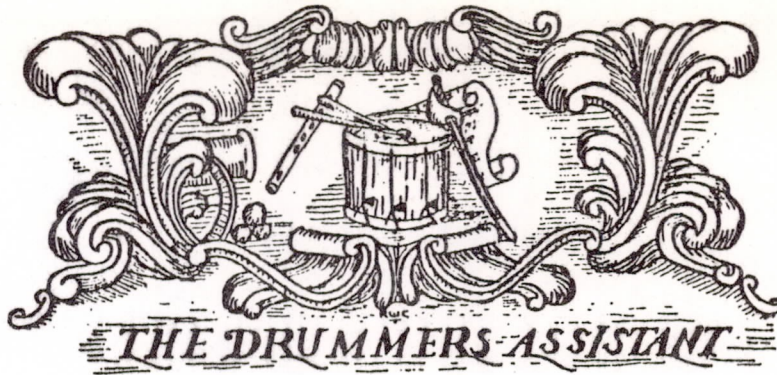


THE DRUMMERS ASSISTANT

VOLUME III

FALL, 1964

NUMBER 3



VOLUME III

FALL, 1964

NUMBER 3

"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

- CONTENTS -

- I. German Drum Book - 1777 - George Ludwig Winter (Part 2)
- II. Rudimental Bass Drumming - Ray Brodeur (Part 2)
- III. Where To Find It
- IV. The Drummer's and Fifer's Guide - Bruce & Emmett (Conclusion)
- V. The Corps Corner - George P. Carroll
- VI. Music My Rampart - Captain Robert B. Downes
- VII. The Ancient Belt - Ed Olsen
- VIII. "In Memory of Thomas Thetcher"
- IX. The Queen's Guard - S. C. Smart
- X. Drum Shelf - John Fortier
- XI. Uniform Plate

Part II - German Drum Book, 1777, by George Ludwig Winter

(continued from last issue)

"PRACTICE MAKES PERFECT"

Seven Pieces and Marches in Notes For
Amateurs of the Drums

TABLE OF CONTENTS

- I. Reveille
- II. Churches - a Parade
- III. Railling to the Guard - a Parade
- IV. Flags - a March
- V. Taps - a Stroke
- VI. Fire - an Alarm
- VII. Death - a March

I. Reveille

This piece begins with a short roll, then continued in its own time. It is written for encouragement and is to be played in a lively beat; for this reason, it is played before breakfast, rapidly, so that everyone will hurry to their breakfasts.

REVEILLE

The musical notation for 'Reveille' is presented on two staves. The first staff begins with a treble clef and a common time signature. It features a series of rhythmic rolls, indicated by dense groups of dots on the staff. Above the first roll is the instruction 'Wirbel.' and above the second is 'Surtig.'. The notation continues with various rhythmic patterns and rests. The second staff begins with a treble clef and a common time signature, and includes the instruction 'Da Capo.' at the end of the piece. The notation is a transcription of a drum score, using rhythmic symbols rather than traditional notes.

II. Churches - a Parade

This piece is played slowly and with care; it must be repeated three times before stopping. The author of this piece must have been influenced by bells, because they also beat slowly at first before they are goaded into action and they also are heard three times before going to church.

CHURCHES - A PARADE



III. Railing to the Guard - a Parade (Guard-mount)

This piece begins with three short passes, becomes somewhat rapid, and is played with emphasis, because by its sound it prepares everyone for attention; it is repeated until the signal to stop is given.

RAILLING TO THE GUARD - A PARADE



IV. Flags - a March (To the Colour)

This march is solemn in its performance; it must be played in moderate step because it signifies by its sound that the most important matters are being decided. It is uncommon to hear drummers beating these rolls.



THE DRUMMER'S ASSISTANT

V. Taps - a Stroke (Tattoo)

This piece sounds as though it were one of the hardest; it begins with a long roll and contains three changes which must follow one another rapidly; it is played with great emphasis so that everyone can hear it, drain his jug empty, and arrive at his quarters as quickly as possible.

TAPS - A STROKE

The musical notation for 'Taps - a Stroke' consists of three staves. The first staff begins with a 'Wirbel' (roll) and is marked 'Geschwinde.' (Allegretto). The notation features a series of eighth notes with stems pointing downwards, creating a rhythmic pattern. The second and third staves continue this pattern with various rhythmic variations. The piece concludes with a 'Da Capo' instruction.

VI. Fire - an Alarm

This piece can be played in Ut, Re, Mi, Fa, Sol, La; and every drummer can choose his time himself. It begins with the most rapid and emphatic roll. In this piece, the drummer can show great force in rolls, but he must observe the Forte, Diminuendo, Crescendo, Staccato, and Da Capo precisely, or else he will lose his artistry; he also has the power to better many and to caution them from harm.

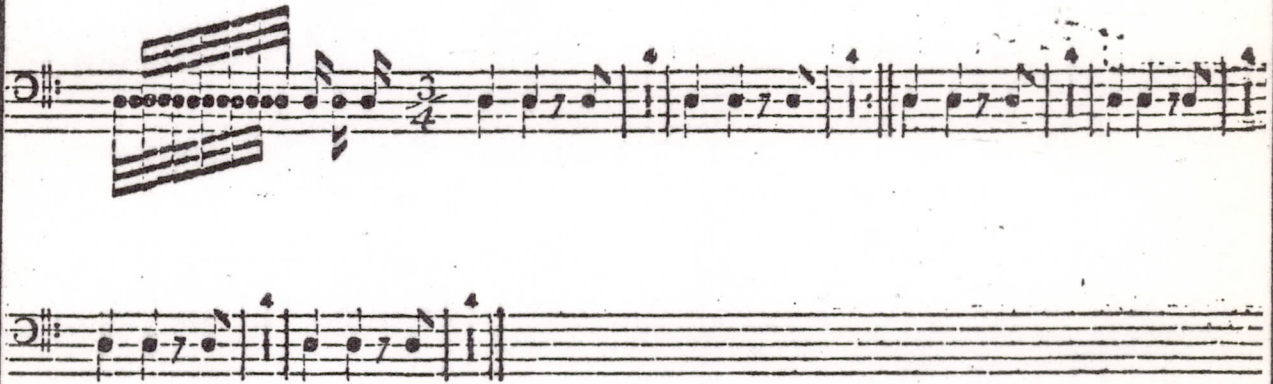
FIRE - AN ALARM

The musical notation for 'Fire - an Alarm' is presented in two parts. The upper part features three staves of 'Wirbel' (roll) notation, each with a different dynamic marking: 'fortissimo.', 'diminuendo.', and 'crescendo.'. The lower part consists of two staves, starting with 'staccato.' and 'Wirbel.' markings, and ending with a 'Da Capo' instruction.

VII. Death - a March

This march has the most lamentable and deplorable sound - especially does the imagination contribute to this. It begins with a somewhat long, soft roll, directly upon which three soft sounds follow; it is played with a mute (this can be of linen, cloth, or leather); it also has the great advantage of teaching amateurs to pause correctly.

DEATH - A MARCH



Song to the Death March

This song can be sung, blown, or fided, according to individual taste.

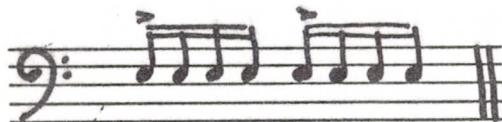


Part II - Rudimental Bass Drumming

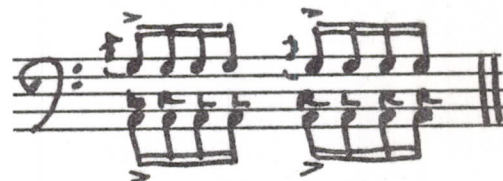
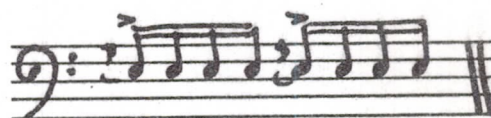
By - Ray Brodeur

Rudiment No. 8 - The Single Paradiddle and Rudiment No. 9 - the Flam Paradiddle are stucked the same on the bass drum.

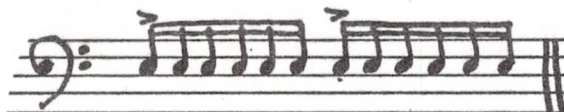
Single Paradiddle



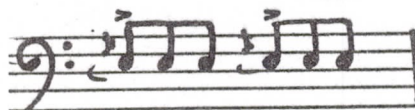
Flam Paradiddle



Rudiment No. 10 - The Double Paradiddle.

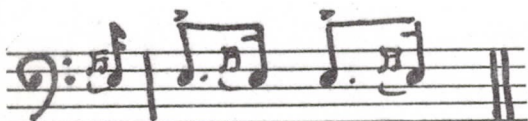


Rudiment No. 11 - The Double Drag.

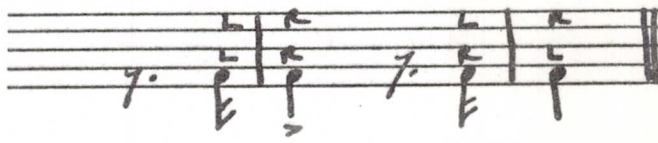


Rudiment No. 12 - The Single Drag and Rudiment No. 13 - the Ten Stroke Roll are stucked the same on the bass drum.

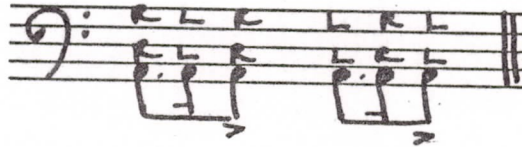
Single Drag



Ten Stroke Roll

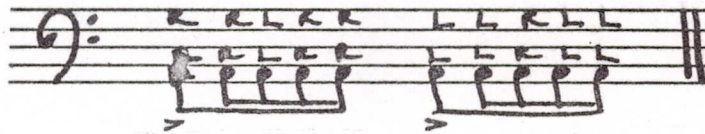
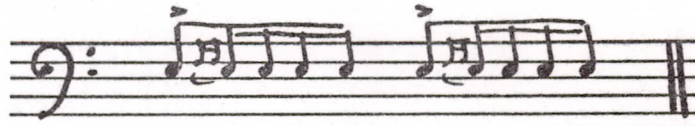


Rudiment No. 14 - The Double Drag.

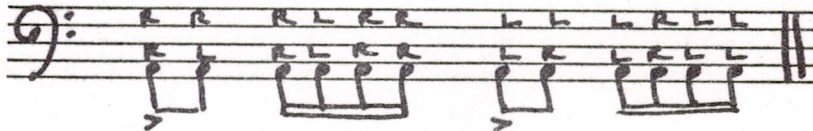
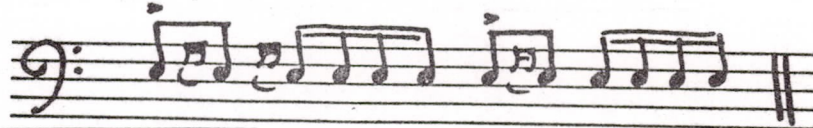


Rudiment No. 15 - The Drag Paradiddle #1.

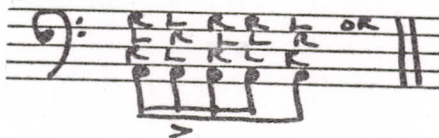
Snare



Rudiment No. 16 - The Drag Paradiddle #2.



Rudiment No. 17 - The Flamacue (Do NOT change hands).



Rudiment No. 18 - The Single Ratamacue.



Rudiment No. 19 - the Double Ratamacue.



Rudiment No. 20 - the Triple Ratamacue.



****WHERE TO FIND IT****

Editor's Note:

The following list has been compiled as a service to our readers from the material on hand; it is not complete, and is not intended as an advertisement. In future issues we will gladly print the name of any firm that submits its address and a list of the items it has available.....

All Ludwig equipment may be obtained from: "The Rolling Drum Shop"
29 Bengies Road
Baltimore, Maryland

(Also custom-made snare & bass drums, & custom persimmon sticks)

Custom-made fifes of cocobolo or rosewood, ranging from \$8.00-\$12.50.
Custom-made snare and bass sticks from \$8.00-\$10.00. Drum books, bore oil, hats and leggins:

Patrick Cooperman
134 Overlook Street
Mount Vernon, New York
Phone: MO-83370

THE DRUMMER'S ASSISTANT

"Fifes by Ferrary", made of grenadilla and ebony: Edward Ferrary
15 Jean Terrace
Wayne, New Jersey
Phone: 201-694-7826

McDonagh Fifes--price \$17.50: John J. McDonagh
666 5th Avenue, Room 100
New York 19, N.Y.

Fifes--metal, plastic or brass: City Fificraft
43 Granite Street
Waterbury 16, Connecticut

Bb fifes, with lip-plate--price \$1.50. C Fifes, with mouthpiece--\$1.00:

Laurel Flute Co.
Laurel, Maryland

Rope Drums and Accessories: Eames "Finecraft"
6 Drummer Lane
Warfield, Massachusetts

(Snare drums, size 10x14-20-20--priced from \$50.00-\$138.00;
Bass drums, size 18x22-24x24--priced from \$92.00-\$136.00.)

Henry Potter & Co., makers of rope-tensioned snare and bass drums and accessories, now represented in America by: Jennings Jones, Ltd.
8 East 54th Street
New York, N. Y.

Editor's note on Brigade of the American Revolution and patterns:

In 1961, a national organization was formed of persons interested in our War for Independence. Known as the Brigade of the American Revolution, it has already acquired a national headquarters near Vails Gate, New York, and includes several active units. Each unit is composed of at least four men and takes the name of an original organization of the Revolutionary War. Anyone interested is urged to contact Inspector General Wayne Daniels, 279 Maywood Avenue, Maywood, New Jersey or Mustermaster Gerald C. Stowe, West Point Military Museum, West Point, New York.

It is from an information sheet of the Brigade that we reprint the remaining information in "Where to find it", as well as the patterns for the vests, waistcoats and trousers.....

THE DRUMMER'S ASSISTANT

1. Tri-corn hat blanks. These come as blanks and have to be taken to your hatter to be blocked to your head size. They are then folded in the proper shape. Directions obtained from the Inspector General.

National Hatters Supply, c/o Mr. Shirer
10 Washington Place, New York City
Price - \$5.00 each plus postage
Send for hats - C.O.D. -

2. Material for Rifleman's jacket. Material needed: 4 yards. Cost: \$2.50 per yard. NOTE: There are two types of material, the first called "Lintex" which is an off-white and the second called "Brown Flecked." Be sure you mention you wish this material for Revolutionary Uniforms.

This is for the type recommended by General Washington early in the Revolutionary War when the first uniforms wore out. It is recommended this be the first uniform for you if you cannot afford the more expensive coat.

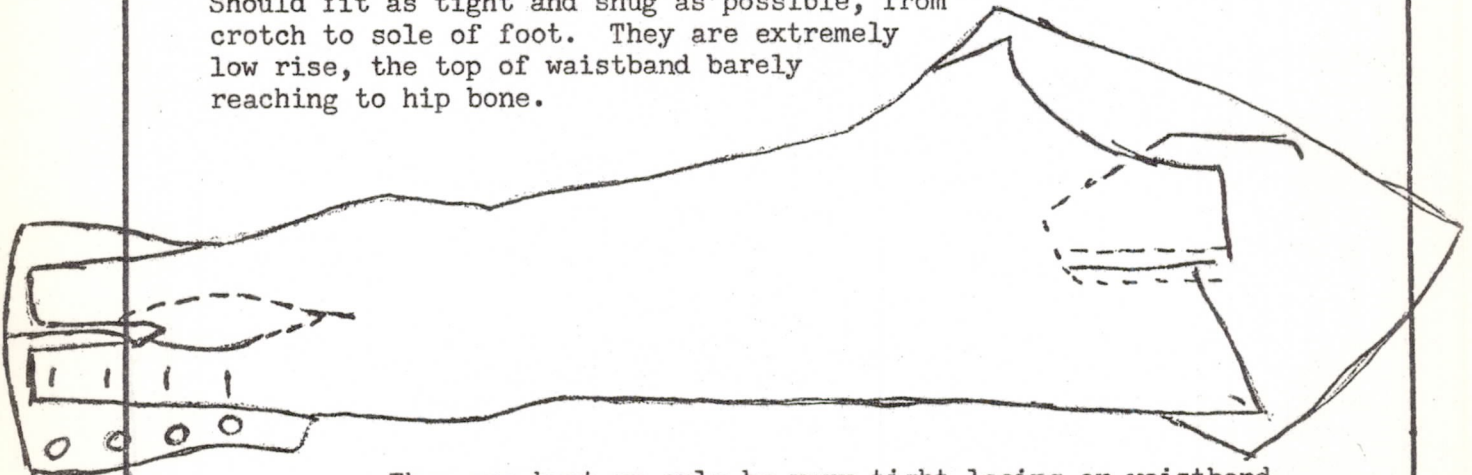
Frank Niering and Company, Inc.
33 S. Robinson Ave., Newburgh, N.Y.

3. Material for trousers (called overalls) of the type recommended by General Washington early in the Revolutionary War. Place your order direct and it is better to make it C.O.D. Ask for natural linen called "Peasant Linen." It takes 4 yards @ \$2.50 per yard.

Saxon Fabric Shop, 83 Mararoneck Avenue
White Plains, New York

U. S. Army Overalls - 1784

Should fit as tight and snug as possible, from crotch to sole of foot. They are extremely low rise, the top of waistband barely reaching to hip bone.

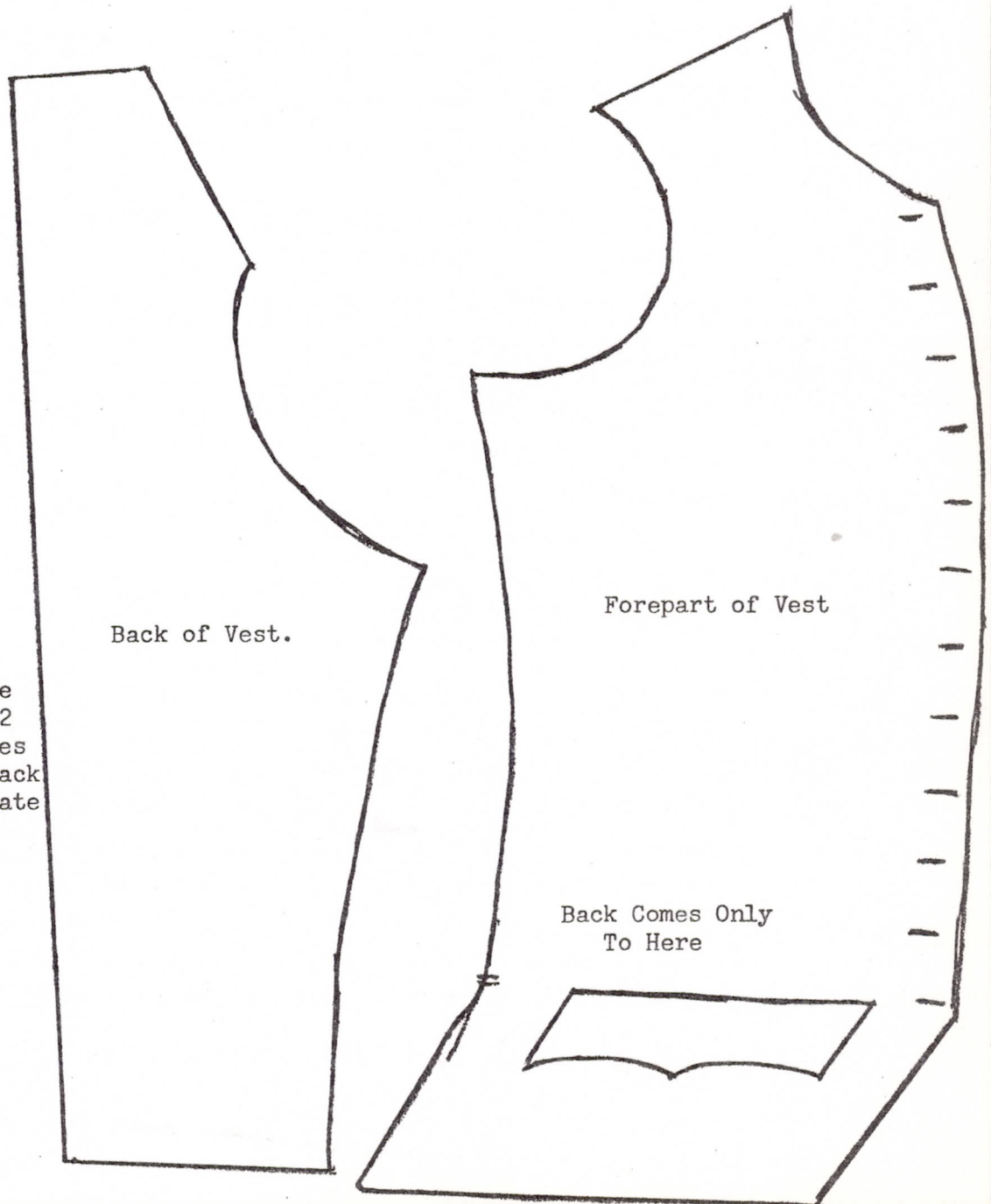


They are kept up only by very tight lacing or waistband, as with modern sailor's trousers.

9 1 3 4 5 6 7 8 9 10
Inches

Vest patterns reproduced from sketches by Mr. H. Charles McBarron,
prominent military historian and illustrator.....

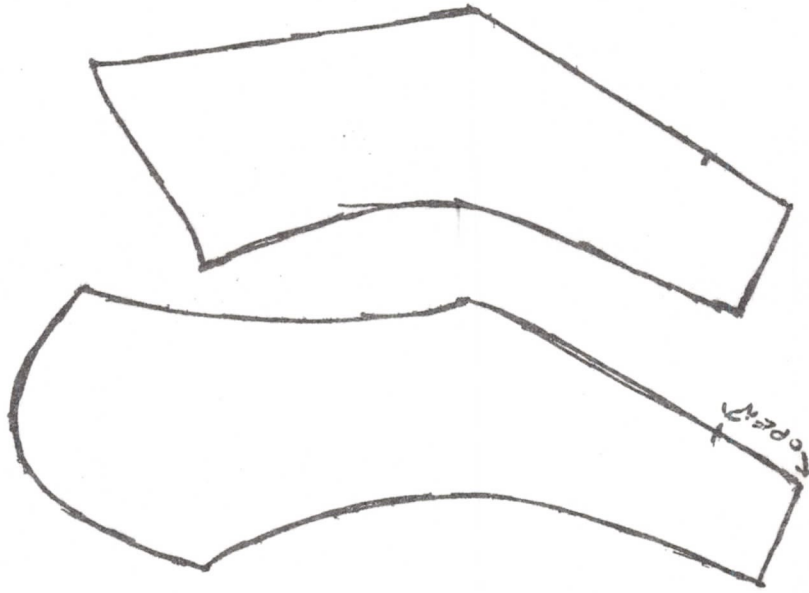
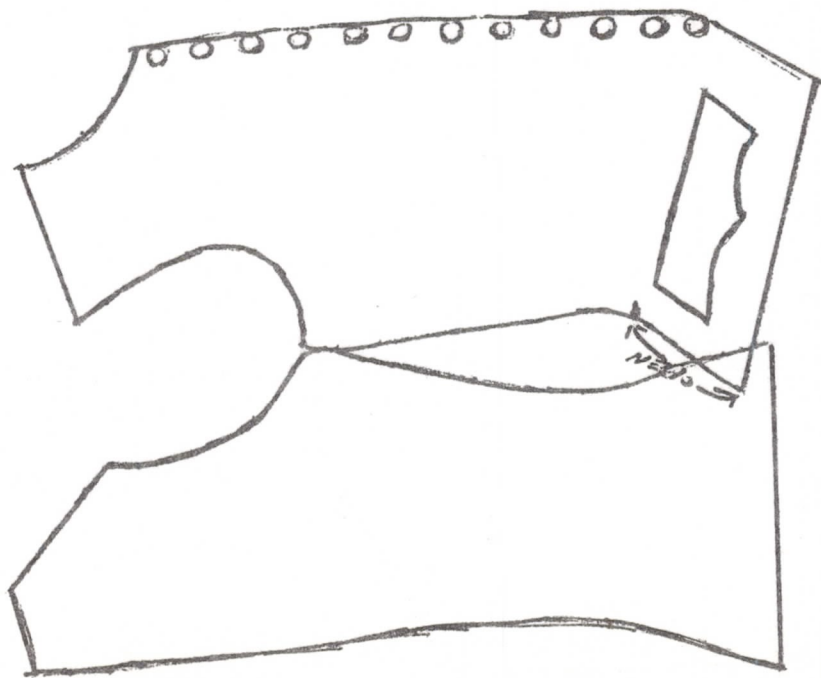
Linen Vest



There are usually 2 or 3 tapes on the back to regulate fit by tying.

Late 18th Century Sleeved Waistcoat

For a well-built man, 5'10" - 6' tall ----- 40" or 41" chest



"THE DRUMMERS' AND FIFERS' GUIDE"- 1862

(Pull-out Section)

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

90

ST. LOUIS WALTZ. No. 6.

The musical score for "ST. LOUIS WALTZ. No. 6." is presented in a pull-out section format. It consists of eight systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like 'f' (forte). The piece concludes with a double bar line and repeat dots.

CUT ALONG THIS EDGE

PRETZEL WALTZ. No. 7.

The musical score for "PRETZEL WALTZ. No. 7." is presented in two staves. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of eight systems, each with a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, while the bass staff provides a rhythmic accompaniment with frequent sixteenth-note patterns. Dynamics such as *mf* and *f* are indicated throughout. The piece concludes with a double bar line and repeat dots at the end of the eighth system.

CUT ALONG THIS EDGE

POOR CATO, No. 8.

WALCH

CUT ALONG THIS EDGE

Airs that can be substituted for others of the same character occurring in the 'Duty.'

QUICK SCOTCH. "Jersey Blue."

Musical notation for "Jersey Blue" in 2/4 time, key of D major. It consists of two staves. The first staff has two measures marked "1st time" and two measures marked "2d time". The second staff has two measures marked "1st time" and two measures marked "2d time", ending with a double bar line and the initials "D.C."

QUICK SCOTCH. "Charming Molly."

Musical notation for "Charming Molly" in 2/4 time, key of D major. It consists of two staves. The first staff has two measures marked "1st time" and two measures marked "2d time". The second staff has two measures marked "1st time" and two measures marked "2d time", ending with a double bar line and the initials "D.C."

QUICK SCOTCH. "Ten pound Note."

Musical notation for "Ten pound Note" in 2/4 time, key of D major. It consists of two staves, each with four measures of music.

SLOW SCOTCH.

Musical notation for "Slow Scotch" in 2/4 time, key of D major. It consists of two staves, each with four measures of music. The second staff ends with a double bar line and the initials "D.C."

SLOW SCOTCH. "Highland Mary."

Musical notation for "Highland Mary" in 2/4 time, key of D major. It consists of three staves, each with four measures of music.

CUT ALONG THIS EDGE

NOTE.—For the beat of a Single Drag, refer to the "Breakfast Call"

SINGLE DRAG. "Nancy Dawson."

Musical notation for "Nancy Dawson" in 2/4 time, key of D major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is a single drag pattern. The second and third staves continue the melody with various rhythmic patterns. The fourth staff concludes the piece with a double bar line.

SINGLE DRAG. "Yankee Doodle."

Musical notation for "Yankee Doodle" in 2/4 time, key of D major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is a single drag pattern. The second staff continues the melody and ends with a double bar line.

SINGLE DRAG. "Money Must."

Musical notation for "Money Must" in 2/4 time, key of D major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is a single drag pattern. The second staff continues the melody and ends with a double bar line.

SLOW RETREAT. "Roving Blades."

Musical notation for "Roving Blades" in 3/4 time, key of D major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is a slow retreat pattern. The second staff continues the melody and ends with a double bar line.

CUT ALONG THIS EDGE

SLOW RETREAT. "Sailor Boy."

Musical notation for "Sailor Boy" in 2/4 time, key of D major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes.

SLOW RETREAT. "Fairy Boy."

Musical notation for "Fairy Boy" in 2/4 time, key of D major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes.

QUICK RETREAT. "Tally-i-o."

Musical notation for "Tally-i-o" in 2/4 time, key of D major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes.

QUICK RETREAT. "Wild Irishman."

Musical notation for "Wild Irishman" in 9/8 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 9/8 time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes.

QUICK RETREAT.

Musical notation for "Quick Retreat" in 2/4 time, key of D major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes.

CUT ALONG THIS EDGE

Announcing the Appearance of

"THE DRUMMER'S AND FIFER'S GUIDE"

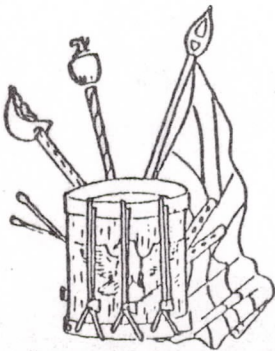
By

Drum Major George B. Bruce and Fife Major Daniel D. Emmett

(Composer of such famous melodies as "Dixie", Old Dan Tucker, Etc., Etc.)

This volume originally appeared in 1862 and contained some of the most interesting and melodic airs of the day. It has now been reprinted by The Drummer's Assistant in a special, limited edition.

Subscribers are urged to note that this publication contains nearly 100 pages of tunes for the fife, with appropriate beatings for the drum, and instructions for both instruments. The contents have been gotten up in a pleasing and attractive manner, with handsome, buff colored covers, and are offered for the interest and gratification of our readers at the reasonable sum of only \$3.00, sterling, or ready money.



CORPS CORNER

By - G. Carroll

"BEYOND THE PALE"

Promotions for the CW Fifes and Drums:

- To Fife Major (Acting) - Paul Frazier
- To Sergeant Major (Acting) - Leslie Jensen
- To Fife Sergeant - Andrew Bradley
- To Drum Sergeant (Acting) - Earl W. Boyd, Jr.
- To Bass Drum Sergeant (Acting) - Maynard Benjamin
- To Sergeant - Robert Harbour, James Holler, Richard Hopke, Jack Reitz, Bruce Myers.
- To Corporal - Russell Brasted, Wayne, Dean Roberts, Bill Rorer, Tommy Sager, Stewart Smith, Cary Sternburg, Gregg Stokes, Ed White.
- To Fifer - Bill Tabb.
- To Private - Ted Baxter, David Davis, Mike Grace, Pat Grace, Chipper Rose, Michael Sternburg.

Welcome to New Recruits -

- Mark Allison, James Brown, Philip Dalby, Bobby Dalton, Dennis Dyke, Edward O'Connor, John O'Donnell, Andrew Hill, Paul Robbins, James Whythe.

"Corrections & Addenda Dept."

In Irv Block's article, "Interpretation of Ancient Drumming" (Volume II, #2, pp. 26-28), it was not made clear that Mr. Brad Spinney has published a complete Ashworth drum book. This can be obtained by writing him at:

107 - 82nd Rd.
Kew Gardens, 15
Long Island, New York

There will be more on Irv's article in a later edition.

"MUSIC MY RAMPART..."

By Robert B. Downes,
Captain U.S.N. (ret.)

Editor's Note:

Until now, the Drummer's Assistant has confined itself to the realm of American military field music. We are proud to use this opportunity to extend our coverage to military band music as well. We are indebted to Captain Downes, and to the Selmer Company for permission to reprint this story.....



"Music My Rampart..."

by Robert B. Downes,
Captain U.S.N. (ret.)

U.S.S. Franklin directly after initial hit March 19, 1945.

My 61 months of duty during World War II was all aboard aircraft carriers--principally the Franklin. I served as Damage Control Officer. On the Franklin, our ship's musician was Saxie Dowell (who had left Hal Kemp's band after writing "The Three Little Fishies" and "Playmates", and had a band of his own). The 30-piece Franklin band under Dowell's leadership was enlisted by him from big name bands. All of the woodwinds were Selmers, and some of the brass.

THE DRUMMER'S ASSISTANT

The 3700 crew members thought it was the best band assigned to sea duty, and this was my opinion also. The band played for many functions; and the musicians served as corps men during battle. They were real kids with lots of guts, since they weren't professional sailors to start with.

On the morning of March 19, 1945, at 0708 the Franklin was hit with two 550 pound armor-piercing bombs. The Jap plane, a twin-engined "Betsey," had come down through our air coverage through a hole in the heavy overcast. The ensuing damage was the greatest to any ship in all history of sea battle damage in which the ship remained afloat. The total damage to the ship was \$27,500,000; casualties were 1109 dead and 1800 wounded. Only 774 remained to operate the ship.

Many of the musicians lost their lives, and only a handful escaped without serious injury. These boys were grief stricken but dug in like the rest of the crew and assisted in the burial of the dead, fighting of the fires, jettisoning of the ammunition, and later in the general clean-up of the ship.

The instruments had been stored in the band room, which was amidships on the hangar deck level. Every one of these costly Selmers and other instruments were terribly destroyed. The brasses were indistinguishable, flattened like so many crushed cymbals.

For morale purposes, as we were towed and escorted from the engagement area 53 miles southeast of Kyushu, Japan, Captain Gehres ordered Saxie Dowell to "assemble" what he could of a ship's band. The metalsmith's shop devised a sort of bass drum out of an oil drum; the chaplain's office had an accordion and portable organ; and I had a Selmar clarinet, one of the old metal ones of about 1937 vintage. These instruments were turned over to Saxie who somehow set up a three piece combo. It was almost funny, except for the overall tragedy.

Saxie's job was to play for one hour at noon on what was left of the flight deck. This was the off-duty the crew loved. This operation started about March 30, eleven days after we were hit, and our location at that time was in the harbor of Ulithi, where we had been escorted under tow until we could put out the fires, bury our dead, and correct the list of the ship. The "band" played from Ulithi to Pearl Harbor as we proceeded at greatly reduced speed, after temporary repairs at Ulithi. The theme songs were "California Here I Come" and "Don't Fence Me In."

When we got to Navy Yard, Pearl Harbor, for additional overhaul before proceeding to the mainland for complete rebuilding, we met a strange reception. Our mooring area was right alongside the submerged Oklahoma and Arizona. On the dock was a 150 piece Navy band, and to one side 300 Waves in seersucker uniform. This was a touching scene, as it was procedure adopted only for events of great heroism.

After the band had played, and the 300 Waves had sung, "Anchors Aweigh," there was a moment of quiet. Then Saxie's band, which now had a trombone instead of an accordion-picked up at Ulithi-blared forth with all the power of clarinet, trombone and drum from the 70-foot

elevation of the flight deck. He played "California Here I Come" as if he were in Symphony Hall.

It had a very strange effect on all. There was another lull, and then a sound, the like of which I had never heard, before or since then. It was the voice of 300 Waves, and 150 bandsmen on the dock. They had seen the physical damage to the ship, and had heard the spirit of Big Ben (as we nicknamed the Franklin) as reflected by our little band of three, and all these good people on the dock were victims of spontaneous and unashamed crying at the tragedy before them.

We had other harrowing experiences before we got back to Navy Yard, Brooklyn, for full repairs. The last German submarine to sink a ship was directly in our path off Albermarle Sound, North Carolina. We were endangered by two storms of hurricane force, as we were quite open to the weather, but we finally made it to Brooklyn Navy Yard. I gave Saxie the Selmer metal clarinet as a memento. He probably has it in his trophy room. He earned it!

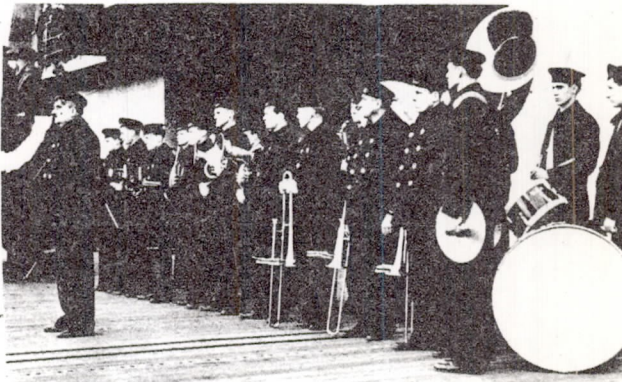
Copyright 1960, H. & A. Selmer, Inc. Elkhart, Indiana. Reprinted with permission from the Selmer Bandwagon.

Saxie Dowell, Selmer clarinetist and one-time member of Hal Kemp's band, also fronted his own band. He is remembered especially for writing "Playmates" and "The Three Little Fishies". After the war he was known by millions through his radio shows. At the present time he is living in Scottsdale, Arizona.

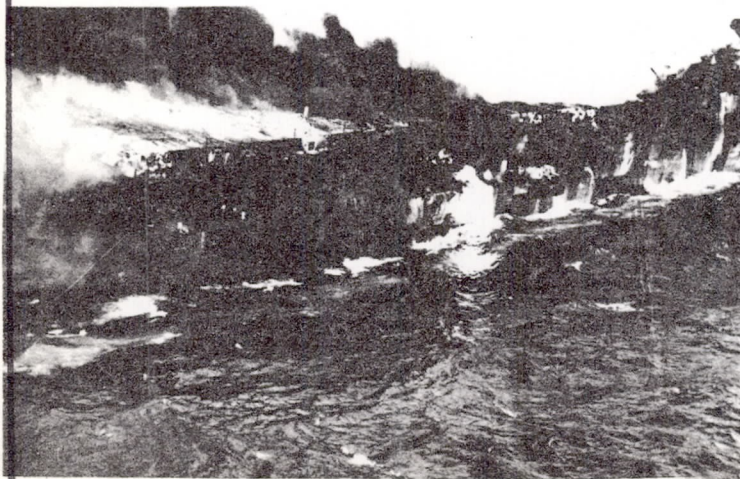
In a note commenting on Captain Downes' story he writes "The Franklin band was composed of men from big name bands and were, believe me, top notch musicians. They were a credit to not only all musicians, but to all Americans. We were loaded with Selmers and why not, we had the greatest band in the Navy."



Saxie Dowell (a recent photograph)



Saxie Dowell and the U.S.S. Franklin band.



U.S.S. Franklin's ordeal by fire continued for 10 days.



Hal Kemp and his Selmer clarinet section (Dowell is second from right).

GET
The Fifer's Delight

- ★ All the standard National Airs & Fife & Drum Corps pieces.
- ★ 124 different tunes - 64 pages.
- ★ Arranged for teaching young fifers, from the ridiculously simple to "challenge" level.
- # Beautifully printed - with plastic binding - lays flat.

\$2.50
(ppd, Sales Tax Incl)

Equip Your Corps!
\$2 ea., for 10 or More!

RALPH SWEET
32 So. Maple, Hazardville, Conn 06036



"THE ANCIENT BELT"

By Ed Olsen
Ancient Mariners Corps.

MUSTER ROLL '64 - Ancient, and/or Traditional units at the 92nd Anniversary Deep River Ancient Muster...Saturday, July 18th, 1964

Ancient Mariners F&D, Guilford, Conn...Org. 1959
Uniform is that of early Navy. Unit operates with a nautical frame work using many maritime airs and sea chanties within its repertoire.

Medley performed was entitled "Southern Cross", it was arranged especially for the corps' exhibition at the 1962 America's Cup Race and was most recently played while the Mariners sailed aboard the Canadian Brig St. Lawrence during the July 14th "Operation Sail" in New York harbor.

Bishop Seabury F&D, Easton, Conn...Org. in 1963 by the Rev. Kenneth Kinner, formerly a drummer with the Westbrook Corps, the group is named for the first Episcopal Bishop to be consecrated in this country. Sixteen juniors in black and white "Colonial" uniforms played the "Battle Hymn".

THE DRUMMER'S ASSISTANT

C.A. Palmer F&D, Palmyra, N. Y...Org. 1960 as a memorial to Claude A. Palmer. 32 members, clad in red, white and black "Colonial" uniforms played the Slow Scotch, the Mocking Bird, Sisters and Yankee Doodle on their third trip to the Muster.

Cadet Ship Skate Jr. F&D...Org. 1963 as a unit of the Junio Naval Cadets the Groton, Conn. Corps, in white navy uniforms, presented a twelve man unit playing Wee Bonnie Lassie and the Battle Hymn.

Capt. James Buxton F&D, Uxbridge, Mass...Org. 1962 as an outgrowth of the Commonwealth Drum Corps..28 Juniors, in Red and White Colonial uniforms played Yankee Doodle, Village Quickstep and Woods Quickstep.

Chester F&D, Chester, Conn...Org. 1868. One of the oldest in the country, this unit has been featured both in movies and magazine articles, 26 members attired in the uniform of Washington's Artillerymen played Huntington and Grandfather's Clock. Oldest man in the unit, 89 year old fifer Louis Pratt, stole the show from his youthful compatriots.

Chippewa Jr. F&D, Yonkers, N.Y...Org. 1962, 15 members sponsored by the Chippewa Democratic Club and dressed in Colonial black and green performed a medley featuring the Downfall of Paris, Nancy Hanks, the Prussian and Hanover.

Coggeshall Continentals Jr. F&D, Newport, R.I...Org. 1957, 50 members in red, white and black Colonial uniforms presented the Battle Hymn of the Republic and Rally 'Round the Flag. The unit boasts the unique distinction of having Gen. Dwight Eisenhower as an honorary member.

Coginchaug Ancients Jr. F&D, Durham, Conn...Org. 1956, 15 members, dressed in red and white "Colonials" played the Green Cockade, Father O'Flynn and the Cock O' The North.

Colonel John Chester Jr. F&D, Wethersfield, Conn...Org. in 1942 and billed as the State's oldest Jr. Ancient corps, 20 members in blue and grey Civil War style uniforms performed a medley of Kitty Of Coleraine and the Top of Cork Road.

Colonial Ancient F&D, Bethpage, L.I., N.Y...Org. 1961, 35 members, in red and black Colonial uniforms presented a medley of tunes, some of which had been previously used to good advantage by the organizations senior unit. Included among the selections were: John Brown, Moonlight on the Lake and Washington's March.

Colonial Ancient F&D, Bethpage, L.I., N.Y...Org. 1956 the twenty five senior members from Bethpage appeared in red and black Colonial uniforms playing two of their better known medleys: Colonial Medley and The Guards. This unit has appeared in the N.Y.C. Thanksgiving Day parade for the past two years, they have recorded for the Valley Forge Freedom Foundation and have their music featured in the Continental Life Insurance Pavillion at the World's Fair.

THE DRUMMER'S ASSISTANT

Colonial Greens F&D, Mount Vernon, N.Y...Org. 1930 as the Post 596 VFW Field Music...15 men in Black and Green Colonials played 1812, White Cockade, Yankee Doodle, World Turned Upside Down, Bonnie Lassie and Kilties.

Colonial Williamsburg Band of Musick, Williamsburg, Va...Org. 1962 and wearing the dress of 18th century gentlemen, 22 men presented what is probably one of the most unique musical units in the country. Using 18th century band instruments, and 18th century arrangements they presented the Downfall of Paris, Trumpet Voluntary and Hail the Conquering Hero Comes.

Colonial Williamsburg F&D, Williamsburg, Va...Org. 1961, 22 members, wearing the uniform of the Va. Continental Line 1775-76 (brown rifle shirts with red trim, black britches) played O'Donnell Aboo, York Fusiliers, Cuckoo's Nest, Over The Water To Charlie, The Maiden of Bashful Fifteen, Captain MacIntosh and The Janizary's March. Part of the Colonial restoration of the 18th Century capitol of Va., the unit plays before the public three times a week.

Connecticut Rebels, Danbury, Conn..Org. 1957, 31 members, in red, white and blue Colonial uniforms played a specially arranged medley entitled The American Colors.

Connecticut Volunteers, Meriden, Conn...Org. 1962, 30 members, representing the 1st, 14th, 15th and 17th Conn. Volunteers, of Civil War Days, took the field in authentic replicas of 1861 uniforms and gave a demonstration of firing, that North South Skirmish Ass'n. units, such as these, have become famous for.

Continental Ancient F&D, Endicott, N.Y...Reorganized 1955. In uniforms billed as "French Colonial", 16 men presented Rally 'Round the Flag and Wrecker's Daughter. Originally organized in 1939, as the Union Endicott HS Corps and taught by Acton Ostling, formerly of Chester, Conn. The pre-war Jr. unit was oft-time winner of the N.Y. State F&D Corps Ass'n. "Highest All Around Award," at that State's Annual Field Day.

Deep River Jr. F&D, Deep River, Conn...Org. 1955. Attired in red, white and blue "Colonials", the host corps' junior unit played a medley comprising The Barren Rocks of Aden, Korn Likker, and Nellie Bly.

Deep River Novice F&D, Deep River, Conn...Org. 1964. Outfitted in uniforms similar to the Deep River Juniors, the town's newest corps played "The Battle Hymn of the Republic on this, its initial, turnout.

Deep River F&D, Deep River, Conn...Org. prior to 1873. The host corps, uniformed in red, white and blue "Colonials" played a medley entitled Foxee's Downfall.

Essex F&D, Essex, Conn...Org. 1964. 25 members in an improvised uniform of black, red and white presented Marching Through Georgia and Johnnie Comes Marching Home.

Fairfield F&D, Fairfield, Conn...Reorganized 1928, 15 men in blue and red Civil War style uniforms presented a medley of traditional tunes

entitled "Sisters".

Germantown F&D, Fairfield, Conn..Org. 1930. 16 members, dressed in blue and white Revolutionary uniforms, performed the following: Yankee Doodle, Caledonia Baker's Buck and The Harriett.

Good Shepherd Lutheran Jr. F&D, Plainview, L.I...Org. 1959. 41 members in gold and blue Colonial uniforms presented a medley of Northern and Southern Civil War tunes.

Iselin Jr. F&D, Iselin, N.J...Org. 1952. 16 members in blue and gold uniforms played a medley written by Bill Krug, of the Sons of Liberty, "Yankee Patrol".

Lancraft F&D, North Haven, Conn...Org. 1888. 20 members in colonial blue and buff played The Highlander and Six Eight Medley. One of the oldest continuously active competitive corps in the nation, and named for an early benefactor Capt. Edw. Lancraft, unit is currently State Champion.

Linn Village Drum Band, Wakefield, Mass...Org. 1961. 14 members presented The Dawning of the Day and American Boy. Composed of snare and bass drums only this unit, dressed in the red and blue uniform of Colonial days presents a unique sound with cadences too slow to countenance a fife while, actually, emulating the "drum corps without fifes" of the 19th century.

Mariners of 1812, Newport, R.I...Org. 1961. 20 Juniors in the blue and white uniforms of the navy of 1812 played Away Rio, Sailor's Hornpipe, Drunken Sailor and, a specially written selection, The Deep River Rhapsody. An outgrowth of the Coggeshall Continentals, this unit provided a place for the interested players to continue their activities. Has played throughout R.I.

Marlborough Fire Dept. Jr. F&D, Marlborough, Conn...Org. 1964. 15 members presented Yankee Doodle, The Riflemen at Bennington and Rally 'Round the Flag. Organized as a youth movement, by the Vol. Fire Dept., the corps had attended four functions, prior to the Muster.

Minute Men F&D, Bellmore, L.I., N.Y...Org. 1938. Uniformed in colonial blue and buff, they played Crown Point and the Races.

Newport Artillery Field Music, Newport, R.I...Org. 1790. Outfitted in the blue, red and white artillery uniform of 1790, 5 members presented The British Grenadiers and Yankee Doodle. A continuation of the field musicians provided for by the "Company" charter of 1741, the players are all enlisted members of the Newport Artillery Co. and the Rhode Island Militia.

N.Y. Regimental F&D, N.Y.C...Org. 1955. 21 men in blue and black colonial uniforms performed Clem (a medley of Civil War Tunes), Thunder and Blazes and Yankee Doodle 'Round the World. Undeclared North Eastern State and N.Y. State Ass'n. Champions, the group has retired from competition and appears as an exhibition unit throughout the N.Y. N.J. area.

THE DRUMMER'S ASSISTANT

Nutmeg Volunteers Jr. F&D, Groton, Conn...Org. 1962. 26 members in red, white and blue colonials played Old Saybrook. Organized and sponsored by the Groton Elks Lodge, unit was started by an old drum corps hand, Morris Balcom.

Plainville F&D, Bristol, Conn...Org. 1879. 19 members, in red and buff colonial uniforms played The Black Watch Medley and Northwest Passage.

St. Benedict's Jr. F&D, Bronx, N.Y...Org. 1925. 21 members, in blue and white colonial uniforms presented a medley entitled "110 Time". Formerly a FDB outfit, the corps is currently N.Y.State Ass'n. and Hudson Valley Ass'n. champions in the Jr. Ancient class.

St. Joseph's Brigade Jr. F&D, Long Island City, N.Y...Org. 1938. 11 members in maroon cadet style uniforms performed Huntington, Sisters and Harem Scarem.

St. Mary's Crusaders Jr. F&D, East Islip, L.I., N.Y...Org. 1964. 51 members, in red, white and blue cadet style uniforms played Old Dan Tucker, Sisters and Massa's In the Cold Cold Ground.

Santa Fe Jr. F&D, Cheshire, Conn...Org. 1960. 22 members in red, white and blue colonial uniforms played Grandfather's Clock, Onward Christian Soldiers and Bells of St. Mary.

Sixth Mass. Continentals, Northampton, Mass...Org. 1959. 15 men in blue and white Revolutionary War uniforms, armed with flint lock muskets gave a demonstration of volley firing and the Von Steuben drill. The oldest Revolutionary War style shooting unit in the country. All muskets original.

Sons of Liberty F&D, Brooklyn, N.Y...Org. 1947. Outfitted in red and black Colonial uniforms, the unit played a medley entitled "Bunker Hill", comprised of such tunes as The British Grenadiers, The Red Coat Fifer, Yankee Doodle, Girl I Left Behind Me and Backside of Albany.

Sons and Daughters of Liberty Jr. F&D, Hartford, Conn...Org. 1958. 15 members in red, white and blue Colonial uniforms played Old Dan Tucker, Golden Slippers and The Battle Hymn of the Republic.

Spirit of '76 F&D, Berrien Springs, Michigan...Org. 1954. Wearing uniforms based upon the famous mid-western "Iron Brigade" of the Civil War, three members attended, however, only one drummer, Irving Block, performed on the field. He demonstrated the following European drum beats: French Reveille, Napoleon's Retreat, Swiss, Basle Drum Concerto (Reveille and Morning Stroke) as well as Retreat Variations.

Stony Creek F&D, Stony Creek, Conn...Org. 1888. Outfitted in mixed civilian and red and blue Colonials this unit, which had been attending the wedding of one of their members, sped to the Muster in time to play Thousand Pipers and Picnic.

THE DRUMMER'S ASSISTANT

Village Redcoats Jr. F&D, Yalesville, Conn...Org. 1963. 18 members, dressed in red and white Colonial uniforms, played The Yalesville Quick Step.

The Village Volunteers F&D, Delmar, N.Y...Org. 1956. 20 members, in red gold and buff Revolutionary War uniforms played The Chicken Reel, Arkansas Medley and Nancy Hanks. This unit, making its sixth appearance at Deep River, announced that they were sponsoring a Muster, in Delmar, on Aug. 15th.

Warehouse Point F&D, Warehouse Point, Conn...Org. 1880. 21 members in black and gold Colonial uniforms played Cock of the North, Just Before the Battle M_other, Jefferson and Liberty, Hell on the Wabash and The Chicken Reel.

Westbrook F&D, Westbrook, Conn...Org. 1910. 16 members in red, blue and buff Colonials played Marching Through Georgia and Grandfather's Clock. Following their exhibition, they announced that they would be sponsoring a Muster on the 22nd of Aug.

Westbrook Junior Colonial F&D, Westbrook, Conn...Org. 1961. 18 members in red, white and black Colonial uniforms performed Grandfather's Clock.

Yalesville Junior Ancient F&D, Yalesville, Conn...Org. 1957. 22 members in red and white Colonials played their competitive medley. State and Northeastern Ass'n. Champions for 1963, this corps was voted Conn. Corps of the Year for 1963.

Over 10,000 spectators.

50 units participating.

Included among the distinguished spectators, was MacKinlay Kantor, Pulitzer Prize Winning Author, and former fifer, who traveled up from Sarasota, Fla. for this, his second, Deep River Muster.

Weekend started with a cocktail party, and a night of informal playing, at Essex, Conn. and ended with the Sabbath Day Muster, (sponsored by the Ancient Mariners), at Indian Neck, Branford, Conn., on Sunday.

Over two thousand corps members, families and guests were treated to free ham dinners, by members of the D. R. Auxiliary.

Following exhibitions there was a "Jollification" at nearby Swede Hall. No admission charged at gate.

Although not a contest, in the musical sense, the following presentations were made:

LONGEST DISTANCE: Colonial Williamsburg...GREATEST NUMBER IN LINE: St. Mary's Crusaders...OLDEST CORPS: Chester...NEWEST CORPS: Marlborough..
..CHALLENGE CUP: The Company of Military Historians awarded their beautiful challenge-cup to Colonial Williamsburg as the most authentically dressed unit of the day...HOTKOWSKI MEDAL: Percy Bailey, age 66 of the Chester Corps. This medal, named for Butch Hotkowski a bass drummer with Deep River until his death last January, was presented to Mr. Bailey as the oldest bass drummer of the day.

THE DRUMMER'S ASSISTANT



Chief Judge - John Lauth
Newport Artillery
Background - Russ Waterman, D.M. of
Deep River



ANCIENT MARINERS

"IN MEMORY OF THOMAS THETCHER"

Inscription on a gravestone in the graveyard of Winchester Cathedral:

IN MEMORY OF

THOMAS THETCHER

A Grenadier in the North Reg't.
of Hants Militia, who died of a
violent Fever contracted by drinking
Small Beer when hot the 12th of May
1764, Aged 26 Years

In grateful remembrance of whose universal
good will towards his Comrades this Stone
is placed here at their expence, as a small
testimony of their regard and concern.

Here sleeps in peace a Hampshire Grenadier
Who caught his death by drinking cold small Beer.
Soldiers be wise from his untimely fall
And when yere hot drink Strong or none at all.

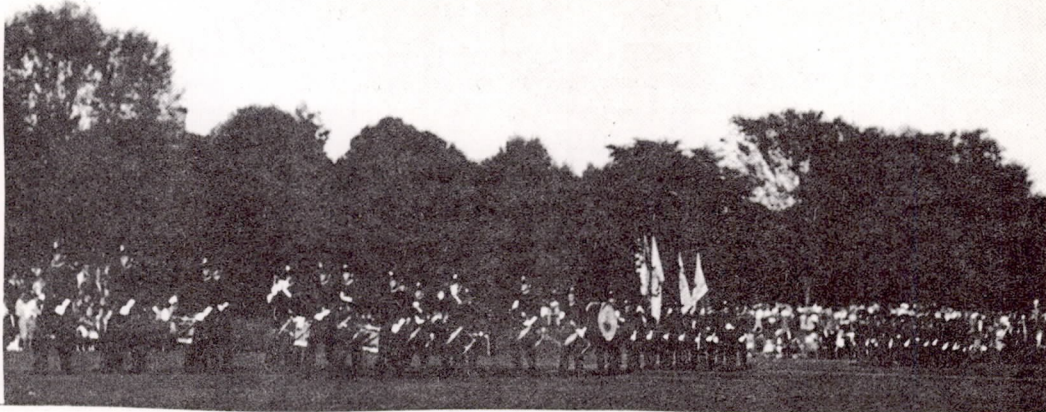
This memorial being decay'd was restored by the Officers
of the Garrison A. D. 1781.

An honest Soldier never is forgot
Whether he die by Musket or by Pot.

This Stone was placed by the North Hants Militia
when disembodied at Winchester on 26th April 1802, in
consequence of the original Stone been destroyed.

"THE QUEEN'S GUARD"

By - S. C. Smart



At the College of William and Mary in Williamsburg, Virginia, on February 8, 1961, President Paschall authorized the formation of a new unit of the Reserve Officers Training Corps. The company was to be called the "Queen's Guard" and was to consist of the Color Guard, the Drill Team and the Drum and Bugle Corps. The name of the organization commemorates the various Queens of Great Britain, who have honored the college by their recognition and patronage in the past, and the unit represents the college at various events throughout the year.

The Guard uses British drill in its performance and its uniforms are symbolic of the three Queens who have been associated with the college (Queen Mary II, 1593 - granted the college a charter; Queen Anne, 1708 - gave the college funds for rebuilding purposes; Queen Elizabeth II - in 1957 addressed the college from the Wren Building.) The hat worn by the guardsmen is a black sealskin grenadier's cap with a gold sunburst above the visor. A baldric symbolizes the union of the House of Stuart and the House of Orange and is of the Stuart tartan of the family of Queen Mary II. The courage and self sacrifice of the college alumni who have given their lives in this country's wars are commemorated by the Guardsmen's scarlet tunic. The uniform is completed by black trousers with a red stripe on each leg, black shoes and white gloves.

The Drum and Bugle Corps uses bugles primarily as an accompaniment to its drums. However, through the efforts of Mr. George Carroll of Colonial Williamsburg, fifes are being added, and though not used often this year, due to inexperience, it is hoped that they will be used more fully next year.

The Corps received a new set of drums this year consisting of six field snare drums and two bass drums. The instruments bear

the insignia of The Queen's Guard, a phoenix on a field of white, and the motto of the Guard, Corona Veniet Delectic, "Victory Shall Come to the Worthy". These drums have added greatly to the sound and appearance of the unit.

In past years the Corps has been plagued by a lack of experienced personnel. Since only two of the present members are Seniors however, next year's Corps should have a good nucleus from which to start.

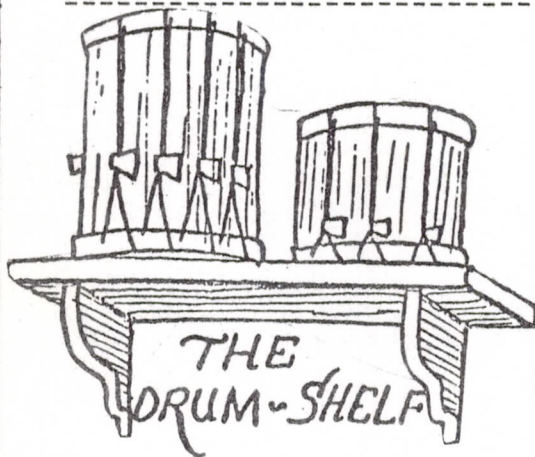
This year the Queen's Guard will lose a very important member, Sergeant Burrick, of the Regular Army, who has been assigned to oversee the administration of the unit. Few men could have done more for the Corps or been more popular with its members. His memory will be preserved in the drums that he painted for the Corps, and the entire unit wishes him good luck in his new assignment.

MEMBERS OF THE CORPS

DRUM-MAJOR G. B. Griffith

DRUMMERS: E. L. Johnson III, R. M. Bullock, E. G. Szach, S. C. Smart, R. T. Bell, L. C. Bradley, L. J. Bly.

BUGLERS: H. O. Cox, D. H. Martin, L. S. Cashwell, Jr., B. T. Caine, S. D. Spirn, D. L. Conway.



By - J. Fortier

Reproduced here, for the first time anywhere, is a photograph of what may be the oldest bass drum in existence. We do this through the courtesy of Major R. D. Pitt, Adjutant of the Royal Military School of Music, Kneller Hall, Twickenham, England. Major Pitt secured permission to use the photograph from the Trustees of the School Museum, where the drum is displayed.

This instrument, which was formerly in the Royal United Service Institution, Whitehall, London, is known as the Queen Anne Drum. The shell is made of ash, fashioned in one piece and secured by rivets, and it bears the Crest and Crown of Her Majesty Queen Anne, who reigned in the years 1702-1714.

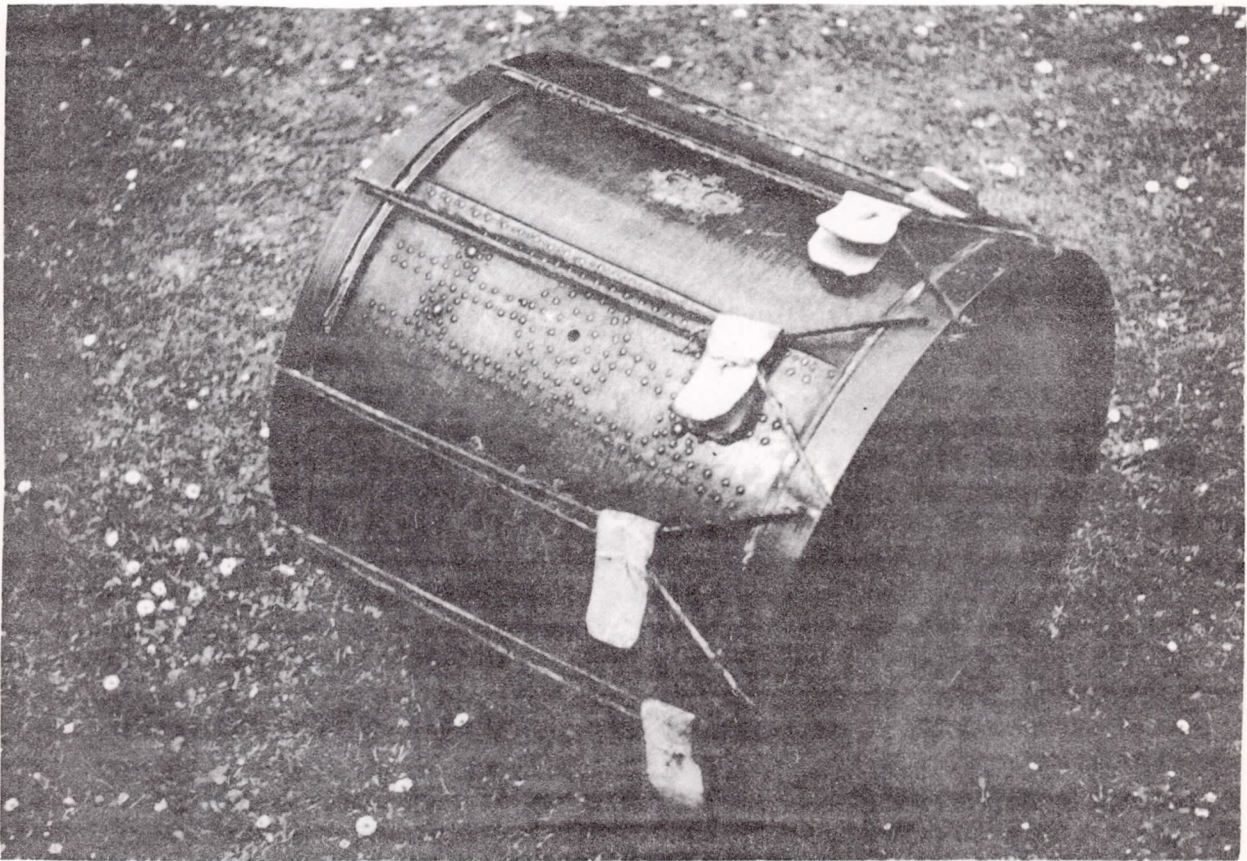
THE DRUMMER'S ASSISTANT

Its measurements are as follows:

Shell	Diameter	22"
	Depth	19½"
	Circumference	69¼"
Rim	Width	1¼"
	Circumference	5'9"

Total depth of the drum, including rims - 21". Amazingly, the heads are believed to be original.

The existence of a bass drum in this period implies the use of such pieces at a much earlier date than is generally realized. Unfortunately, details of instrumentalization involving bass drums seem to have been lost before the 1770's. Any material on this matter would be most welcome.



THE DRUMMER'S ASSISTANT

UNIFORM PLATE

ROYAL ARTILLERY BAND, 1795



HAT: Black. Red plume. Yellow lace.

COAT: Scarlet. Blue collar, lapels, cuffs, turnbacks.

WAISTCOAT, BREECHES: White.

GAITERS: Black.

BUTTONS: Brass.

PUBLISHED IN WILLIAMSBURG, VA.
FOR THE EXPRESS PURPOSE OF
PRESERVING AND PRESENTING THE
MARTIAL MUSIC OF OUR HISTORIC PAST

EDITOR - GEORGE P. CARROLL
ASSISTANT EDITOR - WILLIAM D. GEIGER
PRODUCTION EDITOR - LUCILLE M. MIKKELSON
NEW ENGLAND EDITOR - ED OLSEN