

# Cadets of Bergen County lead seven corps in push to finals

by Jim Anderson

August 8, 1989—Cleveland, Ohio . . . The Cadets of Bergen County proved to be too hot for the competition on a cool night that saw the fans in a lot of jackets and sweat-shirts. The Cadets topped a field of seven corps by placing first in all captions at the *Northern Lights Invitational*. All corps are making final refinements to their shows for the push to finals.

With the color guard dancing throughout the second movement, the Cadets of Bergen County demonstrated how powerful, beautiful and dramatic a slow tempo can be. Also interesting is the color guard being so involved with the drill and not just staying on the perimeter. Even the sideline percussion got into the drill in the closing peace sign formation. With a 19.10 in GE visual, the Cadets scored 93.80 for first place.

Using *Through the Eyes of Love* for warm-up, the Madison Scouts powered off the line to Sandi Patti's *Make His Praise Glorious*, and one would think they couldn't continue the show from exhaustion after moving so fast. As a fan of contemporary gospel music, I think it's great to hear this classic used in such a manner. Once again, the cymbal line is a stand-out in the percussion line with great visuals perfected during the drum solo. The big gap between the top two corps tonight was in the GE captions with a 1.70 difference. A standing ovation and a second-place score of 91.20 was the outcome for the Madison Scouts.

Given a "hometown" reception with cheers of "Blue" was the colorful and exciting Bluecoats, just up Interstate 77 from home. Nice staccato playing by the sopranos to the opening melody of *Johnny One Note* was rudely interrupted by a gigantic blat from the contras to open this great jazz program. *My Funny Valentine* was a beautiful contrast to the high-energy opening and closing numbers. The horn line showed their strength, only 0.4 behind the Cadets in both GE brass and brass performance. The Bluecoats scored 88.20 for third place.

There were many highlights to the Freelancers' presentation, from beginning—the spread block formation compressed to a

diamond on the 50-yard line to a sideline company front for a full corps sound—to end—radiant gold flags for the recap of *ET*. One of the middle highlights was a flag toss over the drum line. The Freelancers featured another strong horn line finishing fourth in the brass performance caption, only 0.9 behind the first-place corps. Their final placement was fourth with 85.90.

After playing the opening solo, the Boston Crusaders' drum major continued his leading role through the corps' pleasing and varied music. The color guard looked quite elegant with shimmering white skirts and black jackets accented with silver sequins. The late '60s hit of *A Whiter Shade of Pale*, by Procul Harum, provided the smooth entry into the ever-popular *Conquest*. But tonight it did not get the traditional standing ovation. The Boston Crusaders finished in fifth with 79.60.

Opening to *El Conga Valiente*, the Florida Wave moved rapidly through this number's drill and featured two screaming soprano soloists. *Malaga* was the musical highlight, and this corps has found another lush closer in *Someone to Light Up My Life*. A score of 78.10 put the Florida Wave in sixth.

Upping their score by almost 10 points in a one-week period was L'Insolite with a fine jazz program. The color guard is reminiscent of how a former Quebec corps, Les Eclipses, would interpret so well the music with equipment and body. The show was brought to a close with the smooth sounding *Comme Au Premier Jour* before the final big push, topped off by the champagne glass salute with bugle bells.

The show sponsors lined up a special treat as the U.S. Marine Corps Drum and Bugle Corps from the Logistics Base in Albany, GA, performed in exhibition. With 18 bugles and nine percussion, this small unit put on a precise and exciting program. The music covered many styles from the rousing opener of 76 trombones to the closing *Georgia On My Mind*.

An excellent stadium with high viewing had one drawback: facing west, the audience had to contend with a setting sun during the first two performances. (But it was a nice sunset.)

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