

11th SEATTLE
IMPERIALS
INVITATIONAL

DRUM & BUGLE

"SHOWCASE
OF SOUND"



DRUM & BUGLE CORPS CHAMPIONSHIP COMPETITION

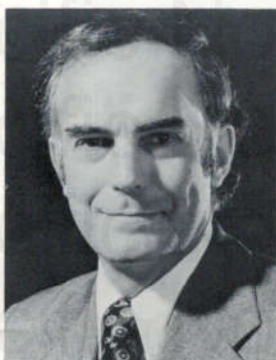
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Daniel J. Evans
Governor
State of Washington



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DANIEL J. EVANS
GOVERNOR

May 19, 1975

A STATEMENT BY THE GOVERNOR

It is a pleasure to have this opportunity to welcome participants in the first Seattle Imperials Invitational "Showcase of Sound" and to offer each of you my best wishes.

Not all will carry home first prize, but each of you should leave with a sense of accomplishment because you tried with great diligence to be the best.

I know that long hours have been spent in preparation for this event. You have my compliments for your efforts.

Win or lose, each of you are a credit to yourself, your family and your country.

Sincerely,

Daniel J. Evans
Governor



OFFICE OF THE MAYOR · CITY OF SEATTLE

WES UHLMAN · MAYOR

May 21, 1975

Seattle Imperials
4200 South Othello St.
Seattle, Washington 98118

Dear Friends:

On behalf of the people of Seattle, it is a pleasure to extend greetings to the participants and spectators at the first Seattle Imperials "Showcase of Sound."

Seattle, home of the Seattle Imperials Drum & Bugle Corps, takes pride in its accomplishments and is honored to act as host city for this outstanding show at Memorial Stadium.

To all participants in this show, our best wishes.

Sincerely,

Wes Uhlman
Mayor

WU:mc1



Wes Uhlman
Mayor
City of Seattle

DRUM & BUGLE CORPS CHAMPIONSHIP COMPETITION



"SHOWCASE OF SOUND"

SEATTLE, WASHINGTON • 1975

The Seattle Imperials are proud to present the first annual "Showcase of Sound" Drum and Bugle Corps Spectacular.

It is the aim of the Imperials to bring to the 1975 Seafair Festival an evening of music, showmanship, pageantry and competition seldom equalled on the West Coast.

The organizations you are about to see are some of the top Drum and Bugle Corps in the United States and Canada.

The Seattle Imperials would like to take this opportunity to welcome these fine Drum and Bugle Corps to the 1975 "Showcase of Sound."

INDEX

Greetings from the Governor & Mayor	1
Seattle Imperials "Showcase of Sound"	2
27th Lancers	3
"A World of Drum Corps"	3
Santa Clara Vanguard—Blue Devils	5
"What Is Drum Corps?"	6
The Commodores—Capital Freelancers	
Knight Raiders—Royallaires	7
Argonauts—Oregon Crusaders	
Black Watch	9
Candid shots of the Imperials	12
Cascades—Dreadnaughts—Marksmen	13
Tribute to Gene Luke & Gordon Addington	17
"Judging—The Finer Points"	20
The Preliminaries—Tally Sheet	24
The Final Contest—Tally Sheet	25

SEATTLE IMPERIALS

Seattle, Washington



From the "Queen City," heart of the Pacific Northwest, we proudly present the "Seattle Imperials Drum and Bugle Corps." Founded in February, 1966, the Imperials have mounted records yet to be surpassed by any other Northwest Drum Corps. This year's Corps is under the direction of Garrison Kean and the management of Rodger Parr. Drum Major, Ed Bates; Guard Captain, Mary Doolittle.

The musical renditions include: Off-the-Line; "Ramparts" Arranged by Keith L. Markey. "Drum Solo" Arranged by Mike LaPorta. Production; "Night on Bald Mountain" Arranged by Christopher "Kit" Squires. Concert Production; "West Side Story" Arranged by Christopher "Kit" Squires. The Drill Design is by Bob Stewart and Kenny Sakoda. Percussion arrangements are by Mike LaPorta, Bob Oki, Jr. and Mike Whitney.

The instruction staff includes:

Brass	Percussion	Marching & Maneuvering
Garrison Kean	Bob Oki, Jr.	Bob Stewart
Mitch Fennell	Mike Whitney	Kenny Sakoda
Roger Tanabe	Mike Yamamoto	

The Imperials truly hope you will enjoy our show.



27th LANCERS

Revere, Massachusetts

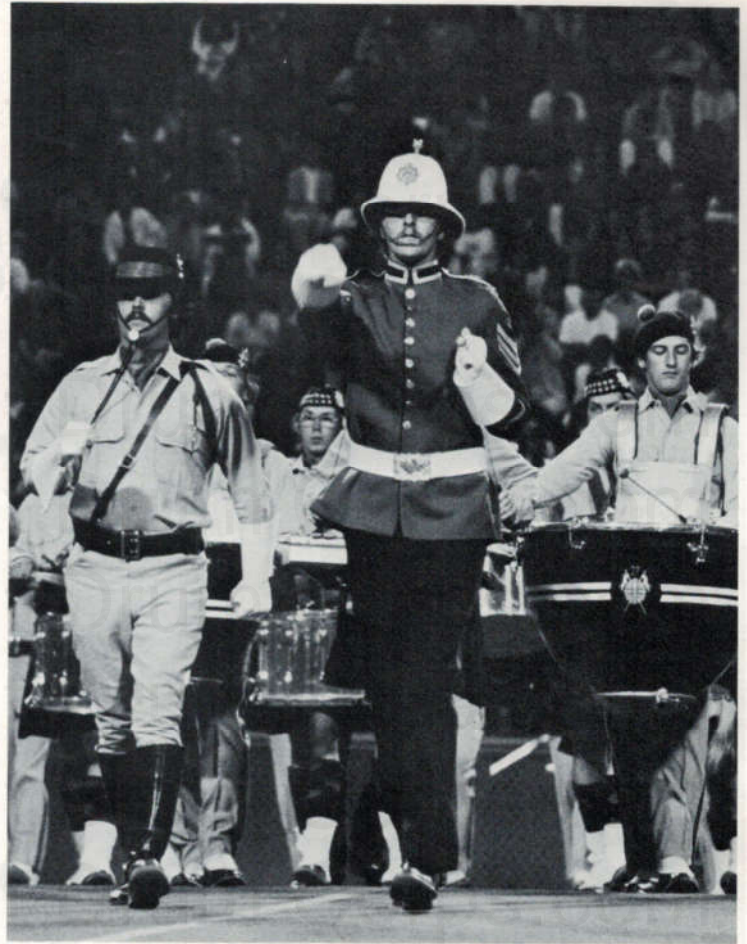
George Bonfiglio, Director
35 South Cambridge Street
Revere, Mass 02151
Phone: 617 - 284-2388




The Eastern-most member of DCI and perennial New England Champion is the 27th Lancers Drum and Bugle Corps from Revere, Massachusetts. The more than 100 young men and women who comprise the Lancers come from over 20 cities and towns in the Metropolitan Boston area, as well as from six neighboring states.

Besides being carefully schooled in marching and music, all members are trained to exhibit the discipline and professionalism that audiences expect of the 27th Lancers. Their formula for success is simply stated though difficult to practice—"hard work and unselfishness." The corps practices long, and practices hard. No one ever said it was easy to be a Lancer.

1975 is a landmark year for the 27th Lancers as they undertake their first trek to the West Coast for a three week tour with appearances scheduled in Wisconsin, Idaho, Washington, Oregon, California, Nevada, and Kansas.



A WORLD OF DRUM CORPS

a world of music . . . 

The Imperials musical program utilizes a variety of bugles and drums to produce an exciting and new musical dimension. This sound is unique in its precision, style, and degree of difficulty. Our musical arrangements—ranging from classical to contemporary sounds, come to life thru hours of rehearsal and individual practice. The repertoire is a challenge to each drummer and bugler's ability while developing and expanding his own musical talents. Our professional instructional staff provides the proper guidance required to perfect the musical program. Colorful brass sounds complemented by precision drumming are the qualities of all drum and bugle corps but it takes a special kind of musician to perform within the Imperials world of music.

a world of marching . . .

The Imperials world of marching compliments its world of music. Our marching and maneuvering, though basically military in style, is programmed to be as entertaining as a Broadway production. The show that we present is an eleven to thirteen minute drill designed for competition against other drum and bugle corps throughout the Nation. The visual effect of the show is highlighted by the intricate drill patterns and precision handling of rifles, sabres, and flags performed by the all-girl colorguard. This show is

(Continued on page 12)

SANTA CLARA VANGUARD

Santa Clara, California

Santa Clara — 1975 — what is there left to say about this corps that hasn't already been said? Its basic philosophy hasn't changed since its inception in 1967, when a group of interested parents and young people banded together to form a unit with the common goal of discipline, excellence both on and off the field, entertainment, and musical training. In the past nine years, the goals and the philosophy haven't changed — circumstances have, but not our ideals.

Our goals for 1975 are to remain competitive with all the other drum corps in the country — to perform to our best ability — and to please the spectators and the participants who support our activity.

Our home — the City of Santa Clara is rich in heritage, having been one of the original Missions founded by Father Junipera Serra in the 18th century. Santa Clara bills itself as the "youth sports capital" of the country, and well it might with the internationally renowned Santa Clara Swim Club, the Santa Clara Aquamaids, a very strong Little League and Police Athletic League program, plus the University of Santa Clara. Our members come from widely scattered communities both in the Bay Area, and beyond.

Santa Clara this year will enter the field with the "Entrance of the Emperor & His Court" from the HARRY JANUS SUITE by Kodaly, and will come into concert with the Rimsky-Korsakov "Dance of the Buffoons." The entire last half of the show will be a return to the ever popular FIDDLER ON THE ROOF.



BLUE DEVILS

Concord, California

The Blue Devils membership is comprised of 130 young men and women with an average age of 16½. Some of the members live in areas that are over 50 miles away from Concord and must travel hundreds of miles each week in order to attend their respective practices. Their dedication and determination have greatly contributed to the corps' astonishing ascent into national prominence. The corps' competitive achievements in 1974 culminated in a ninth place at the Drum Corps International show in Ithaca, New York. It is the combined opinion of the management, staff, and the corps membership that 1975 will be an even bigger and better year for the corps!

Jim Ott arranges the horn scores and with the combined talents of Wayne Downey and Fred Sanchez, the three horn instructors have developed one of the activity's finest horn lines. Equally impressive are the combined percussion talents of Rick Odello (who writes all of the drum line's charts), Ron Menke and Terry Shalberg. These three instructors have created a nationally prominent drum line that has experienced few defeats. Mel Stratton and Mike Moxley have collectively used their talents to write the entertaining corps shows of 1974 and 1975. Paul Vaughn is the third member of the M & M team and instructs the color guard and writes their flag show. Shirley Stratton writes for, and instructs the Rifle Line.

The Off-The-Line is Buddy Rich's "Space Shuttle." This is followed by a Tower of Power Medley. Concert is the "Legend of the One-Eyed Sailor." Out of Concert is "I Feel a Vision" and their exit is the beautiful "Chase the Clouds Away."

What Is Drum Corps?



What is drum corps? To different people it means different things. To some it is a sport, to some a musical organization, and to others a fraternity. To the knowledgeable corps enthusiast, however, it is a combination of all three and more. It is a society all its own, with these three characteristics standing out as the main ingredients.

Drum corps has all the criteria that most professional sports require. They hold the strong sense of competition, on and off the field. The competitive spirit is held on a high pedestal knowing that the efforts in practice are necessary for a good performance on the field of competition. Like most professional sports, drum corps also takes a great amount of physical efforts. The corps season flourishes during the hottest months of the year and to maintain a fast moving, high tempo and exciting show takes many hours of conditioning off the field. All corps shows are equipped with first aid units to assist individuals who may pass out during or after their performance. As in other team orientated sports, drum corps

depends very much on the effort of the whole team. No corps can be good in just one caption and expect to win always. A good horn line must be backed with a good drum line and good marching to produce the overall effect needed to become a national contender.

As far as the music goes, drum corps has a unique sound. New bugling techniques and advanced drumming styles set drum corps on a path all its own. Not only does the music have a distinctive sound, but it is accented by a coordinated, visual presentation. These two factors combine to present a package which can only be termed a total experience.

In addition to the other areas of drum corps, the aspect which is most important is the feeling of closeness, friendship, and dedication. Each individual in a corps pulls their own weight, a corps wins together and loses together. Each person must think of the others in their corps, whether it be on the field of competition or off. To make a mistake is not only hurting yourself but letting down the other members who are putting out 100% for the same cause. The feeling of closeness, friendship, and dedication is not limited to members in the same corps, but between corps as a whole. These are people that have had to make the same

(Continued on page 8)



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THE COMMODORES

Stockton, California

The Stockton Police Commodores Drum & Bugle Corps has traveled nationally for the past four years, placing 12th in DCI in 1973, and 14th in 1974. They have traveled through some 41 states in the United States, and to Toronto, Canada. The Commodores (known as the Royal Commodores during the 1974 season while they were merged with the Royallaires of San Leandro, California) are the 1974 champions of the Drum Corps West contest in Salem, Oregon, and are also 1974 Northern California Circuit champions, having won that title for four consecutive years.

The corps has an almost entirely new membership this year, which exceeds 100. Harold Ott and Andrew Munoz are Co-Field Directors, and Fernando Moreno, executive director, assisted by Frank Acoba, business manager and Shirley Wilkinson, public relations director.

Instructional staff consists of Jim Ott and Luis Gonzales, brass; Tony Gentile, drums; M & M—Neal Rosenstrauch; Rita Gomez, color guard, and Mary Laguna, rifles. Music has been arranged by Jim Ott and consists of Russian Sailor's Dance, Blazing Guns, the favorite Pop-eye song, and My Way.

The Commodores are sponsored by the Stockton Police Youth Activities, and supported by the City of Stockton; County of San Joaquin; Stockton Naval Communications Station, Rough & Ready Island; Karl Ross Post No. 16 American Legion of Stockton; Luneta Post



No. 52 Veterans of Foreign Wars of Stockton; Explorer Post #3, Nugget Dist. 49er Council, Boy Scouts of America; Ed Stewart Post American Legion; and the Commodores Parents Booster Club, as well as many service clubs, individuals and the business community of Stockton.

CAPITAL FREELANCERS

Sacramento, California

The Capital Freelancers Drum & Bugle Corps of Sacramento, CA proudly presents their 1975 sound expo. This year's repertoire opens with Stan Kenton's "Commencement," moving into Tower of Power's "Squibcakes & Only So Much Oil." Concert is Harry James', "Trumpet Blues," followed by "Bully," & exiting with "Hummingbird."

The Capital Freelancers are the official musical representatives of Sacramento. They will participate in two (2) Pacific Northwest tours, and also tour the Eastern circuit, including Whitewater DCI Regional, Whitewater, Wisconsin, U.S. Open, Marion, Ohio, Butler, Penn., North Tonawanda, N.Y., & DCI National Championships at Philadelphia, PA.

120 young people from the entire Sacramento/East Yolo community comprise the corps. They range in age from 13 to 21, and are representative of a cross section of ethnic & socio-economic groups.

Corps Director, Parker Silva; Field Director, Don Silva; Horn Line, Bill Collins, assisted by Jim Hackman & Marko Favlia; Drum Line, Don Silva, assisted by Greg Webber & Jeff Collins; Drill Design & M & M, Dave Trujillo, assisted by Jackie Collins & Jill Frisbee; Drum Major, Mark Irwin; Color Guard Captain, Dorothy Johnston.

The Capital Freelancers are sponsored by the Freelancers Booster Club & Man Hart American Legion Post of Sacramento. They are members of the Northern California D & B circuit & Drum Corps West.



KNIGHT RAIDERS

Sunnyvale, California

The "New" Knight Raiders are the result of a vast reorganization of the Corps two years ago. Last year the Corps competed in the "C" division and went undefeated for the year. This year, after an extensive winter program the Corps has nearly doubled in size and will compete in the "B" division.

Repertoire: Fanfare for the New (Hugo Montenegro), Soulero (Bob James) medley of Mood Indigo and Take the "A" Train (Duke Ellington), Go Back Home (Don Ellis), Theme from Summer of '42 (Michele LeGrande).

Staff and Management: Director, Garth Benham; Horn Instructor, Mancho Gonzalez; M & M Instructor, Tim Moxley; Percussion Instructors, Garth Benham, James Hurt; Musical Arrangements, Art Tofanelli, Wayne Downey; Choreography, Mike Moxley.

The Knight Raiders wish to take this time to thank their sponsor, Mission Santa Clara Post #3982 V.F.W. for their continued support and faith. The Corps is also supported by an active Parent Booster Club. Board President is Erwin Powell.



ROYALAIRES

San Leandro, California

(information not submitted)

ARGONAUTS

Salem, Oregon

The Argonauts Drum and Bugle Corps was founded in the fall of 1974 as an outgrowth of the Salem Flamingo D&B Corps. The corps you see on the field today is the result of many long hours of planning. New uniforms, new sounds and a new style were brought together in an effort to present to the viewing audience a new pleasure in competitive drum corps. Travel plans for this year include DCI West in Boise, the VFW National Championships in Los Angeles, and of course the hosting of the DCW Championships in Salem, OR on Aug. 30 & 31.

Repertoire: Coronation Scene from "Boris Godunov" (Entrance) Rimsky-Korsakov; The Jericho Rhapsody (Production) Morton Gould; Excerpts from the Overture to the Broadway Musical "Candide" (Into Concert) Leonard Bernstein; Excerpts from "Candide" (Concert) Leonard Bernstein; What a Day for a Auto de fe (from "Candide") (Out of Concert) Leonard Bernstein; Make Our Garden Grow (from "Candide") (Exit) Leonard Bernstein.

Staff and Management: Exec. Director, Courtney Jones; Corps Manager, Howard Hawley; Booster Club Pres., Joyce Matthys; Brass Arrangements, Dave Hill; Choreography, Bruce Keller; Brass Instruction, Dave Hill & Darrel Meisenheimer; M&M Instruction, Bruce Keller & Terry Hanson; Asst. Director, Roger Scott; Staff Coordinator, Dave Hill; Drum Major, Pancho Hernandez; Percussion Arrangements, Ghost; Color Guard, Mary Thompson; Percussion Instruction, Ghost & Bob Johnson.



OREGON CRUSADERS

Sheridan, Oregon

The Oregon Crusaders Drum and Bugle Corps formed as a competition color guard in the winter of 1970. First efforts took them throughout the northwest to participate in parades and competitions. Music was added and this hard-working group of young musicians became an official competition corps.

Continued active effort on the part of corps members, parents and interested boosters has brought this dedicated group of young people into strong contention for the 1975 season. This year, the Crusaders' musical repertoire and marching will make them a winning Corps.

Staff: Chairman of the Board, Norman Cox; Manager, Marvin Eggersgluss; Music and Drills, Ron Jones; Drum Music, Roger Allen; Color Guard Instructor, Dana Walter; Color Guard Commander, Sheri Granquist; Horn Instructor, Todd Bayless; Rifle Instructor and Drum Major, Debbie Jenkins.



WASHINGTON DRUM & BUGLE CORPS

BLACK WATCH

Auburn, Washington

The Auburn, Washington based Black Watch Drum & Bugle Corps is in its fourth year of operation. In these few short years the corps has traveled thruout the United States as far east as Butler, Penn., and to Southern California. As a charter member of the recently formed Drum Corps West, the corps placed 3rd in the 1974 Championship Show held in Salem, Oregon. The corps, uniformed in the traditional dress of the Scottish Highlanders "the Kilt" will all be dressed alike in 1976.

The corps is under the tutelage of Director Dan Anderson with brass instruction and arrangements by Frank Minera, Percussion by Tim Anderson, M & M by Jim Waugh, Corps Drum Major, Karin Anderson and Dan Anderson. Color Guard Commander is Miss Patty Eberlein.



"A World of Drum Corps" (Cont'd from page 3)

the result of the combined efforts of each section—drums, bugles, and colorguard to present a musical show in motion. The self-discipline and pride of each member is reflected by a feeling of unity both off the field as well as on.

a world of travel . . .

The Imperials world of travel has given many young people the opportunity to tour and perform throughout the United States. Aboard their chartered busses and planes, the Imperials travels have taken them to such exciting places as: Chicago, Boston, Washington DC, St. Louis, and Dallas. These tours, which take place during the summer months involve a series of competitions which eventually determine the national champion drum corps. The financing of this tour is done solely thru the year-round fund raising efforts of the members, parents, and sponsors together with individual finances. Throughout all their travels the Imperials have gained recognition as one of the fastest growing and most respected drum and bugle corps in the country today.

a world of an Imperial . . .

Pride in self, pride thru teamwork, inspiration and fun are all within the world of an Imperial. The membership of the Imperials consists of over 100 young people ranging in ages from 12 to 21, all working together towards one common goal—to be number 1. Through a combination of talent, learned skills and professional instruction these young people form the most exciting musical unit on the West Coast. The Imperials program not only teaches music and marching to our youth, but also opens new worlds of opportunity for each member. Wearing proudly their uniforms of red, white and blue, the Imperials represent the ideals of America. Within the Corps are representatives from every religious and ethnic group in our society. Living evidence of the racial harmony within the Corps is topped only by the musical harmony for which they are famous.

awards and honors

In their short 9-year history, the Imperials have mounted records yet to be surpassed by any other Northwest Drum Corps. The membership of the corps has doubled since its beginning and continues to grow. Most recently the Imperials have acquired a permanent rehearsal hall. The hall which will also be used for fund raising activities is fittingly called—the "Home of the Imperials."

Drum Corps:

Veterans of Foreign Wars (V.F.W.) State Championships

1969, 1970, 1971, 1972

American Legion State Championships

1969, 1970, 1971, 1972

American Legion National Championship Competition

4th Place — 1970



Color Guard:

Veterans of Foreign Wars (V.F.W.) State Championships

1969, 1970, 1971, 1972

American Legion State Championships

1967, 1968, 1969, 1970, 1971, 1972

American Legion National Championship Competition

2nd Place — 1970

Other Major Honors and Awards:

Top musical unit award of the Grande Seafair Parade of Seattle

1971, 1972

Sustaining Sponsors:

American Legion, Cathay Post 186

Rainier Optimists Club

Japanese American Citizens League

First Hill Lions Club





"Best of Luck" **SEATTLE IMPERIALS**

ALUMNI

Steve Spitzer	Bob Oki & Patty Matsuoka
Rick Johnson	Ron Higashi & Joyce Matsuoka
George Sakai	Gary Takeuchi & Glenna Hamasaki
Kenny Sakoda	Chuck Fischer & Gerry Tanagi
Roger Tanabe	Mark Hedington & Marsha Oki
Rodger Parr	Tom Wick & Marianne Harada
Maria Valdez	Bryan & Sandy Yoshida
Doug Sera	Jeanne & Joy Hirano
David Thompson	Bob & Barney Read
Cindy Thompson	Cheri Mizuki & Joyce Gojio
Charlene Tsuji	Terry Takeuchi & Donna Matsuoka
Dick Levine	

BOOSTER

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The Lau Family	Yuke & Eva Furukawa & Rod
Bob & Freda Murphy	Dom, Catherine & Ricky Antonelli
Betty and Earl Vickery	Mr. & Mrs. Les Marelli
The Thompson Family	Ron & Kiyo Yoshida & Family
Aki & Kim Higashi	Arle & Betty Maurseth & Family
Mrs. Payne & Family	Kenny & Mickey Oyama
Akira & Mary Honda	Mr. & Mrs. Mitsuo Kawamoto & Family
Fillmore Family	Mr. & Mrs. Robert Burns & Family
Kathy Doolittle	Robert & Clovis Collier & Family
Aki & Ruth Higashi	John & Ruth Foster & Family
Bob & Ginny Cromer	Fred & Dianna Lynn King
Ute & Iku Hirano	Moss & Barbara Tsuji
Mary Jane Richter	Mr. & Mrs. Charles E. Fair
May Namba	Tom, Kim, Deedee & Sandy Hamasaki
Owen, Elsie & Sons	Ripplinger & Burns Family
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Ted K. Imanaka	Harvey & Helen Buffum
Yaeko G. Imanaka	Mack & Darlene Williams
Dwight Imanaka	Jack & Josephine Tanabe
David Imanaka	Wayne & Dorothy Van Winkle
Tim Imanaki	Mr. & Mrs. William Yasui
	Geo. & Pat Tanagi & Patty

SEATTLE CASCADES

Seattle, Washington

Since formation in the spring of 1966 the Seattle Cascades Drum and Bugle Corp has entertained millions of people thru-out the Northwest with its music and pageantry, and their colorful Red, White and Blue uniforms have become a familiar sight at major parades and festivals in the Northwest and Western Canada.

The membership of the Seattle Cascades Drum and Bugle Corp consists of approximately 100 boys and girls, primarily from the north end of Seattle, but members come from all sections of King County and southern Snohomish County. Their ages range from 12 to 21 with the majority being Jr. High School age. Drum Major — Mark Worthen, 18, Student at Shoreline Community College; Captain — Donna Creager, 17, Student at Ballard High School.

The instruction of the Seattle Cascades is ably handled by the following young men and women who are listed with their former Drum Corp affiliations. Marching: Phil Madden — Kilties (Racine, Wisc.), Frank Boyko — Troopers (Casper, Wyo.); Music Director: Ed Petkavich — Yankee Rebels (Baltimore, Md.); Bugles: Ed Haney — Music Director, Inglemoor High School, Bruce Bock — Cascades; Drums: Garth Stubbs — Norwood Park (Chicago, Ill.), Thunderbirds (Seattle); Color Guard: Carol Bock — Cascades, Connie Rockman — Cascades.

DREADNAUGHTS

Bremerton, Washington

The Dreadnaughts Jr. Drum and Bugle Corps was founded and incorporated May 15, 1974. The nautical theme of the Corps comes from the origin and background of its name, Dreadnaughts. The Dreadnaught was an early 20th century battleship manning 10 guns in its main battery. The uniforms are authentic early American Navy uniforms.

The repertoire is mainly nautical: Opening fanfare — "Divergent" by McBeth, Off-the-line — "Voice of the Guns" by Hawkes and Son, "Battle Hymn of the Republic" Anonymous, Concert — "I Love All the Love in You" from Barbarella by Bob Crewe, Exit — "Navy Hymn" by John B. Dykes.

The Dreadnaughts had a very successful Color Guard Show March 8th this year and we're looking forward to a very productive and exciting competition season.

Staff: Manager — Wilbert Warren; The Business Manager — John C. Beckley Sr.; Drum Major — Jerry Bower; Color Guard Captain — Valerie Marr; Horn Instr. — Keith Markey; Drum Instr. — Ron Smith; M & M Instr. — Mike Hamlin; Color Guard Instr. — Kathy Shinbo.

MARKSMEN

Seattle, Washington

(information not submitted)

BUSH HOTEL

621 So. Jackson St.
Seattle, Wash. 98104
623-8079

Judging...The Finer Points

To those of you who are seeing a judged drum corps show for the first time, we wish to point out a few interesting facts on just what a drum and bugle corps competition is all about.

Since the late 1800's, drum corps has been a part of the American Heritage—Starting with the military tradition of Drum and Fife as known during the American Revolution, through the bugle bands of the early 1900's, to the modern day drum and bugle corps which has evolved into the most disciplined, precise audio/visual display of musical pageantry in existence anywhere in the world.

All of the performers are under 21 years of age. The musical and marching excellence of these corps has no match in any other youth performing sport. Perfection is their game.

The bugles used vary in size to make for the "big band" sound. The range of sizes extends from the smallest bugle, a soprano, through to the french horn, flugel, mellophone, baritone, bass-baritone, and the largest carried is a contra-bass bugle. Those horns are among the most difficult to master.

The techniques of the drum lines are distinctive, unlike anything you'll ever see in any musical arena. The percussive instrumentation includes tonal opportunities by use of the marching typani, and different mallet instruments, as well as the more traditional marching drums such as the snare, tenor, bass, etc. The vast variety of percussion accessories allowed, provide for numerous special effects to help bring additional color to their phase of the overall musical performance.

The great and colorful portion of each corps' show is the section called the "color guard". This name is more traditional than factual, because the overall concept has changed through the years from a very small segment of the corps, centered around the National Color, to a rather large segment of many more flags and rifles. The present idea for the "color guard" is to bring more visual color to the program by specially designed equipment effects, and through choreographed patterns used to frame the audio/visual presentation of the musical segments of the corps.

The purpose of this article is to unravel some of these points to make this



show more understandable and enjoyable. So, we begin by pointing out that the group of men who, in your mind, seem to be in the way of the corps... nousey individuals who are prying into the business at hand, are the judges. These men are authorities in their respective fields (captions) and they constitute the balance of power. It is their job to determine the capability of each corps in the caption they are judging.

This contest is being judged under the rules of Drum Corps International, and the following is a breakdown of that scoring system:

Marching & Maneuvering-Execution	25 pts.
Marching & Maneuvering-General Effect	10 pts.
Drumming-Execution/Exposure to Error	20 pts.
Drumming-General Effect	10 pts.
Bugling-Execution	15 pts.
Bugling-Musical Analysis	10 pts.
Bugling-General Effect	10 pts.

Total Scoring Worth 100 pts.

Every corps has a total of 100 points to start with. During the course of the performance on the field, every error they make in the various captions is deducted from the "Execution" captions. Each error made has a worth of one-tenth of a point. At the end of their performance, the total errors recorded are subtracted from the 55 points allotted to the execution captions. The balance of the scoring is on a build-up basis, meaning that they are given credit for worth, content, and effect of their program and performance.

Marching & Maneuvering-Execution: No army sergeant is more exacting in his requirements for precision marching. Often, a mistake is not a glaring error, noticeable to the average fan. It is the minute failures which often separate one corps from another. Interval between men, distance between ranks, files not covered, dress of squads, platoons, and other type fronts are generally the areas sampled by the marching execution judge. Any error, even of the slightest degree, means the loss of a tenth of a point for each infraction. The perfection

of detail must be carried out to such an extent, that any technical or human failure meets with a disapproving check from the judge. The unforgiveable drum corps crime of "out of step" is greeted with a tenth of a point for every sixteen steps or fraction thereof. Should a corps member fail to pick up his feet uniformly with the other members of the corps, or become sloppy in his carriage and/or bearing, the judge is there to take off one-tenth of a point. An unmerciful cuss is the M & M Judge, but he must do his job in order to help the "team" of judges arrive at the correct competitive results.

Bugling-Execution: Theirs is the task to ascertain that each member in the bugle section is a musician, playing his part. Tone quality, musical accents, proper brass technique, musical blend, tone and release are all qualities which a good drum corps horn section must have. Failure in any and each aspect, means the loss of a tenth of a point. Musical contrast, diminuendo and crescendo, accelerando and retard are vital qualities of a good musical unit; each failure means the loss of a tenth of one point. Handling of equipment such as the uniform position of the bugle while marching and playing, bringing them up and down at the beginning and completion of a song, lend to the good order of the unit. Each failure means a tenth of a point.

Musical Analysis: The bugle caption also has a category whereby the judge evaluates the training displayed by the musicians, the content of the written score, and the tone quality and intonation control of the instrument by the performers. Credit is given for the degree of excellence in each of these considerations.

Drumming Execution/Exposure to Error: The drum judges police all facets of execution and exposure to error of the performing percussionists. Attacks, releases, contrast, diminuendo, crescendo, uniform playing of the rudiments, are all requisites of a good drummer. Any

time he errs in any one of these and other departments, he loses a tenth of a point for his unit. As with the bugle judge, the judge of this caption utilizes a high degree of concentration in watching and listening to the performance, so he can accurately evaluate the precision of the section.

A Balancing factor on the execution drumming score sheet is a build-up or credit consideration called "Exposure to Error". This caption ensures that the programmer of the drum music does not totally design his phase of the show for easy perfection. A program should be a challenge to the performers, rather than one less than the performing capabilities of the section. The judge gives credit for the more exposed and difficult repertoire, to a limit of five points.

General Effect: This is a credit caption, which allows the judges to evaluate on a build-up basis, all of those elements of the program and performance which collectively present the finest, smoothest, most pleasing and finished performance. A unit's superior ability, originality and showmanship are considered. The evaluations are made based on the judge's professional experience, and he uses comparative analysis of the above considerations, in order to rate and rank each corps. Audience reaction to an effect,

production, and performance is very much a part of his consideration.

The General Effect caption is divided into three sub-captions worth ten points each; Marching & Maneuvering General Effect, Bugling, and Drumming General Effect. Each is evaluated by a specialist, and their collective reactions make up the total score given each corps performance in General Effect.

Timing & Boundaries: Each corps you see on the field is in competition for a minimum of eleven and one-half minutes, to a maximum of thirteen minutes. Any corps under or over time is penalized two-tenths of a point for each six seconds or fraction thereof.

Once a corps has entered the field of competition, they are required to remain within the boundaries (end zone to end zone, side to side). The only member allowed over any boundary is the drum major. Violation of this rule is also penalized.

There are many more areas of the scoring system which are all a part of what separates one corps' performance from another. To detail all of them would take more time than possible, but all of it, as well as the tradition of the activity, is what makes the program distinctive and spectacular. ■



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The Preliminaries

PLACE

PENALTIES

ACTUAL SCORE

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"SHOWCASE OF SOUND"

TUESDAY, JULY 8, 1975 • SEATTLE, WASH.
PRELIMS: 9 AM • TOP 10-FINALS: 7 PM

The Final Contest

	PLACE	PENALTIES	ACTUAL SCORE
Cascades	10	0	41.7
Nite Riders	9		45.25
Titans	8	.6	48.45
Black Watch	7	.2	54.25
Imperials	6	.2	60.9
Argonauts	5	.5	61.3
Freelancers	4	.8	64.4
27th Lancers	3	.3	78.15
Santa Clara	2	.1	79.35
Blue Devils	1	0	79.95
HIGH M & M: 27th Lancers	HIGH GE: Santa Clara		
HIGH BUGLES: Blue Devils	BEST GUARD: 27th		
HIGH DRUMS: Blue Devils	BEST DRUM MAJOR: Black Watch		

DRUM & BUGLE

