillo (visual designer), Anthony Garcia (color guard designer and choreographer), Steven Herman (percussion designer) and Jimmy Nguyen (front ensemble and sound designer). In addition, the corps recently introduced its 2026 caption heads. They include Bill Fritz (staff director and brass), Daniel Kay (percussion), Carrie



Appel (color guard) and Darrel Burns (visual). Visit www.goldyoutharts.org for more information.

Golden Empire (second from top on next page, *Jim Claytor*) will conduct its next auditions and callbacks for brass, percussion and drum majors on February 8 at Bakersfield College in Bakersfield, CA. Visit www.geperformingarts.org for more information.

Heat Wave (third from top on next page, *Facebook*) will hold



its brass camp the weekend of February 7-8 in Gainesville, FL. Visit www.heat-wave.org for more information.

Les Stentors (bottom left on next page, *Joseph Butz*) are over-

the-top excited to announce the purchase of their own facility in the heart of Sherbrooke! The Matelas Houde building will provide the Quebec corps with a centralized location for rehearsals, administration, cooking, storage and indoor parking for their small fleet of vehicles. Visit www.stentors.org for more information.

Memphis Blues (*bottom right, Wikipedia*) is proud to announce its 2026 design staff. The creative lineup includes Jeff Gentry (program coordinator), Tony Hall (design consultant), Dr. Jeremy Smith (music designer and percussion arranger), Steven Strom (sound), Jonathan Beavers (drill), Trevor Rundell (brass), Donovan Sisco (color guard choreographer), Mara Funk (color guard choreographer) and Thomas Fitzpatrick (color guard choreographer). Visit www.memphisbluesdc.org for more information.

The Raiders'

(*top of next page,*

Joseph Butz) next camp is March 13-15 in New Jersey. They will announce the location at a later date. Visit www.raidersdbc.org for more information.

The next camp for **River City Rhythm** (*far right on next page, Chris Maher*) is the weekend of February 28-March 1 for brass and conductors at Waseca High School in Waseca, MN. Visit www.rivercityrhythm.org for more information.



In another round of auditions for all sections, **Zephyrus** (*middle left on next page, Russell Tanakaya*) will conduct events on February 1 at Union High School in Tulsa, OK; and February 22 at Gainesville

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High School in Gainesville, TX. Visit www.zephyrusarts.org for more information. The DCI All-Age community recently announced a major change to its

competitive format. According to the DCI press release, The All-Age Class is "moving away from tiered sub-classes, the division will now compete as one unified field, mirroring the format of its World and Open Class counterparts." This results from the success of the DCI All-Age program. According to DCI All-Age Class Coordinator John Carr, All-Age corps across the board have experienced an uptick in membership



interest . . . [throughout] in each of their three seasons as part of the DCI community.

Cincinnati Tradition

(below, Chris Maher) is going full speed ahead with its audition process in February. On the 1st, there is an audition

camp for brass only at Fairfield Creekside Middle School in Fairfield, OH. On the 8th, they will hold auditions for percussion only. They will announce the event location at a later date. And on the 22nd there is a full corps event at Fairfield Creekside Middle School in Fairfield. Visit www.cincinnatitradition.org for more information.

The Columbus Saints

(top of next page, Chris Maher) are excited to announce their 2026 production, "Is It Recording?" Through the magic of design team members Marco Iannelli (program coordinator/brass and front ensemble arranger/sound), Joshua Boulis (battery), Christopher Moore (visual), Jessie Tawney (color guard) and Danielle Moore (design consultant), they



"explore the importance of capturing on video the most important moments in our lives and the lives of others. The soundtrack includes *Stare* (Alex Somers), *Tezeta* (Mulatu Astatke), *What Is Hip?* (Tower of Power), *Baltimore* (Tokio Myers), *Stay Volk* (Mobley) and *Alright* (Kendrick Lamar). They will conduct their February camps on the 7th and the 21st. The locations will be announced at a later date. Visit www.columbussaints.org for more information.

The next camp for **Fusion Core** (below, Ron Wyatt)



www.governaires.org for more information.

Hawthorne Caballeros

(bottom right, Joseph Butz) Will hold its next camp on February 7 at Eric S. Smith Middle School in Ramsey, NJ. In addition, the corps is looking for a synth player and a timpani player for the front ensemble. Visit www.hawthornecaballeros.org for more information.

Congratulations!

Minnesota Brass (below, Chris Maher)

announced its approval as a member of



is February 22 for brass and percussion at Wekiva High School in Orlando, FL. Visit www.fusioncore.org for more information.

The next camp for the **Governaires** (below, Chris Maher) is the weekend of February 21-22 at St. Peter Middle School in St. Peter, MN. Visit



DCI All-Age. Celebrating the news, the corps will conduct a brass and percussion audition clinic of February 25. Visit www.mnbrass.org for more information.

Congratulations to the members of **Northern**

Lights, (right, Chris Maher) also voted in as a Full Class Member of DCI All-Age. Visit www.northernlightsmi.org for more information.



The Reading Buccaneers (below, Raymond Fudge) are seeking truck drivers for the 2026 season, no CDL needed. Visit www.readingbuccaneers.org for more information.

There are still open positions for



Butz) are mourning the loss of their board president, Sharon Rose. "She believed fiercely in the mission of the Sunrisers, in the power of the arts and in the young people who make this activity so special. Her passion, wisdom and compassion

Rogues Hollow Regiment (below right, Joseph Butz). They are looking for drum major, brass, guitar, synth and color guard. Visit www.rhdbc.org for more information.

The Steel City Ambassadors (bottom left, PR) are proud to announce Tony Connell as a member of the board of directors who also and serves as their medical professional. Welcome to the team! Visit www.scadbc.org for more information.

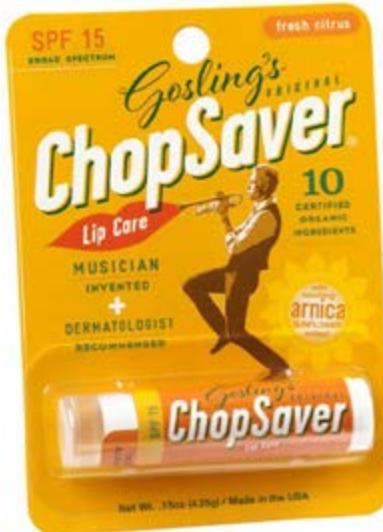
The **Sunrisers** (top off next page, Joseph



were felt at every level of the corps and her presence will be deeply missed by the members, staff, alumni, volunteers and extended Sunrisers family." They also announced the 2026 production, "Outlaw." The musical lineup includes *Leviathan* (John Psathas), *Poor Wayfaring Stranger* (traditional), *Bad Guy* (Billie Eilish) and

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Wanted Dead or Alive (Bon Jovi). Visit www.sunrisersdbc.org for more information.

The White Sabers'

(top left on next page, Joseph Butz)

February winter camps will be conducted on the 1st and the 22nd. Visit www.whitesabers.org for more information.



Let's look at what's happening around the SoundSport community

The next audition for **Carolina**



Gold (middle right, PR) is February 21 for all sections at Forbush High School in East Bend, NC. A little insider note: they are especially looking for battery percussion.

Visit www.carolinagold.org for more information.

Congratulations to **Eclipse** (left, Chris

Maher) as they begin the journey through the DCI Open Class evaluation process. In addition, they will conduct the next round of auditions on February 14 at Lawrence North High School in Indianapolis, IN. Visit www.eclipsedbc.org for more information.

Impact (below, Facebook) is currently taking



applications for staff in the following positions: color guard tech/designer, social media coordinator and front-line percussion tech. Visit www.impactdrumcorps.org for more



information. Auditions for the **2026 Rhythm IN BLUE** (bottom left of previous page, Joseph Butz) are now open. All auditions will take place virtually. Visit www.bluecoats.com/rhythminblue for more information.



Congratulations to the **Sky Ryders** (top right, PR) on being accepted for consideration in DCI Open Class. "This means if we meet certain expectations this summer [2026] we can apply to be an Open Class Affiliate where we will be evaluated by the [DCI] Open Class to be accepted as a member. This is the next step in our full return to DCI." The corps will conduct an audition camp on February 21 at Wichita Northwest High School in Wichita, KS. Visit www.skyryderspaf.org for more information.



The 2026 **Sonus Brass Theater** (top left, Joseph Butz) is taking signups for all sections. Visit www.sonusbrasstheater.org for more information.

It's good to see highlights coming out of the drum corps alumni community this month

The **Connecticut Alumni Corps** (above, Joseph Butz) is looking for members in all sections for the 2026 season. Visit www.ctalumni.org for more information.

The **Hanover Lancers Alumni Corps** (below, Facebook) has openings for 2026 in all sections, to include the honor guard. Visit www.hanoverlancers.org for more information.



Corps (above, Facebook) is already in rehearsals to celebrate its 50th anniversary this year. There are still positions available for 2026. Visit www.northstarcorps.org for more information.

The 2026 **Phantom Regiment Alumni Corps** recently introduced this summer's uniform. According to designer Michael Cesario, "These new alumni uniforms are visual cues from several generations of Phantom Regiment. It's a visual greatest hits."

The musicians will wear black pants to honor their earliest period, along with the iconic white jacket and the traditional helmet. The color guard will wear the red jacket with silver sequin baldric and black pants." Visit the Phantom Regiment Facebook page for more information. ■



2026 - It's on! Epic Beats and Marching Feats

by Jim Claytor, Drum Corps World staff (musicforfilm@yahoo.com)

Hey guys! It's that time already! Here's some of the latest on what's poppin! In the *Drum Corps World* **Santa Clara Vanguard: a legacy of excellence**

When you think of California drum corps, it's almost impossible not to think of the legendary Santa Clara Vanguard. Known for their rich history and innovative performances, SCV has been a powerhouse in the drum corps world for decades. And what's truly impressive is that they've recently managed to earn top spots without relying on elaborate props, proving that their musicality and marching precision are second to none. (Below, Jim Claytor)

In the last couple of seasons, SCV has really leaned into their musical strengths which has been truly extraordinary. They've brought some incredibly fresh repertoire into the mix, blending classic Vanguard style with new Avant Garde pieces that really resonate with audiences in an extremely exciting and futuristic way. They've also been known for their phenomenal percussion sections and lush but massively powerful horn line, which continues to set them apart from the rest.

As for what's new, SCV has been experimenting with some modern arrangements and fresh visual designs that still honor their traditional roots, but take you into a new realm of reality. It's that perfect blend of honoring the past while pushing forward into the future, which makes them a fan favorite year after year.

As of now, Santa Clara Vanguard hasn't announced their 2026 show theme, they're just currently focusing on auditions and rehearsals. In the meantime, they do have some cool events lined up for their 2026 tour, including performances in Kennewick WA, Seattle WA, , Portland, OR, Sacramento, CA, Stanford, CA, Southern California and their U.S. tour to DCI finals in Indianapolis, IN. Vanguard, we (I) can't wait to see your production for 2026.

The Mandarins' hiatus in 2026

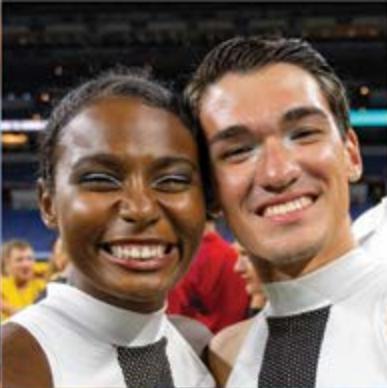
Based in Sacramento, CA. the Mandarins have carved out a unique niche in the drum corps world. Known for their creative shows and strong cultural heritage, they've consistently brought something special to the field. Although they might be taking

a year off this season, their legacy of innovative performances and bold visual design is still well remembered by fans.

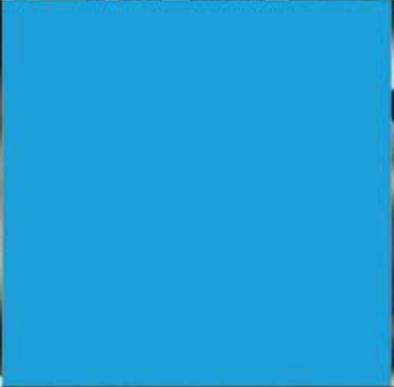
From blending Eastern and Western musical influences to their striking visual themes, the Mandarins have always been a corps that stands out. So while they're on a short break it's the perfect time to reflect on their contributions and look forward to their return. (Left, Jim Claytor)

Press info from the Sacramento, corps -- Mandarins Performing Arts has announced that the Mandarins Drum and Bugle Corps will take a hiatus from the 2026 Drum Corps International season as part of a comprehensive strategy to strengthen organizational infrastructure, enhance member experience and ensure long-term sustainability amid evolving economic





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exclusive seats in the choicest seating sections at World Championship events in Indianapolis, priority entrance to Lucas Oil Stadium, and access to ticket pre-sales for select DCI Tour events throughout the season.

The best benefit, though, is knowing that the quest for excellence on the part of dedicated young people is made possible due in part to the support provided by the Friends of DCI.

Visit DCI.org/friends for more information and to make your donation today.



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conditions affecting the performing arts nationwide.

The legacy and brilliance of the Blue Devils

The Blue Devils are one of the most celebrated and successful corps in the history of Drum Corps International (DCI). Known simply as "The Blue Devils" or "BD," they have set the standard for excellence, innovation and performance quality in the drum corps world (pun intended..lol). (Left, Jim Claytor)

Founded in 1957, the Blue Devils began as a small drum and bell corps for young performers. Over the decades they've grown into a powerhouse, earning numerous DCI World Championship titles. Their approach combines musical mastery, intricate visual design and a commitment to pushing the boundaries of what drum corps can be.

One of the hallmarks of the Blue Devils is their dedication to innovation. Every season they bring a fresh, creative approach to the field, blending different musical genres, bold visual elements and cutting-edge choreography. This commitment to creativity has made them a fan favorite and a consistent contender for top honors.

Beyond their competitive success, the corps is also known for their educational programs. Through the Blue Devils B and C corps, they provide opportunities for younger performers to learn and grow, ensuring that the next generation of drum corps talent is always in the making.

In 2026, the Blue Devils continue to build on their storied legacy, preparing a show that fans always eagerly anticipate.

Whether you're a long-time drum corps enthusiast or new to the activity, the Blue Devils' performances are always a highlight of the season.

Pacific Crest: Southern California's rising star

Hailing from Southern California, Pacific Crest has been making waves on the drum corps scene.

Known for their dedication and community spirit, they've steadily grown into a strong contender for DCI Finals. (Above, Jim Claytor)

OK, you still there? Hey can we do a new article for Pacific Crest, some young kid you know teens friend and something I think is cool Yeah can't wait that type of thing , bringing vibrant and entertaining performances to the field.

While they might not have the same long history as some of the other big names, they've definitely earned a loyal following with their fresh approach and passionate performances.

So, for Pacific Crest's 2026 season, they're hosting information sessions. Auditions for brass and percussion have been in mid-January in Diamond Bar and they'll also have color guard auditions in both Las Vegas and Diamond Bar. Plus, they're planning a tour that includes stops across the country and wraps up at the DCI World Championships in Indianapolis. Where we OK? Yeah can you give an article on Impulse drum and vocal cord again? Definitely hope to see them shining on the big stage at the Drum Corps International one day.

Impulse: marching to a different beat

Impulse is all about bringing a fresh and fun energy to the world of drum corps. Based in Southern California, the corps is known for their unique style and entertaining performances that always bring a smile to the audience. (Left, Jim Claytor)

Founded in 1999, Impulse has made a name for itself by



blending humor, creativity and musical excellence. They compete in Drum Corps International's Open Class and have built a reputation for being crowd-pleasers with their lighthearted and engaging shows.

Impulse is the perfect place for young performers who want to experience the thrill of drum corps in a supportive and fun environment. They focus on making sure that everyone has a great time while pushing themselves to new heights. So, if you're looking for a corps that knows how to have a good time while delivering awesome performances, Impulse is the way to go!

Gold 2026: tradition, rewired

If there's one corps that understands how to evolve without losing its soul, it's Gold. Heading into the 2026 season, the corps isn't just polishing its sound -- it's rebooting its entire creative engine. New voices, fresh perspectives and a forward-thinking design team are setting the stage for a season that feels bold, modern and unapologetically now.

Gold has always lived in that sweet spot between accessibility and

ambition, and 2026 looks like the year they lean fully into that identity. A new design team, a new energy and at the heart of Gold's 2026 vision is a design staff built for today's performers -- and tomorrow's audiences. (Above, Jim Claytor)

- Program Coordinator / Visual Designer is Fred Morrison

Morrison brings a reputation for clarity, pacing, and emotionally resonant staging. His approach emphasizes movement that feels organic, cinematic and performer-driven -- a style that resonates strongly with younger members who want to feel the show, not just execute it.

- Music Arranger is Chris Thomas

Known for modern orchestration and fearless layering, Thomas blends power with nuance. Expect big moments, but also space, the kind of writing that lets performers breathe and audiences lean in, which is exactly what *Drum Corps World* subscribers love to see.

- Percussion Caption Head is Paul Rennick

Rennick's name alone turns heads. His philosophy centers on musicality over volume, groove over gimmick and intentionality in every note. Translation, the battery and front ensemble aren't just there to flex, they're storytelling tools.

- Color Guard Designe is: Denise Gainey

Gainey's work emphasizes authenticity and emotional clarity. Her guard concepts favor expression and flow over excess, creating visual moments that feel intimate even in a 15,000-seat stadium.

Together this team isn't chasing trends, they're shaping a vibe. (Left, Golden Empire, Jim Claytor)

Built for the modern performer, it's real: today's drum corps members are different. They're creative. They're expressive. They want ownership of the product they're part of and Gold gets that. The 2026 program is being designed with performer agency in mind. Clean staging, intentional choreography and music that rewards nuance all point to a corps that wants its members to feel seen, not just drilled.

It's challenging, but not punishing. Demanding, but purposeful. That balance is exactly why Gold continues to attract young talent looking for growth and experience as well as the road to champs!

Gold's 2026 tour will once again take them coast to coast, sharpening the production at key regional stops before setting their sights on Drum Corps International Finals.

Each show is designed as a checkpoint, not just to clean, but to connect. Gold has leaned heavily into audience response in recent seasons and early buzz suggests this year's program is built to land emotionally as much as technically. Older fans may





notice the shift. The style is looser. The pacing is more cinematic. The emotional beats are more direct. But judging by crowd reaction over the last few seasons, that evolution isn't turning people away, it's pulling them in. With a recharged design team, a modern creative philosophy and a tour aimed squarely at finals night, Gold is positioned to make some serious noise this summer, the kind that lingers long after the last chord.

Shining Bright: Golden Empire

Golden Empire may be a smaller name in the drum corps world, but they have a heart and dedication that truly stands out. Based out of Bakersfield, CA, the corps has been steadily making a name for themselves by focusing on nurturing young talent and bringing a close-knit, family atmosphere to the drum corps experience.

They may not have the size of some of the larger corps, but what they lack in numbers, they make up for in passion. Every season they deliver performances that are full of energy and creativity. In 2026, they're working hard to put together a show that reflects their commitment to both musical excellence and the spirit of their local community.

Golden Empire is respected for being a place where young musicians can grow, learn and find their footing in the world of drum corps. They're proof that even a smaller corps can have a big impact and they continue to earn the respect of everyone who sees them perform.

So as of now, Golden Empire hasn't announced their 2026 show theme publicly yet. Their Web site and social media are mostly talking about auditions and workshops right now. If you want the latest details, it's a good idea to keep an eye on their official channels or here at *Drum Corps World* as the season gets closer.

Rising Stars: The Columbians

The Columbians, hailing from Pasco, WA, is a corps that has been steadily making a name for themselves in the Pacific Northwest. While they might not have the long history of some of the bigger names, the group has carved out a reputation for dedication, growth and a strong sense of community spirit. (Top, Hans Kloppert)

In recent seasons they've become known for their vibrant and energetic performances that really showcase the talent of their members. Even though they're a slightly smaller corps, they bring a lot of heart to the field and that's earned them a lot of respect and admiration.



As of 2026, they're continuing to push forward, offering young performers in their region a fantastic opportunity to be part of something special. They're definitely a corps on the rise.

Blue Devils B: Nurturing the next generation of champions

The Blue Devils B, often known simply as BDB, is the younger sibling of the world-renowned Blue Devils organization based in Concord, CA. . Competing in Open Class, the corps has a long tradition of excellence and has served as a training ground for young performers who aspire to one day join the ranks of the Blue Devils A corps. *(Middle on previous page, Jim Clayton)*

BDB is known for their high-energy performances and for giving young members a place to grow, both musically and personally. They consistently place near the top of Open Class rankings and have a reputation for producing shows that are both crowd-pleasing and technically impressive. In 2026, they're continuing that tradition, nurturing the next generation of drum corps talent with the same commitment to excellence that defines the Blue Devils name.

The Blue Devils C: where young talent takes its first steps

Blue Devils C, affectionately known as BDC (I love these guys) is the introductory ensemble of the Blue Devils organization. This ensemble is designed for the youngest performers -- typically kids between the ages of 8 and 15 -- to get their first taste of drum corps life. BDC is all about teaching fundamentals in a fun, supportive environment, making it a perfect starting point for kids who dream of one day moving up to BDB and eventually the A Corps. They perform in local parades and exhibitions, and while they may not compete at the same level, they do compete in Open Class and they bring the same spirit of excellence that defines the Blue Devils family. You gotta see these kids. *(Bottom on previous page, Russell Tanakaya)*

Seattle Cascades 2026: evergreen rhythms and fresh horizons

In the lush green landscape of the Pacific Northwest, the Seattle Cascades are gearing up for a 2026 season that's all about growth, community and a dash of that laid-back West Coast energy. For drum corps fans and performers alike, the Cascades have long been a symbol of the region's passion for the marching arts. And this year they're doubling down on that identity with a few new twists.

A legacy of northwest pride

As the only World Class drum corps representing Washington state, the Seattle Cascades have built a legacy of resilience and creativity. They've always embraced the spirit of the Pacific Northwest -- a place where innovation and nature meet, and where every beat feels like it's echoing through the evergreens. *(Right, Hans Klopert)*



In 2026, the Cascades are leaning into that identity more than ever, offering a program that not only showcases their musical and visual talents, but also connects deeply with the next generation of drum corps enthusiasts.

Fresh Faces, Fresh Perspectives

This year, the Cascades are welcoming a few new key players to their design and instructional team. Each of these additions brings a bit of that Gen Z vibe -- think modern, inclusive and ready to push boundaries while keeping the tradition alive.

Expect to see a show that mixes classic drum corps excellence with a bit of that forward-thinking energy that younger audiences and members love. It's all about blending the old school with the new school.

Looking ahead to DCI Finals

As they make their way across the country, the Cascades are not just aiming to entertain, they're aiming to inspire. The road to the Drum Corps International Finals is as much about the journey as it is about the destination. And for the Seattle Cascades, 2026 is shaping up to be a season where every show feels like a home show, no matter where they are. ■

News from DCI's winter meeting

DCI roster expands with addition of four newly-approved ensembles

by Jeff Griffith, Drum Corps International

organizations grow in recent years and we're excited to see what they have in store within the Open and All-Age Classes."

Drum Corps International's evaluation process -- which has been further developed and refined since 2020s COVID shutdown -- is a progressive three-year plan, allowing corps to take guided steps toward competing in their classes in the second year and officially voted into membership in year three.

During that evaluation process, corps work hand in hand with DCI and its current member corps to develop healthy organizational practices, policies and plans that lay the foundation for long-term, sustainable success.

"We had an idea of how long it would take to build a drum corps and we had no idea it would take this many years to build up the relationships and the infrastructure," Zephyrus Founder Aaron Morton said. "The slower we've gone, the more solidly those foundations have been laid."

While all four corps had the opportunity to compete within their respective classifications on the 2025 DCI Tour as "affiliate members" -- MBI and Northern Lights, largely thanks to their proximity, were able to attend the DCI All-Age World Championships in Indianapolis -- their official approval for full membership marks the culmination of years of hard work.

For some it's been nearly a decade of planning. Morton noted that Zephyrus' original founding took place in 2017, starting with several years in SoundSport prior to initiating the Open Class application process.

"This has been one of those big checkpoints we've been dreaming of since 2017 when we had our first board meeting," Morton said. "This moment is really special, because it sort of marks what it took to make this happen."

For others this official approval marks -- in a sense -- a return of sorts.

Memphis Blues was founded as an independent organization in 2023, but serves as a "reboot" of the Memphis Blues Brass

January 10, 2026 -- Indianapolis, IN . . . Four new corps earned the title of member organization in their respective classes at Friday's portion of the DCI Annual Meetings, as the drum corps activity continues to experience notable growth across organizational categories.

In Open Class (*top to bottom*),

Zephyrus (Tulsa, Ok, Russell Tanakaya) and **Memphis Blues** (Memphis, TN, Tom Siegfried 2024) were officially voted in as members. Within minutes down the hallway, **Northern Lights** (Muskegon, MI, Hans Kloppert) and **MBI** (St. Paul, MN, Hans Kloppert) were officially approved as All-Age members.

"We're thrilled on behalf of the corps that were voted into membership in their respective classes this weekend," said DCI Open Class Coordinator David Eddleman.

"It's been a joy to watch these



Band, a competing corps of the 1980s.

"It's an incredible opportunity for us," Memphis Blues Corps Director Stephen Cook said. "We've got great things going on for our program, lots of support, lots of excitement and we're just really ready to hit the ground running this year."

MBI, formerly known as Minnesota Brass, was founded in 1948, and competed primarily in Drum Corps Associates, winning the circuit's World Championship title in 2011. The corps went inactive in 2018, but made a return to the DCI World Championships as a SoundSport team before taking the field as a DCI All-Age affiliate last season, earning 11th place overall.

"We've been around for 80 years, but we're excited to take this next step of formal membership into the All-Age Class within DCI and are really looking forward to a competitive 2026," Minnesota Brass CEO Eric Molho said. "I think it looks very, very bright for both MBI and for the All-Age Class. It's been remarkable to see the change."

Northern Lights' path to membership has been somewhat expedient. The Michigan corps, founded in the fall of 2022, spent two seasons in DCI's SoundSport program while beginning their All-Age evaluation process.

"It's a really great feeling," Northern Lights Director Misty Olmstead said, "to feel completely welcomed by the rest of the All-Age directors and for us to have the opportunity to continue to take the stage with them and continue representing DCI."

These four corps aren't the only ones aiding the rapid growth of DCI participation. Three corps (*top to bottom*) — **Gems** (Boise ID, Donald Chinn), **Arsenal** (El Paso, TX, Russell Tanakaya) and **Eclipse** (Indianapolis, IN, Chris Maher) -- are currently in the earlier stages of the Open Class evaluation process, while Hutchinson, Kansas' **Sky Ryders** (Lisle, IL, News) were approved to begin the process at DCI's winter meetings.

The process behind DCI's evaluation process, once groups apply and are approved to begin their evaluation period, highlights of the performance and competitive portion of the plan include:

● Year 1

Ensembles perform as part of DCI's SoundSport Class with the respective distinction of "All-Age Class Candidate" or "Open Class Candidate." Productions are evaluated/judged under DCI SoundSport guidelines.

● Year 2

Assuming the successful completion of year-one requirements, candidates advance to "All-Age Class Affiliate" or "Open Class Affiliate." Performance duration guidelines are based on the minimum/maximum of the class pursuant to the DCI rulebook. Adjudication is under the All-Age/ Open Class system in effect.

● Year 3

Assuming the successful completion of year-two requirements, affiliates advance to become full members of the All-Age Class or Open Class. Length of productions are based on the respective minimums/maximuns of the individual classes pursuant to the DCI competitive rulebook. Adjudication of performances occurs within the current All-Age/Open Class system.

Other considerations -- In addition to the outlined performance procedures, ensembles working through the evaluation process also undergo an extensive organizational review led by DCI officials. This process includes IRS status compliance verification, a board of directors roster review, examinations of financial statements and overall fiscal health, and a review of instructional and performer rosters.

The review also considers adherence to health and wellness standards, other administrative policies put in place to ensure a solid operational foundation, well-established business practices and an unquestionable focus on participant safety. ■



DCI All-Age Class moves to unified competitive format

by Jeff Griffith, Drum Corps International

July 9, 2026 -- Indianapolis, IN . . . Entering its third season under the Drum Corps International umbrella, the DCI All-Age Class has announced a major shift in its competitive structure. Moving away from tiered sub-classes, the division will now compete as one unified field, mirroring the format of its World and Open Class counterparts.

"Since becoming part of DCI, our corps are growing, we're having more and more interest in membership," DCI All-Age Class Coordinator John Carr said. "We have more corps wanting to be part of DCI All-Age, so it was time to move on from sub-classes that were limiting the size and growth of the corps.

So, now it's open, it's more equal across the board."

The vote took place among All-Age Class member corps as part of the DCI Annual Meeting in Indianapolis.

In the first two years of DCI All-Age Class competition, participating corps were divided into three competitive classifications -- World, Open and Class A — carrying over a system that was in place during the All-Age corps' years under the Drum Corps Associates heading.

In 2025, Reading Buccaneers (World), Cincinnati Tradition (Open) and Govenaires (Class A) were awarded class championships at the DCI World Championships. In the subsequent Finals competition, the Buccaneers were crowned the overall DCI All-Age World Champions.

For the 2026 season and going forward, it was important to the various All-Age Class corps and their leaders to unify the division under one competitive umbrella as it continues to grow into the future.

According to Carr, All-Age corps across the board have experienced an uptick in membership interested in each of their three seasons as part of the DCI community. Carr and his fellow All-Age Class stakeholders

look forward to how the division will continue to grow -- organizationally and competitively -- in the years ahead.

"I think the report card for DCI All-Age is an A-plus," Carr said. "It's going well, the corps are doing well, they're growing." ■



The Cavaliers in the park at J. Birney Crum Stadium in Allentown, PA, warming up. (Photo by Ron Wyatt)

January 9, 2026 -- Indianapolis, IN . . . As part of conducting its regular business at the 2026 DCI Annual Meeting in Indianapolis on Thursday, the voting membership of Drum Corps International elected members for open positions on its board of directors.

Each year three representatives are elected to rotating three-year terms for the nine-member board.

The DCI Board of Directors establishes the strategic vision of the organization as well as its business operations on behalf of voting member organizations. Board members offer unique insights,

qualifications and perspectives for organizational governance, business efficiency and effectiveness of execution against the corporate mission.

Newly-elected board members include:

DON RAWLINS (Elected Director, three-year term)

Rawlins is an attorney with more than 30 years of experience in corporate law and governance. He has served on the DCI Board of Directors for six years as well as a member of the board of directors of the Carolina Crown organization.

At DCI, Rawlins has served as the board secretary and on the policy, succession, visioning, governance, tour restart task force and membership affairs committees.

**PATRICK SWEENEY, Ed.D.
(At-Large Director, three-year term)**

Sweeney has a career in public education as a teacher, administrator and superintendent, with experience managing budgets, developing policy and fostering positive environments. He also co-owns Doc Sweeney Drums.

He holds a B.A. from the University of Northern Iowa, an M.A. from the University of Phoenix and a doctorate in education from Arizona State University. An alum of the Colt Cadets and the Colts, he has served on the DCI Board of Directors since 2020.

**RUSS GAVIN, Ph.D
(Elected Director,
three-year term)**

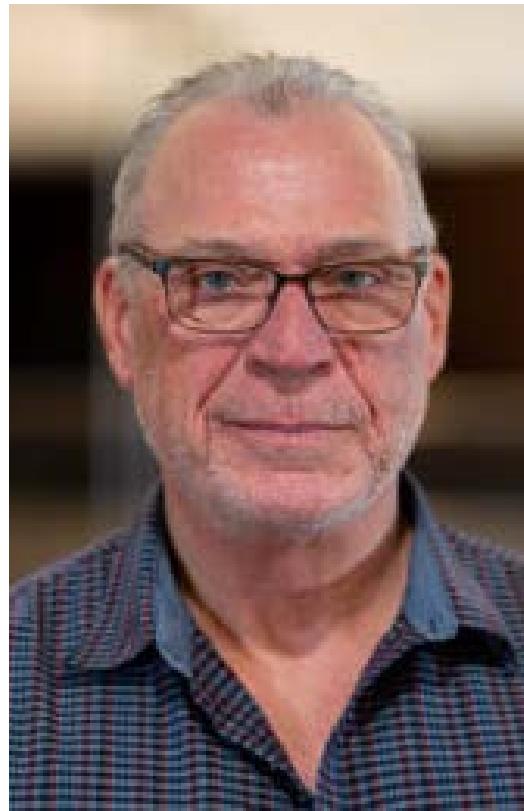
Gavin is the CEO of Vanguard Music & Performing Arts. He was previously the corps director of the Blue Stars and has been involved in drum corps administration professionally since 2007.

He is currently the director of bands at Stanford University and was previously associate professor of music education at Baylor University. 2026 marks Gavin's first term serving on the DCI Board of Directors.

These individuals will join fellow board members Jonathan Powell, Vicki MacFarlane, Emily Neuendorf, Roni Plousis, Stuart Pompel and Brandon Stansbury January 11, beginning a new year of work and oversight. ■

DCI membership fills open board of directors seats for 2026

by Drum Corps International



2026 DCI annual meeting: setting the stage for summer

by Jeff Griffith, Drum Corps International



in a diverse array of sessions spanning every corner of the DCI landscape.

Corps directors, representative leaders of DCI's World, Open and All-Age Class corps who will meet in various separate and combined sessions and corps instructors, designers and judge administration:

Annually this group converges to take a look at current practices and what can be improved on the educational and creative side of the activity going forward.

Drum majors, 45 corps member leaders representing World, Open and All-Age Class organizations will take part in the annual DCI Drum Major Leadership Summit. (Above, DCI World Class Champion Boston Crusaders, Raymond Fudge) SoundSport managers, representatives from new and existing SoundSport teams will convene to discuss the continuing evolution of this rapidly-growing branch of the DCI family tree.

Corps boards from many of the participating corps will also be in Indianapolis to discuss strategies for growth and sustainability, participant safety and organizational governance.

On the schedule

The following are highlights of a number of the sessions on the schedule for meeting participants:

“From Broadway to the football field” -- highlighting the first day that the full complement of meeting participants will be in attendance will be a keynote from **Ian Weinberger** (right), whose resumé reads like a theatre lover’s dream --

The road to the DCI World Championships stepped off as the 2026 Drum Corps International Annual Meeting came to Indianapolis, January 8-11. More than

just a calendar kickoff, this four-day summit serves as the drum corps activity's strategic headquarters, where the collective vision for the 2026 season and the long-term future of the marching arts takes shape.

Downtown Indy hosted nearly 500 stakeholders, ranging from corps directors and instructional personnel to the next generation of student leaders.

While the meetings provide a vital platform for the business and logistics of the summer season ahead, the 2026 agenda also focuses on collaborative growth, offering a “think tank” environment where World, Open and All-Age Class organizations and SoundSport teams can interface to learn, collaborate and strengthen the overall DCI community.

From deep dives into the creative process to essential seminars on participant safety and operational sustainability, this year's schedule is designed to be as multi-dimensional as the performances audiences will see on the field this summer.

Who's in attendance?

While the meeting is organized into specialized “tracks” for different areas of the activity, the 2026 format introduces a more fluid experience. This year's vision emphasizes cross-collaboration, giving attendees the flexibility to step outside their traditional roles and engage



music director of "Hamilton" on Broadway for nearly 1,200 performances, current music director of "Chess," and credits spanning "The Book of Mormon," "Kinky Boots" and more.

Weinberger is a Northwestern University graduate with a degree in music education and percussion performance, giving him a unique perspective on the intersection of high-level musical theatre and competitive marching music.

As part of a Friday evening session, Weinberger's keynote message, "In the Room Where it Happens," plans to explore how the creative process translates across these worlds, setting an inspirational tone for the weekend's educational sessions.

□ **"Building culture and community"** -- The human experience at the heart of drum corps takes center stage in sessions examining how organizations build culture year-round, not just during the summer tour. "Shaping the Participant Experience" brings together corps administrators from World, Open and All-Age classes to discuss their approaches to creating meaningful experiences for members.

Jack Kaplan (*left*) tour director and director of membership for the Boston Crusaders, and the corps' administrative team will share insight on how they use surveys and data to ensure they're meeting member and staff expectations.

□ **"The Drum Major Leadership Summit,"** running throughout the weekend, will focus on drum majors as the bridge between staff and membership, with sessions on leadership practices and balancing responsibilities. (*Above, DCI Open Class Champion Spartans, Chris Maher*)

□ **"Divide & Conquer,"** a Saturday morning session, explores successful recruiting and staffing strategies across all competitive levels, while dedicated sessions for SoundSport teams continue to integrate this growing branch of the DCI family tree into the broader conversation about participant experience and organizational growth.

□ **"Designer showcases"** -- an anticipated element of this year's meeting is a series of presentations examining how content and context elevate show design. These sessions, titled, "What the What?" break down brass, percussion and visual design with many of the activity's leading voices.

(*Left, DCI All-age Champion Reading Buccaneers, Raymond Fudge*)

Friday evening features members of the 2025 DCI World Champion design teams -- **Boston Crusaders, Spartans** and **Reading Buccaneers** -- breaking down the concept of "overall effect" and discussing how they built the winning

productions. These sessions will continue into Saturday with caption-specific breakouts diving into music integration, visual vocabulary, and the implementation of creative vision from the top to bottom of a drum corps organization.

□ **"Operations and real-world challenges"** -- Beyond the creative side of drum corps, the 2026 meeting tackles the practical realities of running a modern marching organization. These sessions will address the full spectrum of operational challenges -- housing and rehearsal site acquisition, schedule logistics that balance rehearsal time with adequate sleep and the important management of health, wellness and safety across the activity.

□ **"Dollar & Cents: The 'Why' Behind Budgets"** brings together decision-makers to discuss how they prioritize spending on gear, routing, payroll and overall budget allocation.

□ **"Getting to the Gate,"** another session, offers an open discussion between ensembles and DCI event staff about building positive relationships and experiences on show days. The administrative team from the Bluecoats will share strategies for housing site acquisition, followed by continued discussion with DCI's housing team, offering practical insights that every corps can apply, regardless of competitive class or budget size. ■



Honoring Charlie and Jackie Haas, pioneers of drum corps videography

by Terry Haas

The New Jersey Drum Corps Hall of Fame (<https://njdrumcorps.org>) may soon induct two of the most influential innovators in drum corps videography into the class of 2026, Charlie and Jackie Haas (right). Their groundbreaking contributions to the activity transformed how performances are viewed, evaluated, remembered and enjoyed.

For example, by a simple search on YouTube you can experience most of the finalists that competed in the 1970-1972 World Open, including the Troopers, Blessed Sacrament Golden Knights, Boston Crusaders, Minisink (CMCC) Warriors, Des Plaines Vanguard, 27th Lancers, Blue Rock, Chicago Cavaliers and more.

From 1969 through 1974, the Haas duo introduced videography to drum corps -- a revolutionary concept at a time when video of the activity was not widely available. They captured an astounding 92 field shows for junior and senior corps, creating invaluable teaching tools that allowed instructors and judges to analyze performances and refine production designs, and for fans to relive and enjoy some of the most memorable performances of the era. Their work included instant replay capabilities, which was a remarkable advancement for the era.

Beyond technical innovation, Charlie and Jackie were unwavering supporters of numerous corps, including the Pennsylvanians/Earls of Bucks, Blue Rock, Reading Buccaneers and the New York Skyliners. Their involvement extended far beyond filming -- they recorded rehearsals, assisted with fund-raising, chaperoned tours and even designed and produced uniforms.



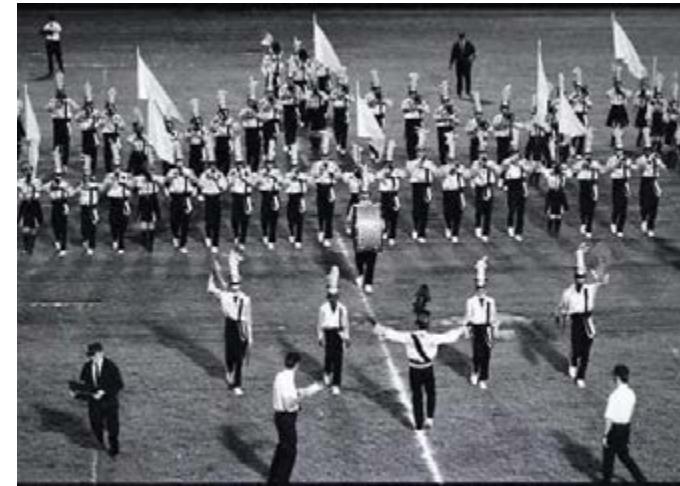
Drum corps was more than a passion, it was a family tradition. Their five children -- Terry, Michael, Christina, Donna and Diana -- marched drum corps, including with Bracken Cavaliers, Pennsylvanians/Earls of Bucks, Brookhaven Crusaders, Blue Rock, New York Skyliners, Fusion Core and the Hawthorne Caballeros Alumni, cumulatively from 1962 to the present day. This multi-generational commitment underscores the Haas family's enduring impact on the activity.

By visually documenting a golden era of drum corps history, Charlie and Jackie preserved performances that would otherwise have been lost to time. Their dedication enriched the experience for performers, instructors and fans alike.

As the New Jersey Drum Corps Hall of Fame considers its next inductees, Charlie and Jackie Haas stand as exemplars of vision, innovation and unwavering support for the drum corps community, which unequivocally qualifies them for the honor of induction into many more drum corps halls of fame.

Drum Corps World salutes their contributions with this article and with links to many of their innovative videos of vintage drum corps performances between 1969 and 1974, that were pivotal years in the drum corps activity's evolution and transition to self-management through DCI's foundation and formative years.

As Drum Corps International developed and matured, quality



standards for video display of drum corps productions under the leadership of Tom Blair (see <https://t.ly/MVq5->), we should all recognize the early pioneering accomplishments of Jackie and Charlie Haas in this field, which set a trajectory for the remarkable productions that we see today.

Below are links to just a sample of the Haas videos that can be accessed directly on YouTube. Viewers should note the unfortunate practice where a number of the Haas videos posted on YouTube have not been properly attributed to the copyright holder, Haas Productions. *Drum Corps World* has confirmed that each one linked below is an authentic Haas video.

Viewers should note the unfortunate practice where a number of the Haas videos posted on YouTube have not been properly attributed to the copyright holder, JC Video / Haas Productions.

Note that you can view them directly in *Drum Corps World*'s Responsive (Mobile) edition here: <https://t.ly/F4kpG>. Videos are at the end of the article.:

* 1970

- ✓ **Troopers** -- <https://t.ly/H-T0t>
- ✓ **Blessed Sacrament Golden Knights** -- <https://t.ly/-E1Sx>
- ✓ **Boston Crusaders** -- <https://t.ly/HFmsg>
- ✓ **Des Plaines Vanguard** -- <https://t.ly/6vWvl>
- ✓ **CMCC Warriors** -- <https://t.ly/GUZcd>
- ✓ **St. Rita's Brassmen** -- <https://t.ly/dKffm>

* 1971

- ✓ **Blue Rock** -- <https://t.ly/Wlkqk>
- ✓ **Cavaliers** -- https://t.ly/_OgxR
- ✓ **27th Lancers** -- <https://t.ly/AnbF4>
- ✓ **St. Rita's Brassmen** -- <https://t.ly/5zeSL>
- ✓ **Blessed Sacrament Golden Knights** -- <https://t.ly/gHdCs>
- ✓ **Troopers** -- <https://t.ly/r2s09>
- ✓ **Anaheim Kingsmen** -- <https://t.ly/x7PMM>

* 1972

- ✓ **Blessed Sacrament Golden Knights** -- <https://t.ly/17Dww>
- ✓ **New York Skyliners** -- <https://t.ly/a5MaE>
- ✓ **Hawthorne Caballeros** -- <https://t.ly/Uhy9o>



(Previous page)
Jackie Haas;
Blue Rock,
1971 (Moe
Knox); **Blessed
Sacrament**
**Golden
Knights,** 1970
(Moe Knox); (this
page) **Troopers,**
1971 (Moe Knox);



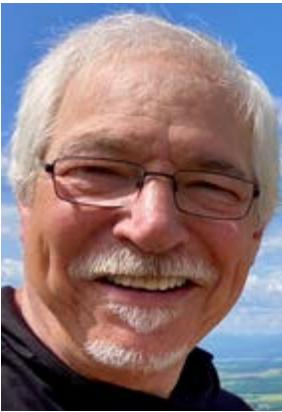
St. Rita's Brassmen, 1971 (Ron Da Silva) **CMCC Warriors**, 1970 (Moe Knox);
Des Plaines Vanguard, 1970 (unknown); **New York Skyliners**, 1973 (Moe Knox); **Hawthorne Caballeros**, 1972 (Moe Knox)..

Going with the flo

by Kevin Russell, Drum Corps World staff (kevinrussell@gmavt.net)

July 20, 2025 - Along the Mill Brook

I'm standing here at my kitchen counter with large awning windows overlooking the Mill Brook with a breakfast beer in hand, a custom blend of Focal Banger and Luscious from the Alchemist in Stowe, Vermont, just north of here. I am crying. I am not sure whether this is a sign of aging and man-a-pause or the activation of a highly emotional connection that I have established with a certain competitive activity, Drum Corps International (DCI) and a particular organization that is currently leading it, the Boston Crusaders (BAC), organized by Inspire Arts and Music, Inc.



Last night, the Boston Area Crusaders set a new record with the highest score ever performed by a DCI corps in the Southwest Regional Competition in San Antonio, TX, at 93.213 out of 100 possible points. That is less than 7% from being perfect at this place, halfway into the season. (Right, A Sunday beer for breakfast in celebration.

They have several weeks to gain the perfect score, but alas, that is not possible. I learned early on that nothing is perfect, but striving for perfection is a worthy goal that drives creativity and excellence, and adds self-worth.

The tears are of joy for the kids who have been striving, along with the incredible instructors, designers and staff who have enabled these particular kids with the tools they need to succeed.

This can be said of all the drum corps organizations that performed at the Alamodome last night.



What a wonderful celebration of music, art, inclusion and diversity. Equity is an elusive concept under assault in America, but we still have hope, because the kids get it. They know what they can accomplish when they all work together, regardless of social differentiation. It takes all 165 of them to make it happen at this level. You be you, I'll be me, but we are all in it together. The drum corps community is filled with love, family, and belonging.

These days, in mid-July, when the drum corps kids are toiling through the sweltering southern tour, I get a pause from traveling, sit back and do my best with my relationship with Flo, sometimes late into the evening. (Left, Dr. Karen, neighbor and hiking companion.

My life back here in the Mad River Valley of Vermont is filled with local events and long-deferred house projects left over from the last summer and ski season (which includes fall, winter and spring). I enjoy healthy activities such as weekly group hikes in the Green Mountains of the Northeast with friends.

After my hectic California tour, I took a walk up Number Nine Hill Road for a little therapy at Mountain Man Farm, a source of locally grown food. It's a two-mile hike uphill from Mill Brook Road. I carry an empty backpack up and, on the way down, a full one with fresh eggs, vegetables and packaged meats from the hillside farm.

Yesterday, before the competition, my neighbor, Dr. Karen Anderson, DVM, and I hiked Scragg Mountain, a local peak overlooking the Valley from the east, celebrating 30 years of friendship and neighborly relations. I cannot overstate how important this friendship has been. Veterinarian, ski patroller, gardener and all-around expert on all things, Karen, with two new hips and two new knees, and her German Shorthaired Pointer companion, Ninestien, tackled Scragg with ease. *(Below, beavers at work in the Greens)*

This slice of heaven on earth is not quite perfect, but I have had the pleasure of working with Karen and many other great community members who strive for it since moving here over 30 years ago. We talked about the arc of my avocation for trails from inviting me to join the Mad River Path Association, to becoming a board member of the country's longest National Scenic Trail (4,900 mi.), the North Country Trail. This, of course, included extensive long-term community engagement, planning and project management of public facilities and land conservation.

My capstone project is a hyperlocal one, saving an old two-room schoolhouse in our neighborhood along the Mill Brook and starting a music school. There is a lot of manpower and funding required to raise an old schoolhouse. Please consider donating at <https://numbervineschoolhouse.org>

Karen dropped me off at home in time for some high-volume, large-screen entertainment in my living room. I quickly showered and turned on the Flo-machine. Not quite like being there, but it has other benefits such as enjoying the privacy of my living room (band room), where I was free to enjoy the beverage of my choice and the comforts of home.

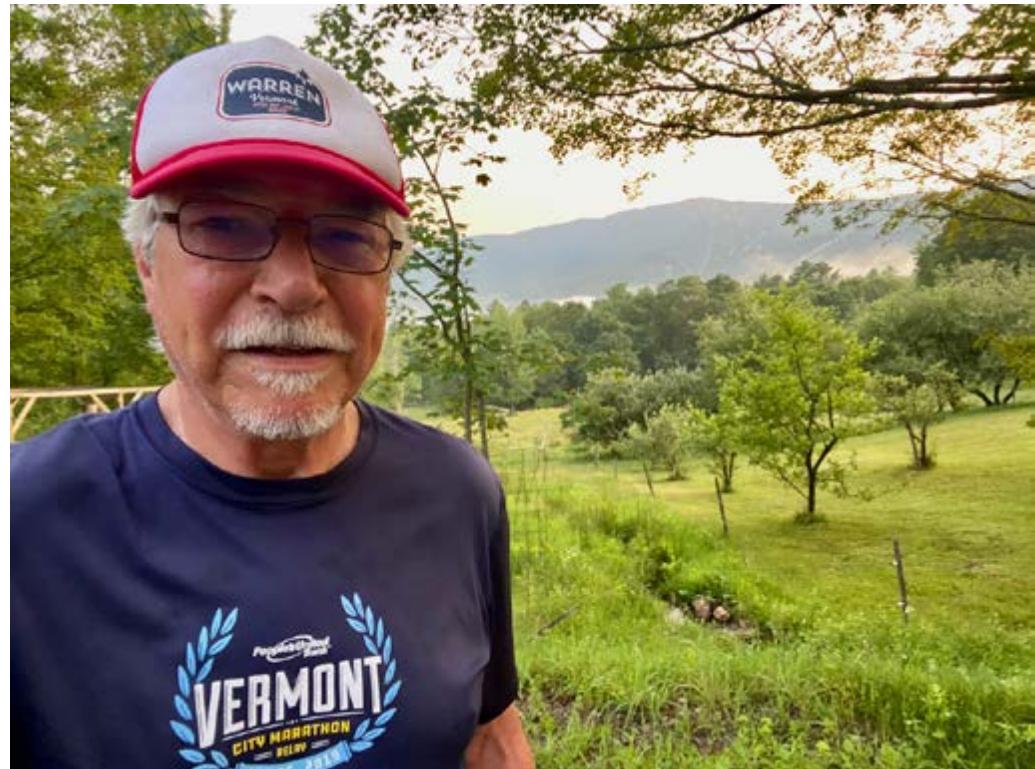


No need to dash through throngs of people and up flights of stands to get to the restroom and back in time for the next performance, only to miss it by just that much and have to stand with one ear and one eye over someone else's shoulder at the entrance to the stands. Thank you, Flo, for capturing the event well. The multiple cameras worked hard to capture the moments that elate. Multi-cam is a great way to see things up close that you never do from the stands. The sound was crisp and well-balanced between the field, the pit, and the soloists. I especially like the direct feed to my hearing aids from my computer. But, lo, this is just a glint of the emotional stimulation of a live show. The body does not feel the waves of energy that emanate from the field and are refracted and amplified by those around me. My hair stayed firmly on my head and did not catch fire. Droplets were not emitting from my eyes like sparks.

This morning I let Karen know about the results from San Antonio. She had to listen to my incessant stories about my California tour while on the 5-mile hike yesterday. My friends in Vermont do not actually understand my obsession with DCI. Marching music is not a big part of Vermont culture because we have schools too small to field large bands. So, I get a chance to bring the spirit to them.

Those of you whom I have met and watched and listened to on tour since 2012 have shaped my spirit and

enthused me to get involved in my community. That is not to say that music education is lost in Vermont. The school system where I work part-time is noted for its strong music and arts programs as well as its athletics. I am proud to be an assistant golf coach and a preferred substitute teacher for band and chorus.



I have shared my DCI stories with several classes over the past eight years. I tell the kids that they can do sports and music. The kids catch my spirit. Your spirit. I aspire to create an alternative, complementary space at the Number Nine Schoolhouse where kids can achieve success through music with private instruction, group rehearsal, small performances, recording and producing content.

Now, standing here this morning and writing this, my hair is on fire, feeling the spirit that those at San Antonio must be feeling. These are visceral responses I get when I am excited in the stands. It is largely due to the texts that I have received from tour mates and fellow fans as they roll in this morning.

Last night, the text communications began, but here in the east, we are lagging by two hours from Texas. I hit the sheets directly after the scores were announced. What a pleasant mid-summer night's slumber I had in the cool Vermont nocturnal, knowing the historic outcome. (Above, the author is out on a stroll)

I thought about the Bluecoats, and Blue Devils, running cerebral tapes of past shows and feelings, tempering my thoughts and feelings before drifting off. (Below, from the Appalachian Gap)

This morning I rejoice and celebrate with BAC. This is a new phenomenon for them, being so elevated. Let us not get ahead of ourselves. There is much more season to come. You know that all of the other incredible drum corps will be making changes, cleaning and pushing right to the end on that Saturday in August.



For now, I will finish my breakfast beer in celebration of the historic successes, carry on with the house projects and hit the piano keys later. I'm looking forward to some love in the South by continuing my DCI tour live and in person with a trip to "Night/BEAT: in Winston-Salem, NC, next. And then a homecoming in Boston as I embark on the long and winding road through Pennsylvania and Ohio for DCI Indy.

Tomorrow is the Peak-a-week hike up Burnt Rock. Peace out for now. ■



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We have readers in some of the most unusual places. There is a marching band association in Viet Nam and pictured are several of the corps-style bands. One follower "liked" one of the photos on the *Drum Corps World* Facebook page and that's how these images were "discovered."





Gerry Shellmer and the origins of the modern marching percussion ensemble

by Charley Poole, Jr.

When one attends a Drum Corps International event it is readily apparent that there exists a vast array of percussion instruments lining the front sideline as well as on the field. From traditional battery and mallet instruments to ethnic and electronic instrumentation, the options afford current percussion arrangers wide latitude in creating a full variety of tonal colors and textures as well as idiomatic and ethnic presentations.



Armed with these choices, today's marching percussion ensembles have become an increasingly important part of corps' programs.

However, when one reviews the history of drum corps instrumentation such was not always the case. In the 1950s and into the 1960s, the standard setup included only battery instruments (snare, single tenor and straight bass drums and cymbals). This was the extent of legal instrumentation as promulgated by the Veterans of Foreign Wars and the American Legion which controlled the rules and regulations followed by American corps.

The arrangements were highly technical and rudimental scores which were the staple of the period. Legendary instructors Bobby Thompson (Blessed Sacrament Golden Knights, Newark NJ), Eric Perriloux (New York Skyliners), Les Parks (Hawthorne, NJ, Caballeros) and Frank Arsenault (Chicago Cavaliers) introduced their experience in the style of the ancient fife and drum world to drum and bugle corps.

This traditional approach was literally shaken to its core by a single individual, Gerry Shellmer (*right*) of the Boston Crusaders. His tenure with the Crusaders from the early

1960s into the early 1970s was framed by constant innovation in concepts

that he garnered as a student at the Berklee College of Music.

Shellmer's writing explored idiomatic authenticity, odd time signatures, intersegmental voicings, rhythmic counterpoint and tonality. However, his most dramatic impact on the drum corps percussion world came from 1967 through 1970 when he revolutionized the instrumentation.

In the winter of 1967, the Crusaders had two bass drummers who played split parts. One was Tony Smith who later went on to serve as the executive director of the corps and World Drum Corps Hall of Fame notoriety. When the other bass drummer quit, Tony and his linemates proceeded to flip the two straight bass drums horizontally (*left, Moe Knox*) binding the two together with rope, wire and tape.

Upon Gerry's arrival at rehearsal, Tony entered with the newly-fashioned instrument much to Shellmer's approval.



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Crusaders' Manager Joe Dowling constructed a permanent rack and frame for the double bass, which opened an entirely novel sound and texture to the battery.

Together with the rudimental bass a fuller range of tonality was discovered. The only issue to be overcome was the double bass was not a legal instrument under American Legion rules. Creatively he was able to

convince the voting body at the Rules Congress that the double bass was merely an "oversized" set of timbales.

The summer of 1968 saw Shellmer introduce the marching timpani to the percussion ensemble. Again, rule restraints prevented the grounding of the instruments as they were required to be carried by the performer.

Through intricate split voicings he was able to employ the timpani as a melodic voice that could reinforce lower brass arrangements as well as the moving bass line in the Crusaders' iconic jazz version of *Conquest*.

Never to be satisfied, Gerry unearthed a small-sized vibraphone in 1969 and introduced the first mallet melodic instrument to the activity. Breaking with tradition his "made for drum corps" rendition of Dave Brubeck's *Unsquare Dance in 7/4* revolutionized the limitless possibilities that melodic percussion could produce.

Again, Shellmer had to face off against convention as his stretching of the rules met significant resistance. As a result, corps managers would hold a pre-contest meeting at each competition to "vote" whether the instrument would be allowed in performance that evening or not.

The instrument was banned from the 1969 VFW Nationals in Philadelphia and ultimate acceptance had



to wait for the DCI era. However, the seeds for expansion had been sown.

Finally, in 1970 Gerry inserted the double tenor drum into his scores. These precursors of the modern quints afforded the tenor section an independent voice within the percussion ensemble. This completed his refashioning of the instrumentation available to the drum corps percussion community within a short four-year span.

Marching percussion was able to break off from the traditional military approach to arranging and orchestration with a full array of tonal options. The exploration of varied genres was now within reach and realization.

In the course of any endeavor, the power of a singular individual's influence is often underestimated. Gerry Shellmer was such an individual. He had a vision for what marching percussion could become and was willing to fight the system in the furtherance of his beliefs.



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When you next view a DCI contest and marvel at the creative sounds and repertoire of the percussionists, keep in mind the person who guided the path to advanced instrumentation. We all owe a debt of gratitude to Gerry Shellmer for his creativity, innovation and perseverance. ■

About the author

Charles A. Poole, Jr., Stoneham, MA 02180, 617-833-8046, cpoolejr@aol.com

Charles A. Poole, Jr. began his musical career in 1957 in Connecticut as a percussion student of former world champion individual snare drummer Robert Redican. During the course of his performing years, he was awarded the Connecticut and Northeastern States Individual Snare Drum Championship on four occasions (1966-1969) as well as a three-time winner of the National Individual Championship (1968, 1970, 1971). Additionally, he performed with the national award-winning championship percussion section of the Boston Crusaders Drum & Bugle Corps.

He received his BA in Political Science from Boston College in 1973, Juris Doctorate from New England School of Law in 1977 and Master of Music Education from Boston University in 2008. He has taught, arranged for and adjudicated marching bands, drum corps and percussion ensembles throughout the United States, Canada and Japan. (Right, Charley Poole, Boston Crusaders)

His arranging and instructional credits include:

27th Lancers, Revere MA, Bluecoats, Canton, OH, Star of Indiana, -Bloomington, IN, East Coast Jazz, Malden, MA, Connecticut Yanks Ancient Fife and Drum Corps, Bristol, CT, 27th Lancers Reunion Corps, Revere, MA, Boston Crusaders Senior Drum Corps, Melrose, MA, Boston College Marching Band, Dartmouth, MA, high School, Nazareth, PA, high school and Malden, MA), high school,

He has served as an adjudicator for the following circuits and associations: Drum Corps International, Drum Corps Associates, Winter Guard International, New England Scholastic Band Association, Massachusetts Instrumental and Choral Conductors Association, Indiana State Scholastic Music Association, Maine Band Directors Association, Musical Arts Conference, US Bands, Western Bands Association, Indiana Percussion Association, Mississippi Indoor Association, Louisiana Mississippi Color Guard and Percussion Circuit, Rocky Mountain Percussion Association, Mid Atlantic Percussion Society, Michigan Alliance for the Performing Arts, Keystone Indoor Drill Association, Northern California Percussion Alliance and Atlantic Indoor Association New England Scholastic Band Association Chief Assigning Judge -- 1997-2000 and 2022-present

In 2019 he concluded his education career as a member of the music faculty of the Everett, MA, Public Schools where he served as an instrumental teacher, as well as holding the positions of assistant marching band director (1998-2011), marching band director (2012-2019) and percussion ensemble director (1998-2019).

Under his tutelage, the Everett Crimson Tide Marching Band and Percussion Ensemble won numerous awards, including multiple-time New England Scholastic Band Association and Winter Guard International Regional Championships.

He is a member of the Drum Corps International, World Drum Corps, Boston Crusaders and Massachusetts Drum Corps Halls of Fame. Additionally, he is the recipient of the United States Association of Rudimental Drummers Lifetime Achievement Award. He is a clinician and signature artist with Loyal Drums, Pro-Mark Drumsticks, Evans Drumheads, Zildjian Cymbals and Pearl Drum Companies.

He has presented clinics at PASIC, the Massachusetts Music Educators Association, Ohio Music Educators Annual Conferences and is a member of the Percussive Arts Society, National Association for Music Educators, Massachusetts Music Educators Association, the National Association of Rudimental Drummers and Massachusetts Judges Association. ■



United Kingdom video portal celebrates 10 years

In September 2013 the UK Fan Network, the brain child of WGUK Hall of Famer Lee Court, first came into being and was managed under the Drum Corps International "The Fan Network" streaming portal.

In late 2015 the DCI portal was closed and so at the beginning of 2016 Marching & Performing Arts UK officially launched its own dedicated portal at www.ukfannetwork.org, covering the video history of both Drum Corps United Kingdom and Winter Guard United Kingdom. 2026 sees us celebrate its 10th anniversary.

We now have over 3,000 videos available covering 95% of our history back to early 1980s [if you happen to find any videos from the missing years hidden in a cupboard please let us know] and is a lasting legacy of the 1,000s of shows and performers that have been part of our activity over the past 45 years.

The UK Fan Network Stats for the past year --

- Current subscribers -- 250
- Videos viewed -- 24.5K
- Hours watched -- 1,632

Top five viewing countries --

- 1) United Kingdom
- 2) Ireland
- 3) France
- 4) Netherlands
- 5) USA

Top 10 performance videos viewed --

Winter Guard United Kingdom

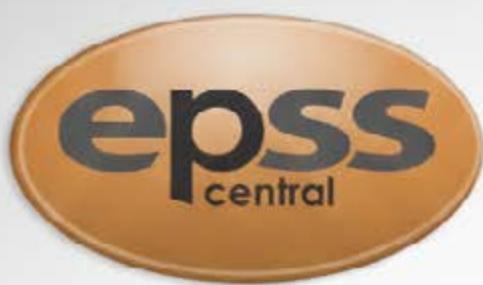
- 1) Northern Academy -- Open Class Finals. April 2025
- 2) Mayflower -- World Class Stoke. January 2025
- 3) Mayflower -- World Class Finals. April 2025
- 4) Northern Academy -- Open Class Stoke. January 2025
- 5) Mayflower -- A Class Stoke. January 2025
- 6) Mayflower -- A Class Finals. April 2025
- 7) Southern Knights -- Junior Class Finals. April 2025
- 8) Commodores -- Open Class. Finals April 2025
- 9) Oracle -- Open Class Stoke. January 2025
- 10) Northern Academy - A Class. Finals April 2025

Drum Corps United Kingdom

- 1) Beeches -- SoundSport Stoke. January 2025 (middle right)
- 2) Beeches -- SoundSport Worcester. April 2025
- 3) Revolution -- SoundSport Worcester .April 2025
- 4) Beeches - -Open Class Finals. September 2024
- 5) Beeches -- SoundSport Manchester, February 2025
- 6) Concord All-Stars -- Junior Class Finals, September 2012 (right)
- 7) Revolution -- Open Class Finals, September 2024
- 8) East Coast Elite -- SoundSport, Manchester February 2025
- 9) Liberty - SoundSport -- Burgess Hill March 2025
- 10) The Company -- Open Class Finals, September 2016

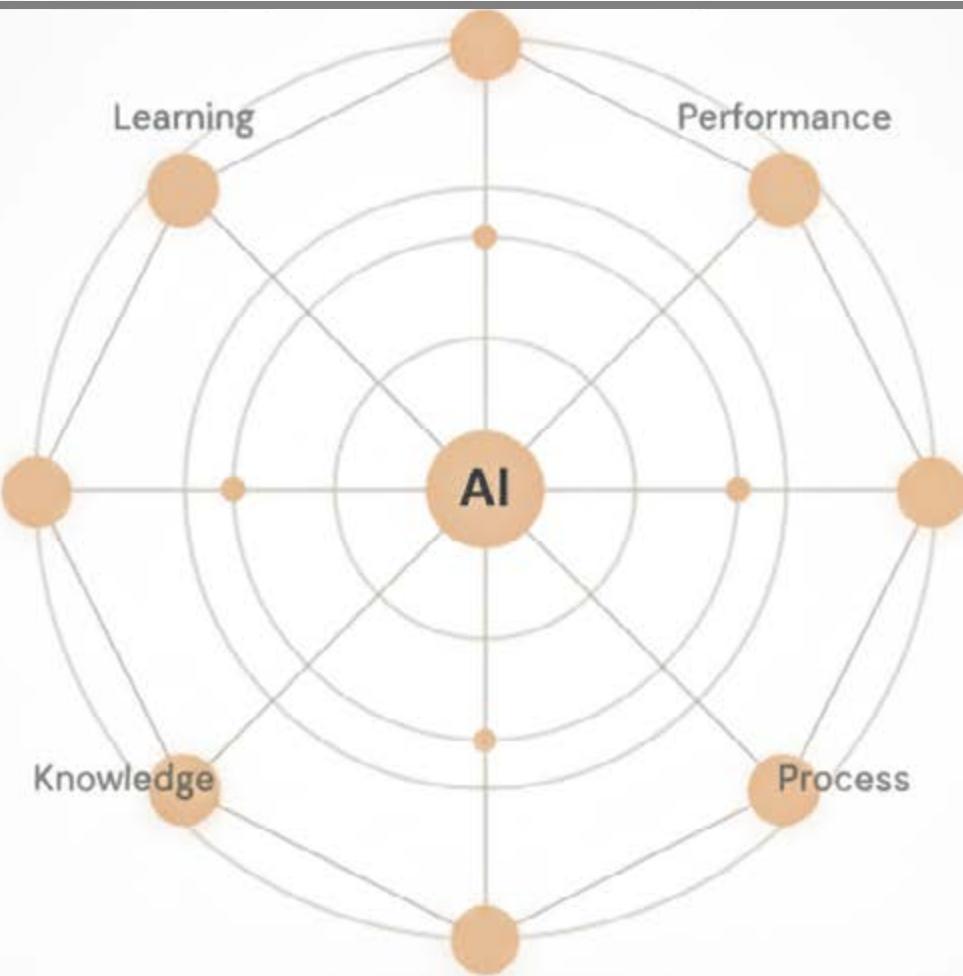
Since the portal started in January 2016 the stats are --





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- Videos viewed -- 146K
- Hours watched -- 33,900

Top 15 viewing countries --

- 1) United Kingdom
- 2) Netherlands
- 3) Ireland
- 4) United States
- 5) Germany
- 6) France
- 7) Spain
- 8) Italy
- 9) Canada
- 10) Belgium
- 11) Thailand
- 12) South Africa
- 13) Greece
- 14) United Arab Emirates
- 15) Turkey



The top performance videos viewed since January 2016 (and are all WGUK performances) --

- 1) Kidsgrove Scouts -- WGUK Open Class Finals, 2017
- 2) Mayflower -- WGUK World Class Stoke, January 2024
- 3) MMI Winterguard -- WGUK Open Class Stoke, January 2024
- 4) Northern Academy -- WGUK Open Class Stoke, January 2023
- 5) Northern Academy -- WGUK Open Class Finals, April 2019
- 6) Northern Academy -- WGUK Open Class Finals, April 2022
- 7) Kidsgrove Scouts -- WGUK Open Class Finals, April 2018
- 8) Mayflower -- WGUK Open Class Finals, April 2017
- 9) Kidsgrove Scouts -- WGUK Open Class Finals, April 2014
- 10) Southern Knights -- WGUK Open Class Finals, April 2023

And an honourable mention for the top 5 DCUK performance videos --

- 1) Beeches -- DCUK Open Class Finals, September 2019 (above)
- 2) Kidsgrove Scouts -- DCUK Open Class Finals, September 2017 (top right)
- 3) Beeches -- DCUK Open Class Finals, September 2022
- 4) The Company -- DCUK Open Class Finals, September 2016 (right)
- 5) Kidsgrove Scouts -- DCUK Open Class Finals, September 2018

Finally, our top 5 most viewed videos

are all Live Streams --

- 1) 2022 British Winter Guard Championships
- 2) 2024 British Winter Guard Championships
- 3) 2024 British Drum Corps Championships Prelims
- 4) 2022 British Winter Guard Championships Retreat
- 5) 2022 British Drum Corps Championships Finals

Want to relive your marching days or keep up with the most recent performances?

UK Fan Network is the video portal of DCUK and WGUK and offers an extensive archive of UK Drum Corps and Winter Guard performances from as early as 1984 right up to present day and from only £9.99 (approx. \$12.00) you can enjoy a full year's access by visiting www.ukfannetwork.org and subscribe. ■



INDIANAPOLIS, INDIANA



This is an initial and TENTATIVE DCI schedule as of January 15

- June 26 – Muncie, IN
(Connecticut Hurricanes)
- June 27 – Shelton, CT
(Blue Knights)
“Drums Along the Rockies”
- June 28 – Ogden, UT
(Blue Knights)
- June 29 – Kennewick, WA
(Columbians)
- June 30 – Seattle, WA
(Seattle Cascades)
- July 1 – Portland, OR
(Seattle Cascades)
- July 1 – Omaha, NE
- July 2 – Cedarburg, WI
- July 2 – Oxnard, CA
- July 3 – Lexington, SC
- July 3 – Rockford, IL
(Phantom Regiment)
- July 3 – Sacramento, CA
(Mandarins)
- July 5 – La Crosse, WI
(Blue Stars)
- July 5 – Stanford, CA
(Blue Devils)
- July 7 – Sevierville, TN
- July 7 – Mankato, MN
- July 8 – Newnan, GA
- July 8 – Ankeny, IA
(Colts)
- July 9 – Santa Clarita, CA
(Gold)
- July 9 – Muscle Shoals, AL
- July 10 – Lisle, IL
(The Cavaliers)

- July 10 – Dubuque, IA
(Colts)
- July 10 – Walnut, CA
- July 11 – Little Rock, AR
- July 11 – Clifton, NJ
(Hawthorne Caballeros)
- July 11 – Pasadena, CA
(Pacific Crest)
- July 11 – Whitewater, WI
(Madison Scouts)
- July 12 – Buena Park, CA
- July 13 – Mesa, AZ
(The Academy)
- July 13 – Olathe, KS
(Colts)
- July 14 – Albuquerque, NM
- July 14 – Hutchinson, KS
(Sky Ryders)
- July 14 – Broken Arrow, OK
- July 16 – Central Texas -- *site to be announced*
- July 16 – Denton, TX
- July 17 – Houston, TX
- July 18 – San Antonio, TX -- **“DCI Southwest”**
- July 18 – Landisville, PA
(Reading Buccaneers)
- July 18 – Champlin, MN
- July 19 – Bedford, TX
- July 20 – McKinney, TX
- July 21 – Belleville, IL
- July 22 – Northeast Pennsylvania --
site to be announced
- July 22 – Evansville, IN
- July 22 – Hattiesburg, MS
- July 24 – Central New York -- *site to be announced*
- July 24 – Nashville, TN
- July 24 – Birmingham, AL
- July 24 – Madison, WI
(Madison Scout)
- July 25 – Mt. Olive, NJ
- July 25 -- Atlanta, GA -- **“DCI Southeast”**
- July 25 – Sheffield, PA
- July 25 -- Midwest -- *site to be announced*
- July 26 – Norton, OH
- July 26 – Winston-Salem, NC
(Carolina Crown)
- July 26 – DeKalb, IL
(Phantom Regiment)
- July 28 – Annapolis, MD
- July 28 – Myrtle Beach, SC
- July 28 – Mason, OH
- July 29 – Salem, VA
- July 29 – Huntington, WV
- July 29 – Newark, DE
- July 30 – Lawrence, MA
(Boston Crusaders)
- July 30 – Marion, OH
- July 31 – Allentown, PA
“DCI East night #1”
- July 31 – Allendale, MI
- August 1 – Central Pennsylvania --
site to be announced
- August 1 – Allentown, PA
“DCI East night #2”
- August 2 – Downingtown, PA
(Reading Buccaneers)
- August 3 -- Central OH (All-age)
- August 3 – Northeast OH
(Bluecoats)
site to be announced
- August 3 – Lower Midwest -- *site to be announced*
- August 3 – Marion, IN
“DCI Open Class World Championship Prelims” AM
- August 4 – Marion, IN
“DCI Open Class World Championship Finals” PM
- August 4 – Central OH -- *site to be announced*
- August 6 – Indianapolis, IN
“DCI World Championship Prelims”
- August 7 – Indianapolis, IN
“DCI All-age Championship Prelims” AM
- August 7 – Indianapolis, IN
“DCI World Championship Semi-finals” AM
- August 8 – Indianapolis, IN
“SoundSport International Music and Food Festival” AM
- August 8 – Indianapolis, IN
“DCI All-age World Championship Finals” AM
- August 8 – Indianapolis, IN
“DCI World Championship Finals” PM

Drum corps wrapped

by David Hill (davidg_hill@outlook.com)

Spotify, schmotify (is that how you'd spell it?)

This past Spring, *The New York Times* spent a full 10 days unreeling the top movies of the 21st Century -- at the quarter mark -- as chosen by actors and directors, first; then by readers.

Prompted me to do the same thing for drum corps shows. My list of 25 is in this thread. But then, while acknowledging my 71st birthday, I realized that I saw my first drum corps show, on film, in 1971. Could I do the same thing for my drum corps history? Seventy-one at 71?

What criteria would I use? The *Times* writer worried her list of movies: "I struggled to determine how I would rank a movie as one of 'the best.' Was it one that left me astonished when I saw it? One that stayed with me long after watching? Or should I choose films that somehow felt important in the history of cinema? And what does 'important'" mean anyway?"

Exactly. But having never been one to shy away from an opinion, or a choice, I knew that my list would simply be the drum corps shows of my life that stay with me and that I continue to search out, to watch.

What is "best" to me will be completely different from a young person who found, or performed in, drum corps less than a decade ago. So I'm now officially in the on-line category of "dinosaur." Which I don't get. At all.

Sure, I love the movie "Birth of a Nation," but so do I love Santa Clara's glorious "Babylon." Same for "West Side Story," stage and screen, and the rather exhausting list of drum corps variations. "Western Side Story," anyone? The Troopers finalist spot grabbing take.

So maybe the reason I'm unreeling this here, now, is to inspire questions and conversations and arguments about what makes something good. Or at least your list of favorites over your drum corps years.

Appropriating the *Times* writer again, "I love the way a big list forces me to question and define my tastes, to consider what I like and don't, and why, to sharpen my critical takes."

But the best part? Prompting memories of my drum corps decades. I remember the very first drum corps I saw live, who I was with and how the 1973 Des Plaines Vanguard made me feel. I remember the first show that made me cry: the soft ending from "The Tender Land" by Santa Clara in 1984.

My first loves -- the 1968 Troopers performing at a Denver Broncos halftime via a 16mm film that my high school band director had secure and wanted us to emulate. And then the 1973 Anaheim Kingsmen at the first live contest I attended -- Lexington, Kentucky's "Bluegrass Nationals" -- and how I was incensed when they didn't win!

Clint Eastwood's late 1980 bio pic of jazz saxophonist Charlie Parker, "Bird," and Crossmen's early 2000s "Lake Night Jazz." Does my pleasure date me, or age me, like a fine wine?

Since this pivotal birthday, I have reminisced, all right. So many shows, so many corps and lists that led to other lists and then to shorter lists, longer lists, ending with the list that follows: 71@71.

Some stats about my process

The initial sweep of my 54 years a fan garnered 141 shows. (Side note: for the dozen years I led DCI's PR office at championships, I would see over 200 shows a season!)

Now that I have parsed it down to 71, note that winners dominate the list, with 20. Places 2, 3, 5 and 7 round out the top five finishes. The list includes a 21st place and one Open Class Champion.

The early decades lead the list: the oh-my-gosh freshman loves and then the shows that resonated once I got my critical feet under me. Discernment got serious after that. It wasn't just marching on a football field; for me, drum corps had became a valued art form. I might suggest that the shows from the last four decades that you



Publisher's note: David wrote for *Drum Corps World* a number of years ago. His writing style and how he inserted humor in articles were some of my favorite additions when DCW was in the tabloid format. I saw this posted on *Drum Corps Planet* and reconnected with David for permission to include it here. This should stir some memories, especially for those who have witnessed performances as far back as the 1968 season.

will see below are the distillation of what I absolutely look for in ultimate pleasure.

As for the corps themselves, there are 10 multiple mentions and 18 singles; including a few one-hit wonders!

For the earlier years, before shows had titles, I have included a piece of music that, for me, defines the show.

The top third are not only rated among the 71, but ranked as well. Which means after that, any preferential grouping of five can be in flux. The first and last can likely be flipped. Numbers 35 and 37 can swap places, for example.

All to say, if you and I were together with VHS tapes, DVDs and streaming, and you said, "Hey David, let's watch _____," I'd absolutely want to!

Which leads me on-line, at this moment, to find the 1990 Star of Indiana feast called "Belshazzar!" and the 1973 **Stockton Commodores**, they were "Popeye, the Sailor Man."

My first love, via film; the 1968 **Troopers** at a Denver Broncos halftime. Still streaming today.

2024 **Bluecoats**, "Change is Everything"

1986 **Blue Devils**, "Channel One Suite"

1975 **Santa Clara Vanguard**, "Fiddler on the Roof"

1990 **The Cadets**, "A Bernstein Celebration"

2019 **Santa Clara Vanguard**, "Babylon"

1988 **Madison Scouts**, "Malagueña"

1996 **Phantom Regiment**, "Defiant Heart"

1993 **Star of Indiana**, "The Music of Barber and Bartok"

1974 **Anaheim Kingsmen**, "Firebird Suite"

1985 **Suncoast Sound**, "Florida Suite"

1984 **Blue Devils**, "Bacchanalia"

1989 **Santa Clara Vanguard**, "Phantom of the Opera"

1982 **The Cadets**, "Rocky Point Holiday," "Cuban Overture"

1980 **Bridgemen**, "Big Noise from Winnetka" and yeah, "The War Between the States"

1985 **Phantom Regiment**, "Symphonie Fantastique"

2008 **Phantom Regiment**, "Spartacus"

1991 **Star of Indiana**, "Roman Festivals"

2000 **The Cavaliers**, "Niagara Falls"

1979 **Guardsmen**, "Fanfare for the New"

2019 **Blue Knights**, "I Remember Everything"



2014 **Blue Devils**, "Felliniesque"

1979 **Spirit of Atlanta**, "Georgia on My Mind"

1995 **The Cavaliers**, "The Planets"

1984 **The Cadets**, "West Side Story"

2019 **The Cavaliers**, "Wrong Side of the Tracks"



1973 **Santa Clara Vanguard**, "Young Person's Guide to the Orchestra"

1980 **27th Lancers**, "Danny Boy"

2011 **Blue Devils**, "The Beat My Heart Skipped"

1990 **Star of Indiana**, "Belshazzar's Feast"

1983 **The Cadets**, "Bernstein's Mass"



2016 **Bluecoats**, "Down Side Up"

1976 **Blue Devils**, "Channel One Suite"

1985 **Santa Clara Vanguard**, "Festive Overture"

1981 **Phantom Regiment**, "Spartacus"

1992 **Madison Scouts**, "City of Angels"

Suncoast Sound,

1985 (Orlin Wagner);

Spirit of Atlanta,

1979 (Jane Boulen);

Commodores,

1974 (Jane Boulen);

Santa Clara

Vanguard, 1989

(Steve Rodriggs).

1988 **Blue Devils**, "Happy Days are Here Again"
2006 **Carolina Crown**, "in-Trance-It"
1980 **Santa Clara Vanguard**, "Evita"
1977 **Phantom Regiment**, "Ninth Symphony (Joy)"
2015 **Bluecoats**, "Kinetic Noise"

2002 **The Cavaliers**, "Frameworks"
1985 **The Cadets**, "Jeremiah Symphony"
1975 **Madison Scouts**, "Slaughter on Tenth Avenue"
2019 **Blue Devils**, "Ghostlight"
2005 **Phantom Regiment**, "Rhapsody"

1984 **Spirit of Atlanta**, "Porgy and Bess"
1992 **Santa Clara Vanguard**, "Fiddler on the Roof"
2001 **Glassmen**, "IMAGO"
2018 **Vanguard Cadets**, "Off the Wall"
1976 **Madison Scouts**, "Stars and Stripes Forever"

1984 **Madison Scouts**, "Ballet in Brass"
1973 **Anaheim Kingsmen**, "Ritual Fire Dance"
1979 **Troopers**, "Variations on a Scene"
2023 **The Cadets**, "Atlas Rising"
1983 **Santa Clara Vanguard**, "The Red Pony"

2022 **Colts**, "The Silk Road"
2019 **Pacific Crest**, "Everglow"
1986 **Sky Ryders**, "The Wizard of Oz"
2011 **Madison Scouts**, "New York Morning"
2001 **Crossmen**, "Late Night Jazz"

1988 **Dutch Boy**, "Salute to Sinatra"
2004 **Capital Regiment**, "Celebration of Life: Mind, Body and Spirit"
1972 **Argonne Rebels**, "Barnum and Bailey's Favorite"
1994 **Blue Knights**, "Tritico for Brass Band"
1987 **Florida Wave**, "Tito"

1973 **Commodores**, "Rainy Days and Mondays"
1986 **Les Eclipses**, "Parisian Suite"
1973 **Des Plaines Vanguard**, "The Planets"
2000 **Southwind**, "Suite for Band"
1980 **Royal Brigade**, "NBC Chime's Festival"

Bouquets and Brickbats, all welcome.
Questions, too.
THAT ONE? Really?
Did you forget about _____?
(Might be on the original list of 141.)

P.S. You feel cheated out of one or more shows, because my list starts with a 16mm film (today's streaming)?
Sure you do. Add this one, then.

1974 **Purple Lancers**, "Divergents"

(In the culled final 70, there are still a few winners and a slew of medalists, as well as gems from Charioteers, Geneseo Knights, Jersey Surf, Pioneer, Spartans, Marauders, Memphis Blues Brass Band, Oakland Crusaders and The Academy.)

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Phantom Regiment



The Troopers

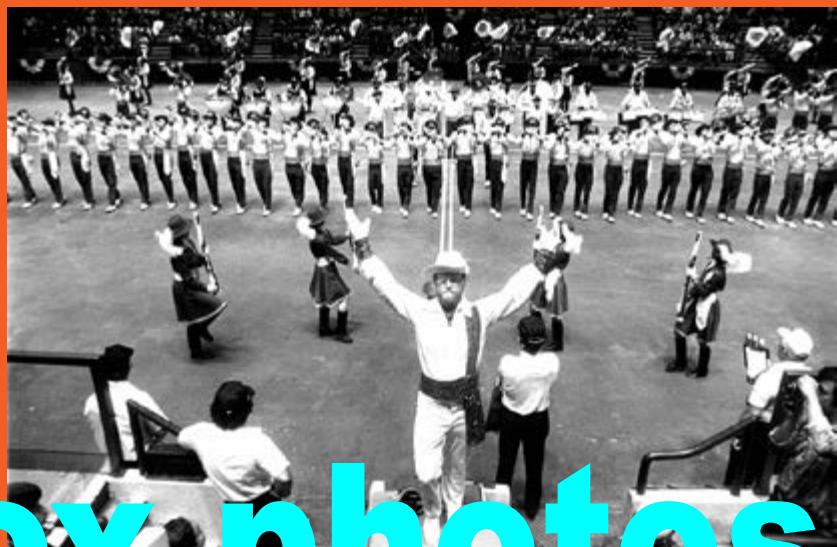
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Spirit of Atlanta photo: Drum Corps International • Phantom Regiment & The Troopers photos: Jon Braude Photography



Moe Knox photos



(This page, top to bottom, left to right)
Black Watch, Willingboro, NJ, 1975;
Sunrisers, Long Island, NY, 1978;
Spectacle City Mariners, Greendale, WI, 1969; **Boston Crusaders**, Boston, MA, 1974; **St. Mathias Cadets**, Milwaukee, WI, 1968; **Connecticut Hurricanes**, Shelton, CT, 1975; **Colts**, Dubuque, IA, 2001.



(This page, top to bottom, left to right) **First Federal Blue Stars**, LaCrosse, WI, 1973; **Squires**, Watkins Glen, NY, 1974; **Des Plaines Vanguard**, Des Plaines, IL, 1968; **Grenadiers**, New Britain, CT, 1964; **Precisionaires**, Osage, IA, 1972; **Madison Scouts**, Madison, WI, 1971; **Scout House**, Preston, ONT, 1964.



The amazing World of drum corps

by Brian Tolzmann, Drum Corps World staff (jtoltzmann@gmail.com)

Ouch

During the first DCI season in 1972, the First Federal Blue Stars (*right, 1972, unknown*) defeated the Anaheim Kingsmen six out of the seven times they met each other. Unfortunately for the Blue Stars, the lone Kingsmen win was at the first DCI Championship finals.



Surprise!

Just four junior corps won 10 or more contests each year during the 1982, 1983, 1984 and 1985 seasons. The first three, Santa Clara Vanguard, Garfield Cadets and Blue Devils, would not surprise anyone, but the fourth corps to do it was the Canadian Knights, Peterborough, ONT (*left, 1986, Orlin Wagner*)



Wake me when it's over

The 1977 U. S. Open Championship in Marion, OH, saw the champion Seneca Optimists, Toronto, ONT (*above, 1977, Moe Knox*) playing the last note of their winning show at 2:00 AM., following a long rain delay. The Optimists edged the Crossmen for the title.



From the cornfields of Los Angeles

The Velvet Knights, Anaheim, CA, (*left, 1977, unknown*) represented the state of Iowa in the 1975 VFW Nationals parade in Los Angeles, because VK did

not compete in the California VFW state contest.

Were they supposed to hold them all night?

The St. Mary's Cardinals, Beverly, MA (*right, 1975, Moe Knox*), were assessed a two-point penalty at the 1976 Upstate New York Circuit Championship, for intentional grounding two fire extinguishers.



And the rest is history

On January 1, 1973, the Boston Crusaders (*middle right, 1970, Moe Knox*) had just three horn players.

Oops!

The CMCC Warriors (*bottom right, 1976, Moe Knox*), Bronx, NY, would have taken second place at the 1979 World Open Class 'B' prelims, but an overtime penalty dropped them all the way to 11th place, completely out of the finals.



Whatever that means

St. Elizabeth's Cadets junior corps, Honolulu, HI, folded in 1959 because they were told they were "too American."

There was SOMETHING in the air all right

The city of St. Louis, MO, hosted a drum corps exhibition in 1960 called "Music in the Air," which was sponsored by the Laclede Gas Company.



Cheating Boy Scouts?

There was a bit of controversy at the August 1961 Illinois State Fair drum and bugle corps contest, when the junior Okawville IIL, Scouts competed in the senior division and won \$800 for finishing in fourth place. Had they competed in the junior division they would have taken 11th place, completely out of the prize money. The Scouts later told that they had several over-age members and were advised to enter as a senior corps.

The wonderful world of color

In 1978, the DEG (Donald E. Getzen) Corporation came out with bugles that could be produced in any color desired. At that year's Drum Corps International winter seminar, held at the Marriott O'Hare hotel, they showed off a full line of horns that were blue and black. ■

How the drum corps experience impacted Ben Henderson's life

[Publisher's note: This article appeared in an e-mail I recently received from The Academy. I thought it was one of most eloquent descriptions of what drum corps means to a former marching, staff and board member. It is included here with the permission of the corps' executive director, Josh Thye.]



The Arizona Academy of the Performing Arts (The Academy) has made my life better in immeasurable ways. For more than 20 years I was involved in this organization -- as a student, as a staff member and as a board member. This organization has set a strong foundation of excellence, teamwork and leadership. I can honestly say that any success I have had can be attributed back to the lessons I first learned in The Academy.

You might think moving around a field and playing music is relatively straightforward. But after months of 12-hour days, six days a week, in the blistering Arizona heat, I developed an entirely new concept of excellence. Each and every detail matters, from the slight angle of our instruments, to the shine on our shoes, to the specific articulation of a single 16th note. "Good enough" was never enough and I learned to relentlessly pursue perfection through hard work. The magic is when you start to apply this same thinking to our careers, families and personal lives. The level of excellence I now hold myself accountable to in everything I do is based on what I first learned as a teenager in The Academy.

Lots of athletic activities help young people learn about excellence, but The Academy is unique because there is no second string. All 150 performers walk onto the field together and receive the same single score at the end of the evening. No matter the talent of soloists, an organization like this is only as good as its weakest member. As a result, the culture that The Academy creates is one of mutual support and encouragement unlike anything I have ever seen.

There is no public shame or pressure, instead the group lifts each other up, leans on one another and pushes each other to grow beyond what any individual could achieve on their own. The Academy is where I first learned that together so we can accomplish more than the sum of our parts.

One of my earliest professional experiences was stepping into a staff role at The Academy where I learned the challenges and joys of leadership and coaching at a young age. It's one thing to learn how to give your best at all times and a completely different thing to motivate others to give their best.

I have also had the pleasure of serving as a member of the board of directors, because The Academy is the kind of organization that you stay involved in for the rest of your life. It builds community strength and connectedness better than just about any non-profit I have ever witnessed.

In my career I have been lucky enough to serve in senior roles in state and local government, including working for four different governors, in two different states, for both major political parties. In these roles I manage and oversee all agencies, from health care to public safety to economic development. I have led initiatives to curb the opioid epidemic, deployed the National Guard, navigated a global pandemic, eliminated bureaucratic red tape and solved budget shortfalls in the billions of dollars. Through all of this I have received several recognitions and awards for my innovative approach. And I would have been capable of none of this had The Academy not shown me how.

This non-profit, through all of their varied programs, is building the kind of Arizona I want to keep living in. They are training the youth of tomorrow, while instilling values that can make us all proud.

Please take a moment to consider how your support might grow the impact of this already wildly successful community organization. It is likely to change a young person's life forever.

Ben Henderson, Director of Strategic Planning & Budgeting, Office of Arizona Governor ■





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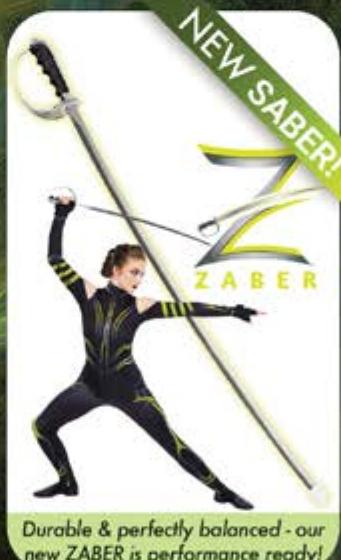
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digest

VOL. 2 - NO. 5
MAY, 1967
35c

FANTASY IN BRASS HUGE SUCCESS IN CHICAGO

PATT LINDBERG • 803 S. See Gwin • Mount Prospect, Ill. 60056

From the opening "Call to Colors", to the echoing strains of "Taps", . . . from the first curtain to the last, FANTASY IN BRASS was a program of Drum Corps people, for Drum Corps people, and by Drum Corps people which lived up to its pre-show expectations. In truth, it was a fantasy not only of Brass but also Drums . . . Color and Music!!!

The high point of the evening could have been the opening of massed flags and Colors and featured the Racine Scouts. Their drum section played a muted roll while a soloist played the "Call to Colors", after which, 7 year old, Earl Van Der Wiel III led the audience in the Pledge of Allegiance.

. . . or, could it have been the fabulous specialty performed by the Cavalier Drum Quartet in black-light and called Fantasy of Drums. . . . or was it the finale of 700 plus corps members, corps managers and their ladies, all assembled, en masse for the memorial tribute to those corps members who have died while in the service of their country. Here Madison Scouts played the ever lovely, Never Walk Alone, climaxed with the Cavaliers playing of "Taps."

. . . or, was it the Spectacle City Mariners in their colorful 1812 Navy uniforms and their nautical theme carried through into their repertoire such as Anchors Away, Navy Hyman, Red Sails etc., all played in their inimitable way . . . Then there were the Imperials of St. Patrick with their sharp and "dancing" rifle squad to the Kerry Dancers . . . or, was it the Nisei

Ambassadors and their very fine bit of showmanship. While playing "One Fine Day" from Madam Butterfly, and Suyanora, 3 young ladies dressed in native Japanese Kimonos, bid us "Sayonara" with the traditional oriental bow.

. . . and didn't the audience like those Chrome Domes, the Racine Scouts and their amusing opener of "Get a Horse" and their ever popular "Minstrel Boy" which ended with the Color Guards re-enactment of the flag raising on Iwo Jima. . . . And then came those lovely young misses from Sandusky. The Eaglettes with their spirited "This is my Country" and their poignant "Softly as I Leave You" . . . Many would say the high point was the Royal Airs and their swinging Tru Crawford arrangements of "Mame" and "Voodoo Man". Still others might feel it

was Norwood Park's "All or Nothing at All" and their novel arrangement of "Yankee Doodle" and "This is The Army Mr. Jones". . . . Many favored the Madison Scouts sound and new look "ala West Point". Particularly pleasing were "Bless this House", and the "Pilgrims Hymn" . . . And who could deny that the Cavaliers did have the audience's approval with the rousing "Bally" and the hauntingly beautiful "One Hand — One Heart" . . .

Regardless of what, or who, took your fancy, FANTASY IN BRASS was an evening well spent and enjoyed by one and all. We who witnessed this preview of "Mid-west '67" (and very possibly "Nationals '67") must agree with this overheard comment . . . "IT LOOKS LIKE ANOTHER ONE HECK OF A SEASON!"



Jim Jones, Master of Ceremonies for "Fantasy in Brass", presents roses to Clarice Rutter, Managing Editor, before packed audience at Chicago Civic Opera House. (Photo — Earl Lindberg)

MORE OR LESS THE TRUTH . . .

LES DLABAY • 6829 W. Pershing Road • Berwyn, Ill. 60405

I'M OFF AND RUNNING: Despite the pleading of my many literary fans (?), I've decided to come out of hibernation and once again express my deep thoughts concerning the "wonderful world of drum corps" . . . a welcome home to PATT LINDBERG; after an absence of writing her fine column, she's back penning articles for this same DCD . . . speaking of fine columns; special mention should be made of VIC MENSCHING'S in the March DCD, this writer found it very enjoyable . . . JIM TIERNEY, the Midwest's drum corps traveling man, made his annual trip to the Pittsfield (Mass.) "Sampler" concert; while in the East, Jim also attended Sac and Lucy's practice, all in one weekend . . . GENE MONTERASTELLI, "won't you please come home," we've missed you around the guard circuit and at other shows; but sure hope you're feeling better.

THE TRUTH OF THE MATTER (Or perhaps only rumor, but none the less it's what I've heard): Head music-man of the Vanguards, ED MORRISEY, had to leave the corps due to his job; this has meant more trips to the "Windy City" by HY DRIETZER . . . Cavies new flag coming as a result of the work of WAYNE ('Music Man') KARGE . . . and what would a guard season be without DON McNEAL, Sandusky home town boy who made good; both of Don's guards the Sandusky Eaglettes and Fremont Militaires did a very fine job this past season . . . while on the subject of Sandusky and Fremont, the annual guard shows out there provided the usual wild weekend; the only drawback of the weekend was the bad weather encountered on the way there, causing some problems for a couple of guards.

THE TRUTH OF THE MATTER (Or perhaps only rumor, but none the less it's what I've heard): Head music-man of the Vanguards, ED MORRISEY, had to leave the corps due to his job; this has meant more trips to the "Windy City" by HY DRIETZER . . . Cavies new flag

NORTH EASTERN CIRCUIT . . .

WILLIAM DUCHARME • 89 Appleton St. • Springfield, Mass. 01108



the 1968 SAMPLER, to be held on Saturday, MARCH 30th, 1968 at the Springfield Auditorium, Springfield, Mass., at 8:00 P.M.

Between performances, the auditorium broke into small groups of excited viewers, whose partisanship could be told by their cheers as soon as the next Corps was announced, by the "announcer of the year," in this reporter's book, the One and Only WES HOBBY . . .

It was an impressive sound that stormed the auditorium, between the horns and drums on the stage and the overly active audience on the floor. Sooooooooo if you didn't make it this year, be sure to put MARCH 30th '68 in your must schedule for next year . . . Take this tip from me . . . I know . . .

MASTER RECORDS the sponsors of this show, have announced that they are releasing two Volumes of this show, with one a (COLLECTORS ITEM) because for the first time in history, the HAWTHORNE CABALLEROS and the local boys the SPRINGFIELD MARKSMEN,

Also announced was the date of

NORTHEASTERN CIRCUIT

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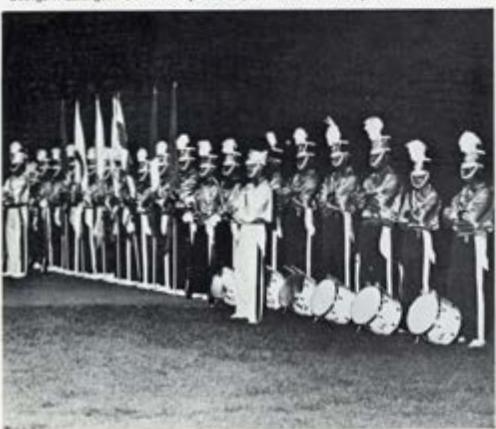
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Preparing for competition at "Dream Contest" are the famous Blessed Sacrament Golden Knights (Photo by Bartello)

recently become associated with The Golden Knights, but what I have seen of what he has given them has been impressive, intelligently conceived and musically sensitive. He generates enthusiasm, and his experience and professionalism are evident. Their drum line, I'm sure, will be one of the finest B.S. has ever produced. Instructor Bobby Thompson is using five snare and five tenors, two rudimental and two standard bass, plus two cymbals. They are not only interesting and impressive to listen to, but to watch as well. Unquestionably Mr. Thompson has one of the most fertile minds in his field, and this section displays his talent to full advantage.

St. Lucy's provided me with the biggest surprise, since earlier in the winter they appeared to be progressing rather slowly, and I hadn't anticipated such a radical change. They too are in extremely fine shape—much more so than last year at this time—and further I sensed a feeling of overriding control, direction and purpose which previously seemed to be lacking. Their horn line is large

(36 plus). Instructor John Sasso has given them a light, bouncy, thoroughly enjoyable musical routine, and has combined it with a high degree of cleanliness of execution. Drill Instructor Mickey Petrone has combined the musical routine with a wide-open, no-holds-barred drill that should generate a great deal of audience enthusiasm. They do not seem to be emphasizing individual basic fundamentals as strongly this year, at least thus far, but glancing around all but a few of the obviously newer members appear to handle themselves quite well on the drill floor, so perhaps the degree of emphasis has been adjusted accordingly. The drum line under the instruction of Danny Raymond is beautiful. Five snare and five tenors, one rudimental and two standard bass, plus cymbals. This caption will undoubtedly provide them with a strong foundation for whatever ambitions they entertain.

The New York Kingsmen, after laying the groundwork last season, are apparently ready now to challenge just about anyone. They too

EDDIES NEWSREEL: Let's see now—what would you like to hear first — Word that more than one PENN-JERSEY corps resigned in protest of GARFIELD's ouster from the hallowed P-J ranks? — Or maybe that things have changed fr the worse at ARCHER-EPERL ('smarter-of-fact, veddy near the breaking point)? . . . Or maybe the news that things between loveable old SIE LURYE and the LEGION are very cool — to say the least! . . . And speaking of things cool — there's a great big chill between FRANKIE KUBINAC (ex-SAC drill man) and BS Director FRED DOOLEY . . .

Spose you've heard that both the BOSTON CRUSADERS and GARFIELD are polishing the tuneful "LaMancha" fr the contest season . . . Count the SKYLINERS and HAWTHORNE to be among the greats in '67—They caused quite a sensation at the recent MASTER RECORDS shewww . . . Congrats to the Midwest's famed DELONCKERS (John & Lorraine) on the birth of baby VALERIE LISA—Momma made news at the Cleveland VFW Nat'l by being irruised out of the stands fr a similar reason . . . The new ASSOCIATED JUNIOR CORPS ASSN picking up speed (could be the start of the future Jr. DCA) . . . New York's HAMBURG KINGSMEN putting 40 candles on their birthday cake — and looking forward to at least 40 more! . . . The TROOPERS spent the Easter vacation working like all 'ell with the aid of commuting instructors DON ANGELICA and JIM MIDDLETON and KEN DAVIS and JIM WADE and JACK MEEHAN, and no wonder they're great . . . VIN RAYFORD working hard on the BLESSED SAC drill (but tell me—did DICKIE BURNS resign as horn boss?) . . . Remember the PHANTOM REGIMENT? Well, they're back and should be heard from before too long . . . GARFIELD giving off with 2 sounds—the fantabulous ole sound and that which came with the new TRU CRAWFORD

arrangements . . . Look fr the PITTSTFIELD CAVIES to be a New England powerhouse and likewise the Hawthorne MUCHACHOS on the Jersey front.

MORE OF NOTHING: Poor little New Hampshire, where we all thought life was serene and peaceful and all that sort of thing, having its drum corps problems—seems one of their better known corps is miffed at the whole darn circuit . . . 3 cheers fr controversial ole "LEFTY" MAYER who went out and did the near impossible. He organized the judges from all over the place into the UNITED JUDGES ASSOCIATION—which was long overdue! . . . Veddy prominent corps has a standby drill man standing in the wings in case the present instructor carries out his threat to resign . . . Biggest CYO NATIONALS to date being readied fr August 29 in Boston (following on the heels of the LEGION) . . . Canadian money being placed on the OPTIS fr '67 even tho' com-



impressed me with their dedication, depth of talent and thoughtfully conceived program. Their horn line under the direction of Bob Bunce is every bit as good or better than it was last season. They probably have the most demanding routine and technically proficient (if judged concordantly) horn line in junior drum corps. Their marching programs under instructor Frank Kubinak has undergone a complete revision, and I have no doubt at all that they will be able to hold their own with anyone in the area in this caption. Their drum line, under the instruction of Mr. Jack Pratt, will in all probability provide the Kingsmen's pivotal caption this year. Their success is directly related to the success of their drum line, and should they come through in this respect I think you can anticipate an extremely strong showing by The Kingsmen nationally.

I have not had the opportunity to evaluate Garfield personally, but in reviewing the general progress of the leading corps in this area and their potential for the season, I think you can safely assume that The Cadets are heading towards their most successful season in several years. They too are fielding a large corps, and

according to reports have completed their routine and are in the process of polishing it. Administration and Instructors are outspoken in their optimism.

Progress has been equally dramatic, if somewhat less significant, by several other corps in the area. These four have been singled out because of the potential scope of their accomplishments. This is going to be an important year in North Jersey, both locally and nationally, and

Garfield Cadets, Garfield, New Jersey appearing at New York Colosseum (Photo by Da Silva)

I strongly believe that after several rather lean years we can anticipate serious title bids from more than one area junior corps.

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Spartans join the Ludwig-Musser family

The Spartans Drum & Bugle Corps is excited to announce a new partnership with Ludwig-Musser, beginning with the 2026 season, marking the corps' first year competing in DCI's World Class division.

This partnership follows a historic season for the organization. In November 2025, the Spartans proudly performed in the Macy's Thanksgiving Day Parade, showcasing their talent on one of the world's most iconic stages and earning national recognition for both the corps and the city of Nashua, NH.

"We are honored to join the Ludwig-Musser family," said Paul LaFlamme, executive director. "As we enter our inaugural season in DCI World Class competition, the support and superior sound quality of Ludwig-Musser instruments will elevate our program and give our members the world-class performance experience they deserve."

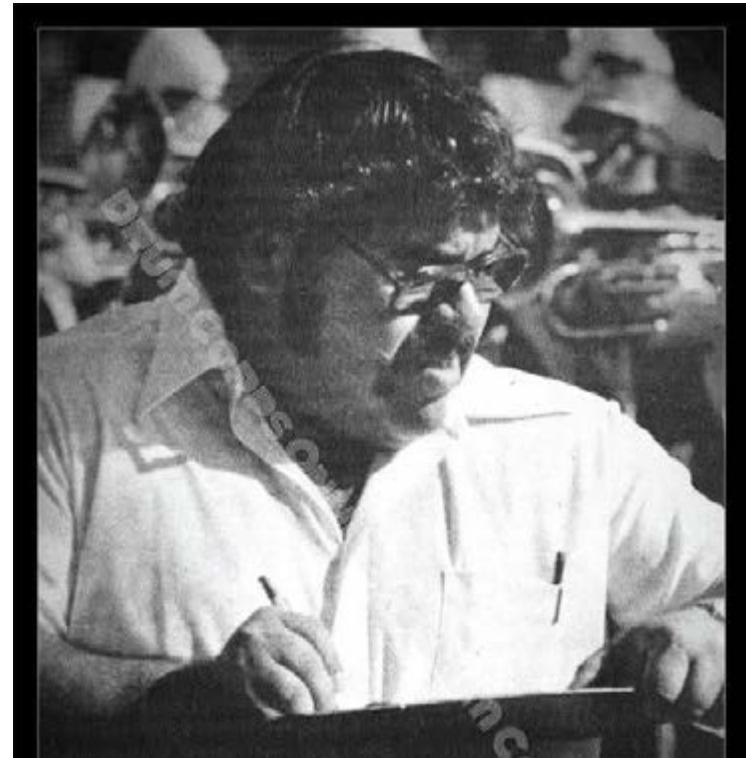
Through this new collaboration, the Spartans will perform exclusively on Ludwig battery percussion and Musser front ensemble instrumentation, bringing world renowned craftsmanship and projection to their 2026 production. The partnership will also create opportunities for educational initiatives, artist engagement and media collaborations.

"We are thrilled to welcome the Spartans into the Ludwig-Musser family," said Moeen Hosain, Conn Selmer Drum Corps Manager. "Their nine DCI World Championships, decades of excellence and recent national spotlight at the Macy's Parade exemplify the

passion and professionalism that align perfectly with the Ludwig-Musser legacy. We look forward to supporting them as they make their debut in Drum Corps International World Class competition."

The Spartans will debut their new Ludwig-Musser arsenal during the 2026 DCI Summer Tour, performing across the United States as they enter a new era of competitive achievement.

For more information about the Spartans visit www.spartansdbc.org. Learn more about Ludwig-Musser at www.ludwig-musser.com. ■



In memoriam

Cosmo "Gus" Barbaro 1941-2026

Gus Barbaro has been affiliated with a number of the best-known corps in upstate New York and several in other areas. At various times he was associated with Geneva Appleknockers, Auburn Purple Lancers, Rochester Crusaders, Rochester Empire Statesmen, Erie Thunderbirds, Dutch Boy, Connecticut Hurricanes and Chicago Cavaliers.

He has served as a judge with Drum Corps International (DCI) and Drum Corps Associates (DCA), the All American Judges Association, the Pennsylvania Federation of Judges and Central States Judges. He is a past president of the Percussive Arts Society and served as a clinician and endorser with Ludwig Drums as well as being a member of the Drum Corps International and World Drum Corps Halls of Fame. ■





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The 1966 All-American Nationals

by Carl Latchaw, Drum Corps World staff (latchman44@yahoo.com>)

Before the creation of DCI in 1972, there were other drum corps governing bodies, each one having their own national championships. Some of them were Veterans of Foreign Wars (VFW), American Legion (AL), World Open Championships, the Canadian Championships, Catholic Youth Organization (CYO) Nationals, U.S.Open, and Drum Corps Associates (DCA) Championships, to name a few.



In the Pacific Northwest (WA and OR) we had our own local organizations like the Washington State D&BC Assn (1928 – 1966) and the NW Drum Corps Association AKA: NWDCA (1965 – 1985).

That brings us to the All-American Drum & Bugle Corps and Band Association, along with their sub-organization, the All-American Association of Contest Judges. For this article we're going to refer to them collectively as the All-American Drum Corps Association or AADC.

Organized in Chicago in 1932, All-American Drum Corps Association (AADC) was for years the dominant force in the drum corps movement. Its purpose was "to foster, coordinate and perpetuate corps and bands and to extend recognition to individuals who are and have been outstanding in this movement." Somewhat allied to the American Legion with which it shared many members, its annual conventions were held during the regular American Legion national conventions.

The AADC had contests all over the U.S. Quite a few of them were standstill contests held early in the year like the Seattle Thunderbirds' "Mid-Winter Championships" that were held in March. That competition (TBs) had individual, quartet and ensemble contests along with color guard contests and full-corps floor shows on a basketball court.

In Washington and Oregon, the AADC sponsored a few shows in the 1960s and 1970s, but primarily provided judging. Even then, not on a wide-spread basis.

In July 1966 the 35th AADC National Convention was held in Los Angeles CA. They held their national championships that August 7, 26-miles south of L.A. in the city of Anaheim.

Drum corps competing at the show were the Anaheim Kingsmen, Velvet Knights (Anaheim), the Diplomats (Lynwood CA) and the Seattle Thunderbirds.

Also scheduled for competition, but did not show, were the Los Angeles Chinese and the Lakewood (CA) Ambassadors.

In addition to the drum corps, they had four bands competing in their own division. That's a total of 10 musical units scheduled for competition.

The results, first place; Thunderbirds, second; Velvet Knights, third; Kingsmen, fourth; Diplomats. The scores were tight, but the Thunderbirds placed either first or second in every caption, enabling their win. The T-Birds were then the 1966 All-American National Champions. Kind of anticlimactic 60-years later, but it was a huge win for the T-Birds on their first-ever trip to



1933 AADC Jacket





1933 AADC Medal

California.

The 1966 Thunderbirds were also Washington State VFW and American Legion Champions, and Washington State Association of D&BC Champions. They were definitely on a roll.

Later that year, the Anaheim Kingsmen were crowned the California State VFW and American Legion Champions, too.

FACTOID: The Kingsmen were founded in 1958 as the Boy Scout Troop #72 D&BC. In 1963 they changed their name to the Anaheim Scouts. At the end of that season, they split into two corps with the new corps being called the Velvet Knights (VK). Yes, that's right; the same Velvet Knights that were in the competition above.

Out of seven shows we found in 1965 and 1966 where the Kingsmen and

the VK went head-to-head, the Kingsmen came out on top four times. We wish we had more than seven shows worth of data to analyze, but unfortunately we do not, so we cannot say which corps was on average, the better corps back in the day.

By 1970 though, the Kingsmen were outpacing the VK by an average of seven-points in national contests. In 1972, the Anaheim Kingsmen outpaced everyone, winning the first Drum Corps International Championship held at Wisconsin University in Whitewater, WI.

What happened to these corps after 1966?

In 1971, a "great migration" of Diplomats went to the Kingsmen,



1965 Kingsmen

The Illinois Chapter All-American
Drum and Bugle Corps and Band Association

FIFTH ANNUAL
FULL CORPS MUSIC STANDSTILL CONTEST

SATURDAY EVENING MARCH 19, 1966 STARTING AT 7 P.M.
LANE TECH HIGH SCHOOL AUDITORIUM
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Corps Invited —

Black Knights, Belleville, Illinois
"Boys of '76, Sr's, Racine, Wisconsin
Cavaliers, Chicago, Illinois
Demons, Sr's, Maumee, Ohio
"Diplomate, Sr's, Chicago, Illinois
Explorer Scouts, St. Paul, Minnesota
Explorer Scouts, Madison, Wisconsin
"Explorer Scouts, Racine, Wisconsin
"Eaglettes, Sandusky, Ohio
Hammons Indians, Sr's, St. Paul, Minnesota
Imperials, Norwood Park, Illinois
"Imperials Sr. Pats, Milwaukee, Wisconsin
"Kingmen, Sr's, Kenosha, Wisconsin
Killies, Racine, Wisconsin
Men of Brass, Sr's, Chicago, Illinois
"Mariners, South Milwaukee, Wisconsin
Nigel Ambassadors, Chicago, Illinois
Royal Airs, Chicago, Illinois
St. Alexis Vikings, Bensenville, Illinois
"Vanguard, Chicago, Illinois
"Vanguards, Sr's, Detroit, Michigan

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JAMES S. UNRATH, Chairman
150 East Oak Street - Villa Park, Illinois 60181

ALL AMERICAN DRUM AND BUGLE CORPS AND BAND ASSOCIATION

1966 OFFICERS • National Publicity Officer

This column is dedicated to all the good people working with Drum and Bugle Corps, Bands, Color Guard Divisions and Majorettes who are not members of the All-American Association of Drum and Bugle Corps and Bands.

It was initiated by our present National Commander Allen W. Miller who appointed years truly late October with the task of having all of you informed as to the operations of our organization on a national level.

Our 1967 National Convention will be held in July of 1967 in Milwaukee, Wisconsin which was an expression to our small previous attempts to have a convention which calls for the convention to be held the last week in October or the first week in November. In this edition I would like to present all the officers that were elected and appointed as the convention for the coming year.

Commander — Allen W. Miller, Sr., Rock Hill, N. C.
1st Vice-Commander — Carl H. Rogers, Indianapolis, Indiana

2nd Vice-Commander — James M. Jengar, Jr., Harver, Ill.

Judge Advisor — C. Ben Davis, Rochester, N. Y.

Auditor — Harry W. Gossen, Jr., John G. Weller, Jr., Rochester, N. Y.

Editor-On-Parade — Mt. Clemens, Mich.

Publicity Officer — Alan M. Lefkis, Bensenville, Ill.

Emblem Division — Howard E. Prod, PNC, Inc., Milwaukee, Wis.

Chaplin — Astor J. Schlesinger, PNC, Inc., St. Petersburg, Calif.

Information Officer — Maynard Veller, PNC, Inc., East Boston, Mass.

Sgt.-at-Arms — Joseph F. Kachmar, Jr., East Boston, Mass.

The 1967 National Convention will be held in Milwaukee, Wis.

Members are invited to be one of the greatest of all, and from a report will have an outstanding attendance.

WILL YOU BE THERE?

Milwaukee, Wis.
Spectacular

Pageantry of 1967

FANTASY IN BRASS

APRIL 7, 1967

July 1966 AADC Convention in L.A. California

The Santa Clara Vanguard was formed in March 1967

1964 Anaheim Kingsmen



contributing to the Dips disbanding at the end of 1973.

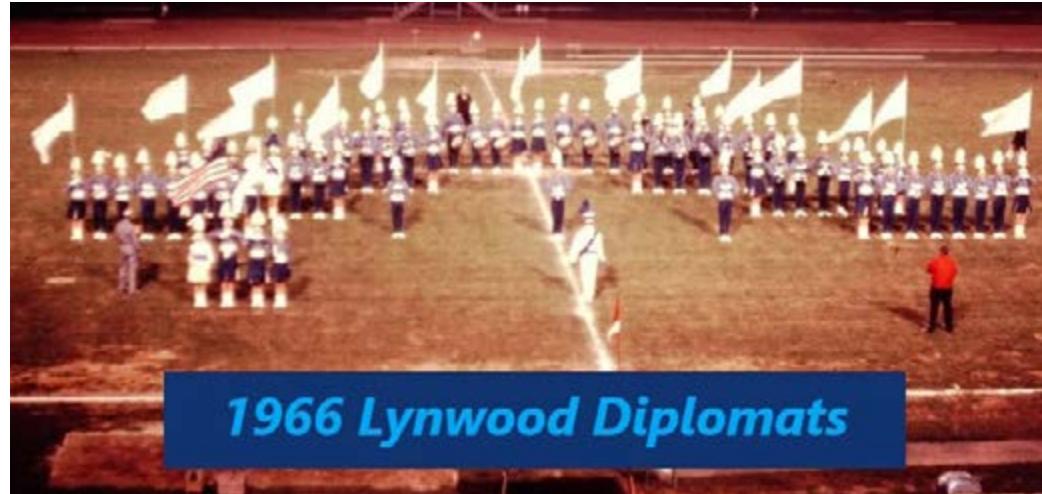
The Kingsmen went on to win the first DCI Championships in 1972, placed in the top 12 in 1973 and 1974.

The VK have an expansive DCI resume. They were DCI Associates six times and made finals eight times in the 1980s and 1990s., a record anyone would be proud to have.

In the fall of 1965, the Thunderbirds feeder corps, the Thunderbird Cadets, split in two with two-thirds of the members going on to establish a new corps in June 1966, two months before AA-Nationals. This new corps was called the Cascade Cadets, now known as the Seattle Cascades.

The Thunderbirds themselves declined after 1967 and did not

1966 Illinois AADC Chapter Contest



1966 Lynwood Diplomats



1966 Seattle Thunderbirds

first DCI
Champions in
1972.

The
Thunderbirds'
feeder corps
fragmented
in 1965
and formed
the Seattle

Cascades that has also been to the DCI
Championships. Hard to believe that this show,



Seattle Thunderbirds' Championship Flag

now 60-years ago, gathered together these four corps that each

contributed
significantly
to drum
corps
history.

Long live
drum corps!
-- ©Pacific
Northwest
Drum Corps.
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1966 Lynwood Diplomats



1967 Thunderbirds at Disneyland

field a corps at all in 1969. They came back with a field show in 1970 and then had one final appearance at the Salem, OR), "Optirama" contest on January 23, 1971.

Epilogue

Drum corps are a tangled web. In 1963 the Anaheim Boy Scout Troop #72 split into two corps, both of which went on to be DCI Finalists. In 1971 a "great migration" of Diplomats helped the Kingsmen become the

The Illinois Chapter All-American
Drum and Bugle Corps and Band Association
PRESENTS

6th annual FULL CORPS MUSIC STANDSTILL CONTEST

SATURDAY EVENING, MARCH 18, 1967 • STARTING AT 7:00 P.M.

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VANGUARDS	McHENRY VISCOUNTS
NORWOOD PARK IMPERIALS	BLUE STARS
BELLEVILLE BLACK KNIGHTS	GUARDSMEN
SPECTACLE CITY MARINERS	OTTAWA CRUSADERS
ROYAL AIRS	ST. ALEXIS VIKINGS
O.L.H.R. QUEENSMEN	PURPLE KNIGHTS
IMPERIALS OF ST. PATRICK	MILSTADT CRUSADERS
RACINE SCOUTS	COLONELS
EAGLETTES (All Girls)	MARION CADETS
ST. CLAIR SHORES VANGUARDS	GREEN HORNETS
QUEEN CITY CADETS	CENTURIANS
KENOSHA KINGSMEN	BOYS OF '76
DIPLOMATICS	SKYLARKS
SCARLET KNIGHTS	MAUMEE DEMONS

1967 Illinois AADC Chapter Contest



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1967 Seattle Thunderbirds



ca 1967 Anaheim Kingsmen



1967 Velvet Knights

Compliments of Roy Perez



1968 Lynwood Diplomats



ALL-AMERICAN ASSOCIATION OF CONTEST JUDGES
(National Score Sheet)
GARMENT

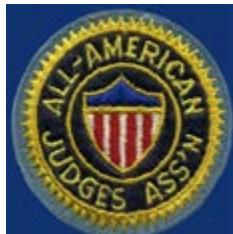
Place: Anaheim, Calif.

Date: August 7, 1968

Corps	6E	6E	6E	6E	Mem	Mem	Ave	Bugl	Bugl	Ave	Drum	Drum	Ave	Total	Per	Final
Kingsmen	167	98	200	155	241	223	232	125	128	126.5	222	200	210.0	744.5	72.45	
Diplomats	158	113	200	157	236	227	232	96	64	80	152.5	171.0	164.25	633.0	63.32	
Velvet Knights	189	129	200	174	215	227	221	200	141	170.5	205	131	168	721.2	73.21	
Thunderbirds	172	114	200	162	237	237	235	123	166	144.5	219	176	197.5	739	73.9	



1966 AA-Nationals Score Sheet



Madison Scouts sponsor International Marching Arts Clinic in Tampico, Mexico

The Madison Scouts proudly sponsored Camp Tampico, a two-day marching arts training clinic designed to support and grow the rapidly expanding marching arts community in Mexico.

The clinic brought together eager student performers and world-class educators for intensive instruction across multiple disciplines. Madison Scouts instructors Oscar Ortiz (music and visual), Juana Sandoval (color guard) and John Scharf (percussion) led sessions focused on performance excellence, technique and ensemble development. *(Right, Hans Kloppert)*

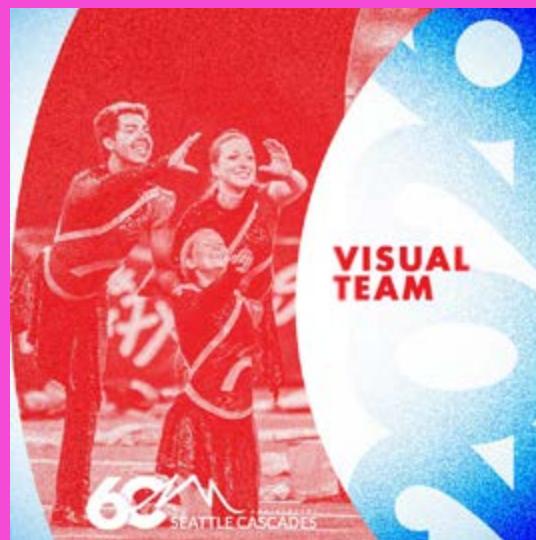
Camp Tampico reflects the Madison Scouts' broader commitment to education, access and the global advancement of the marching arts. Mexico has seen significant growth in marching programs in recent years, with increasing student participation and organizational development at the scholastic and independent levels.

"Marching arts knows no borders," said David Lofy, programs director for the Madison Scouts. "Opportunities like Camp Tampico allow us to share our experience while learning from a community that is growing fast and full of energy. When you put passionate students together with high-level instruction, something special happens -- and that's good for the future of the activity worldwide."

By sponsoring Camp Tampico, the Madison Scouts continue to extend their educational mission beyond the United States, strengthening international relationships and investing in the next generation of performers, educators and leaders in the marching arts. ■



Announcements



Instructors	
Kyle Kostecky	Technician
Emma Tatum	Technician
Clayton Brester	Technician
Jon Tebbe	Technician
Harrison Case	Technician
Kat Conaway	Technician
Connor Westman	Technician
Micaiah Barnett	Technician
Kate Sellers	Technician
Keegan Kitagawa-Bosch	Technician

A portrait of Brian Spencer, the 2026 Battery Supervisor. He is wearing a blue and red uniform and holding a baton.

2026 Battery Staff

Brian Spencer
BATTERY SUPERVISOR

Grace Murphy
BATTERY CAPTION HEAD

Jabari Tovar
BATTERY CAPTION MANAGER

BATTERY STAFF

ALLAN EDWARDS
ANDREW RUBANO
AUSTIN CORTEZ
BRADLEY DAVIS
DILLON JENSEN
JOSEPH MCSWEENEY
KODY SANTIAGO
SEAN GIRVIN

SPARTANS **WORLD CLASS**

A logo for the Phantom Regiment Alumni Corps' 70th anniversary. It features two marchers in black uniforms with red sashes, the text "70 PHANTOM REGIMENT ALUMNI CORPS", the "FJM" logo, and the signature "70".

SEVENTY YEARS OF TRADITION.

A grid of portraits and names for the 2026 Design Team. It includes James Rocillo (Program Design & Creative Director), Scott Director (Music Composer), Steven Estudillo (Visual Designer), Anthony Garcia (Color Guard Designer & Choreographer), Steven Herman (Percussion Designer), and Jimmy Nguyen (Front Ensemble & Sound Designer).

2026 DESIGN TEAM
GOLD DRUM & BUGLE CORPS

LEVIATHAN
JOHN PSATHAS

POOR WAYFARING STRANGER
TRADITIONAL FOLK SONG

Sunrisers **BAD GUY**
BILLIE EILISH

WANTED DEAD OR ALIVE
BON JOVI

2026

FRONT ENSEMBLE STAFF



Eric Shriver
PERCUSSION CAPTION MANAGER & BATTERY ARR/COMPOSER



Frankie Rice
FRONT ENSEMBLE ARR/COMPOSER & SOUND DESIGNER



Spencer Pedone
FRONT ENSEMBLE MANAGER



Spencer Alger



Taylor Poole



Christian Brown



Sean Stuller



Sebastian Havner



Maddie Wallace

2026 VISUAL EDUCATIONAL TEAM



JOEY ELKIN

DANNY LOPEZ



ALEX GONZALEZ

JOSHUA GUTMAN

LEARN MORE: SEVENTHREGIMENT.ORG/STAFF

2026 VISUAL EDUCATIONAL TEAM



JASON LOPEZ
Visual Caption Manager



KEVIN SONPAR
Asia Visual Caption Manager

LEARN MORE: SEVENTHREGIMENT.ORG/STAFF

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1799

CAROLINA GOLD 2026

SEVEN BRIDGES ROAD
The Eagles

TINY WOODEN BOX
The Dead South

GOLD (FROM "ONCE")
Steve Kazee

WAYFARING STRANGER
Troy Baker, Chris Rondinella, and Ashley Johnson

THE ECSTASY OF GOLD
Ennio Morricone

SEVEN BRIDGES ROAD

The Eagles

TINY WOODEN BOX

The Dead South

GOLD (FROM "ONCE")

Steve Kazee

WAYFARING STRANGER

Troy Baker, Chris Rondinella, and Ashley Johnson

THE ECSTASY OF GOLD

Ennio Morricone

2026 Brass Staff

Brian McCullock
BRASS CAPTION HEAD

Cameron Baker
BRASS CAPTION MANAGER

Randy Isoda
BRASS CONSULTANT

BRASS STAFF

JEFF BOLDUC
CHRIS REGIACORTE
CONNOR ILCHUK
DYLAN TOOMBS
EVAN ROGOVIN
HUNTER PRISBREY
ISAAC GLIKLICH
JAMES FORTIER
MANUEL MENDOZA
RANDY RUMPF

SPARTANS

WORLD CLASS

blast プラスト!

2026 JAPAN TOUR

8/4 TUE	→	8/16 SUN	TOKYO	東京 東急シアターオーブ (渋谷ヒカリエ11階)
8/25 SAT	→	8/2 SUN	YAMAGATA	山形 シェルターなんようホール
8/26 SUN	→	8/19 WED	MIYAGI	宮城 東京エレクトロンホール宮城
8/29 WED	→	8/20 THU	IBARAKI	茨城 水戸市民会館
8/30 THU	→	8/21 FRI	CHIBA	千葉 市川市文化会館
8/31 FRI	→	8/22 SAT	SAITAMA	埼玉 大宮ソニックシティ
8/1 SAT	→	8/24 MON	TOCHIGI	栃木 宇都宮市文化会館
8/26 WED	→	8/25 TUE	AICHI	愛知 Niterra日本特殊陶業市民会館
8/28 FRI	→	8/30 SUN	SHIZUOKA	静岡 アクトシティ浜松
8/28 FRI	→	8/30 SUN	OSAKA	大阪 オリックス劇場



MEMPHIS BLUES

DRUM CORPS

-2026 Brass Staff-



Paris Foreman
Brass Caption Head



Ian McNeill
Assistant Brass Caption Head



Rich Pearson
Brass Staff



Garret Coscolluela
Brass Staff



Gretchen Casel
Brass Staff



Donnie Dear
Brass Staff



MEMPHIS BLUES

DRUM CORPS

-2026 Brass Staff-



Krista Kearney



Bethany Presley



Payton Denton



Anthony Martin



Aakash Patel
Brass Staff



Michael Roy
Brass Staff



Emily Donovan
Brass Staff



Connor Lynn
Brass Staff

Announcements

2026

CAPTION HEADS

GOLD DRUM & BUGLE CORPS



**BILL
FRITZ**
Staff Director &
Brass Caption Head



**DARREL
BURNS**
Visual Caption Head



**CARRIE
APPEL**
Color Guard
Caption Head



**DANIEL
KAY**
Percussion
Caption Head

2026 Brass Consultants



Jessica Dickerson



John Molloy



Chris Stanley

Connecticut Hurricanes

SPARTANS YEAR IN REVIEW 2025

Celebrated our 70th Anniversary

Won our 9th DCI Open Class World Championships, 3rd in a row

Undefeated in DCI Open Class competition for 3 years running

Swept all caption awards at DCI Open Class Finals for the first time ever

Completed our first year in DCI World Class

Became a full voting member of DCI World Class in Sept.



SPARTANS

SPARTANS YEAR IN REVIEW 2025

Competed in DCI Eastern Classic in Allentown PA for the first time as a World Class Corps

Achieved our Highest Score ever in World Class Semi Finals competition (82.275)

Achieved our Highest Placement ever in World Class Semifinals competition (18th)

Performed in the Macy's Thanksgiving Parade®

Celebrated the 1 Year Anniversary of our Bingo Hall opening



SPARTANS



1972 Stockton Commodores Drum & Bugle Corps

Commodores Archives-Roy Perez



(Top) Stockton, CA, **Commodores**, 1972 aboard a Navy Ship at Rough and Ready Island; **Les Eclipses**, Longueuil, QUE, 1985 (Orlin Wagner); (left) **Racine Explorer Scouts**, Racine, WI (unknown).



and
the



Have come together to showcase a massive -- and steadily growing -- museum of marching memorabilia!



The archive now includes more than 150,000 items under dozens of different categories. It is currently housed at the famous Archer-Epler VFW Post (*left*) in Upper Darby, PA (suburban Philadelphia), home of the Musketeers Senior Corps. Plans are in the works to relocate the collection to a temperature-controlled building that will include displays of much of the accumulated material. One day fans will be able to visit and view much of what archivist Bill Ives has saved. In the meantime, it is possible to visit the VFW Post by arranging a time to see the collection. Make an appointment by calling Bill Ives at 610-937-6555.

The collection showcases . . .

- More than 400 historic uniforms
- All types of chrome and brass bugles
- Drum corps contest flyers
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- Flight caps
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- 8-track tapes
- Cassette tapes
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- Pennants
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- TV commercials
- and much more!

Bill Ives is always looking for additional items to add to the collection.

Please contact him by e-mailing ives.bill@mac.com.

The museum is an IRS-registered non-profit 501 (c)(3) corporation with a tax ID --#39-1834440 -- for tax-decuctable donations of items or cash to help the museum continue expanding the archive and preserving the activity's historic past!

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Don. DABER © 1987 DRUM CORPS WORLD

don. daber the way we were! 1950 '60 '70!

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S.A.L. Circuit THIS HISTORIC CORPS WAS ORGANIZED IN 1934 BY A SWEDISH FRATERNAL GROUP, THEN NEXT SPONSORED BY THE LOGAN SQUARE AMERICAN LEGION POST 405, IN 1939. THEIR FIRST BIG CRISIS CAME IN 1941 WHEN ALL BUT 11 MEMBERS ENLISTED. THOSE REMAINING DID PARADES TILL 1944, THEN ENTERED THEIR FIRST CONTEST THAT YEAR, AND LEARNED A FULL DRILL IN JUST ONE DAY, THEN PLACED SECOND IN THE CONTEST! WITH ONLY 42 MEMBERS THEY BEGAN WINNING CONTEST AFTER CONTEST... A TOTAL OF 101 FIRSTS! THEIR SCORES REACHED 96.7 AND 97.15 IN 1947!

IN 1951 THE AMERICAN LEGION POST IN PARK RIDGE BECAME THE SPONSORS AND THAT YEAR MANY OF SENIOR AGE JOINED THE FAMOUS SKOKIE INDIANS AND THE JUNIORS THAT WERE LEFT FORMED THE CHICAGO VANGUARD. (STORY FROM DRUM CORPS DIGEST, FEBRUARY 1965)

MEHTY
St. Vincent's Cadets
IN 1951 VENNIES TOOK THE VFW JR. TITLE THAT BEGAN A 4 YR. DOMINANCE (1950-'54) AND THEY LOST ONLY 2 CONTESTS!



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1971



NO TRICKS!
THE MADISON SCOUTS

FOR THE SECOND HALF OF THEIR '71 SHOW THE SCOUTS FEATURED THE "WIZARD OF OZ" THEME COMPLETE WITH COSTUMES AND VISUAL EFFECTS. IN CONCERT A LITTLE GIRL WAS ALICE OF "ALICE IN WONDERLAND" THEY ALSO FEATURED A RABBIT CARRYING A CLOCK, ALL OF THE SEVEN DWARFS AND PINNOCHIO! ... BUT - BIG BAD TONY SCHLEGHTA, THE VFW NATIONAL CHAIRMAN, ISSUED A RULING THAT DANCING, SKIPPING, HOPPING AND CHANGING INTO COSTUME WASN'T ALLOWED AT THE 1971 VFW. NATIONALS!!!

FORCED TO COMPLY, THE SCOUTS DROPPED TO 10th, WHEN THEY COULD HAVE BEEN IN THE TOP 6!

IT WAS 1966, AND AS A SIGN OF THE TIMES, THE **J.C. REVERIES** STAGED A "SIT-IN" AT NATIONALS. THEY HAD PLACED 14th IN PRELIMS AND WANTED TO BE IN FINALS! CORPS #12 AND 13 TIED SO BOTH WERE IN THE FINALS. **REVERIES** BY STRIKING RESULTED IN THAT THEY DID PERFORM IN NIGHT FINALS BUT...

AT THE CLOSE OF THAT SEASON, THE UNHAPPY CORPS MET TO REVIEW THE VFW RULINGS AND OUT OF FRUSTRATION DCI WAS BORN!

THE CORPS SET A SCHEDULE FOR 1972... A CHAMPIONSHIP SITE WAS PICKED AND FEES WITH PRIZE MONIES WAS SET. THE ACTIVITY WAS NOW IN THE HANDS AND IN CONTROL OF THE ORIGINAL 13 MEMBERS!

1973 - THE

FIRST DCI CHAMPIONSHIP WAS IN WHITE-WATER, WISC. WITH 14,000 PANS IN ATTEND-

ANCE. IN COMPETITION -

- SANTA CLARA
- TROOPERS • BLUE STARS • MADISON
- KILTIES • 27th
- CAVALIERS
- MUCHACHOS
- BRIDGEMEN
- BLACK KNIGHTS
- ARGODINE
- COMMANDERS
- BLUE RAIDERS
- KINGSMEN.

Hamburg Kingsmen celebrate “Royal Gathering”

Members of the Hamburg Kingsmen Alumni Drum and Bugle Corps celebrated their 2025 season and rehearsed music for the 2026 season at their annual “Royal Gathering” on Sunday, October 19 at the Lackawanna Senior Center in Lackawanna, NY. The event was held earlier in the fall due to winter weather which had postponed the event in previous years, making travel dangerous for attendees.

In attendance were members of the current alumni corps, former members of the competing corps and guests. On display were many photographs, newspaper clippings, articles from *Drum Corps World*, past uniforms and other corps artifacts from when the corps competed at various contests in the northeastern United States and Canada during the 1950s, 1960s, and 1970s, including contests and championships of Drum Corps Associates (DCA) and the Red Carpet

Association (RCA).

The gathering hailed the induction of former Director and Corps Director Emeritus, the late Lawrence “Larry” Keppel into the Kingsmen Hall of Fame in a presentation by Corps Director Stephan Anderman. A plaque noting his induction was presented to his brother, Rod Keppel. Larry was one of those who had helped organize the alumni corps in 2012. He has been involved in the drum corps activity for many years and was also a member and formerly held leadership posts with Mighty St. Joe’s Alumni. He joins other Kingsmen HoF members including the late Don Ahrens, Stephen J. Cooley, Chuck Lute, the late Jack Keller, the late Greg Keppel, Robert S. La Duca, William McLaughlin, Richard O’Dell, LeAnn Rockwood-Guzzetta, Gary Wood and Thomas Zimmerman.

Robert Hagelberger of Hamburg was named “Kingsmen of the Year” and presented an award by Corps Director Anderman. He is a reliable and indispensable member of the baritone line who also marched with the competing corps back in the day. He is a member of the Lackawanna Masonic Lodge and assists with arranging for rehearsal facilities and other duties as asked. (Left., Chris Maher)

Other former “Kingsmen of the Year” include Anderman, Don Blint, Stephen J. Cooley, Marcie Delgaty, the late Frank Grupa, Rene Grupa, Bruce Lindsay, Amanda Ludwiszewski, Chuck Lute, Paul Neiss, Jr.,

William Novaro, Casimer “Butch” Piglowski, Terry Roof, Jennie Smith and the late Leon Trzewiecyński.

It was also announced that Bruce Lindsay of Welland, ONT, was stepping down from the board of directors after several years of service to the corps.

Members at the gathering were treated to beverages, cookies, pizza and Buffalo wings (what else?!) during the event. The Kingsmen Alumni have released their 2026 repertoire:

Once Upon a Time, La Isla Bonita, Introduction from “The Seven Year Itch,” Sammy Davis’ Come Back to Me, America, Ecstasy of Gold/Ghost Riders, encore/parade tunes, Strike Up the Band and Billboard March

Brass arrangements are by Stephen J. Cooley and Chuck Lute, percussion arrangements are by Paul Neiss, Jr.

Membership in the Hamburg Kingsmen Alumni is open to anyone interested in the traditional drum corps activity. Rehearsals are from 1:00 PM to 4:30 PM on Sundays at the Lackawanna Senior Center, 230 Martin Road, Lackawanna, NY. Openings are available in all section. There are no dues and equipment is provided. Consult the corps’ Web site at <https://hamburgkingsmenalumni.com/> for schedule updates and further information.

In 2027, the corps will celebrate the 100th anniversary of the founding of the original corps, the Hamburg Volunteer Fire Department Drum and Bugle Corps, by Hamburg Fire Chief Frederick Weiss. Plans are already in the works for special events for that season. The alumni corps was formed in 2012 to celebrate the centennial of the City of Hamburg.

The corps’ quarterly newsletter, “Ye Royal Register,” is distributed via e-mail. The corps welcomes additional subscribers who send their name, address and preferred e-mail address to the Corps Director/Editor at smanderman@united.net. You need not be a member of the Hamburg Kingsmen Alumni to subscribe. Issues are released in February, May, August and November. ■





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