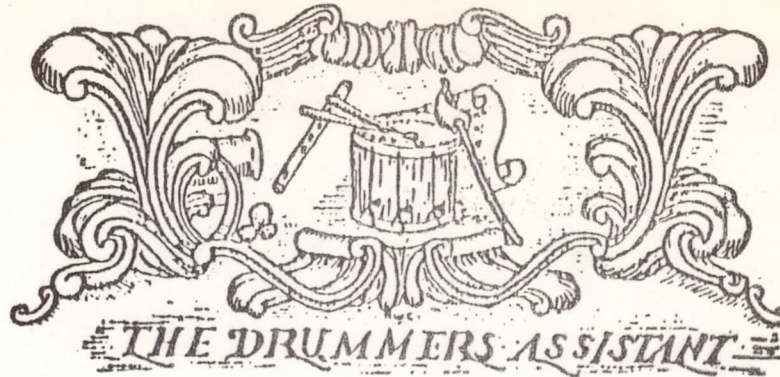


THE DRUMMERS ASSISTANT

VOLUME III

SUMMER 1964

NUMBER 2



VOLUME III

SUMMER, 1961

NUMBER 2

"HEADQUARTERS, WILLIAMSBURG, MAR. 27th, 1776"

"They are to Practice the young Fifers and Drummers between the Hours of
11 & 1 O'Clock"

--- ANDREW LEWIS ORDERLY BOOK

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- VI. The Drum Shelf - Ernest Johnson.
- VII. The Corps. Corner - George Carroll.
- VIII. Ancient Belt - Ed Olsen.

A SHORT INSTRUCTION IN THE ART OF PLAYING THE DRUMS,

TO LEARN BY THE EASIEST METHOD;

ALSO,

SEVEN PIECES AND MARCHES IN NOTES

WITH COMMENTS BY A MUSICIAN.

Berlin, printed by George Ludwig Winters' widow, 1777

THE DRUMMER'S ASSISTANT

Berlin, printed by George Ludwig Winters' widow, 1777

Translated from original in Library of Congress by -

Miss Suzie Smith, Alumnus of Brigham Young University

PREFACE

Even though a beloved old regiment drummer had often sighed and wished to see drum marches in note-form before his death, no one until now, as far as I know, has conceived of the idea of putting these pieces and marches for drummers into notes, which everyone, of both high and low classes would be subject to follow and which would be used more frequently than the most pleasing and artfully composed marches for the oboe. In order not to allow this old instrument to be forgotten by the world, I have rewritten the most important drum-pieces in note-form, thereby laying them before all amateurs of drum-playing and doing justice to the drummers so that their drum-playing might be not only one of the oldest, but also one of the most incontestable parts of military music. Some musicians may perhaps make their own notes above these and say that my time could have been better spent, but what good will that do? To these I will only in confidence say that it was not to annoy the sick, who hear the musicians daily, that this past-time was undertaken. The usefulness of this work consists in showing each amateur that a drum-march or piece has its own beat and must be correctly in time. I have often marveled that many who want to judge the snare drums and tympani do not know if these instruments can be tuned into one tone or if a drum even has one or more tones; and I marvel that they sense even less the essence of the piece or march, whether or not it is one or two or three. Owing to my small investigations, I consider it highly important to know the foregoing concepts before one claims himself to be an amateur or connoisseur of an instrument. Who dares say if concerts will or will not be played by drums in a hundred years? In Hollstein the common people dance the French minuet and English dances accompanied by the drum. Already it has an extensive beginning! One has only to recall the Turkish drum music now being heard here in Berlin.

Each amateur and connoisseur of drum-playing will immediately decide whether he will applaud or reject it as soon as he has heard the following pieces played. And the old man, who herewith sees his wish being fulfilled, may die in peace.

INSTRUCTIONS

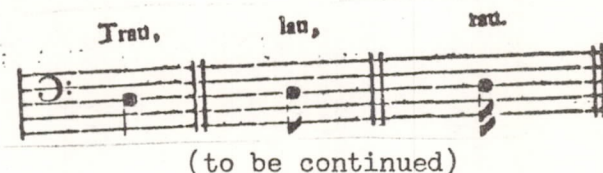
First, the drum must be tuned in one tone. To do this, the note D in the bass clef is used: not simply because the bass drum has a bass clef, but also because the note D can be duplicated very easily on many other instruments, and being found on the middle line of the five main lines, is noticed first and therefore more easily remembered

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The student must seek to perfect the lead beat in the foregoing time with note Rau, so that he himself can hear that it sounds identical to a roll.

When the student has perfected the preceding beat, he may then begin to play an easily written piece; and, in this way, he will not have all the difficulties that he would have previously had.

In conclusion, the student will see that it is necessary to know the values of the three notes.



RUDIMENTAL BASS DRUMMING

By - RAY BRODEUR

INTRODUCTION

At a meeting held at Lancraft Hall, New Haven, Sunday, Sept. 28, 1952, representatives of Ancient Corps met and adopted a system of Rudimental Bass Drumming. This system is the accepted standard of Rudimental Bass Drumming for The Connecticut Fifers and Drummers Association, having been approved by the Executive Board of the Connecticut Fifers and Drummers Association at their regular meeting held Sunday, March 15, 1953 at the Lancraft Hall in New Haven and also approved by the delegates at the annual meeting held in Danbury, Conn., Sunday, April 12, 1953.

This system has been compiled and arranged in a simple and instructive manner and should create greater interest in Rudimental Bass Drumming. The rudiments used are in accordance with the Strube System of Snare Drumming.

Signed by;

Ray Brodeur, Chairman
George J. Ford, Jr.
Carl B. Bense
Andrew W. Sheehan
Morris Balcom
John Thomas
Howard J. Kenealy
James Rahaley
C. Smith, Jr.

Lancraft Corps.
Lancraft Corps.
Deep River Corps.
St. Brendans Corps.
Poquonnock Bridge Corps.
Stony Creek Corps.
North Branford Corps.
Continental Corps.
Continental Corps.

SECTION 1.

EXPLANATION OF SYSTEM

In an effort to give the bass drummer a full knowledge of what he is playing, each rudiment is written for the snare and bass drum. This will enable a snare instructor to teach bass drumming as well as snare. First the rudiment is written for the snare drummer as it is in the Strube Book: A letter R or L over or under a note, designates the beat and the hand that the bass drummer plays in each rudiment. Beneath this, the sticking for the bass drummer is written. Each rudiment is written with one repeat. To illustrate we will use the Drag Paradiddle #2. (Two methods of sticking will be illustrated in this book. The sticking on the top line is the style used in Virginia, and is predicated on the principal of the right hand predominating the rhythm of the first half of the measure, while the left hand does the same for the second half. This, of course, with certain exceptions such as the "Fills". Sticking annotated on the bottom is that generally used in New England. Where the two systems agree, one line of sticking only is shown.) Stems up - snare drum, stems down - bass drum.

DRAG PARADIDDLE #2



1. Equal use of both hands.
2. Gracefulness and equal swinging of both arms.
3. Accenting, or proper distinction between the accented and non-accented beats.

When practicing, start the rudiment slowly and gradually work up to top speed, then gradually reduce it to your starting speed. This should be executed as smoothly as possible. The manner of swinging the arms is left to the discretion of the instructor or drummer, as long as they are swung equally. This is called Style.

An old tire nailed to a tree, or post is a good practicing pad. The sticks are made of wood and are various sizes, shapes and weights. The sticks should be made to suit the individual drummers liking.

In many cases, bass drumming is quite different than snare drumming. For example, the Flam, when played three or more times in succession

is played like the long roll, instead of hand to hand. It would be awkward and ungraceful to go from hand to hand. Also, in many rudiments that have grace notes, the sticking is different than the snare because the bass drummer does not play grace notes. Many of the rudiments in bass drumming are stucked the same, for example; the Flam Paradiddle and the Single Paradiddle.

SECTION 2

RUDIMENTS OF BASS DRUMMING

The bass drummer plays the last beat of each roll, which is the accented beat. However, there are three exceptions, they are the Long Roll, Single Stroke Roll and the Ten Stroke Roll.

Rudiment No. 1, the Single Stroke Roll and Rudiment No. 2, the Flam are stucked the same on the bass drum.

Single Stroke Roll Flam

Rudiment No. 3, the Long Roll and rudiment No. 4, the Flam Tap are stucked the same on the bass drum.

Long Roll Flam Tap

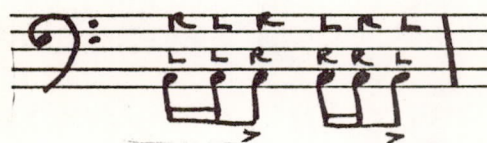
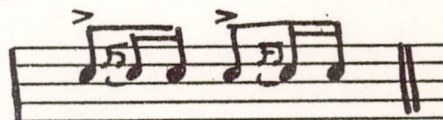
Rudiment No. 5, the Closed Ruff or Three Stroke Roll, play the last beat which is the accented beat.

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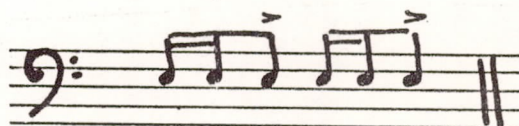
Rudiment No. 6, Lesson #25 and Rudiment No. 7, the Open Ruff are sticked the same on the bass drum.

Note: The Lesson #25 is often sticked two ways in the same selection, this, of course, is incorrect.

Lesson #25



Open Ruff



(to be continued)

EDITOR'S NOTE:

THE CARROLL COLLECTION OF ANCIENT MARTIAL MUSICK, being a compendium of tunes from the French and Indian War, The American Revolution and the early days of the Independence of this country. Volumes I and II now available at \$2.00 per copy. All checks to be made payable to George P. Carroll, Colonial Williamsburg, Inc., Williamsburg, Virginia, 23185.

THE DRUMMER'S ASSISTANT rate for a regular subscription for a Corps or Individual is \$5.00 for four(4) issues, and there is a special subscription rate for a member of a Corps holding a regular subscription of \$2.50 for four(4) issues. Also, the 1962 Volume I, Numbers 3 and 4 are available at \$1.25 per issue. We regret to announce that Volume I, Numbers 1 and 2 are no longer available.

"THE DRUMMERS' AND FIFERS' GUIDE" - 1862

(Part 4)

By - Geo. B. Bruce and Dan D. Emmett

"FANCY TROOPS."

Used for "TROOPING THE GUARD," or in "TATTOO," (at option.)

DUKE OF YORK'S. No. 1.

The musical score is presented in six systems, each consisting of two staves. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of triplet markings (indicated by a '7' below the notes) in the bass staff. The score concludes with a double bar line and repeat dots at the end of the sixth system.

CUT ALONG THIS EDGE

COMET WALTZ. No. 2.

The musical score for "COMET WALTZ. No. 2." is presented in two staves. The top staff uses a treble clef and a key signature of one sharp (F#), with a 2/4 time signature. The bottom staff uses a bass clef and the same key signature and time signature. The score consists of six identical systems of two staves each. Each system contains a melody in the upper staff and a rhythmic accompaniment in the lower staff. The accompaniment features a steady eighth-note pattern with occasional sixteenth-note runs. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

CUT ALONG THIS EDGE

COVINGTON WALTZ. No. 8.

CUT ALONG THIS EDGE

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STEINERS' WALTZ. No. 4

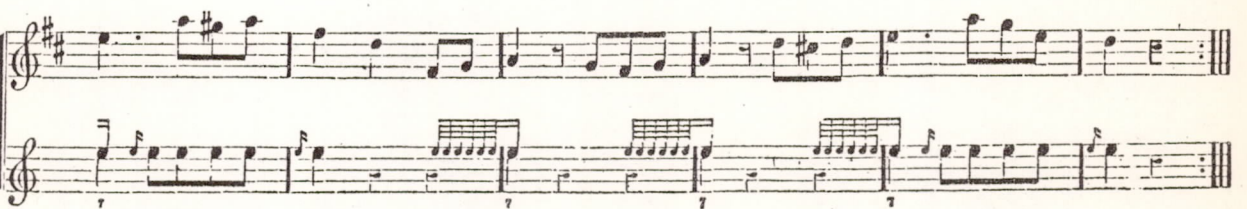
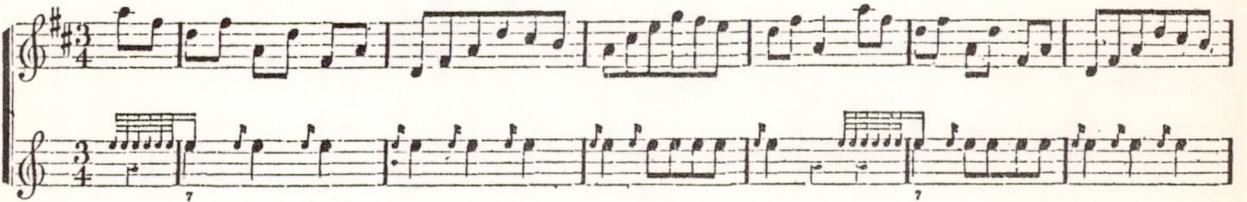
The musical score for "Steiners' Waltz No. 4" is presented in two systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a forte (*f*) dynamic in the left hand and a piano (*p*) dynamic in the right hand. The second system features a forte (*f*) dynamic in the right hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

CUT ALONG THIS EDGE

THE DRUMMER'S ASSISTANT



BEAR GRASS. WALTZ. No. 5.



CUT ALONG THIS EDGE

HISTORY OF THE CONTINENTAL FIFE AND DRUM CORPS

The Continentals Fife and Drum Corps of Endicott, New York thrill many a person during their year round performance and exhibitions. With very little imagination, their stirring music and uniforms bring back the Spirit of "76" when this country was striving for its independence. This unique group is now starting its ninth year organized as the Continentals. Many people have seen and heard this corps perform, but few know the underlying spirit and enthusiasm that have made this group successful.

It all started in the year 1936 when Mr. Acton Ostling, musical instructor of Union-Endicott High School, organized the U. E. Colonials Fife and Drum Corps. This group became the first "ancient" corps outside the New England states and the only high school corps of its kind in the nation. The name "ancient" is given to this type of corps because most of the music consists of Revolutionary and the Civil War tunes. Drumming is done on deep, rope tensioned drums. Fifes are used instead of bugles. The playing tempo of 110 beats per minute is slower than that of modern bands and of course, the typical uniform of colonial days is worn.

For sixteen years, Mr. Ostling's U. E. COLONIALS were thoroughly enjoyed and compiled a brilliant record for in and out of state competitions, winning twenty-nine trophies during the early years from 1936 to 1941 alone. This was a proud and crack corps whose achievements stand as a tribute to its instructor and personnel who established its reputation in New York State and New England. In the Fall of 1952, many alumni were disappointed when the Colonials were temporarily discontinued due to the lack of interest and spirit among the students. In their desire to rekindle drum corps spirit in the student body, the old corps alumni played at the Binghamton Central-U.E. football games that very same year and have continued to do so at U. E. home games. At these reunions several members expressed their desire for forming an alumni corps. Interest grew, and in late 1955, the Continentals Fife and Drum Corps was organized.

The "Continentals" are a non-profit, unsponsored organization formed solely for pleasure and to keep alive the "Spirit of 76".

In October of 1955 the "Continentals" made their first public appearance in Johnson City's Golden Jubilee Parade. The uniforms and equipment at that time consisted of each member's own blue trousers and white shirts and colonial hats from the original UEHS Drum Corps. Favorable public reaction spurred great interest and enthusiasm in the corps members. The corps elected their first officers Bradford Burgher, President and Douglas MacDaid as Secretary-Treasurer.

The following Spring, the "Continentals" were ready for the many parades exhibitions which lay ahead. Their first uniforms which were temporary and inexpensive due to lack of funds, consisted of Khaki shirt and pants, blue string ties, white leggings, and blue Civil War caps. With this uniform and the borrowed UEHS drums, the "Continentals" had a very successful season. The corps made its first major purchase when

six deep-barreled field drums and three bass drums were ordered from Connecticut. With these temporary Civil War uniforms and their own drums., the "Continental" for the next two years made favorable impressions at numerous parades and field exhibitions. With the prize money saved during this time, the corps made its second purchase when thirty colonial type uniforms were bought. These uniforms consist of a black three-cornered hat trimmed with gold, a bright red three-quarter length vest coat with brass buttons, dark royal blue knee high leggings with brass buttons, a white ruffled dickie, and khaki trousers. With this new colonial outfit, greater success was realized.

The corps meets on Wednesday nights at 7:00 p.m. In the winter, practices are held at the O. L. Davis Fire Department in Endwell. In the Spring and Summer, practices are held at Ty Cobb Field.

It is the desire of the corps to increase in size; therefore, anyone interested in this type of organization may apply as fifers, drummers or color guard. Instruction will be given in the above three. All U. E. Colonial alumni are urged to attend. Contact any of the corps officers as soon as possible.

The officers for this year are as follows:

President ----- Donald Decker
Secretary ----- Paul Sawyer
Treasurer ----- Donald McVannon
Business Manager ----- Elvin Hubbard
Historian ----- Frank Schofield
Drum Major ----- John Battaglini
Fife Sergeant ----- Kenneth Becker
Drum Sergeant ----- Joseph Pajerek

The Continentals have planned ahead and are looking toward a very bright future.



UNION-ENDICOTT HIGH SCHOOL FIRST DRUM CORPS — 1936

THE IDES OF MARCH

BY - ED OLSEN

Saturday, March 14th, saw the first official get together of the Guilford Ancient Mariners, and a cold blustery day it was. Billed as an early Spring Jollification, it was held at the old and spacious farm of corps president Jack MacLearn. Situated in the Nut Plains area of Guilford, Conn., the farm and surroundings remain untouched by the cruel onrush of "civilization" and formed a backdrop particularly suited to compliment the old tunes that came tumbling from winter-stilled instruments. Soon it would be planting and parade time, this was the day to work the kinks out and discover how many of last year's melodies were still remembered. Though inland from the tides and harbors that have provided them a theme, the beached Mariners adjusted to their agrarian surroundings and rebutted the biting wind with the old... the standard...and the chronologically new. Eventually forced indoors, and reinforced by a bevy of late-comers, they continued to run the Ancient gamut even to the Dutch and the Dawning of the Day. ...according to Strubbe, of course.



Left: Down from the Northern hills, the Von Deck brothers, guests of honor, find the Guilford temperature exceedingly brisk. Drumming and/or hand rubbing was mandatory. Right: In the crisp country air, the fife continues to knife through the drummers' din...but inside, with the myriad bass and snares laboring in the kitchen...Oh!, for a leather lip.

THE IDES OF MARCH



The sun is high, but cheerless. The warmth of good fellowship and stimulating music serves for a short time as a buffer between the players and the elements.



Modern vehicles, incongruous in this Ancient setting, are backed by buildings intended to house far more pristine conveyances.



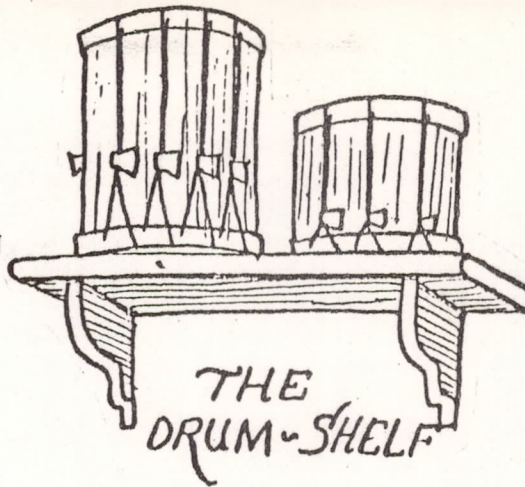
Left: Naturally, different stimulants are required by different people, on a day like this.

Right: One by one, winter's dying gasps drove the revelers inside and soon, only the hardest were left outside.



BY -

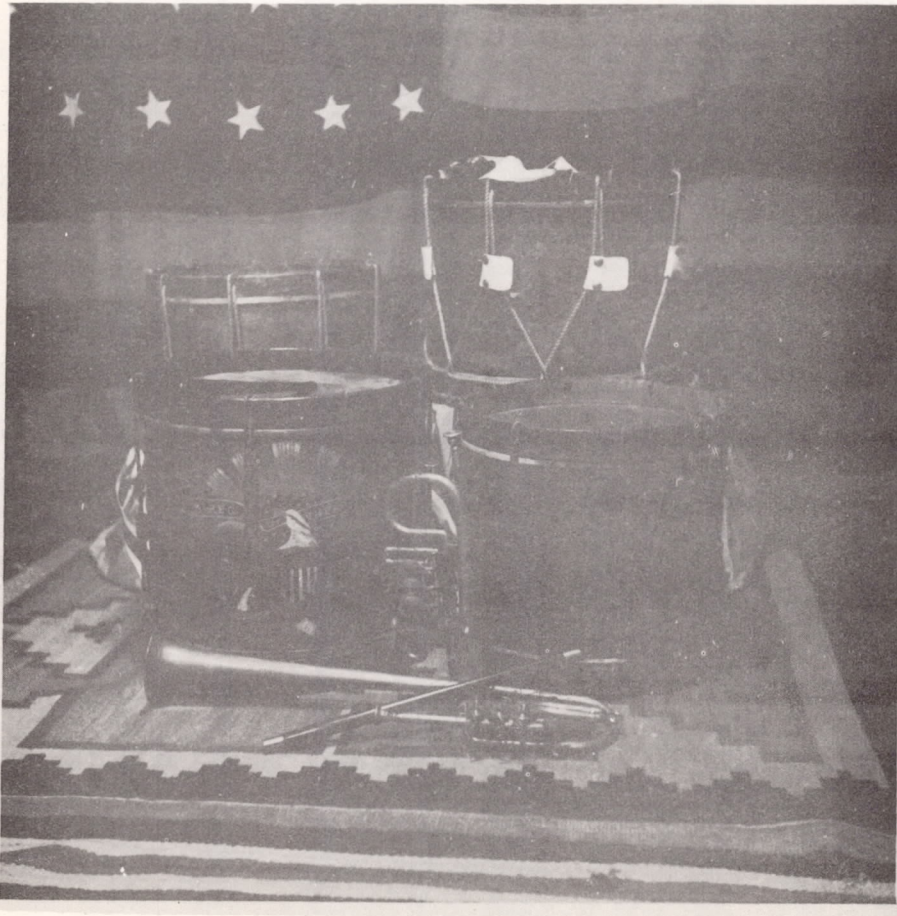
ERNEST JOHNSON



DRUMMER'S PALSY

By - DR. GEO. A. SNOOK

In the late 19th century, a condition known to military surgeons as drummerboy's palsy was finally identified as a rupture of the long tendon to the thumb. This tendon ruptures where it crosses the wrist and, at that time, was felt to be due to repetitive motions of the thumb while drumming. It has since been shown, incidentally, that it is due to repetitive motions of the wrist rather than the thumb, but the condition is still of interest today.



COURTESY
OF
FRED BENKOVIC

The Guilford Ancient Mariners' talented McGowan brothers, (Frank fife, Bob snare and Dennis bass), are kept busier outside drum corps circles than within. With their happy propensity for doubling in folk music, there's ne'er a Gaelic Hootenanny in the area that doesn't call on the lusty group. Recently completing a long professional engagement at New Haven's Hofbrau they are soon to be heading for New York and an audition for the big time.

The editor of the local gazette was forced to eat his words following an unfavorable review of an Ancient get together at Uxbridge, Mass. The members of the host unit, Capt. Jas. Buxton FD proved the fife mightier than the pen when they forced a retraction from the unsympathetic scrivener who had not even been at the affair.

With so many ex-M&M drummers joining the ranks of Brooklyn's Sons of Liberty, it is to be imagined that the demand for black shoe dye must be overwhelming in the Boro of Churches.

After finally taking his discharge from the Old Guard FM, Jim Goff, (former sgt. drummer, DM and guiding light of the colorful unit), spent several months with Buck and Marie Soistman in Middle River, Md. At long last he returned to his home in the Lone Star State...reluctantly facing the state's dearth of rudimental drummers...and has since returned to school.

The Warehouse Point (Conn.) Corps has decided against changing their uniforms and has settled for new gear similar to what they have been wearing. They will field a greatly enlarged corps this year with the addition of a "frontiersmen" color guard.

Wallace Moore was elected president of the Chester FD (Conn) at the corps' annual meeting. Also chosen to serve were Wm. Lawton, vice president; Loran Kelsey, recording secretary and Clifford Sevigny, treasurer.

MUFFLED DRUM

By - ED OLSEN

John Albert Berg, 78, former Chester, Conn. first selectman and drum major of the Chester FD Corps for 36 years, died on Monday, March 3rd in the Middlesex Memorial Hospital, Middletown, Conn.

He was born June 9, 1885 in Manchester, N.H. son of Aaron and Ida Berg. A Chester resident for 52 years he was made a life member of the corps upon his retirement in 1961.

Al was the 6th major to lead the venerable old corps, organized in 1868, and in many ways the most important. He literally led

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the corps to fame over the years at innumerable public appearances notably the Ted Mack TV program in 1957, President Eisenhower's first inaugural parade in Washington. The National American Legion Convention in New York in 1947, the 20,000 man Yankee Division re-union parade in Boston in 1940, and the World's Fair in New York in 1939.

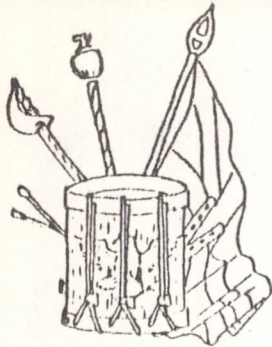
Major Berg was instrumental in obtaining the Revolutionary War style uniforms, worn by the corps today and this is all the more to his credit when you consider the fact that the corps was without uniforms, when he was persuaded to take charge of the local group, back in 1925. Under his leadership, they displayed so much esprit de corps that they were the subject of a colorfully illustrated article in the May 30, 1953 Saturday Evening Post.

A thorough musician himself, as well as Chester's chief executive for three terms, Al was of distinguished appearance and many people thought he bore a facial resemblance to George Washington, while others thought, "Harry Truman,"...this latter resemblance tho' striking, did not please the life long old Republican.

Unequal in the past few years to the exertion of marching at the head of the Corps in the Chester Memorial Day parade, he continued to honor it with his presence in a limousine.

To the very last, he was a shining example of his life long philosophy, "Always put the drum corps first and think of yourself last."





CORNER CORNER

"BEYOND THE PALE"

By - GEORGE P. CARROLL

Promotions for the CW Fifes and Drums:

To Sergeant - Leslie Jensen, John Lowry, Charles Miller
To Corporal - Randy A. Smeds
To Fifer - Richard Kopke, Ben Legum
To Drummer - Bruce Ranes
To Private - Key Compton, John Hill, Grey Baxter,
Mike Moyles.

Welcome to New Recruits -

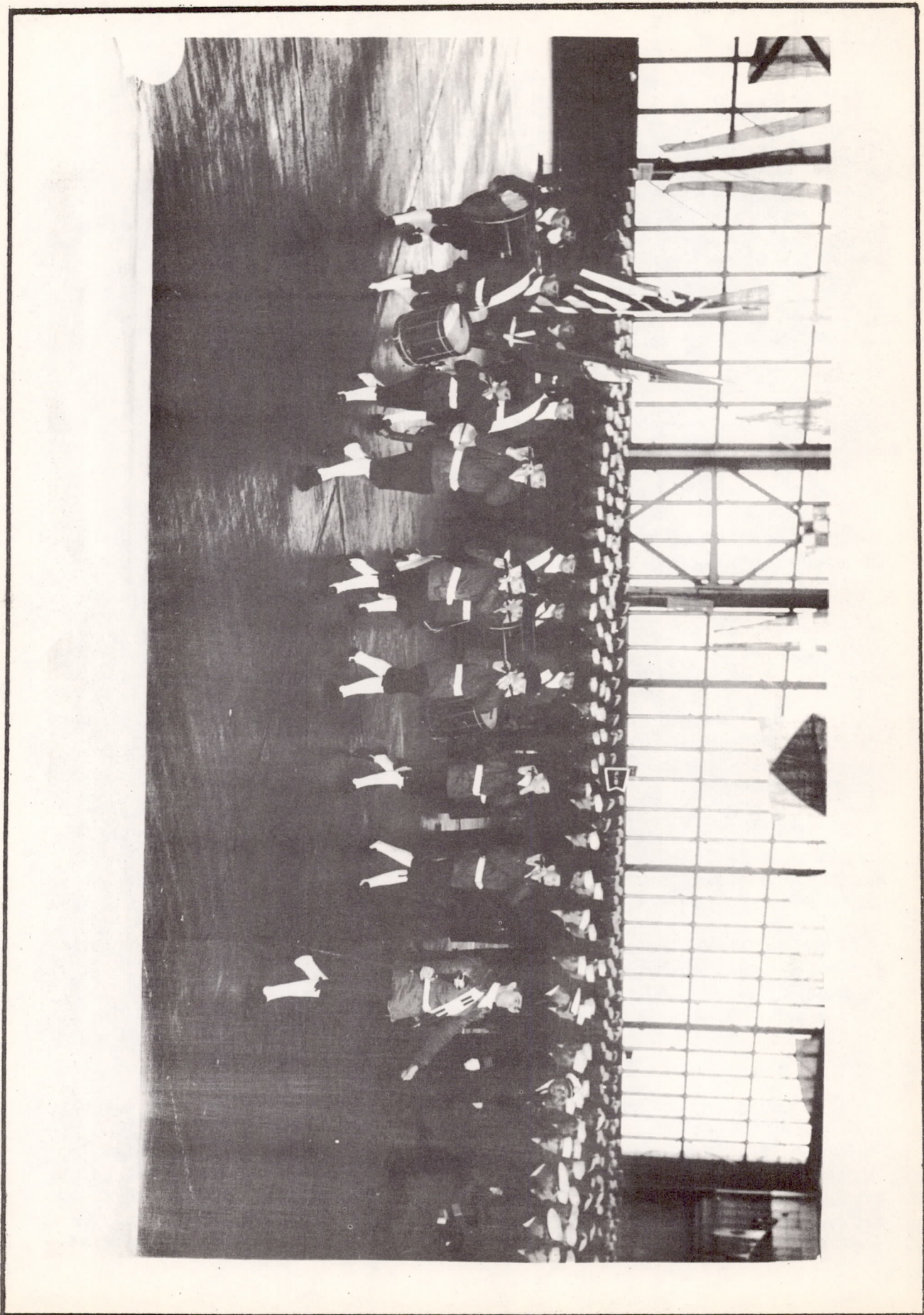
Gil Gillie, Chipper Rose, Bill Tabb,
James Brown, Tommy Tankersley, John O'Donnel,
Norman Soldersma.



Horace Manley and I were helping to dedicate a marker identifying the site of an early Jesuit Mission, on the bank of the St. Joseph River, here in Berrien Springs.....

DAN I. PORTER
Berrien Springs, Michigan

THE DRUMMER'S ASSISTANT





"ANCIENT BELT"

By - ED OLSEN
ANCIENT MARINERS CORPS

Reports are that the TV program "Red White and Blue"...featuring films of last year's Deep River Ancient Muster...will be on NBC TV this coming June 9th. Nothing official yet, but it might be well to check your sets on that date.

The Old Guard, (3rd Inf., U.S.A.), Field Music has been hitting the high roads of late. At this writing half of the unit is performing in Hollywood and the other half is in Germany.

That insidious rumor that Germantown, Conn., has themselves a female major can't be true. Say it isn't so, Arnold.

The drums used to beat the dirge at President Kennedy's funeral have been catalogued and classified, by the Smithsonian, as "Historic Instruments."

Mention of the aforesaid tragedy brings to mind the indignation with which Jack Clapp, (D.M. Veteran Corps of Artillery, N.Y.C.), decried the absence of fifes on that mournful day.. "What did they have? Bagpipes!"

You may have noticed pictures of the Old Guard F.M. on the Arlington side of the bridge. They were there, we are told, at the personal request of the bereaved widow. The corps did not, however, play.

The new Colonel of the "Dandy 5th" Regiment of Baltimore hopes to return the outfit to its past glory. This might well include a revival of the once famous 5th Regt. Field Music. Perhaps the spirit of George Barrett Bruce will once again tread the cobblestones of the Monumental City. What do you think, Buck?

The Guilford Ancient Mariners will be taking to the sea, once again, during the week commencing July 12th, (that's a familiar date). A fantastic Muster of Sail will take place, that week, when thirty-four full rigged ships will converge upon N. Y. harbor from throughout the world. True to their nautical theme, the Mariners expect to make the welkin ring from Gravesend Bay to Hudson's Bridge.

It would appear that the Company of Military Historians not only tolerates the cacaphony of the fife and drum but actually enjoys it. Such seemed to have been the case at the "Company's" annual meeting (May 8, 9, 10), at Baltimore. The impromptu Jollification engaged in by members of Colonial Williamsburg, Long Island Minute Men, Potomac Field Music, Village Fire Fifers, Sixth Massachusetts and Guilford Ancient Mariners continued along its uninterrupted way until almost 2:am.

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Word from a Mr. Calvin Hurd of Santa Ana, California indicates a desire to start an Ancient corps on the West Coast. A laudible venture worthy of all possible aid. Wonder if Roosevelt Camp 9 U.S.W.V. of Los Angeles has any more active corpsmen?

Ray Brodeur, (Cheshire, Conn.), said to be contemplating the organization of a Nathan Hale FD Corps, in Coventry, the martyred patriot's home town. Sounds good but how about that long trek across state?

A new junior Ancient has been organized in the town of Marlborough, Conn. Sponsored by the local fire department, we should be seeing them on the road this coming season.

Another recently inaugurated junior Ancient is the Bishop Seabury Fifers and Drummers sponsored by Christ's Church in Easton, Conn. Organized by Father Kenneth Kinner, late a snare drummer with Westbrook, the corps consists of 18 members. The uniform will be a rifle shirt, britches, white stockings and tri-corn hat. Bishop Seabury, after whom the group was named, was the first Episcopal Bishop of Conn. He was consecrated in 1784.

We note that the Conn. Fifers and Drummers Ass'n. has barred the use of the "Timbali" at their sanctioned contests. Aren't they fearful of incurring the displeasure of a minority group? Careful, now.

Looks as though the N. Y. Regimental Fife and Drum Band will finally be disposing of their grey chino parade uniforms. With the purchase of new "Colonials" the Gothamites will be the proud owners of two sets of dress...parade and concert.

George Carroll, and his crew, left the fastness of Colonial Williamsburg to invade the north, once again. The week of May 3rd-8th found them lecturing in Northern New Jersey and touring New York, Mass., and Conn.

Connecticut Day, at the World's Fair, (July 11th), may be observed with a small Muster. Appropriate, but a work day might make it difficult.

Bethpage Juniors and the Minute Men, (both Long Island, N.Y.), awaiting delivery of new drums from La L'Heureux of Meriden, Conn.

Officials of the Westbrook (Conn.) corps concerned over a serious conflict in dates. It looks as though their Muster and the Conn. State Fireman's Convention will be held on the same day. It shouldn't be too difficult to make a choice here. Who, in his right mind, would prefer one of those seven mile bone rattlers to the pleasures of a good Old Ancient Muster???

With the purchase of an 18th Century homestead in East Haddam, Conn, the Regimental's Bob O'Brien has joined the ranks of the week end nutmeg-staters. It's a long jaunt but he says it's worth it just to escape for a little while.

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COURTESY OF ALEX CRAIGHEAD - COMPANY MILITARY HISTORIANS

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FOR THE EXPRESS PURPOSE OF
PRESERVING AND PRESENTING THE
MARTIAL MUSIC OF OUR HISTORIC PAST

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