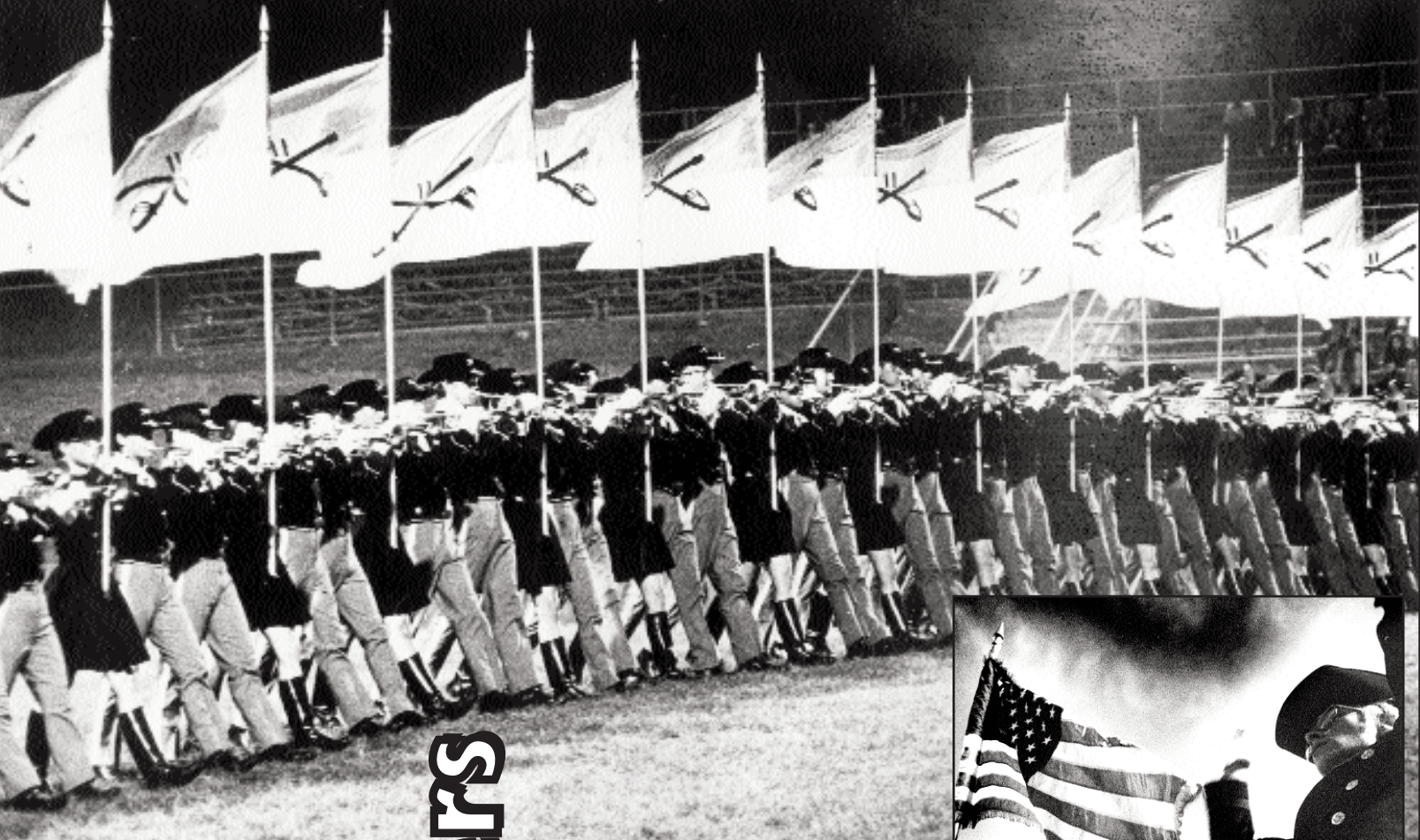


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# Troopers

by Pat Chagnon

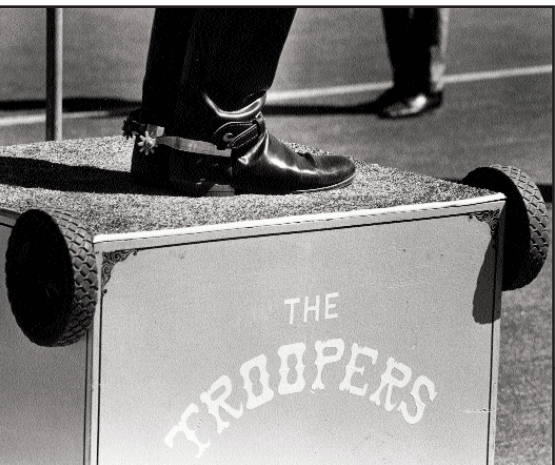
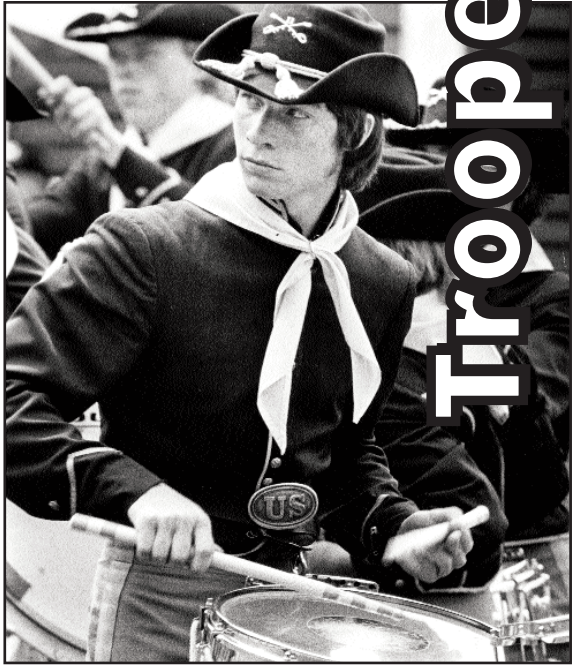
In the November 24, 1957, *Casper Morning Star*, the call for 10 little Indian girls went out. On this day, Jim Jones invited applicants to try out for the newly organized Casper Junior Drum & Bugle Corps. As part of the already formed musical corps, an all-girl color guard, dressed in Indian costumes, was envisioned.

Imagine Troopers of the 11th Ohio Cavalry combined with "Injun" girls bearing the colors of our nation. It was new, it was fresh and it was the beginning of a drum corps legend.

James Edward Jones was practically born into drum corps. Born in Casper, WY, in 1921, his parents were involved in the local American Legion post. In 1934, Jones' mother and a group of her friends formed a corps in Casper within the ranks of the local post. This group failed within a few months and the drums and bugles were stashed away in a dark closet. They would sit idle for 21 years.

After accompanying his parents to the 1933 American Legion Nationals in Chicago, IL, Jones took to the snare drum. He participated in the 1935 and 1936 American Legion Nationals, competing on the snare drum. Further, in 1939, he placed second in the national snare-drumming contest.

(Top to bottom) The Troopers charge off the line at the first DCI Championship in Whitewater, WI, 1972 (photo by Jane Boulen); a snare drummer during the 1974 season (Boulen); podium/spurs (Art Luebke); (inset) "America's Corps" (Jane Boulen); (right) Founder/director Jim Jones watches the corps in Denver (Orlin Wagner). All photos used in this article are from the collection of Drum Corps World.



He entered the University of Nebraska, playing in the Cornhusker band at the 1941 Rose Bowl.

Like most young men of that era, Jones was called to serve our country. He joined the Air Corps and flew missions between India and China. He finally returned to Casper in 1946 when he married his schooldays sweetheart, Grace Leaders, and they began a family.

The intervening years brought success to Jones. He established a flourishing



contracting business in Casper. In the mid-1950s, he activated the senior corps at the local American Legion post and, in the summer of 1957, he formed a legal corporation, the Casper Drum and Bugle Corps, Inc.

With this corporation, he was able to borrow the \$4,000 necessary and begin corps operations. Auditions were held; a 54-member group was formed. Those drums that had sat idle for 21 years suddenly came to life.

"I started the corps because I was in a junior corps myself here in Casper . . . and we all enjoyed it a great deal . . . and I felt the youth of today would enjoy it just as much as I did," said Jones in a 1983 interview.

In 1958, the first summer out as a corps, the Troopers could hardly march in step together. "The job of starting the corps was so great, that's all we were able to do -- just march in parades and stay in step and play two or three numbers," Jones quipped.

The Troopers appeared in public for the first time at Riverton, WY, for the state American Legion Convention. There they began their long tradition of Western-themed shows by playing *Ghost Riders in the Sky* and *Wagon Wheels*.

Wayne Wheeler, a charter member of the Troopers, recalls his introduction to the Troopers: "Jim Jones came to Dean Morgan Junior High and Natrona County High School in the fall of 1957. These were the only seventh through 12th grade schools in



The Troopers, 1962 (photo from the collection of Drum Corps World).

Casper at that time. The purpose of his visit was to recruit members for the Troopers Drum & Bugle Corps from the band members of these institutions.

"The sponsor of the Troopers was the American Legion. The corps met on the second floor of the American Legion building once a week to practice. It was located where the Village Inn in downtown Casper is today.

"Harry Yesness furnished the trousers (Air Scout pants) with yellow stripes and we wore Boy Scout shirts supplied by JC Penney. Swede Olson was the brass instructor and Jim Jones was the drum instructor."

The corps' first national exposure came at the 1961 American Legion National Championships in Denver, CO, where the corps finished fourth. However, before the corps could get to Denver, they had to drum up support from the local community.

"We played an outdoor Christmas concert at the city park on South McKinley. It was very cold, but in those days, Jim Jones needed

all the exposure he could get. Quite a few people showed up to listen, but they all had to stay in their cars with the heaters running to stay warm. It was so cold that the valves on the horns would freeze solid, so there was a steady stream of Troopers going to and from the cars, where people would hold the horns under the heaters to thaw out the valves. I think only about half or so of the corps was playing at any one time," recalls Trooper member Stan Brown.

The following year was a turning point for the organization. Late in 1961, the first Troopers Cadet corps was formed. There was such an interest in Troopers membership, there seemed to be no alternative. Jones held steadfast to his No. 1 rule: if a kid wanted to be in it, he could.

The Cadet's uniform consisted of a light tan jacket with "Troopers Drum and Bugle Corps" emblazoned on the back and matching trousers. No western hat, no scarf and no stripes on the trousers, not

like the "A" corps uniform that by this time was embellished with a black western hat, bright yellow neck scarf, matching stripes on leg of the trousers and a leather garrison belt with the famous U.S. belt buckle.

In later years, the Trooper Cadets uniform would change dramatically. By 1969, the Cadets wore a traditional cadet-style uniform, complete with shako and bright yellow plume.

The role of the Cadet corps was simple -- train the members in music and marching so spots in the "A" corps would never be left open. It worked. However, the success of the Cadet corps did not lie solely on this mission.

The Trooper Cadets achieved their own success, not only as ambassadors of the City of Casper in countless parades, but they also won the Nebraska State Championship in 1970. The last time the Trooper Cadets took to the field or parade route was in 1995.

By 1962, the corps was establishing itself as a national powerhouse corps. Jones had defined a new era in drum corps by the way the Troopers traveled. They had first set out to the west where they competed in the Portland, OR, Rose Festival Parade, visited the Seattle World's Fair and then traveled to the Midwest for the VFW contest in Minneapolis, MN.

The corps was bumped from the finals show this time around, but it proved to be a valuable learning experience. Between 1963



The Troopers in 1964 at the World Open; in 1966 at American Legion Nationals in Washington, D.C.; and 1968 at VFW Nationals in Detroit, MI (photos by Moe Knox).



(Above) The Troopers, 1971, at the "Danny Thomas Invitational" (photo by Moe Knox); (below) the Trooper Cadets in 1995 (photo by Ron Walloch from the collection of Drum Corps World).



and 1970, the Troopers were never out of a VFW Finals again.

By 1970, the corps had become a powerhouse. The Troopers were the first corps with a mixed line -- both boys and girls on drums and bugles -- to win a national championship. They had defined how a drum corps should travel. They brought stunning drills, including the "wagon wheel" and infamous "sunburst" maneuvers to the field.

Drum corps legends such as Fred Sanford, Pete Emmons, Gene Monterastelli, Jack

introduction to Jim Jones was at 15th and McKinley in his contractor's office before the first practice. Don Angelica was in the office, both of them took me to a spare room and I 'auditioned.'

"After finishing the 'audition,' Mr. Jones let me know where practice was and what time I was to be there, then let me know in no uncertain terms that even if I was accepted into the corps, it would be on a probationary basis -- 'imports' in those days were the exception rather than the rule.

For anyone with title aspirations in 1966, the Cavaliers were the corps to beat, but they were and still are the toughest kind of adversary. Smooth, confident and completely professional, the Cavaliers fought hard and fought well.

In the previous two years, with the exception of the Cavaliers, the Troopers had beaten every major junior corps in the country. On July 2, the two corps met first in Dubuque, IA, with these results: Cavaliers 72.63, Troopers 72.53.

At Streator, IL, on July 3, they met the Des Plaines Vanguard, Norwood Park Imperials and the Chicago Royal Airs -- all extremely tough competitors.

The Vanguard was No. 2 in the Midwest all season and constantly pressing the Cavaliers. Norwood Park was breathing down the Vanguard's necks. The Royal Airs were defending National

Champions of everything.

It was a tough battle, but the Troopers prevailed: Troopers, 77.93; Des Plaines Vanguard, 75.18; Norwood Park Imperials, 74.88; and Chicago Royal Airs, 69.08.

There was one last show in the Midwest and this was the one they really wanted -- Rockford, IL, July 4, 1966. This was to be it. Should the Cavaliers win, they could in all probability anticipate carrying an unblemished record into national competitions. The Troopers, on the other hand, needed this if their title bid was to be a serious one. Could a corps from Wyoming do it?

The answer: Troopers, 71.117; Cavaliers, 69.433. They had indeed done it. Later, at the VFW Nationals in Jersey City, NJ, the Troopers and Cavaliers went one and two at both prelims and finals shows. It was a dream season for the Troopers.

This was an exciting time for the corps. Championships and titles came at regular

intervals. The state of Wyoming declared the corps "Wyoming's Musical Ambassadors" and the corps had a hard time keeping its appearance schedule straight.

During the 1960s and early 1970s, the corps kept a regular corps competition calendar, color guard competition calendar and made appearances before national and international dignitaries and others. The Troopers appeared before NATO heads of state, presidential candidates on the



The famous Troopers sunburst, 1969 (photo by Paul Stott from the collection of Drum Corps World).

Meehan, Don Angelica and Dave Shaw came either from the ranks of corps membership, instructional staff or management.

Dave Shaw once wrote of the corps he witnessed at the U.S. Open in Marion, OH, "The first time I saw the Troopers was in Marion, OH, 1964. The corps came marching down the street in the U.S. Open parade, in street clothes, the girls wearing empty beer cans in their hair as makeshift curlers.

"That night, at the U.S. Open (contest), I learned you should never judge anyone by the beer cans in their hair. As I watched the Troops perform, my jaw hit my chest. It might sound trite, but I was stunned. They were the greatest marching corps I had ever seen (and I had been around). The horns and drums were in need of some attention, but the marching was so good and so mesmerizing . . . who noticed?

"More important, I will never forget the impact the Troops from 1964-1967 had on an audience. They were new, fresh and different, and they had a magic that affected everyone."

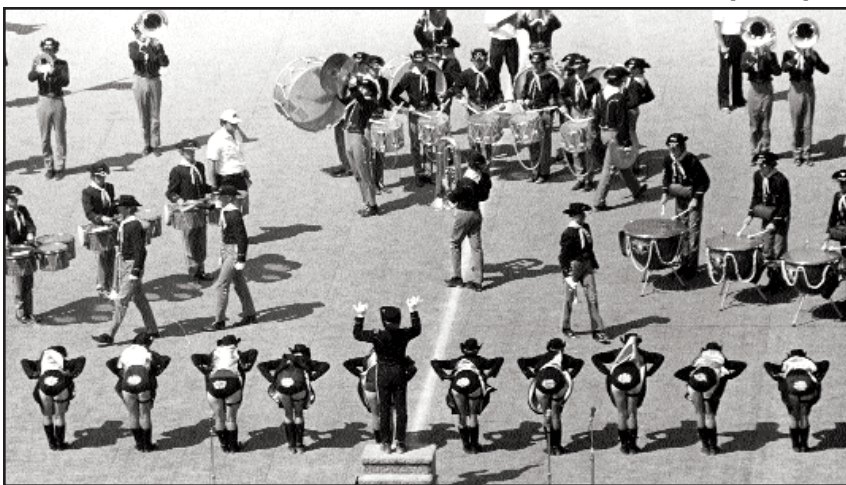
Following the success of the Troopers' 1965 season (capped off with a win at the World Open), the corps set out to the Midwest with one goal in mind -- to defeat the Chicago Cavaliers. It was a different kind of Trooper corps that year.

Trooper alumnus Rod Voth explains: "I arrived in Casper from Hutchinson, KS, where I was attending college with another Trooper, Jim Hurt. Arriving at Easter in Casper, my "real"

"I was no stranger to drum corps, as I had been a member of the Sky Ryders for the previous eight years.

"Returning to Casper around June 1 (still not knowing if I would be accepted into the corps), I was told where practice was being held. After playing the book I was given at my Easter audition, I was informed that I had been accepted into the corps on a probationary basis for the year. Probationary status meant that if I had a mess-up thought to be serious in nature, I would be on my way home. At the time, I was not brave enough to ask what a serious mess-up was, so I nodded my head and became the first active import of the Troopers."

Since Voth's successful audition and subsequent membership in the corps, the Troopers have had members from as many as 23 states in a given year and members from other countries such as Canada, Holland and Japan.



This scene is from the 1974 DCI Championships in Ithaca, NY, during the Troopers' Yellow Rose of Texas concert number (photo by Moe Knox from the collection of Drum Corps World).

campaign trails, movie sets with movie stars (including Jimmy Stewart and John Wayne) and even the National Football League's television broadcasts of the Denver Broncos, Minnesota Vikings and Kansas City Chiefs.

The Troopers released their movie, "The Troopers Are Coming!" and their first record in late 1968. The film was a personal glimpse inside one of the country's most famous drum and bugle corps, including interviews with the members and behind-the-scenes glimpses of the corps in practice.

Narrated by movie and television star Walter Brennan, the movie is still a popular topic in Trooper lore and legend. The record album, in a leatherette-bound case with a full color corps picture and members' "autographs" adorning the inside, was the first of its kind. Many records of shows and contests could be found at the time, but these contained a variety of corps and could be purchased for as little as \$1.00.



Troopers, 1972, at DCI Midwest Prelims in Whitewater, WI (photo by W. H. Weber from the collection of Drum Corps World).

Another event took place in the late 1960s that shaped the corps. Trooper alumni Linda Schultz recalls the time when the corps song was created:

"It was on yellow bus, traveling along at night somewhere in the Midwest, en route to the next contest destination. Fred Sanford and Dave Shaw were sitting together, their overhead light on, writing the song and the lyrics. Fred was sometimes loud, as he was obviously very excited at their personal revelations, hands and arms flailing.

"I was one seat back of them, across the aisle. I was thoroughly enjoying myself, witnessing something great and knowing I was in the midst of sheer genius. The corps learned the infamous words easily and we sang it on the way to competitions, as loud as we could! It boosted us up and esprit de corps was never higher during this most important time."

That song, sung to the tune of *How the West Was Won*, has been sung by thousands of Troopers who have passed through the ranks ever since. It is a treasured part of each member's experience and brings each new generation of Troopers together with the corps' proud past and bright future.

### A funny thing happened on the way to . . . a short story by Linda J. White-Shultz

The corps was on the last leg of the trip before 1970 VFW Nationals in Miami, FL. We had won every single major title that summer, including World Open, North American Invitational and Catholic Youth Organizational Nationals. While passing through Washington, D.C., the yellow bus broke down and I recall being desperate to brush my teeth; however, no water was available. After purchasing a can of pop, I decided to wet my toothbrush with the pop and brushed, all the while dismally looking at the bus in the shop, wondering how long it would take to repair this time around.

Jack Meehan, our bugle instructor, borrowed the staff station wagon to visit his mother in New York City. He had asked if I wanted to go along. Meehan also asked Marilyn Bailey and Jackie Feurhelm (rifles), Jim McIntire, our drum major, and Jim Jones (soprano bugler). The six of us headed out in the staff car and had a great visit.

On the way from New York City that night, we toured Washington, D.C., passing the White House, the Lincoln Memorial and even taking the elevator up the Washington Monument, managing to catch a ride before it closed at 9:00 PM. The view from the top was breathtaking in the night skyline.

We decided to catch up with the equipment truck at the next destination for the night and meet the rest of the corps there. At the school gymnasium, where we were to meet the fellow troops, only the equipment truck was there, where the two drivers were fast asleep in the cab.

We awakened them, only to learn that they had neither heard nor seen the corps. We thought it might be a good idea to go to the next scheduled stop. We proceeded to get back on the road in the staff car, praying we would see the corps soon; however, we kept missing the connections. Our radio was out of reach with the rest of the staff, so there was no way to know where they were.

For three days and nights, the men took turns driving through Virginia, North Carolina, South Carolina and Georgia toward Florida while en route to Miami where the VFW Nationals were going to be.

Meehan got to the border of Florida, alerted the Highway Patrol of our situation and asked for help to reunite us all. We stayed in a motel



The Troopers, 1984, at DCI Championships in Atlanta, GA (photo by Ed Ferguson from the collection of Drum Corps World).

in Jacksonville, exhausted from driving and being in the car.

In the middle of the night sometime, we were told that the buses and equipment truck were in town. Needless to say, the next morning we caught up with the corps and there were some very upset people. After all, the bugle instructor, the drum major, a soprano bugler, two rifles and I (a drummer) had been missing in action for three days and nights and we had not been practicing. The whole corps missed out because we were not there to make it complete.

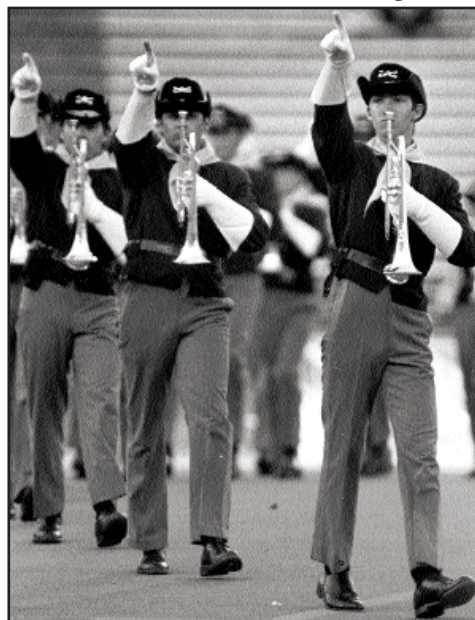
Well, we had one day to come together before nationals. We practiced our drills, had sectionals and then put it all in one piece, just praying we had not put the VFW Nationals in jeopardy by the six of us being missing.

The VFW Nationals were a hit! Despite all the problems that had arisen the past week, we did it! It was the best! We simply could not believe it! We were No. 1 in the nation! Oh, what a feeling!

Never again did I take a ride in that staff car, although the trip from Washington, D.C., to Jacksonville was very much fun with all of those wonderful, key people in our corps.

### The Midwest Combine evolves into Drum Corps International

The 1970s were a turning point for the Troopers -- and all of drum corps. To this day, some say that drum corps died in 1971. Others will argue that it was born. It is well-known that Jim Jones and Don Warren (Cavaliers) had met in private to discuss forming a new drum corps circuit -- one that would have centralized



The Troopers, 1986, at the DCI Championships in Madison, WI (photo by Orlin Wagner from the collection of Drum Corps World).



Troopers, 1991, at the U.S. Open (photo by Dan Scafidl from the collection of Drum Corps World).

rules for all corps, one that would promote the activity and break away from the demands of the American Legion and VFW circuits.

The Troopers were a member of the first Midwest Combine and later a charter member of Drum Corps International. At the first DCI Championships in Whitewater, WI, the Troopers placed a disappointing sixth in finals competition.

The following season, the Troopers came as close as they ever would to a DCI crown, placing second behind the Santa Clara Vanguard. The corps did finish the 1973 campaign undefeated in the marching and maneuvering caption, which bolstered the corps' already well-known tradition of superior marching abilities.

Since the beginning of DCI competition, the Troopers have placed in the top 12 nine times and have been a member corps every year except one -- 1998 -- when the corps dropped from the DCI membership for the first time in its history.

The Troopers have been the focus of many interviews, articles and feature stories. Jones was recognized many times as a leader, founder, innovator and mentor. He was like a father to the kids in the Troopers, always taking an active interest in their lives.

"I enjoy being with young people -- it's time off from my job," he mused. "They're great people, they work hard and they try. They are friendly, nice and more mature than many adults are. They are my friends. A friendship is something you acquire only through sharing experiences with someone over a long time. That is why I am friends with so many of these kids. I have more in common with them than with most people my own age."

In an interview for the 1984 Drum Corps International yearbook, Jones related an incident that happened to him that drove home the realization that pride-in-self was the ultimate achievement, not placement.



The Troopers at the 1992 DCI Championships in Madison WI, (photo by Orlin Wagner from the collection of Drum Corps World).

"I discovered that years and years ago, just watching this little corps once," he recalled. "It was really a minor corps, walking by in a parade, but the kids were so erect and proud, and it's really a shame the way this isn't considered sometimes, because despite everything, this little corps just looked tremendous out there."

Jones retired from his position as corps director at the conclusion of the 1987 season. He led the Troopers for 30 years, a feat bested by very few in the drum corps community. He led the corps up from a humble beginning to national prominence and into a new era of the drum corps idiom. Jones passed away in June 1994, but his presence is still felt by members of the corps today. His legacy lives.

Four men in its 45-year history have led the Troopers. Jones, John Masterson, Gabe Luchetta and Mathew Krum have held the title of corps director for the Troopers.

Masterson, a former soprano player and drum major, took over directorship of the corps in 1988 following Jones' retirement.



The Troopers at the 1995 Buffalo, NY, DCI Championships (photo by David Rice from the collection of Drum Corps World).

Luchetta, a long time snare drummer for the corps, returned to Casper following the 1991 season to lead the corps for four years. Krum, also a soprano player and former drum major, has sat in the director's chair since the conclusion of the 1995 season.

### The Troopers uniform

The Troopers are one of a few corps that have maintained their uniform style since the corps' founding. While slight variations have occurred, the Troopers are easily recognized for their appearance in dress uniform.

The first uniform, consisting of Air Scout pants, Boy Scout shirts, garrison belts, black cowboy hats with surplus cords, tassels and metallic cross sabers, cost the corps \$13 to make. As the corps began to travel, they invested in "class A" and "class B" uniforms for each member.

The classes of uniform were designated for major shows and other performance wear, saving the class "A" dress for major shows only.

By the early 1960s, the jacket was replaced with a replica cavalryman's jacket complete with collar piping, brass buttons and sleeve trimming in gold. Slight variations included a satin cummerbund and drop sash worn under the garrison belt, white gauntlets and dark colored trousers.

In the interest of economy in the late 1970s, the jacket was replaced with a less expensive replica jacket sans the collar and sleeve piping.

In the mid-1990s, the style of the uniform jacket changed from its more traditional look to a sleeveless vest, to a more modern bibbed front most recently. The hat had been transformed from a traditional black western cavalry hat to a large, slouch western, still with cords, tassels and the crossed sabers of the 11th Ohio and back to the traditional hat again.

Leather Kepi-style hats were introduced in the mid-1990s and have remained on the contra bass members ever since. The white gauntlet has remained since the mid-1970s, but gone is the bright yellow scarf, garrison belt and U.S. belt buckle.

The look of the Troopers is unique and, despite changes over the years, the corps is still easily recognized on today's drum corps scene.

### Music made famous by the Troopers

Michael Boo captured the essence of the Troopers' heritage and musical style in his notes for the 1997 DCI program book. "For longer than anyone can remember, the Troopers have been known as 'America's Corps.' There is no corps that 'says' America with as much pride, nor is any other corps more associated with the American flag, music of the American West and unabashed patriotism. They are as American as the Fourth of July."

There is not one year in the corps' 45 years of repertoire that you cannot pick out a patriotic melody or a tribute to great American composers or a salute to Western American music in some fashion.

The Troopers have held steadfast to a tradition of western "flavored" music since its humble beginnings.

*(Ghost) Riders in the Sky* by Stan Jones was first played by the Troopers in 1958. It has remained a staple in the Troopers' repertoire ever since and is still heard in parade and concert performances. Jones wrote and published the song in 1949. It was made famous by recording artist Vaughn Monroe as it hit the No. 1 spot on the Billboard ratings chart almost as soon as the record hit the stores. It seemed fitting that in the drum corps arena, the Troopers would make it their own.

*Battle Hymn of the Republic* is arguably the most popular tune in the Troopers' repertoire. It was originally a camp meeting hymn, *Oh brothers, will you meet us on Canaan's happy shore?* It evolved into *John Brown's Body*. Then, in 1862, Julia Ward Howe, wife of a government official, wrote a poem for *Atlantic Monthly* magazine for \$5.00. The magazine called it *Battle Hymn of the Republic*.

Since this tune first entered the corps' repertoire list in 1962, the Troopers have played many variations on this music in both concert and contest performances. Some have argued that *Battle Hymn* is the official corps "song" when, in fact, the official song is

based upon the melody from *How the West Was Won*.

*How the West Was Won* was composed and arranged by Alfred Newman for the movie of the same title in 1962. The movie is described in the MGM "Cinerama Book": "The conquest of the American West has lived as one of the great adventures of history. Immortalized in story, song and legend, it has never ceased to stir man's imagination. The American pioneer was lured by the great unknown. Dauntless, courageous and defiant of risk, he was as heroic in his era as today's astronaut."

Considering in 1964 the Troopers were just setting out on the barren landscape we know as competitive drum corps, this depiction seemed fitting at the time. The corps introduced *How the West Was Won* in 1964 (as did three other corps: Garfield Cadets, Seldon Cadets and De La Salle Oaklands) and four years later, used its melody line to construct the official corps song lyrics.

When *Johnny Comes Marching Home* is credited to the Union Army bandmaster, Patrick S. Gilmore. Since 1962, the Troopers have included this common melodic piece in seven different field shows, but have also used derived works such as *American Salute* and others over the years and as recently as 1987.

*Black Saddle* is from the short-lived 1950s television series of the same name. The composer of this music is noted as "Michael Hennagin," which is actually a pseudonym for Jerry Goldsmith.

It is noted in the ASCAP database that since Goldsmith was under contract to another studio at the time this music was published, he used his brother-in-law's (Hennagin) name on this theme. Nevertheless, the Troopers embraced this tune as classic Western and made it their own. *Black Saddle* first made the Troopers' repertoire list in 1966.

*Ecstasy of Gold*, from the movie soundtrack "The Good, the Bad and the Ugly" by Ennio Morricone, is more commonly heard in the Troopers' repertoire coupled with *Ghost Riders*. In fact, today's Troopers continue to offer this melody in concert performances. Introduced in 1978, *Ecstasy of Gold* made a repeat appearance in 1979 and was the signal of a powerful performance ending at the DCI World Championship prelims in Birmingham, AL.

Legend has it that the closing strains of *Gold* into *Ghost Riders* was not audible as the crowd's cheering grew so loud that the remaining 45 seconds of music were literally drowned out.

The Troopers have included popular music and Broadway tunes over the years. Broadway titles include *Aquarius/Let the Sunshine In* from the musical "Hair"; *The Aggie Song* from the "Best Little Whorehouse in Texas";



The Troopers at Allentown, PA, 1998 (photo by Dale Eck from the collection of Drum Corps World).

*Impossible Dream* from "Man of La Mancha", *What Kind of Fool Am I* and *Once In a Lifetime* from "Stop the World I Want to Get Off" and *Day By Day* from "Godspell."

Popular titles include *Never My Love, Up, Up and Away,*

*Scarborough Fair, Sounds of Silence, Gentle on My Mind, Land of Make Believe, The Ballad of Billy the Kid* and *Through the Years*.

Most recently, movie scores and music of modern American composers have filled the Troopers' yearly musical offerings. Music from the movies "The Cowboys," "Magnificent Seven," "Dances With Wolves," "Lonesome Dove" and "Silverado" have found their way to football fields, as have offerings from Aaron Copland, Frank Ticheli, Jerry Goldsmith, Morton Gould and Clifton Williams.

#### Facts, firsts and other honors

The Troopers are credited with "inventing" the concept of touring drum corps. The corps purchased a set of three motor coach busses and traveled to contests in Dallas, Minneapolis, Miami, Boston and beyond. On average, the corps logs 15,000 miles per year.

The first Trooper buses were identified as Red, Blue and Yellow after the color of the bus's interior decoration and had nothing to do with corps colors, as legend has it. Those bus names are still in use today, although the interiors of the Troopers' touring busses have changed dramatically over the years.

Troopers founder Jim Jones was inducted to the DCI Hall of Fame (a charter member), recognized for his 30 years of service as executive director of the Troopers and charter member of the DCI board of directors. The "Jim Jones Leadership Award" is given each year to the outstanding drum major at the DCI World Championship.

The Troopers were the first representative of Drum Corps International to appear in the Tournament of Roses Parade in Pasadena, CA. Before this television appearance, the Troopers were featured performers at a number of NFL games.

In 1990, the corps toured in celebration of Wyoming's Centennial Celebration.

The Troopers were the first drum and bugle corps to win a national championship with both boys and girls in the horn and drum line. Up until 1995, the Troopers' color guard was all girls.

The Troopers have appeared in presidential inaugural parades twice (1993 and 2001). The corps has also appeared in

concert before Presidents Nixon, Reagan, Bush and Clinton. Other special command performances include NATO, the U.S. Capitol Building and the set of the movie "Cheyenne Autumn."

#### Champions roll

*Veterans of Foreign Wars (VFW) Nationals:* 1963, 1965, 1966, 1967, 1968, 1969 (color guard) 1966, 1970.

*American Legion Nationals:* 1964, 1965, 1966, 1969 (color guard).

*World Open:* 1965, 1969, 1970.

*CYO Nationals:* 1968, 1969, 1970.

*North American Invitational:* 1968, 1970.

*Midwest Color Guard Circuit:* 1968, 1969.

#### Credits

*Drum Corps News* (1962-1970), *Drum Corps World* (1985-1992), *Drum Corps International, The Troopers Profile* (1968), *Troopers archives* (1958-2002), *Corpsreps.com* Web site (2002). Alumni submissions used with permission.



The Troopers at DCI in 2000 (photo by David Rice from the collection of Drum Corps World).



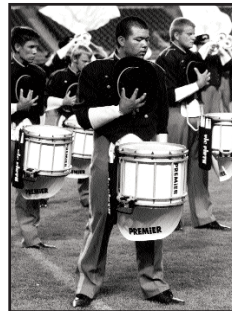
The first drum corps Pat Chagnon recalls seeing in person was the Troopers. She watched a rehearsal at the school located just behind her home in Tewksbury, MA. She was hooked at that very moment and followed the activity closely through her school days.

After graduating high school, Chagnon joined the Burlington Citations (1985-1986) where she played soprano and helped the corps make their only DCI Division III finalist appearance. In 1987, Pat traveled west to march with the Troopers, playing mellophone.

Since aging out, Chagnon has been active with Troopers alumni, served on the staff of DCW (1994-1999) and performed with the Connecticut Hurricanes senior corps (mellophone, 2000; drum major, 2001).

Since she assumed the duties of Web administrator for the Troopers in 1997, the site has grown from a four-page sampling of historical information to an award-winning site visited by 500,000 people annually. Pat was named "Volunteer of the Year" by the Troopers in 1999 for her work on the site.

A graduate of Clark University in Woburn, MA, Chagnon holds many certifications in the computer technology field and makes her home in Haverhill, MA.



The Troopers at Denver, CO, 2002 (photo by Ron Walloch from the collection of Drum Corps World).