



YEARBOOK '77







*Be brave if you lose and meek when you win,
 Be better and prouder than you've ever been,
 You get what you earn, be it little or great,
 Regardless of luck, or regardless of fate,
 Be noble and fearless in all that you do,
 And honour this new name created by you.
 For you are; and shall always remain,
 ...THE SENECA OPTIMISTS.*

*Myron Melnyk,
 February 1976.*

GCC GOLD CAPSULE COMMENTS



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*This edition of
The Seneca Optimist Yearbook
is Dedicated to
Al Tierney
Corps Director,
1976-1977.
Charter President,
The Optimist Club of
York Toronto.*



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THE 1977 SENECA OPTIMISTS -

The Year of Recognition

By: Phil McArthur

Looking back to the 1977 drum corps season, the Seneca Optimists definitely had a great year. No longer was anyone considering the corps a potential threat. The Seneca Optimists were a reality-----a corps to be recognized. With increasing solidarity within the corps, the word merger was rarely heard during 1977. The corps had undoubtedly matured and the growing pains and successes of the '76 season had laid a foundation for the corps as it entered its second year of existence.

The corps continued to radiate pride, professionalism and class as it performed throughout Canada and the United States. The tradition that the corps tried so hard to build in 1976 was carried on during 1977 and was adopted as a way of life. The Seneca Optimists Drum Corps was a copy of no other. It was in fact, a corps that was the envy of thousands of corps people throughout North America.

The Seneca Optimists of 1977 were continental champions. The corps managed to win a major national title in both Canada and the United States. In addition, the corps firmly secured a place in the D.C.I. champion elite for its second year.

The corps of 1977 will long be remembered, not only for its image of class and professionalism, but also for its beautiful show design which included the wonderfully imaginative parachute routine. Few corps will ever top or even match the excitement and entertainment value projected by this parachute sequence.

With 1976 and 1977 and all of the hardships and rewards past, the Seneca Optimists look towards its future with a solid past and an unrestrictive drive. The corps will always maintain its style that it radiates. This style has become an "aura" or feeling, it has become something that we love, something known as the Seneca Optimists.



The Horn Line

The line has improved steadily over the last three years. I think the biggest improvement over the '76 line was in Tone and Intonation and general consistency. In T&I, Myron's aggressive program payed off greatly, but it was the consistency of the line which blew me away.

From Ypsilanti on, the horn staff was exhilarated by performance after performance. Each one was audibly better than the last----the unfortunate exception to this being the Finals performance in Denver.

With the extra year's experience under our belts, we look forward to more improvement in the T&I caption, plus the one element missing in '77----that 'balls-out' Finals performance. I can't wait to hear it.



Peter Byrne.



Kevin Gilcart



Shaun McCullough



Doug May



Robin Henry



Steve Trevor



Celine Lacroix



Stuart Bentley



Brian Adam



Corrie Branton



Norman Blakeney

BUGLES (continued)



John Henderson



Jacques Dicaire



Sean Williams



Penny Tudhope



Greg Mathieson



Sue Whalley



Mark Decloux



Jeff Greig



Andy Coffin



Harvey Cross



Roy Feuerherdt



Lloyd King



Sylvain Menard



Sandy Douglas



Wayne Dillon

BUGLES (continued)



Ken Sokoll



Mike Grimes



Vic Score



Drew Canning



Debbie Lowe



Ken Mulgrew



Brian Petschke



Dave MacKinnon



Chris Agnew



Mike Collins



Ray Koch



Bill Thomas



Tom Stokland



John Hext



Ron Bell

BUGLES (continued)



Ray Bassett



Chris White



Enzo Marrella



Scott Andrews



Craig Hall



Mark Foden



Pat Tunney



Melony Sears



Bob Branch



Lucy Chilco



Sandra Konstantinou



Janice Bell



Gary Swartz



Keith Gallacher



Phil McArthur



Dave Agnew



Sandy Patten



Greg Wardle

"The drum line attained its high level of imaginative musical presentation from the dynamic efforts of its writers, Sam Kays and Pat Irvine. Through these people, and the people in the line itself, drums were morally sound and possessed an inner pride for itself in association with the corps."

Mark Lewis.

The Drum Line



Dave Woodcox



Mark Lewis



Dave Phillips



Rodney Hoffman



Scott Cumming



Glenn Schofield



Rick Jemmett



Martin Shimski



Tommy Sams



Randall Wyse

DRUMS (continued)



Steve Whalley



Jim Kane



Kevin O'Connor



Mandy Roberts



Alex Dabrowski



Johanne Briere



Rod Colligan



Ron Restorff



Steve Shimski



Ken McCormick



Gord Petschke



Don McDonald



Tony Lidstone



Terry McCullough



Mike O'Connor

DRUMS (continued)



Steve Watson



Peter Yaneff



Dave Harkness

GC

DM



Diane Tenaglia



Mike Williams

The Colour Guard



Audrey Harkness



Janet Hrcka



Wanda Roberts



Michelle North



Janice Arsenault



Patsy Choc



Kim Rossamel



Mhairi Cumming



Anne Harkness



Debbie Robertson



SILKS



Under the excellent guidance of Wendy, the guard maintained the reputation of being one of the best in North America.

Sandy Coull.

The 1977 colour guard, what can I say? Although they began the year with a somewhat slow start (compared to the previous year), they quickly made up for any lost time and came through, as was expected of them, with a sparkling and more than satisfying ending. They proved to themselves again what hard work and a strong desire can do (or maybe it was that dinner together at the Spagetti Factory), as they continued to stay at the top of the colour guard ladder. They finished the year with the top three guards in North America, and number one in Canada-----being undefeated in their country by any other Canadian colour guard (something they have done since their inception). The Seneca Optimists can only be proud of their guard as they continue to maintain the high standard that has been tagged onto them since their beginning.....And what about all those 10's? They deserved every damned one of them. And what can 1978 bring?.....20's!

Wendy Paquin.

RIFLES

Along with the tears and laughter, went alot of hard work and dedication. With only eight, Debbie produced one of the top rifle lines in the country.

Kim Rossamel.

The rifle line had a lot to prove in 1977, especially to themselves. They had been the best line in Canada and one of the best in the States in 1976. They had to uphold that reputation as well as surpass it. I personally feel they did just that and more. They took what talents they had and developed them far beyond expectations. They had their bad times and sometimes I'm sure we all thought they outweighed the good, but they really didn't. They all pulled together and worked together for the same goals and that to me showed they all cared. I would like to thank each of them for making 1977 a year to remember in more ways than one. I can honestly say our rifle line made it a fight to the finish.

Debbie Miller.

GUARD (continued)



Lynne Oram



Debbie Biggs



Debbie Hurst



Janice Bower



Pauline Kenny



Chris Fairbrother



Janet Noseworthy



Karen Bosworth



Karen Martel



Sandy Coull



Donna Bell



Linda Woods



Marie Kehn



Eileen MacKinnon



Lynda Baillie

GUARD (continued)



Kelly McHutchion



Mary Anne Ernst



Liz Watson



Cynthia Parker



Nancy Oram



Sue Dunn



Cathryn Parrott



Darlene Score



Laura Score



Cheryl Armstrong



Kim McGrath



the year in review

By: Mike Grimes, Mhairi Cumming, Sandy Coull & Colin Hedworth

After an extremely successful first year, we, the Seneca Optimists, began preparing for the 1977 season in the fall of 1976. A large turnover of the '76 membership left many of us doubting about the coming season and the destiny of the corps. The remainder of 1976 proved to be difficult for those who chose to remain.

The new year marked a turning point for us. With 'Symposium Five' came an astonishing sixty-man horn line, increased membership in other sections of the corps, and renewed hope.

As if it were magic, January turned into May. Wayne Downey flew in from California, and brought with him our new concert of "West Side Story". It was only two more weeks until drill camp.

I guess the season really began with the Victoria Day Weekend camp (May 20-23). The corps left Seneca College with two buses, one of which somehow managed to get lost. When everyone finally arrived, the weekend commenced with our now traditional T.A.S. (Tradition, Allegiance, and Service) Night. A brief speech was presented by one member from each section of the corps: Diane Tenaglia (guard); Jim Kane (drums); and Phil McArthur (horns). This was followed by a "rap session" during which we discussed: attitude; the executive; performances; appearance (hair length); class; crackers and ice cream. T.A.S. Night was brought to a close and with it came a touch of reality—Section Rehearsals!

The following two days consisted of sleeping, eating, crying, laughing, practicing, and sunburn (in stark contrast to the winter-like temperatures of the year before).

Monday turned out to be a day unlike any other day that drum corps has ever seen or experienced. The Seneca Optimists Drum & Bugle Corps (with a little help from "Chops"), revolutionized special effects in terms of drill design, for on this historic day we were introduced to the parachute and its delights. By four in the afternoon camp was over

and (get this) we even accomplished everything we wanted to! We now had less than two weeks to prepare for our first contest of the season.

TORONTO - June 3rd

The 'International', as it has come to be called, was sponsored by our very own booster club. The pressure was somewhat lessened when our buddies from the West side of town pulled out of this show, but everyone was anxious to discover how we would fare against Canada's newest powerhouse, the Northstars. The show was shaky and we excused it as a case of first show jitters, but blamed most of it on our concert which we had been playing for less than two weeks. As it was to turn out we won easily with a nine point margin and we even had two points in overtime penalties.

THE ISLAND - June 4th

The day after our first contest has always been reserved for the corps' M.O.O.G. (Most Organized Optimist Games) Championships, and this year was no exception. The M.O.O.G. is a tradition carried over from the old Toronto Optimists days, but no one seemed to mind.

The majority of the corps began to assemble out on the Toronto Islands around 12:00 noon. The weather was perfect and a good time was had by all (those of us who could remember). The traditional games and events were staged such as the Egg-Throwing contest, Mooger Ball, Tug-O-War, and Buck-Buck (Jacques play buck-buck. Jacques fall down and go boom-boom). The Booster Club arrived late in the afternoon and proceeded to cook hamburgers and hot dogs. The last 'Ferry-boat' left for the mainland at 12:45am, and with it went all who were left on the islands.

ing sectionals on the buses. Rumour has it that the colour guard sat in the "can" and sang dirty songs (tsk, tsk, tsk), while Wendy went to the laudramat to dry their jeans (only rumour of course)!

During dinner, it was reported that Don (the map-maker) Daber, was seen holding up a lamp post after a cocktail party for the C.D.C.A. Shortly afterwards, he wandered over to the school carrying a tray of hors d'oeuvres, and began to pass them around to anyone who happened to be within a three-mile range of him.

Soon it was "show time" and we found ourselves in a beautiful stadium which must have had at least four rows of bleachers. Despite the conditions of the field, we pulled off a good performance, which was reflected in our score of 74.30. Children's Dance "clicked" for the first time and we managed to defeat Oaklands by over six points.



Don Daber---Publicity Director of the corps!

PORT DOVER - July 1st - 3rd

Our second camp weekend began on Dominion Day (Canada's 110th birthday). After doing a parade in North York, we left bound for Port Dover (home of Mark Lewis) with one school bus and one of the Seneca coaches.

Keeping with the festivities of the day, we and numerous other Ontario resident drum corps, put on an exhibition for the people of Dover, followed by a fireworks display.

The next morning we awoke and found that Ventures had offered to cook breakfast for our entire corps. This saved us a lot of time by enabling us to remain at the school instead of bussing the corps out to eat. I think that 'thanks' are in order for the Ventures' executive and kitchen staff---- "THANKS"!

Mark Lewis' parents were kind enough to plan a party for the corps. After a hard day of practice the corps headed over to the Lewis' home which was located just a few blocks from the school. A good time was had by all especially Debbie Hurst, Ken Sokoll, Norman Blakeney, Dave Woodcox, and Karen Bosworth(?). "Ward! The Beaver puked again".

The last day of camp was spent perfecting the parachute. The horn line practiced with their shakos and plumes for a good part of the afternoon. All this was in preparation for the parachute's debut the following weekend in Ramsey, New Jersey.

The buses pulled out of Dover around 4:00 in the afternoon (Bye Sue Whalley!). It was back to Toronto and off to the Maynard Ferguson concert (for those who felt up to it) at Ontario Place that evening.



Bob Duggan, director of our crosstown rivals, the Oakland Crusaders, watches us perform in Welland, Ontario.

TOUR ONE:

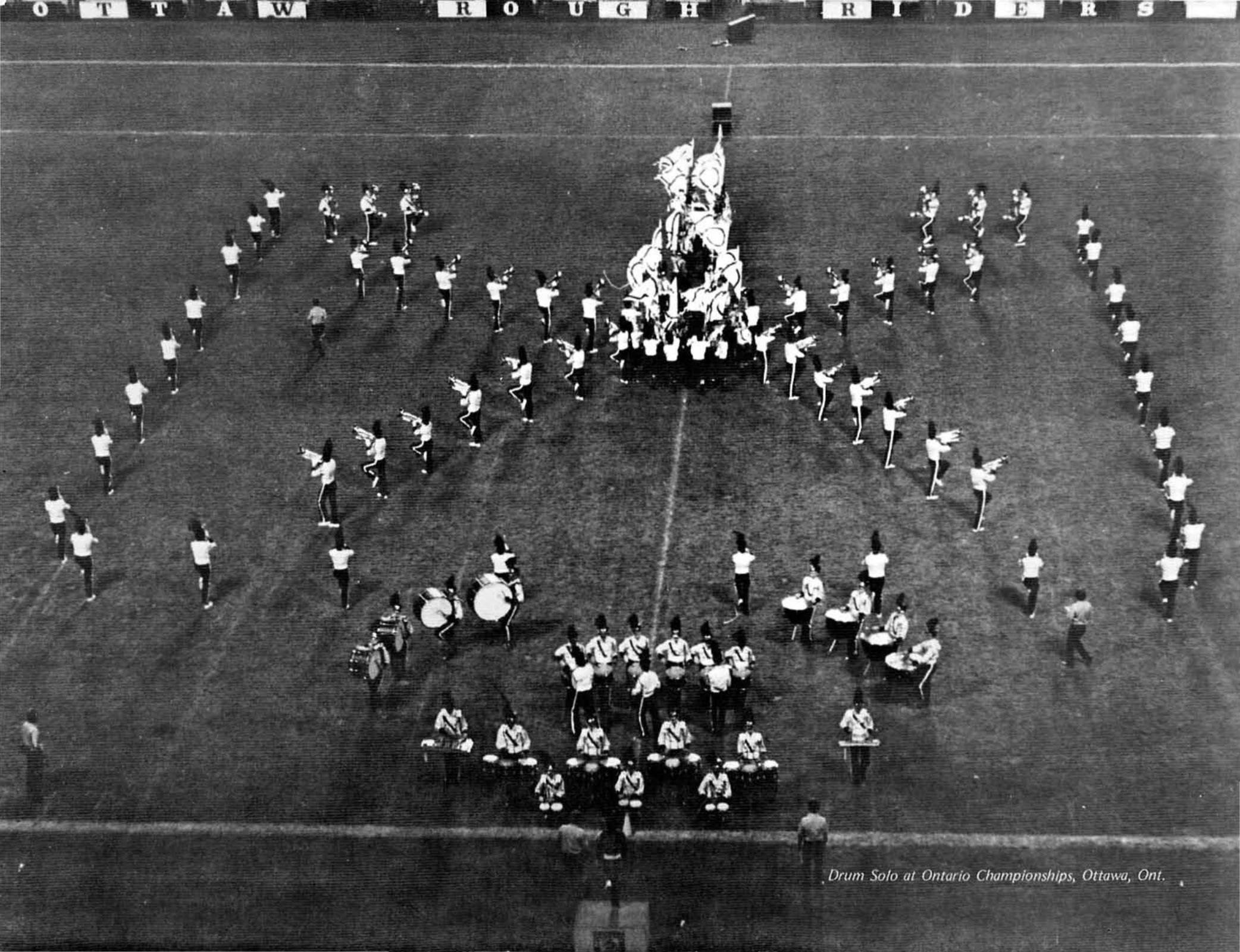
Day 1 - July 7th

After doing the Toronto Argonaut halftime show (during which the parachute made its first public appearance) we returned to Seneca College. Once we were changed, we loaded the buses and set off on a short five-day tour of the east coast----a tour which was to prove more gruelling than the three-week tour we were to experience later in the season.

Day 2 - July 8th

Our first destination was Ramsey, N.J. We arrived at the College, at which we were to stay, early Friday morning. We had breakfast at the school cafeteria, where the food had an uncanny knack of growing on the plate (especially the rubber eggs).

The horn line spent most of the day working on the parachute. The congas went on a nature hike, while the bongos practiced in their underwear. The colour guard received their new flags along with their new horn line----"The one", as they put it, "That never complained about playing".



Drum Solo at Ontario Championships, Ottawa, Ont.



THE PARACHUTE...

by Gary Czapinski
as told to
Mike Grimes.

Gary told me he had always been frustrated with wanting to do something for the Seneca Optimists—something that would become their own identification.

The parachute concept began back in 1971 when he designed the "Alice In Wonderland" show for the Madison Scouts. He had always been fascinated working with clothing and cloth and the result of this fascination was the costuming for the 'Rabbit' and 'Pinocchio'.

The 1971 show was long before Bayonne took their approach to show design onto the competition field, but Gary was somewhat limited by the rules at this time, and could not go the step further that he wanted to.

He attended the production of "Hair". A large cloth structure was used during the performance and Gary was surprised at how easily it was moved about on stage. He also attended the stage play of "The Wiz" and was captivated by the use of cloth during the 'Tornado' sequence.

While working on fund-raising for his company, Gary happened to go to one of the local elementary schools. The man with whom he had an appointment was not immediately available, so Gary found himself passing by the gymnasium. Inside he saw the students exercising with a parachute and co-ordinating their movements to music. After talking with their teacher he discovered that this type of exercise was common in many schools because it was a method that the kids liked and they were entertained by it.

By this time, he was sold on the parachute idea. He began to formulate an idea for the closer—an idea that would be effective and at the same time give the corps an identity.

When he explained it to the staff, they could only laugh and humour him, but this did not deter Gary in his plans. He approached some of the

theatre groups in Chicago and explained his concept to them. They provided him with the necessary information needed to work with the parachute.

The first problem he encountered was finding a company to produce the parachute to the specifications he wanted. After approaching several companies in the States, he was lucky to find one in Ontario that would do this. When Gary asked to get something done, Wendy Byrne was the only person who gave him any co-operation. She alone went out and located the company and provided the corps with a parachute to practice with.

Gary wanted to wait until mid-season before actually putting the parachute onto the competition field. He wanted to make sure the drill was blocked out the way he wanted it, the people trained in working with the 'tarp', and the individuals blocked out timing-wise. By the time our second drill camp rolled around, everything was just about ready.

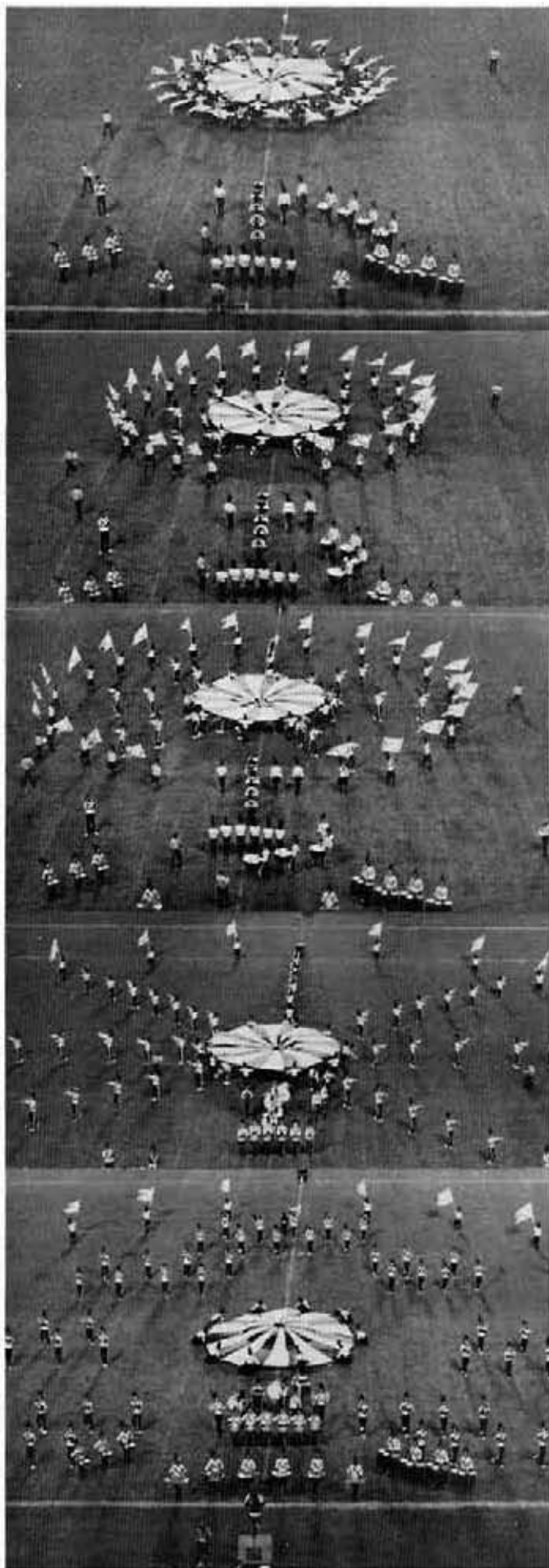
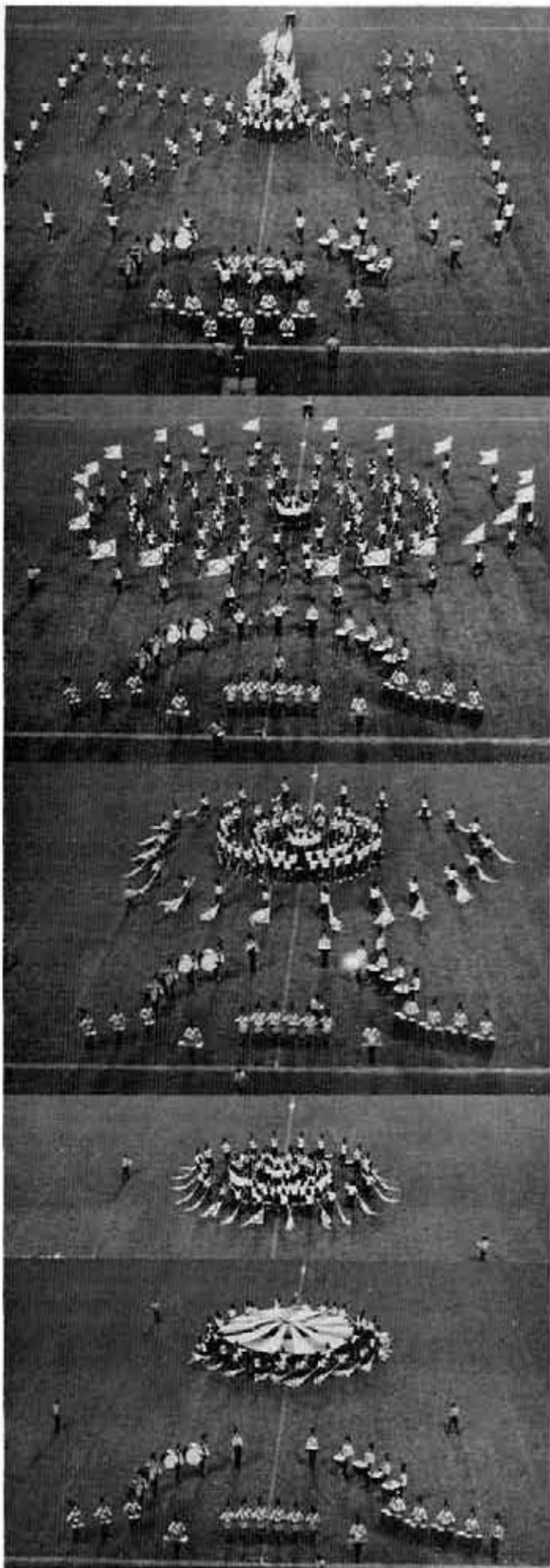
Port Dover was selected for the camp because of the heavy wind conditions. After all if the rifles could handle the parachute under the worse possible conditions, they could handle it anywhere.

Gary told me that the parachute was hailed as "The most sophisticated gimmick—non-gimmick" in the business, mainly because it fit so well with the particular program. It is feedback like this that assures Gary he has done what he set out to do. He has created an identity for the Seneca Optimists.

Next year he intends to use several parachutes, intermixing and co-ordinating them into a program, which as he puts it, "Will knock people out". If you liked one parachute last season, wait until you see SEVEN in the coming season!



REMOVE STAPLE TO OPEN PAGE—
for a "Cartoonist's View" of the parachute. 



25 Selborne Chase,
Fairport, N.Y., 14450,
October 13, 1977.

Dear Sirs:

During the past year, I had the pleasure of watching the Seneca Optimists perform three times and I must say I consider them to be a truly outstanding corps. I am relatively new to drum corps, but I must say the more I see them the more I love them. I really could not tell you how much I enjoyed the professionalism of all the D.C.I. corps I saw in competition in 1977. However the Seneca Optimists really turned me on from the first time I saw them perform in Rochester, N.Y., early in the season.

Thank you for your time and be assured your corps is providing many a thrill to a lot of drum corps fans both old and new. Best of luck in '78.

Bob Bennett.

Krescendos Drum Corps,
Junior Executive,
August 13, 1977.

Dear Al Tierney:

On behalf of the membership and the Junior Executive, I would like to congratulate the Seneca Optimists on winning the U.S. Open Championship.

The Seneca Optimists have truly set an example to drum corps in Canada. Through considerable effort, you have made the seemingly impossible possible.

Best of luck at D.C.I. and future competition, and more power to drum corps.

Yours truly,

Gareth Skipp.

8915 139th Ave.,
Edmonton, Alberta,
August 24, 1977.

Dear Mr. Tierney:

I would like to congratulate you and your corps on your tremendous performance at DCI on the 19th.

My name is John Cherry and I live in Edmonton, Alberta. I didn't attend DCI in Denver, but I did watch it on TV, and enjoyed it very much.

I think that excellent drum corps like the Seneca Optimists are really encouraging to watch for beginners like myself.

Yours truly,

John Cherry.



PRIME MINISTER · PREMIER MINISTRE

Ottawa K1A 0A2,
October 24, 1977.

Dear Mr. Tierney:

Mr. Jack Roberts, Executive Director of The Drum Corps Association has informed me that you and The Seneca Optimists have won in Class A in the 1977 Canadian National Drum and Bugle Corps Contest. Please accept my sincere congratulations.

I know that you and the musicians have worked very hard to achieve this victory. You all must be very proud of your accomplishments in both the Canadian competition and in the Drum Corps International Championship in Denver. I hope that you will continue to have every success in your endeavours.

With best wishes.

Yours sincerely,

Mr. A. Tierney,
Director,
The Seneca Optimists,



Rehearing the Parachute at Keeting.



*View from the ground
at the Kingston Contest.*



Soloist Phil McArthur during the parachute drill. (Kingston, Ont.)



*"Talent Night" during the rainstorm in Marlon, Ohio.
Corps members takeoff on the parachute drill.*



SIMCOE - August 1st

We won this one with a very comfortable, six point cushion. Seneca Optimists—82.30.

NORTH TONAWANDA, N.Y. - August 1st

We arrived in N.T., just in time to find out we were late and also the first corps on. To top off the confusion, the equipment truck still hadn't arrived, and they were holding the show for us. About an hour after we were supposed to appear, we approached the field.

During retreat we took our place beside Avante Garde (Uh!) and won the N.T. Open with a score identical to that of the afternoon show in Simcoe.



Debbie Miller & Company at Keating.

TOUR TWO:

Day 1 - Wednesday, August 3rd

Noon hour found us down at good ole Keating Field for an afternoon of practice. A minor complication with the equipment truck delayed its arrival, so Chops took advantage of this mishap to talk to us about touring and what we should strive for.

Soon after the truck arrived. The rehearsal proceeded, concluded, and the corps dispersed for a few hours—giving us time to make last minute preparations.

We reassembled at Seneca College, boarded the buses and set out for Ypsilanti, Michigan. The 1977 DCI Tour was underway!

Day 2 - Thursday, August 4th
D.C.I. North (Ypsilanti)

"Everybody Up" rolled around at 7:00am. There was an element of excitement in the air, as we all knew today was to be the grand opening of "Konstantinou's Kafe". It wasn't bad, but then you can't go wrong with fresh fruit, cereal and toast.



Konstantinou's Kafe...Captured forever on film.

After a terrible morning of practice, we headed for the stadium and DCI North prelims. Although our performance was a good one, tolerance was low and this accounted for our 77.30.

Our show at finals proved to be our best thus far. Although our score moved up another two points, the standings remained the same.

After the show, we were caught in a fierce thunderstorm. It was short-lived, and soon the streets of Ypsilanti were dotted with corps' people enjoying the local night life.

Day 3 - Friday, August 5th

During breakfast we were blessed with a literary composition:

"Without Drill Instructors there would be no drum corps,
And without drum corps you wouldn't be here eating this slop,
GOD DAMN DRILL INSTRUCTORS!!!"

Gary Czapinski.

Soon after we found ourselves bound for the internationally famous 'U.S. Open Championships'.

Day 4 - Saturday, August 6th
U.S. Open (Marion)

We headed for the stadium early, as we were scheduled to appear at 11:19am. Everyone was

excited at the possibility of becoming the first Canadian unit to win the title and it showed in our performance. After receiving our score of 81.95, we returned to the school to await the final results of prelims.

When all of the scores had come in, we were on top by one half of a tenth! We were just ahead of the Crossmen—the corps we knew we had to beat.

The practice that afternoon was the kind that championship corps are made of. Everyone wanted that title—and desperately!

That evening while warming up for the show, the worst possible thing that could have happened, happened. RAIN. We made our way into the gymnasium and began the long, long wait for our chance to perform. As it turned out, this was to be one of the most memorable and happiest nights in the history of the corps.

It seems that our corps has been blessed with the wackiest of the wackiest! A few of our more imaginative and talented members performed the unforgettable parachute drill using a mat and a knapsack. Credit must be given where credit is due. Wayne Dillon, Mike Collins, Bill Thomas and Dave MacKinnon, not only initiated our miniature 'Talent Night', but were also the highlight of it.

The rain ceased around 10:30pm and we headed over to the stadium. With five corps left to go on, the rain started again, this time coming down



Edison Middle School, Marion Ohio.

heavier than ever. Meetings were held between executives, sponsors, and judges, on whether to cancel the show and use the prelim results or to wait out the rain...the show went on.

At 1:45am Sunday morning we finally reached the starting line. The show was fantastic and the rain even held up while we were on! Everyone was very tense after the performance, but the Drum Major retreat helped ease the tension somewhat.

"And in second place with a score of 84.85..." (the seconds seemed like hours) "...the...Crossmen!" The corps went hysterical. "And in first place with a score of 85.05, the Seneca Optimists!" And so the "Eagle" was brought to roost in Canada for the first time in the history of the event. Soon another item of good news was brought to our attention—the Cardinals of Precious Blood (also from Toronto) had won the Class 'A' Championship. It was a great day all-round for the Canadian drum corps movement.

Day 5 - Sunday, August 7th

We left Marion early and headed for Alton, Illinois, stopping just once in Indianapolis for lunch. Passing by the St. Louis skyline and then heading north, we soon found ourselves in the heart of downtown Alton. We quickly settled into our school and headed out to eat.

During dinner we were greeted with a monstrous thunderstorm. We were soon informed of the tornado warnings posted for the city.



(TOP LEFT) Marion, Ohio, Talent Night...Featuring Barry Woods, Wendy and friends. (BOTTOM LEFT) Talent Night...Starring Mark Decloux!



Canadians Capture U.S. Open Crown

Performing to a big, brassy climax during U.S. Open preliminary competition Saturday at Harding Stadium

are these buglers from the Seneca Optimists of Toronto, Ont., Canada. The Optimists edged a close rival, the

Crossmen of Philadelphia, with a prelim score of 81.95 to 81.90, but widened that margin in the

finals, 85.05 to 84.85. The Optimists became the first Canadian Corps to capture the

Open Class history of the event by Tom Ki

It took a while, but the U.S. Open's final event, the Saturday Open Class national championship finals competition, was finally completed at about 2:30 a.m.

Sunday following a pair of rain delays at Harding Stadium. When all the shouting, and thunder, had subsided, Jerry Kaiser

(left), of the Avant Garde of Saratoga City, N.Y., was declared best drum major and the Seneca Optimists of Toronto, Ont., Canada were

named U.S. Open international drum and bugle corps champions. At right, Optimist drum major Mike Williams accepts the first

place Open eagle trophy from U.S. Open Commission president Ed Roeber. photos by William S. Another photo, Page 7.

Optimists Win Soggy U.S. Open Finals

Aug 8, 1977

By KATHY DEVANEY
Star Staff Writer

Several hundred soaked-to-the-skin, chilled-to-the-bone fans stayed through a deluge that would have concerned Noah to see the Seneca Optimists of Toronto, Canada, win the U.S. Open 10th annual Junior Drum and Bugle Corps National Championship early Sunday morning.

Before the event was fully over, most of the crowd had left the twice rain delayed finals held at Harding Stadium.

There was no clear cut prediction of who would win before the event started. It was a toss up between the Seneca Corps and the Crossmen of Philadelphia, Pa., who placed second.

The top three scores were 85.05, 84.85 and 81.45 for the Squires of Watkins Glen, N.Y.

The Open Commission had the National Weather Service check weather reports back to 1950 and was told the first week in August was better than the second.

This was only the second time in the 10-year history of the event that rain caused problems.

In 1973, the Saturday night finals were postponed until Sunday.

Despite lightning flashing and thunder and rain drowning the sound and sights, this year the show went on.

The spirit of Avant Garde from Saratoga City, N.Y., was particularly inspiring.

Optimists Posing Major Threat For Open Crown

While they were in Philadelphia

A blending of Broadway and classical sounds will make up the field repertoire of the Seneca Optimist Drum and Bugle Corps of Toronto, Ont., Canada. They are a prime threat to win an international championship at Saturday's U.S. Open finals.

The corps was born just last year as the result of a merger between the famous Toronto Optimists and the Seneca Princemen of Canada, and right away the new Opti corps began challenging the nation's No. One unit, the Etobicoke Oakland Crusaders, for domination of the Canadian drum corps scene.

The two corps were neck and neck last year, but so far in 1977 the Optimists have clearly been Canada's top competitive unit.

A close battle is expected between Opti and the Crossmen of Philadelphia for this year's Open Class national championship.

The Optimists have a proud history. From 1958 to 1972, their merger predecessors, the Toronto Optimists, won 12 Canadian National Championships, and they competed more than once in the U.S. Open finals. They also won 10 Ontario championships, and are the only corps on the North American continent that can boast of winning 11 consecutive national championship titles. During those days Opti was a tough competitor for most of the top corps in the United States.

In 1976, the newly-merged Seneca Optimists made some

history of their own. They placed 10th at the DCI Nationals in Philadelphia.

This year, they have so far gone beyond their record of a year ago. They are the primary threat to win the Canadian Nationals, and stand a strong chance at winning the U.S. Open.

The Optimists will field 12 members, the largest contingent permitted on the competitive contest field according to judging rules. The breakdown is 58 bugles, 32 in the drum section, 24 flags, 10 rifle a pair in the national color section and two drum majors.

Head major is 21-year-old Mike Williams, and the color guard captain of the Optimists is Dianne Tenaglia, 18.

Stepping off the line, Optimists will begin their competitive show with excerpts from Gustav Mahler's "Symphony No. 2" followed by

**Day 6 - Monday, August 8th
Youth On The March (Alton)**

"Everybody Up" occurred at 12:00 noon. Most of the members were up at ten and could be found over at the laundromat. Oh yes! Whoever has my shorts could you please return them?

After a short afternoon rehearsal, we headed down to the stadium. We performed very unsatisfactorily and wound up in third place, just .45 ahead of Kilts. After the show we found one of Kilts' now famous stickers, plastered on our truck. We would like to say to the Kilts that, "WE NEVER LEFT!"



Phil McArthur lying down on the job?(Alton, Illinois.)

Day 7 - Tuesday, August 9th

Goodbye Alton! Goodbye Illinois!

Some of the more spectacular sights on the way to Wichita, Kansas, were the Mississippi and Missouri Rivers. An added bonus was a glimpse of the awesome Kansas City Royals' stadium.



Crossing the Great Mississippi.

We arrived at our home base—the local Salvation Army Camp—late in the evening. We attempted to rehearse for awhile until darkness, the sheriff, an angry housewife, and numerous phone calls forced us to retire for the evening.

**Day 8 - Wednesday, August 10th
Drums Across The Plains (Wichita)**

Everyone will recall this day as being the hottest and most humid day of tour. This made practice difficult. The field also hindered our practice somewhat. The problem with the field was, it WASN'T! We attempted to perform our show marching up and down hills, around trees, through potholes, and through two feet of grass.

Our discomforts were rewarded that evening with another spectacular performance. The staff was convinced we had finally beaten 27th, but thanks to the 'worthy' judging of a certain M&M man, this was not to be—third again.

Of course the day would not have been complete without our daily proportion of rain. Retreat was called off, much to the delight of everyone, except the Drum Majors.

Once back at the camp, a change in plans found us enroute to Denver, Colorado, that night!

Day 9 - Thursday, August 11th

The day began on the bus still enroute to Denver. A gradual rise in altitude, indicated our approach to one of the world's greatest mountain ranges. Soon Denver itself appeared and we stopped for breakfast. As we stepped off the buses, we could notice a contrast in temperature to that of the day before—a cool 50 degrees F.

Rumour has it, that the city of Denver has erected a plaque at one of its shopping centres, where a famous theft took place on this day. It reads as follows:

"Here on this historic day of Thursday, August 11, 1977, Klepstone klept."



Mark Decloux & Friend in Denver, Colorado.

We settled into our school in Sheridan, Colorado (a suburb of Denver). We found an excellent rehearsal facility down the road, at the Fort Logan Mental Health Centre. We were visited by some of the staff and inmates of this institution during practices. All seemed quite pleased and enthusiastic, in their own ways—the corps, no doubt, a rare spectacle in that neck of the woods.

Day 10 - Friday, August 12th

PRACTICE, PRACTICE, and more PRACTICE!

Day 11 - Saturday, August 13th

Drums Along The Rockies (Glenwood Springs)

We rose early, ate and then headed west to Glenwood Springs. Although it is only a distance of one hundred and eighty-five miles, it took us almost five hours to reach our destination. This was, most definitely, the most exciting and colourful segment of the entire tour.

As we approached the 'Rockies', we soon realized, that what we had thought to be the mountains, were in actual fact, just the foothills. The ever ascending highway, gave us an awesome view of the majestic mountains.

We passed through the colourful town of Glenwood Springs and continued south to the coal-mining village of Carbondale, which is situated at the base of massive Mt. Sopris. We practiced and readied ourselves for the show.

Our performance that evening was a good one and we placed four points behind the Santa Clara Vanguard, considered to be one of the major contenders for the DCI Crown, the following weekend in Denver.

Day 12 - Sunday, August 14th

Drums Along The Rockies (Greeley)

We got up extremely early so that we could take advantage of free passes to the Hot Springs, that were given to us by the contest sponsor. The water was a warm one hundred and four degrees.

Once on the buses, we headed through the mountains towards Denver. We stopped for breakfast in Glenwood Canyon beside the Colorado River. The majority of the members, immediately embarked on a mountain climbing spree, until Chops bellowed at them to come back down.

After eating and collecting rock samples to show to the folks back home, we set out once again. One of our buses stopped to pick up some members of the Boston Northstar, whose bus had broken down.

We reached Denver and continued to go east, until we hit the town of Greeley, Colorado.

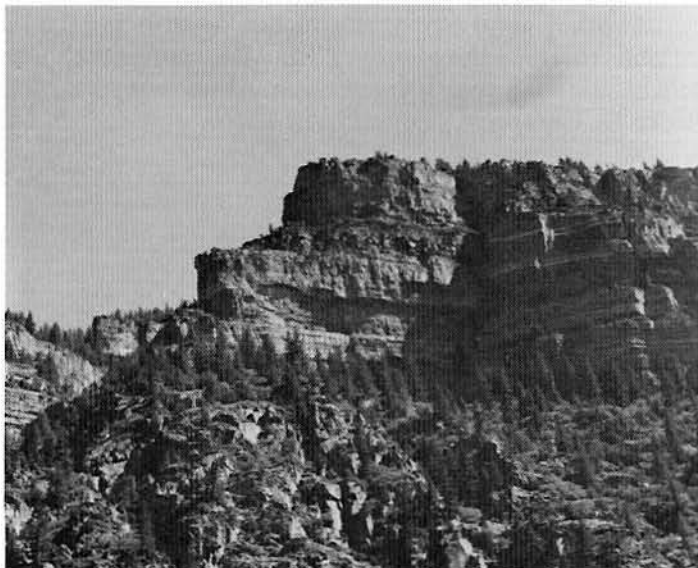
Another good performance, but we still were not able to close the gap on 27th. We returned to Denver knowing that there was only one more show before DCI prelims!



Stopping for breakfast in Glenwood Canyon.



Pix taken from side of Glenwood Canyon.



Rock face in Glenwood Canyon.

Day 13 - Monday, August 15th
Drums Along The Rockies (Pueblo)

Our destination was Pueblo, Colorado-----one hundred and fifteen miles to the south. This was to be our last chance to defeat some of our major competition before DCI prelims.

We blew it. We were even defeated by the Kilts, for the first time. If we were going to better our placing in DCI, we would have to work extremely hard. There were still two corps that we hadn't even seen, never mind beat, namely the Blue Stars and the Cavaliers.

Day 14 - Tuesday, August 16th

DAY OFF!

Day 15 - Wednesday, August 17th

The day was devoted entirely to practice, in preparation for the upcoming DCI prelims.

Day 16 - Thursday, August 18th
DCI Prelims (Boulder)

We arrived in Boulder about an hour and a half before we were scheduled to perform. We warmed-up at a nearby park and then headed over to the stadium. Here 'good-lucks' were exchanged and we began to prepare ourselves mentally for the show.

We were the first corps to appear in the DCI block, and to many of us it brought back memories

of all the 'first-ons' we experienced during our first year of existence. We stepped off the line at 12:49pm, into our best show of the season. The crowd responded enthusiastically and our chances of placing well in prelims looked good-----too good.

When our score was announced sometime later, we were on top of all others thus far. As the afternoon wore on and other scores came in, our premier position was lost to others and the final tally saw the corps end up in ninth place-----a much lower standing than we had anticipated.

Day 17 - Friday, August 19th
DCI Finals (Denver)

It was hard to believe that all the work we had put in during the past year was oriented towards this one single contest. But nevertheless it was true and thusly here we were.

The excitement within the corps grew as we moved along in the 'power-block' towards the entry-gate. As we stood, waiting for the nod to enter into the stadium, one could feel the closeness within the corps. There was very little said as we stood there, knowing the significance of the task we were about to perform.

The nod was given by the gate-keeper to advance over to the starting line and the excitement within the corps climaxed at the sight of the thirty-thousand plus crowd.

We took the starting line. The mark-time was given and the gun sounded. Because DCI Finals is the only chance to perform in front of a drum corps crowd of this magnitude, the physical response was much different from that of any other crowd we had performed for, prior to Finals. Upon the appearance of the parachute, they were immediately whipped into a frenzy that can best be described as thunderous.



Northstars cheer us at DCI Finals.



Oakland Crusaders & the Canadian Ensign at DCI Finals...

It seemed that the show was over, just as soon as it had begun and the emotions evoked by the corps at this time appeared to be mixed. No one could honestly say how we had done. The only thing left to do, was watch the other eight corps perform, and await the final results.

Retreat that evening, was the most disgusting and disorganized thing I have ever seen in my life. There we stood, squashed between Cavies on one side, Crossmen on the other, and feeling more tense than most of us had ever felt in our entire lives.

The corps was announced as being tied with the Capital Freelancers for eighth position. Our immediate reaction, was one of extreme disappointment—most likely because we did not attain the goals we had set out to, at the beginning of the year.

We later decided that placing eighth—eighth in the world—was no mean feat. The hardships, the aches, the pains, and most of all, the good times, had bought us the recognition of being one of the top Drum & Bugle Corps in the entire world—an accomplishment that very few corps ever achieve and something that we should be extremely proud of. Just remember the old saying:

*"It is not whether you win or lose,
But how you play the game!"*

Day 18 - Saturday, August 20th

Now that the competition part of the tour was over, we headed for a more familiar destination—the land of ice and snow.

Our first stop was Lincoln, Nebraska—five hundred miles to the east. We arrived late (par for



Exhausted after DCI Finals, Norman gets his Beauty Sleep.

the corps!!), missed a scheduled appearance at the State Capitol, and were given the rest of the evening off to do whatever our little hearts desired. Even though we had the night off, we had to hit the hay at midnight so we could be awake early for the bus ride the next day and not miss any of that corn!!!



Our home in Lincoln, Nebraska.



Bill Thomas (left) and Mike Collins in Lincoln, Nebraska.

Day 19 - Sunday, August 21st

Our last stop before home was Milwaukee, Wisconsin. We were supposed to arrive at 7:30pm. To uphold our tradition this late in tour, we couldn't arrive any earlier than 9:30pm, so we did just that and arrived at 10:30pm-----thereby missing our scheduled exhibition at the Wisconsin State Fair.

LAST DAY!!!!!!!!!!!!!! - Monday, August 22nd

- THANK GOD! We were on the last leg of our journey. The guard bus made a mad dash for home, followed closely by the drum bus. The horn bus, content to take their time, stopped at a MacDonal'd's in Michigan and staged the 1977 DCI Pennyships in the parking lot.

Certain pennies were disqualified from further competition, after being classified as overage (i.e. minted before 1956).

Arriving in the wee hours of the morning, barely able to stay awake, it was a sight for sore eyes when the silhouette of the C. N. Tower came into view.



**SCARBOROUGH - August 27th
Canadian Nationals**

We were given Tuesday and Wednesday off, following our long, gruelling tour of the western United States. Thursday and Friday night practices that week were extremely hard to get into, and as a result both practices were extremely poor. Canadian Nationals seemed to be such a minor contest, after all we had been through in the past three weeks.

Saturday morning, it was as if a gust of wind had swooped down and turned the corps' heads around. Attendance at practice was one-hundred percent and spirits were running high.

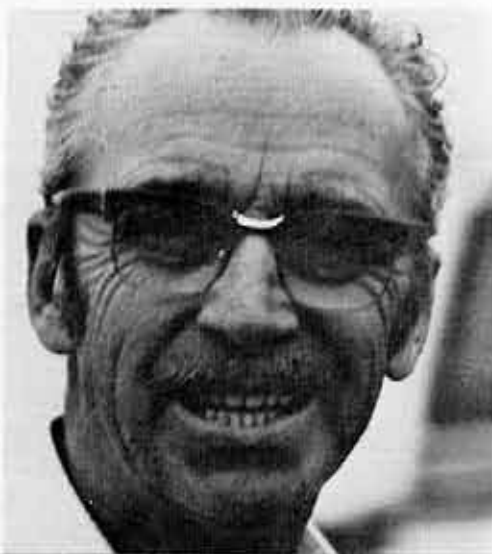
As we waited outside the stadium, a nervous energy began to run through the corps. This was to be our last chance to perform our show, and we were going to make it a good one.

Well, we performed that show like it had never been performed before-----maybe it was because, "The Shadow Was With Us!"

After all the corps had assembled back on the field for 'Retreat', that typical nervousness that is evident at any contest, be it big or small, was present within the ranks of the Seneca Optimists.

Well, to make a long story short, we won the Canadian National Championship. We didn't yell and scream. We didn't jump up and down. We didn't even throw our shaks up in the air. What we did do was stand there, as stiff and erect as any military unit could, and poured forth all the pride and professionalism we could muster up. In actual fact, we were doing just what Myron Melnyk had wrote in 'YEARBOOK '76'.

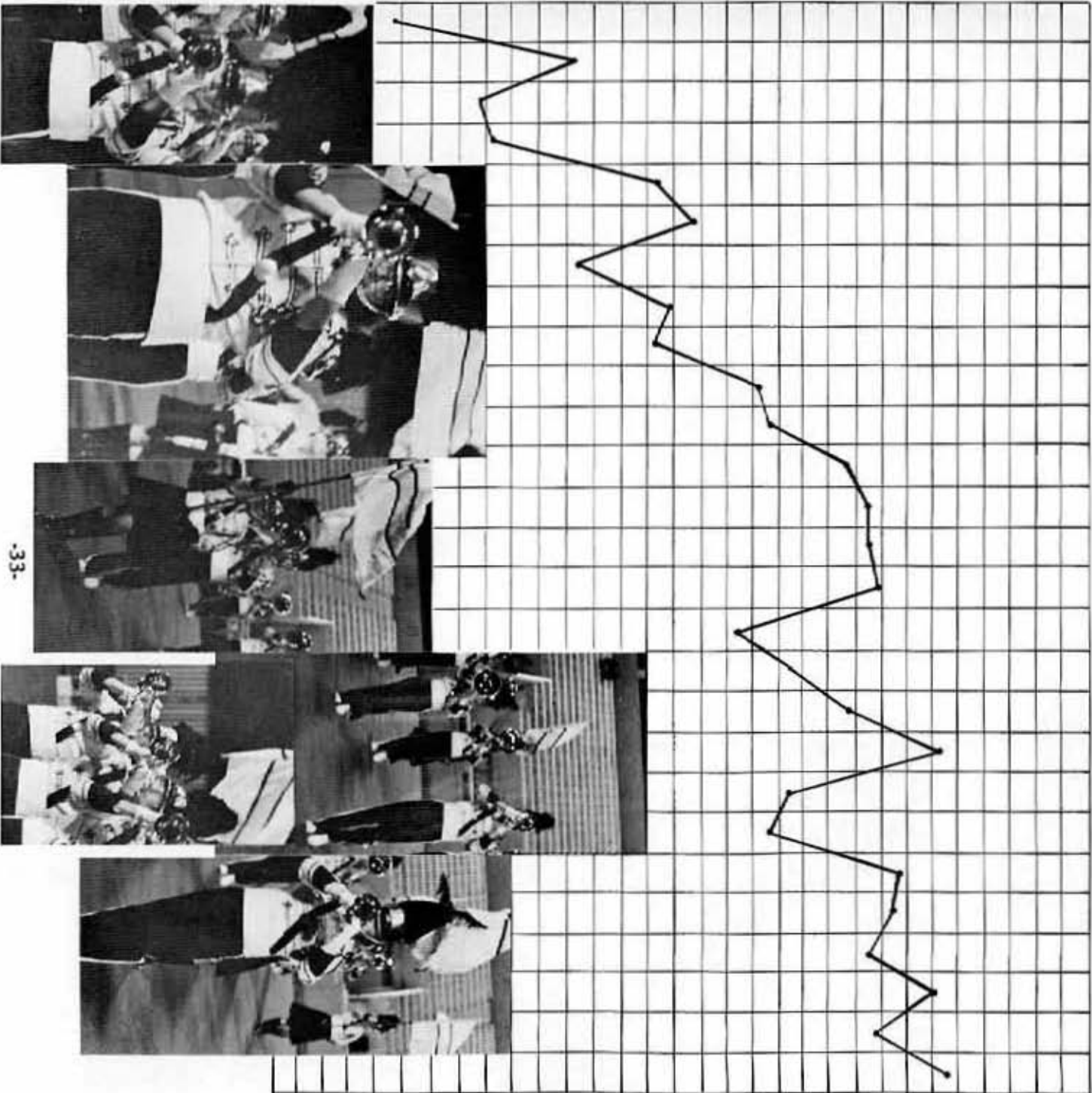
"And honour this new name created by you. For you are; and shall always remain, the ...
SENECA OPTIMISTS.



Ian the bus driver.



Lamport, TORONTO	64.85
WATERLOO, Ont.	71.15
ROCHESTER, N.Y.	67.95
WAVERLEY, N.Y.	68.10
WELLAND, Ont.	74.30
RAMSEY, N.J.	75.40
ALLENTOWN / Prelims	71.45
ALLENTOWN / Finals	74.40
BOSTON, Mass.	74.35
MONTREAL, Quebec	78.10
TORONTO, Ont.	78.50
OTTAWA, Ont.	81.75
KINGSTON, Ont.	82.30
SIMCOE, Ont.	82.30
N. TONAWANDA, N.Y.	82.95
YPSILANTI, Mich./Prelims	77.30
YPSILANTI, / Finals	79.30
MARION, Ohio / Prelims	81.95
MARION / Finals	85.05
ALTON, Illinois	79.20
WICHITA, Kansas	78.75
GLENWOOD SPRINGS	83.65
GREELY, Colorado	83.20
PUEBLO, Colorado	82.60
BOULDER, / DCI Prelims	85.00
DENVER / DCI Finals	82.40
Scarborough / NATIONALS	85.80





“LOOKING BACK, I REMEMBER”

...the feeling that I got when we drove past Mile High Stadium and saw the huge wall of people.
 ...the sight of Oaklands and Northstars waving the two Canadian flags at D.C.I.'s.
 ...the crowd at Montreal.
 ...that I don't remember the party after U.S. Open.
 ...the tornado in Alton.
 ...climbing the mountain in Glenwood Canyon.
 ...“Everybody up!”
 ...the last forty kilometers coming back from tour.
 ...Peter Byrne's boxer shorts.
 ...the rain in Marion.
 ...the laughter and the tears.
 ...our win in Marion.
 ...the eagle.
 ...D.C.I. judging being occasionally normal.
 ...the pride and the class.
 ...the parachute's debut.
 ...having the only Canadian flag at D.C.I. Finals.
 ...the organization and discipline on tour—some things never change.
 ...the food on tour.
 ...winning Canadian Nationals.
 ...the thoughts of the parachute not opening in the show.
 ...the island.
 ...MacDonald's, Burger King, Burger Chef, Denny's, K.F.C., Pizza Hut, Wendy's, and Konstantinou's Kafe.

...the inside of the bus.
 ...the disappointment when our placing was announced at D.C.I. Finals.
 ...the thunderous sound of the crowd at D.C.I. Finals when the parachute opened.
 ...Oaklands not beating us all year.
 ...the party after D.C.I. Finals.
 ...the many new friends we all made.
 ...meeting old acquaintances.
 ...changes and more changes.
 ...Chops and his many wise words of wisdom.
 ...this year as being my best spent in drum corps.
 ...all the very special people in the corps.
 ...Buffalo Bob's haircut in Allentown.
 ...the hot springs.
 ...an unnamed contra player pulling off a certain personnel lady's hair-piece.
 ...the day off in Denver.
 ...the great Toronto rain cloud.
 ...sore knees and a sore back.
 ...practicing a new 'present' for two hours (just for retreat) and then end up doing the old one.
 ...someone saying, “The Yearbook will be out in October.”
 ...a safety pin making its grand appearance (as it stuck me) in the final chord of 'West Side'!
 ...seeing Denver and thinking, “There's gold in them thar hills!”
 ...the long, hard work during the summer that everybody put in.
 ...the hard work and increasingly bitchy people.
 ...the trip home from Montreal.
 ...our placement at Pueblo.
 ...carrying all my luggage up the stairs in Montreal.



CORPS CAMERA

STAFF PHOTOS
COMMENTARY BY:
JIM KANE &
MIKE GRIMES

"If you guys thought the Marion Eagle was big...
THIS is what we get for first place in Lincoln, Nebraska."



"What do you mean, the truck is GONE...."

"I don't understand a single word he says to me!"



"Do you think we should let the balloons out now?"

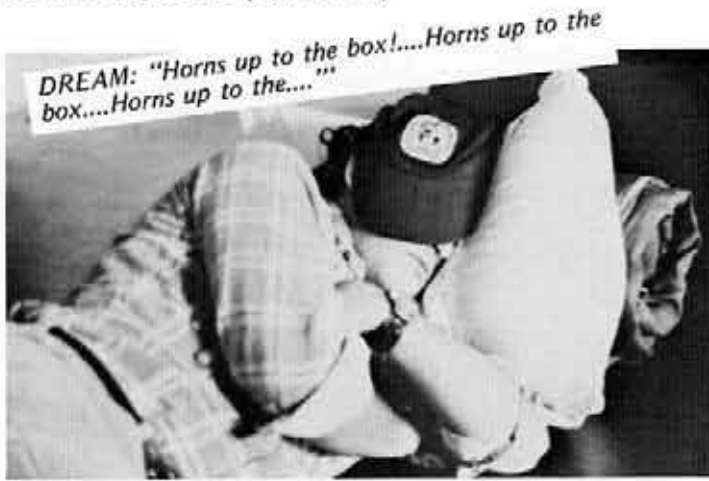


"Mark time 4, go out 16, mark time 8, Turn left..."



"Chops said that if I just stood here and smiled for a while,
some nice men in white jackets from that hospital over there
would come and take me for a ride in their truck."

CORPS CAMERA (continued)



"Geez Barry, how'd ya get that horn stuck in your pit?"

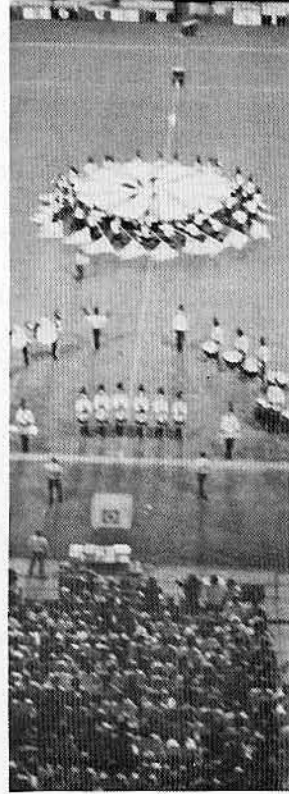


"And then this drum corps comes in, see...and kicks my wife out of her seat, ya know... and then they..."



"And all he had to do was ask me to move...he didn't have to hit me with the damn corps truck."





DRUM CORPS WORLD

July 22nd issue

QUEBEC INVITATIONAL By: Grant Weller

July 11th--Montreal

After the poor showing of the Oakland Crusaders, many were wondering what was in store when Quebec's second favourite corps, the Seneca Optimists, took to the field. Well, as soon as Seneca started off with Mahler's 7th Symphony everyone knew that they were back stronger than ever. As their show progressed the crowd got more and more excited. Concert of West Side Story was being compared to Madison's version after the show, some liked Seneca's better! Everybody loved the contracting star burst with the parachute being put over the crouching horn line. Show was full of general effects which the crowd just loved! So much so that Seneca was given a standing ovation at the end of their performance. It must be noted that Seneca ended up second in overall general effect, a close third in M&M, and third in ex. horns.

DRUM CORPS WORLD

July 22nd issue

DYNAMICS INVITATIONAL By: Charles Fanz

July 8th--Ramsey, N.J.

Over the years, I have seen a lot of changes and different things take place on the field. However, I never thought I would see a corps play under a flag. Seneca Optimists----you have a beautiful visual show! The corps has good field coverage, a powerful horn line, and a fancy drum section.

DRUM CORPS WORLD

July 29th issue

DCI EAST By: Frank McGhee & Mike Boyle

July 9th--Allentown, Pa.

Certainly one of the most enjoyable corps in the show tonight were the Seneca Optimists from Ontario, Canada. We just don't get to see enough of this corps. An interesting blend of the traditional, contemporary and progressive, in uniform, music

and drill design respectively. They have retained essentially the same format for presentation of their program, a good solid musical ensemble, and an outstanding drill. Gary Czapinski has once again done an exceptional job in designing and coordinating the Optimists' program. Marie Grana does the CG work, and has got to be one of the finest instructors in the country. The drill program always gives the observer something to look at. The show has constant, flowing movement and the total picture is so.....visually aesthetic. One may get the impression from the tone of the last statement, that the musical ensemble is being left out. Quite the contrary. They are presented properly and effectively, they are just overshadowed by the totality of the drill design. We had to question their placing sixth in tonight's show. Given the recap of the show, we were quick to ascertain the reason. A relatively poor drum job in comparison with the top five corps had hurt them greatly. We look forward to seeing them again, as often as possible, and if you haven't as yet, do so.

DRUM CORPS WORLD

August 20th issue

DCI CHAMPIONSHIPS

August 19th—Denver, Colorado

The Seneca Optimists, in only their second year of existence, moved up three places at DCI Finals with their 82.40. Canada's only representative in the top twelve this year made thousands of toe-tapping friends with arrangements of Mahler's 7th Symphony, West Side Story and other not-so-familiar, but stirring tunes. Watch the Optimists next year folks. It looks like they're another corps with great ambition.

DRUM CORPS WORLD

August 20th issue

DRUMS ALONG THE ROCKIES By: Steve Fain

August 14th—Greeley, Colorado

Where Oakland had me charging from the emotional pitch of their performance, Seneca had me hyped from both their show design and tonight's performance. They weren't far into their performance when I started thinking in terms of "monster corps". There is no question of how far they have come this year; I thought they had won tonight's contest.

Seneca's horn line is one of the strongest on the continent. Tonight they were clean at the same time that they were charging. Throughout the show it was as though the horns were biting off chunks of atmosphere, and assaulting the spectators by force.

The three point difference between Seneca's 83.20 third place score and Madison's winning 86.40 is accounted for by their point and a half deficit in execution drums and a point and a half in bugle execution. Those deficits are not perceivable to the spectator, however. Seneca will make DCI finals and should be vying for the top six. However, while they are competitive in all captions, they will probably find themselves bidding for a spot in the top eight. None-the-less, theirs is one show to be seen in '77.

DRUM CORPS NEWS

July 6th issue

GREECE CADETS' SHOW By: Bob Mannhardt

June 18th—Rochester, N.Y.

Immediately following the Crusaders on the field were their Canadian arch rivals, the Seneca Optimists. The most titled corps in Canada, 12 times National champions, Opti showed much more



polish with a powerful show. They have a big 57 man horn line, with a featured 12 man lead line that really walls, right up at the near sideline. The 27 man percussion section has 3 clusters of triple conga drums, which replace the customary triples. Music is a mix of light classical and Broadway show tunes.

DRUM CORPS NEWS

August 31st issue

U.S. OPEN By: H. Worth Ake

August 6th—Marion, Ohio

Toronto Seneca Optimists and the Pa. Crossmen fought a tight duel for the U.S. Open top crown at Marion, Ohio August 6th, but at the end of the sheet it was .3 too much penalty that beat the Crossmen and won the day for the fine Canadian corps.

DRUM CORPS NEWS

September 14th issue

T.V. VIEW OF DCI'S By: Robert J. Peters

August 19th—Denver, Colorado

Canada's representatives in the night finals were the Seneca Optimists. Opti started getting ready for this show in September of last year. They just kept building momentum every week and it climaxed where it should, at the DCI finals. I have never seen Optimists perform better. It was a powerful show that came over the tube beautifully. I wonder if the judges were watching this show on television, would it change their opinion slightly?



The 21 year olds pose for the camera with "Uncle Al".

2nd Annual Awards Banquet



Mr. Parachute himself talks to the corps about the past season and plans for the upcoming '78 season. Look out...!

To conclude a very successful second season, the corps banquet was held Saturday, November 19, 1977, at Seneca College. In keeping with tradition, the evening's festivities started about forty-five minutes late!

On with the show!!! Our M.C. for the evening was Mr. Rex Martin, President of the Booster Club. Greatly missed this year, was Mr. Gord Robinson. Gord has been the M.C. for the corps as far back as the old Toronto Optimists' days. Upon the introduction of the head table, grace, and a toast to the Queen (or was it Rick Brown?), the roast beef dinner prepared by the Booster Club was quickly consumed.

The guest speaker for the evening was good ole "Uncle Al" (Tierney). This was to be Al's final say as Corps Director, since he was stepping down to the position of D.C.I. representative so he could

spend more time concentrating his efforts on his job as President of the ODCA/CDCA. He talked about what he felt was important to be a first class drum corps, and our efforts to establish ourselves as a first class unit. Brave, meek, better, prouder, noble, fearless, character, honour, and Seneca Optimists are some of the words he chose to describe the corps. Upon the completion of his speech, Al was presented with a picture of himself taken at the 1977 Canadian Nationals, in appreciation for his hard work over the past two years.

Next on the agenda was "Special Presentations". During this segment of the banquet, numerous trophies, plaques, and other such mementos were presented to various people for various reasons.

Now it was time for the 1977 G.C.C. Awards. This was the moment many people had been looking forward to, especially since these awards went over

so big last year with the corps. For many others they were dreading this moment, mainly because they might have guessed they were up for one of these highly embarrassing awards. The G.C.C. (Gold Capsule Comments) Awards, are presented to staff and members who perform ridiculous and often outlandish stunts over the course of the year. The nominees and winners are as follows:

Biggest Boobs In The Drum Line Award:

Nominees - Johanne Briere, Mandy Roberts

Winner - Ron Restorff (alias Buffalo Bob)

G.C.C. Coverboy Award:

Winner - Roy Feuerherdt

Mouths That Roared Award:

Winners - The Petschke Brothers (Gord & Brian)

Tongue-in-cheek & Half-way Down Your Throat:

Winners - Debbie Hurst & Dave Woodcox

Short Shorts Winner:

Nominees - Darlene Score, Audrey Harkness,
Karen Bosworth, Wanda Roberts,
Kim McGrath, Nancy Oram, Pauline
Kenny, Diane Tenaglia

Winner - Peter Byrne

Most Gullible Person of the Year Award:

Nominees - Michelle North, Rodney Hoffman

Winner - Scott Cumming

Timex Award:

Winner: Tony Lidstone

Chunk King Award:

Nominees - Craig Hall, Janet Noseworthy

Winner - Keith Gallacher

Miss Butterfingers Award:

Nominees - Donna Bell, Audrey Harkness

Winner - Donna Bell

Torn Between Two Lovers Award:

Nominees - Lucy Chilco, Bruce Thomas

Winner - Eileen MacKinnon

Following the G.C.C. Awards, the instructors proceeded to give the 1977 Membership Certificates and DCI Championship Medallions to their respective sections.

The next presentations were some of the most prestigious awards a member of the Seneca Optimists could ever receive. They were as follows:

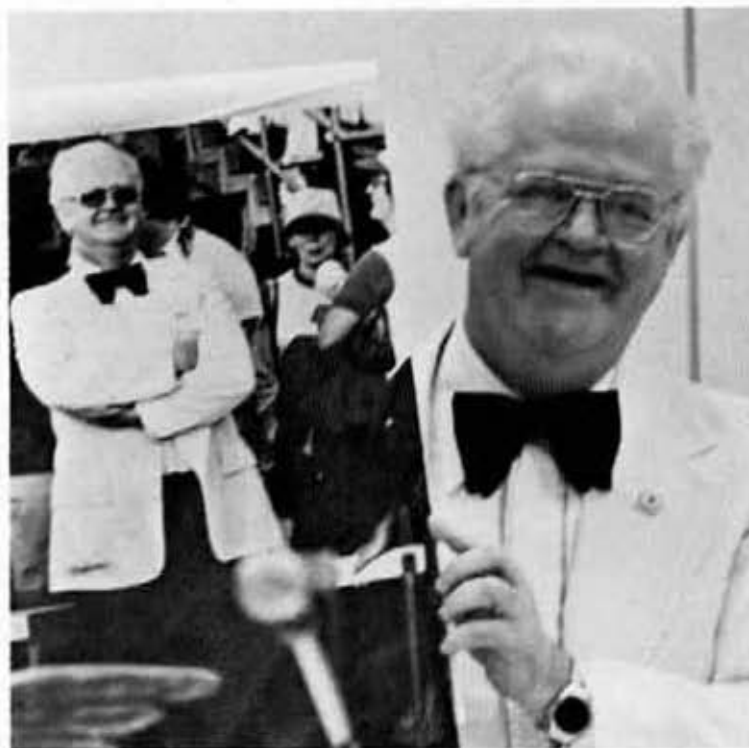
1977 Guard of the Year - Debbie Biggs

1977 Drummer of the Year - Tommy Sams

1977 Bugler of the Year - Enzo Marrella

1977 Corpsman of the Year - Mike Williams

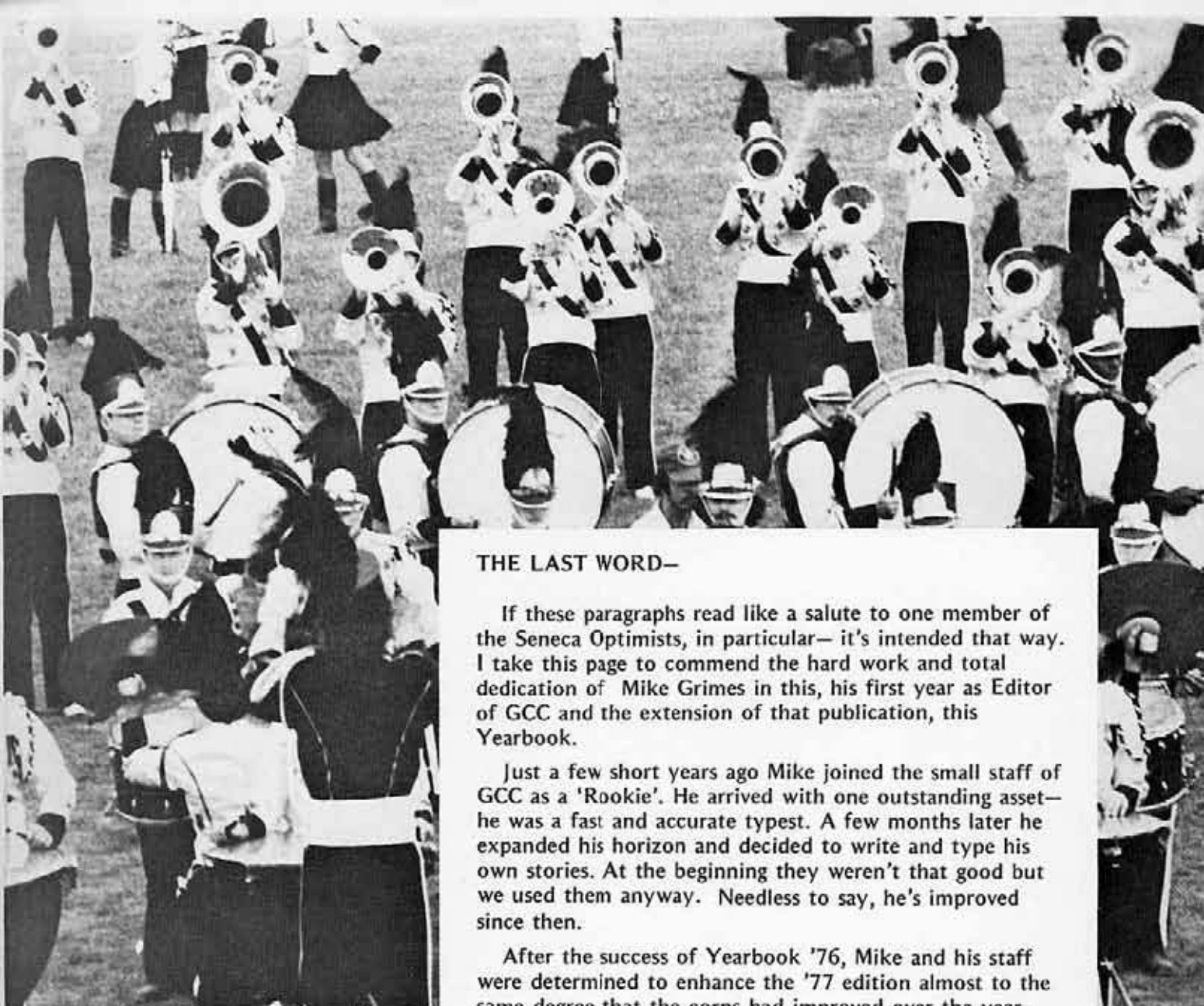
With these presentations the 'Awards' portion of the banquet was brought to a close, and the Disco Centre was opened for the 1977 Seneca Optimists to enjoy themselves as a whole for the last time.



Corps Director Al Tierney poses with himself after his final speech to the corps as C. D.



George Nasello, last year's winner, presents DM Mike Williams, with the '1977 Corpsman of the Year' award.



THE LAST WORD—

If these paragraphs read like a salute to one member of the Seneca Optimists, in particular— it's intended that way. I take this page to commend the hard work and total dedication of Mike Grimes in this, his first year as Editor of GCC and the extension of that publication, this Yearbook.

Just a few short years ago Mike joined the small staff of GCC as a 'Rookie'. He arrived with one outstanding asset—he was a fast and accurate typist. A few months later he expanded his horizon and decided to write and type his own stories. At the beginning they weren't that good but we used them anyway. Needless to say, he's improved since then.

After the success of Yearbook '76, Mike and his staff were determined to enhance the '77 edition almost to the same degree that the corps had improved over the year. And, they decided they would publish the book on their own, asking no help from the Executive.

After months and many meetings, checking out photos, reliving the year in the 'Review', reading all back summer issues of 'World' and 'News' they brought it all together, designed the layout, assembled the photos, arranged for some artwork, typed the text (IBM), and as we were wondering if the Yearbook would ever be printed...they finally put all the pages in order.

The result is in your hands and we think it's great. And I have to admit it IS better than last year's book. We hope Mike and his staff are happy with the result and that they might even be thinking ahead—to Yearbook '78.

Anyway, our congratulations. This is a worthy moment to the Year 1977.

—Don Daber, Publicity, Seneca Optimists.

Toronto, February 21, 1978.



Evert Botterweg says:
"Look behind the
Great Sound of Dynasty II...
These bugles are
Built to Last!"



"Very sturdy bracing on all bugles and the extra length of the valve, are just two of the features I liked..."

Before we constructed our line of Dynasty II Bugles, we did a lot of listening. We listened to instructors who told us they needed a free-blowing, responsive bugle with rich sound. We listened to equipment managers who told us they needed a bugle that didn't require an assembly line to repair. And we listened to marching members who wanted a bugle that made it easier to project.

We listened. We learned. Then we built.

The result is the DEG Dynasty II series of compatible bugles. Big sound. Responsive. Easy to play. Designed to hang tough year after year. Even if a Dynasty II bugle needs repairing, you won't have to be a four-handed wizard to get the job done. And you definitely don't have to be a Maynard Ferguson to play one.

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