

# Ole!

The Newsletter of the  
Hawthorne Caballeros  
Alumni Association/  
Drum & Bugle Corps

Volume 1, Issue 4

July/August 2020

## **DUELING MALAGUENAS**

By Jim Mallen

Let us look first to the music itself. Malaguena. According to a marching music website, [www.corpsreps.com](http://www.corpsreps.com), which is now DCX (@dcx.museum.org) Maleguena is one of the most oft-performed pieces in drum & bugle corps. Corpsreps cites it being performed NINETY times by drum & bugle corps from the year 1954 until the present. It was played 34 times by Junior Corps, 17 times by International Corps, and 39 times by Senior and Alumni Corps. Of the 90 times, the Hawthorne Caballeros clearly elevated it to "signature" status, having played it in TWELVE different years! ('54,55,56,66,67,80,81,84,85, 90,95,96) It was played five times by the RI Matadors ('70,75,76,77,78), usually w/ Jim Centorino and Richie Price as their talented and wonderful soloists. **Both are Spanish style corps, and I can only imagine how the Cabs were received when they went to Cuba and per-**

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## **Caballeros..... InThe Beginning Part Four**

By Mike DeVecchio

### **Caballeros History Part 4, 1955**



*What is this, some one stomping on our Sombrero? How can this be? Who would do such a thing? Si Amigos, and It was done and I was there to see it. Caballeros should never put their Sombreros on the ground. To find out how and why this happened and more, read on Me Amigos, Read on.*

After winning the nationals in 1954, the American Legion magazine approached the Caballeros organization with the idea of doing an article, showing the Caballeros drilling and Jimmy Costello directing and judging them. The suggested name of this article would be "How Champions Are Made." It seemed like a good idea to Jimmy and the rest of the members,

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## .....The Beginning

so one evening in October the American Legion magazine writer and photographer met us at our drill center, Sussex Avenue Armory in Newark, New Jersey. Everything seemed to go well and the article appeared in the November issue of the magazine. Some of us wondered where and how this would affect our future with the American Legion.

The year 1955 started out with some new members joining the corps. One group in particular, about ½ dozen or so buglers and drummers came from a good senior corps from Hoboken New Jersey.

The corps had competed under the name of Bay Way Grays. Once again Hawthorne benefited from another corps misfortune as apparently the Bay Way Corps could not sustain, for whatever reason, having a bugle & drum corps active in the competition field. The members even made a video tape entitled "From Hoboken to Hawthorne."

In 1955, we had two new selections, "Zabumba" and "Babalu." We were still looking for something more exciting. At the beginning of April, one of the horn players who services jukeboxes came in with a record that had been played quite heavily. The

## Alumni Event Schedule 2020

**Sunday, November 8 \***

Veterans Day Parade

Clifton, NJ

**Saturday, December 5 \***

Parade &

Pot Luck Lunch

Hawthorne, NJ

## Alumni Rehearsal Schedule 2020

**Sunday, October 4 \***

Music, Post 199, 12-5

**Sunday, October 18 \***

Music, Post 199, 12-5

**Sunday, November 1 \***

Music, Post 199, 12-5

**Sunday, November 15 \***

Music, Post 199, 12-5

**Saturday, December 5 \***

Music, Post 199



## Trivia Answers

### Issue 3

**Q: How many National Championships have the Caballeros won in a row?**

**A: "7" 1958 through 1964**

## Take A Good Look

*By Tony Vaccaro*

The horn line was at an outdoor rehearsal, seated in chairs around the hotel pool for some relief from the brutal mid-day heat.

After a few hours, one guy walks in fresh from his trip and of course having missed most of the workout.

He calmly unpacked his horn and went to take his place in the semi-circle. After playing just a few notes, one guy leaves his seat and confronts the un-

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## .....The Beginning

song was "Cherry Pink and Apple Blossom White" played by Perez Prado and his orchestra. This song came out in 1953 as the background music of a film entitled "Underwater." Al Mura decided to give it a try and did the arrangement. We spent a lot of time learning the song. It was written in the key of F and required 1st sopranos to spend 9 of 10 notes above the staff. Now we're talking about the fifties where this was rather unusual, but that was the only way to get the true sound of the song. It was a hit with the entire corps as we were working hard to get ready for the first contest at the end of May in our favorite place, Kingston, New York.

We did not have the song in the drill yet, however, we went to Kingston and planned to use it coming off the field after retreat. Hawthorne had agreed to do a full retreat but requested to be the last corps to march in review. So as we're getting the drum roll off and getting prepared to start with the introduction and parade in review, a number of people were leaving taking their beach chairs with them getting an early start to the parking lot. They were not aware that we were introducing a new song. I was in the last rank with Ralph Silverbrand and I could

not help but see people leaving. Upon hearing the intro and the first solo slur, they turned around to see and hear what the Caballeros were playing. They came back to the stadium. It was quite apparent that the amount of people who remained in the stands may have been informed that we were introducing a new song at retreat because the noise from the crowd cheering and applauding with each solo was tremendous, to say the least! At the end of the song we stopped, and played the ending just like the record with the slur from F to F. The crowd went wild! We were very happy and couldn't wait to get the song into the drill. We knew we had struck gold with a really big hit song.

In June, 2 weeks before the next contest, the song was put in place with the drill and we were ready to hit the stands with it. Ralph Silverbrand was getting calls from the chairman of the Barnum Festival wanting to know what it would take to get the Caballeros into their contest on July 4. This was the same association we left in 1953. They now wanted us to appear in the Barnum Festival. The business manager told Ralph "tell 'em we want \$1,000 in advance to appear in that show." When Ralph called the chairman and told him our price, he quickly replied, "you got it!". \$1,000 was the first prize for the win-

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## **Remember When**

### **Fifty-Nine Years Ago**

#### **May 1961**

1 Caballeros	86.975
2 Skyliners	84.050
3 Musketeers	83.050
4 Buccaneers	81.800
5 Interstatesmen	79.300

### **Forty-Four Years Ago**

#### **September 1976**

1 Caballeros	92.500
2 Buccaneers	86.700
3 Sunrisers	86.550
4 Skyliners	85.050
5 Yankee Rebels	84.300
6 Hurricanes	79.950
7 Crusaders	78.250
8 Thunderbirds	73.600
9 Phoenix	73.050
10 Matadors	72.000

### **Forty-Nine Years Ago**

#### **August 1971**

1 Yankee Rebels	83.350
2 Caballeros	81.200
3 Legion of Brass	41.250

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## .....Good Look!

named latecomer, berating him and pointing out how hard we were working not wanting to hear his reason for being late.

Not content with that outburst, he picks up the guy and throws him into the pool, fully clothed.

This dripping wet guy climbs out of the pool and slogs to his room, leaving a wet trail behind him. The rest of the corps is howling with laughter.

He emerges a bit later, all clean and wearing dry clothes to resume his place in the rehearsal.

After a brief time, sure enough, the excitable other guy wasn't done. He goes over and repeats the whole series of events, throwing the other guy into the pool to everybody's amazement.

Again, the latecomer repeats all the previous steps and re-joins the



horn line which is now awaiting a fight.

Well, after a bit more time, the first guy was still upset and again goes over to our friend.

As he picks up the guy and carries him to the pool for another dunking, the latecomer asks loudly "Before you throw me back in, 'take a good look - does anything seem familiar?'"

The first guy, now very upset, shouts "NO!".

'Well it should be, the last 2 times, I was wearing your clothes!'

That got the biggest and loudest laugh of the day but not more than watching the hot-head having to wear the same sweaty clothes for the rest of the trip while waiting for his good clothes to get dry.

## Remember When

### Fifty-Four Years Ago

July 1966

1 Caballeros	83.620
2 Sunrisers	80.320
3 Princemen	76.100
4 Interstatesmen	73.220

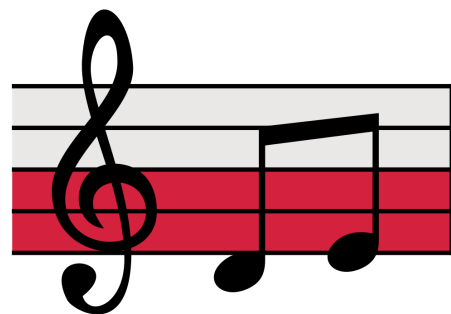
### Sixty-Four Years Ago

September 1956

1 Musketeers	85.630
2 Caballeros	84.050
3 Brigadiers	80.900
4 Skyliners	77.560
5 Westshoremen	76.410
6 Rockets	75.580

### Trivia Question

**What was the date of the first DCA Championship? How many corps participated and what corps won?**



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## ...Beginning

ner of that contest. We went on the field and there was no denying the crowd went wild with our rendition of "*Cherry Pink*." We ended up winning first place. When we came off the field, the drum major gave our manager an envelope that had First Place Drum Corps written on it. When the envelope was opened in it was another check for \$1,000! So the idea came up that perhaps with all of these requests we're getting from different shows, we should take advantage of it and get a minimum guarantee. There were certain major shows we've been in over the years, that we did not make this request. But it was quite apparent, that this song brought the Caballeros fast fame, and helped develop the fan base that we had not had in the past. There were even rumors that Perez Prado was playing with the Caballeros. How that got started, we do not know.

The next big show was The National Dream Contest in August and with delight the Caballeros won their first of many Dreams. On retreat, our position was between Reilly and Archie. Archie left ahead of us and when they got to the end of the field, they opened up ranks and the Caballeros marched through and they applauded and cheered. Meanwhile Reilly is about to start coming off the field with whatever song they were playing. At the same time

Archie starts singing their rival's song and leading off with the phrase of "have you seen the Reilly Raiders, have you seen their latest capers" and ended the song with "the crowd is loudly cheering for the Caballeros." That was a fun afternoon for us. With the win, the camaraderie developed between Hawthorne and Archer Epler and lasted for many years. Now was the time to get prepared for the contest in Miami, The American Legion Nationals, and our possible third consecutive win.

In preparation for our practice sessions in Miami, Jimmy Cos required the following practice uniform to be worn, black shoes and black sox, khaki pants, white tee shirt, and the favored overseas cap. His opinion was that we all needed to be dressed alike, similar to our corps uniform - the white blouse and the black shoes. At our drill and practice sessions, it would go a long way in helping us do a better and more accurate marching job in the contest.

After we got settled in our motel, I believe we stayed at the Blue Mist on the beach in North Miami Beach, some of the guys went downtown to Miami Beach where so many other drum corps were staying. They came back with some interesting news of an observation they made. It seems one drum corps (Skokie Indians?) had some men wearing orange dress shirts. The shade of orange

was very close to the orange of the American Legion national flag. It was like they were parading around the fact that they were going to win the contest.



In the Preliminary Contest, we did not do too well. We were in the top two or three but I believe the Skokie Indians won the Prelims. Of greater interest was the events that happened at the finals that night.

We were first online. As we were standing there waiting to be given the starting indication from the chief judge, we looked out to the east end of the Orange Bowl and coming in from the ocean was a thunder and lightning storm. No one indicated to our drum major, Artie Kutz, that we should get off the field and wait for the storm to pass.

We stepped off playing the first number and then the second and then the third. At about the color presentation, the storm seemed to ring the field and the rain was falling lightly. As we got to the end of the color presentation, the rains started to come down a little bit harder and continued on into the concert. Now it was pouring, lightning was flashing and we were still on the field playing.

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## ...Beginning

One thing I will say though, as we came out of the concert doing our usual marching routine and came up to the sideline, we stopped and as we bowed, all the water that was sitting on the sombreros came pouring off. I felt sorry for the drummers because they did not have plastic heads back then. They had calfskin heads. We went backfield to go into our production number "Cherry Pink." I'll never forget the sight I saw. We did a squad about and hit the introduction. Halfway up the stadium steps there were five red jackets in one area in the rain watching our show. They were the five guys from Archer Epler who came to Miami just to see us win another American Legion National Championship. By the time we got to the finish line, the rain had almost stopped. When we completed our show there were no judges on the field. They were under the stadium with dry sheets. There was no secret we were 4<sup>th</sup>. There is more to this story.

We got back to the bus area to return to the motel. Jimmy told the corps upon arriving at the motel to change into the practice uniform, wipe off our shoes, and put on a pair of black sox that were dry. The intent was to go back to the contest field and be ready for retreat. As we were getting off the bus, members of the Syracuse corps had already

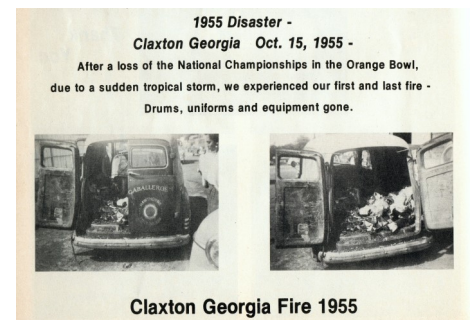
been on and apparently knew their score and knew it was higher than ours. They had very strange smiles on their faces when they looked at us. After all, "if you beat the Caballeros you win the show." We knew we did a winning performance but we couldn't help but wonder how we got such a low score, for the judges were under the stadium while it was raining on our show. When retreat started, we came on and we played "Cherry Pink" and I must tell you we played it with mucho gusto. Then it was announced that we took fourth place and right after that, Syracuse got the sad news that they beat Hawthorne but came in third place. The Connecticut Yankees was a corps that had never come close to us the few times they competed this year. When we did happen to meet, we were always several points better. They came in second and, of course, first place went to the Skokie Indians. Well, we took a licking, got on the bus and went back to the motel.

The following day we received an invitation from Skokie to go to their party. Two national championship corps would be at a party together. It was while walking into the major room that we noticed Skokie had anticipated winning the show by producing a carved statue about 8 inches high of an Indian standing on a black sombrero with "Caballero" on it and the accompanying sign that

stated "Who has gives fire water to the Indians". Needless to say, we took that back as a souvenir when leaving the party. It took a while for them to realize that it was gone. It now sits in the trophy case of Hawthorne Post 199.



Tragedy strikes a second time. We loaded up the corps equipment truck, which back then was a delivery truck as we had far less equipment than we have today. All the drums and all the wet uniforms were in the back of the truck. Mac took off early to head home with the truck. Somewhere around Claxton, GA, where the fruit cakes are made, the truck caught fire and we lost all our equipment. The Claxton Fire



Department responded to the fire and put it out. They believed that all the wet uniforms and equipment as well as the weather and heat, may have

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## ...Malaguenas

formed it there in the 1950s.

In junior corps the Madison Scouts hold "signature" status with six renditions. ('63,65,78,80,81,96) The Hawthorne Muchachos played it four times ('69,73,74,77). It was played three times by Velvet Knights, Kiwanis Cavaliers, Steel City Ambassadors, and Cambridge Caballeros. In the International realm, Jubal (Holland) and Yokohama Inspires (Japan) each played it twice, each during consecutive years.

The number of corps that has played this tune is amazing. There is also a high incidence of corps who have played it in two successive years. The Hawthorne Caballeros played in two successive years FOUR times. And once ((54,55,56) the Cabs played in three successive years. The successive record is four years in a row by the Matadors in '75,76,77,78. It is a tremendously popular and likeable piece. It apparently has staying power to the listener and is still appealing, despite repeated listenings.

So.... who wrote this masterpiece? Do you know? I

thought I did. I thought I should. But somehow the composer's name escaped me. (Old-Timers disease? :) His name is ERNESTO LECUONA. That is right: Ernesto Lecuona. Say it out loud. (air-NES-to la-KWO-na) Let the "Lecuona" roll around your tongue (like a fine red wine). Lecuona is known as Cuba's greatest international composer. He was born there in 1895 and he died in 1963. He is fondly known as Cuba's George Gershwin. He has written and published over 400 compositions. His famous music includes some that you may know, like Granada, Cordoba, Siboney and Andalucia (a.k.a. "The Breeze and I").

The Hawthorne Caballeros have played many different arrangements of Malaguena throughout the years. I have listened to fans' complaints about arrangers constantly changing charts and tweaking previous arrangements. They complained, "Why can't they leave well enough alone". They said, "When I go to hear the symphony perform classical literature, I hear what was originally written, not some arranger or conductor's contemporary version of it." While this statement may be sincere,

it is absolutely NOT true. Every piece of classical literature is modified almost every time it is performed. Each conductor puts his or her own "spin" on it. The acoustics change, the instrumentation changes, the skills of the orchestra vary, and all cause the conductor to modify the performance. In the 1990s I spent nine years as Principal Percussionist with a community group, the Ridgewood Symphony Orchestra playing classic orchestral pieces. In my experiences there, every conductor altered what was originally composed.

In the 2/15/04 NY Sunday Times, Leonard Slatkin, music director of the National Symphony Orchestra in Wash. DC, said "Throughout music history, from the time standard repertory developed, performers have, under the heading "interpretation", added their own touches to past masterpieces." Composer Gustav Mahler was also a highly respected conductor, and he is also famous for his published "retouchings" of Beethoven, Schubert, and Schumann symphonies. Mahler noted that Beethoven had an ear problem that ultimately left him deaf, and he lost touch with the world of physical sound. Also, Slatkin quotes Mahler citing

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## .....Malaguenas

changes in instruments and orchestra size as reasons for modifying the scores. In Beethoven's time, the string section might have 6 or 8 violins and 1 double bass. Mahler's versions would have 20 or more 1st violins and 10 to 12 double basses (like Strauss). Such an enlarged body of strings would drown out certain original woodwind passages; so, Mahler would double (and triple) a flute part, and maybe add an E flat clarinet. Instruments also changed and improved. "French horns in Beethoven's time were "natural" instruments," said Slatkin. Lacking valves, they could not play chromatic passages. Mahler simply filled in the spaces where notes were missing. Also, the range of most woodwind instruments increased too, so Mahler used the added notes to keep the flutes from having to drop an octave for a note or two. Also, Beethoven used blocks of dynamic levels in his writing. If he marked a passage fortissimo, then the whole orchestra had fortissimo. Conductors now commonly adjust these levels.

So, why do I digress into Mahler's rewriting of Beethoven? My point here is

that, in drum corps, we too have had radical changes in size, acoustics, ability and, of course, instrumentation. So, we should understand and accept (and applaud) current versions of drum corps literature that are modified to adapt to our new criteria. Slatkin concluded his article by saying "Great art flourishes precisely because it can be construed in different ways by succeeding generations." I agree completely. And we can only hope that our drum corps activity also continues to flourish as it is construed differently by succeeding generations.

And what is my point of writing this article on Malaguena? I do so to support my contention that our standard drum corps literature and repertory can be wonderful, most effective, and gratifying, even at the highest levels of DCI and DCA. I do not believe that a corps needs to play obscure, unknown (or invented) music to be "breaking new ground". I also believe that many corps proved this point emphatically by their successful performances of a true drum corps "standard"..MALAGUENA!

If you have any comments, thoughts, or concerns, I would love to hear from you. Please email me at [jamesdrum007@optonline.net](mailto:jamesdrum007@optonline.net)

Jim Mallen, a School Business Administrator/Board Secretary, is a former DCI Percussion Judge who lives in Wyckoff, NJ with his wife and two sons. He is an NJ-certified K-12 Instrumental Music Teacher who was a marching member, instructor, and Percussion Caption Head (1985) for the Hawthorne Caballeros. In 2004 he was inducted into the NJ Drum Corps Hall of Fame. In 2005 he was inducted into the World Drum Corps Hall of Fame.



### OFFICERS

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Steve Raclowski

**Post Commander**

Doug Tennis

**Ole! Newsletter Editor**

Chris Sortino



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## ...Beginning

caused combustion of the uniforms.

A month later, Mac received a letter from the Claxton Fire Department requesting the corps pay them \$25 for putting out the fire, since we were not residents of Claxton. Mac advised us all, if traveling down south, bypass Claxton or do not have a Caballeros equipment truck with you.

In the fall of 1955, we were without uniforms. Jimmy Cos being a navy man asked all the former sailors to bring in our spare Navy dress blue pants which are flared almost like the uniform pants and share them with other men in the corps. The Caballeros Ladies Auxiliary made red bands for us to wear at the waist and we all wore white dress shirts and overseas hats. Some drum corps even ran events to raise money to contribute toward our financial loss. We also found out that Mac's home owners policy covered the uniforms because the vehicle was in the control of the owner of the house. The insurance company of the homeowner was responsible for reimbursing the corps for the cost of the uniforms.

As far as the year itself went we did have a winning season, we did win the National Dream Contest and "Cherry Pink" was a hit of the drum corps world and we had it.

We gained quite a fan base and of course got some new invitations to drum corps contests because everybody wanted to hear Perez Prado play with the Caballeros.

### Our show for 1955 included:

La Vergin de La Macarena  
The Three Caballeros/A Gay Ranchero  
Zabumba  
America intro/Of Thee I Sing  
Takes Two To Tango  
Chiu Chiu Chiu (not Zena, Zena, Zena, as others would have you believe)  
Concert: Malaguena, Taboo, El Relicario  
Valencia  
Cherry Pink and Apple  
Blossom White  
Babalu  
Adios



*Mike Del Vecchio pointing to where the statute has been residing for the last 65 years in Hawthorne Post 199.*

*Photos courtesy of Mike Del Vecchio, Jr.*

## Letter From The Editor

By Chris Sortino

Well, here we are in August looking forward to the trip to Williamsport to participate in DCA's Friday night street concert, individual and ensemble competitions, a classic stage show and a great Alumni performance at the finals. OOPS! What was I thinking. This is the year 2020. It's a leap year, an election year, a year of a pandemic, a year of protests and looting, a year of pro sports teams changing their names, a year of some policemen doing real stupid things, a year of devastating fires in California, restaurants closed, colleges sending students back home just after they arrived, shooting rates rising in cities, two huge storms in the Gulf Of Mexico at the same time, and the cherry on the sundae, a meteor may hit Earth in the next few months.

Not that I'm complaining but I miss my life the way it used to be.

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## July Birthdays

### July

Heidi Stites  
 Edie Duncan  
 Andy Grilk  
 Gloria Pennell  
 Wayne Kubacki  
 Bill Kennedy  
 Dennis Pavone  
 Nancy Durborow  
 Tom Harris  
 John Garno  
 Bob Messineo  
 Annette Solow  
 Ron Lawson  
 Kathy Natoli  
 Ellen Rinaldo Stout

Ole! is published every other month.

Next issue: September/  
 October



## August Birthdays

### August

John Accardi  
 Don Faircloth  
 Rick Gathen  
 Jay Hogan  
 Rich Green  
 Leslie Higinson  
 Greg Daye  
 Michel Joyal  
 Donna Redcross  
 Bob Sanna  
 Roger Day  
 Francois Roy  
 Joe Swertinski  
 Kevin Broderick  
 Judy Duhaime  
 Mike Castaldo  
 Corey Mark  
 Buddy Glover

*Happy Birthday!*



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### **.....Letter From Editor**

I miss drum corps. I miss MY drum corps. I miss making music. I miss the sound of "G" bugles. I miss all the voices in the drum line. I miss the marching. My bones are creaking without the exercise of doing a drill. I miss the sound of an appreciative crowd. Most of all, I miss the people. I've been doing this hobby we call drum corps since 1957. Most of my friends are people in drum corps. I still have friends that date back to my first couple years in drum corps.

Yeah, 2020 has been one hell of a year. I pray we never have to go through a year like this again.

2021? Cross your fingers, carry a rabbit's foot, make a wish blowing out a birthday candle, put a horseshoe up over the door, find a four leaf clover and say a prayer that we'll be able to do this thing we love soo much in 2021.

Stay safe and stay well!  
 God Bless!

## HALF NOTES...

Take a look at the August 2020 issue of Drum Corps World. Publisher **Steve Vickers** interviews our director **Paul Bongiovi**. Great job Paul explaining what the Caballeros Alumni Corps is all about.....thanks again to one of our founding members **Tony Vaccaro** for another great article.....former Caballeros and Alumni Corps snare drummer **Jim Mallen** submitted hopefully the first of many articles to the Ole! newsletter. Very interesting history of music and its impact on drum corps.....a special thank you again to **Mike DeVecchio** for his amazing history of the Caballeros. I'm learning so much about the corps that I never knew. Keep'em coming Mike.....rumor has it that sections of the Alumni Corps, both horns and drums are practicing. Perhaps we'll hit the ground running in 2021.....Congratulations to Muchachos alumnus **John Carr** voted new DCA president. I'm sure he'll do a great job.....that's all for now!

### A "Bit of Wit" from the Quill of Charlie Bratton...



Did you know that "Kemo Sabe" actually meant "Can I wear the mask for a while." Its in the Dictionary of Native American Languages.

A Roman soldier walks into a bar, holds up two fingers and says "Five Beers Please"

I thought air was free until I bought a bag of Potato Chips.

Gone are the days when girls used to cook like their mothers. Now they drink like their fathers.

I didn't make it to the Gym today. That makes 5 years in a row.

Old age is coming at a really bad time.

## HELP WANTED!

**The Alumni Corps has openings in ALL SECTIONS, especially Contra in the Horn line, Color Guard and openings for Bass, Cymbal and Double Tenor in the Drum Line.**

