

Volume I

October, 1962

Number 4

"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

IN THIS ISSUE OF THE MAGAZINE

- I. A Speech by S. A. Moeller in 1945 - Part II
- II. A Dandy Civil War Drum Corps - Karl F. Scott - Part I
- III. The Panorama of Road to Boston
- IV. Corps Corner - S. Spirn
- V. The Musick Case
- VI. The Von Steuben Drill
- VII. Prospective Muster
- VIII. Linn Village Drum Band
- IX. Drum Major's Drill - Part III
- X. Band, Governor's Guards Battalion - N. Y. State Artillery, 1814

PART II

A SPEECH BY MR. S. A. MOELLER

Delivered At

Meeting of ANCIENTS OF CONNECTICUT

No organization is great at the start but if it is honestly conceived and properly cared for it will grow. Somebody has to start to push so they

THE DRUMMER'S ASSISTANT

started to push and pray at Forrestville and for some reason or other I was named Chairman PRO TEMPORE. This job loomed up before me and seemed very big; I felt a great responsibility for I thoroughly believe that this movement is of such consequence as to become of state-wide historical importance. The Ancient fife and drum corps is certainly one of the state's proudest possessions but it must be re-discovered. Therefor I have given generously of my time in thought and consideration and my hope is unbounded. I would not want to be a promoter and am not a leader but just a willing worker with a big desire to fulfill any trust which the men at Forrestville placed in me.

There are innumerable thoughts, ideas and opportunities for us Ancients to consider and enlarge upon. I think there should be two informal meetings and all of us who could should be there and I believe these meetings would be free from anything controversial or disputatious but, on the contrary, create great unity and enthusiasm.

It has been my happy lot, as a professional drummer, to travel these United States over and over, to meet and get well acquainted with the good drummers everywhere. I feel that confidence which I believe I should, after so many years of honest search for the truth of drumming and this under the most favorable circumstances and through wide areas.

Drums were not first made in the American Colonies nor was drumming born there but the first good snare drums, according to our standards, WERE made in New England and the technique of drumming was developed there, for the first time, to the degree of a respected science and infinitely above anything boasted by foreign countries. When the Pilgrims could no longer stand it to live under the yokes of European rulers they came to the rockbound coast of New England and founded the greatest country on earth. It has given birth to greatest achievement in almost any and every endeavor. It was therefore right, proper and natural that drumming should thrive there. It seemed, like corn and beans, to be indigenous to the soil. Those young fellows generations ago planted drumming in New England and under their intelligent and watchful eyes it thrived and became a part of their very character. Each one of us can reconstruct the life of drumming in the colonies and I think all stories would be similar and I know they would be just as near to fact as the tales we hear from present quack historians. This charming story could only say that after their strenuous day's work they filled their "bread basket" with a hearty supper, grabbed their big home made drums with rawhide snares and bass drums like barrels and hurried to the village green for recreation and self-expression. Their constructive criticism, prompted by the American spirit of superiority, and strengthened by consideration for new thoughts, gave us our American, Connecticut, style of snare and bass drumming. Why I put so much emphasis on the Nutmeg State is because that is where the unmistakable roots are. Drumming has spread from there and is like the rays of candlelight which spread and grow dimmer as they travel. Any bourne which has had to struggle along without the aid of direct help from Connecticut should not be too confident for stories change in the telling. But in Connecticut they carry on in the traditional

THE DRUMMER'S ASSISTANT

way as is evidenced every time that the sun is warm and they gather amongst the trees and rocks and set the wild echoes flying.

Many years ago I took my wife and her sister to a Field Day in Naugatuck; we went the afternoon before and what a time we had. I slept that night on a cot over the kitchen of a funny place and the women folks had a room and had to brace a chair against the door to keep the drumcorps fellows out -- but they were only out for fun and were gentlemanly about their capers. I remember the fine lunch put up by the Naugatuck ladies, on the grounds, for 35 cents and I still have the little souvenir rubber boot. Odell M. Chapman was there with his corps in continentals and he said to me "This is the only proper uniform for a fife and drum corps." I said "Of course it is." At that time the truth of his statement seemed so obvious that it never occurred to me that anybody did or ever would think otherwise. It has dawned on me after all these years that everybody does not think so while I still do and I believe in my heart that many feel as I do when they see our picture fading out, gradually but undeniably.

One fine thought expressed to me by Mr. Kurtz was to the effect that many old timers belong to no corps but love their drums and long to play once in a while but find no opportunity to mingle and share comradry with those they like. These "Musters" fulfill their desires because there are gatherings where good-fellowship flows, where old friends are greeted and new ones made; where even misunderstandings are untangled. They are full of sentiment and inspiration, they produce health of mind and body, they are patriotic, thoroughly American and MUST be cherished and sustained.

When I left Forrestville with the chairmanship I was the proudest, happiest man alive, with a determination to show my great interest in the work assigned to me. Not a day passed for a month when I did not work or write long letters in connection with this office as my files will prove. With the exception of what I received from two friends, I did not get one reply to my letters. Finally I wrote Ted Kurtz that it seemed obvious that I did not have what was necessary to successfully fill this important position. This was the most discouraging predicament I have ever found myself in. Then the letters of promises of cooperation, declarations of confidence and apologies for neglect began to bolster up my sagging spirits. But if feelings are deep you cannot change them quickly. Things were then slowed up by the bad storms of winter, the objections to travel, and it was suggested by one worthy old timer that we wait until the war was nearer to an end. Conditions now seem to warrant that we go ahead with renewed vigor and determination and it is certainly my first move if I wish to do my duty so here it is.

A report to Congress on the state of the nation would not be longer than this document if I tried to tell all so let's leave most of the discussion for the meetings but let me outline my ideas which under debate can stand or fall according to their worth.

(To be continued in next issue)

THE DRUMMER'S ASSISTANT

Published in Williamsburg, Va.
for the Expressed purpose of
preserving and presenting the
martial music of our historic
past.

"A DANDY CIVIL WAR DRUM CORPS"

By

KARL FITTON SCOTT

EDITOR - George P. Carroll

(Part I)

ASSISTANT EDITOR - William D. Geiger

PRODUCTION EDITOR - Lucille M. Mikkelson

George Bruce, the former
Principal Instructor of the
Drum and Fife at the Army's
School of Practice on Governors
Island, apparently had not
heard the Field Music of Drum
Major Harry Marshall's New

York Second Heavy Artillery while observing the Union's bumper crop of Fifers and Drummers in Washington in 1862.

Bruce had remarked - "They all seem to fife and drum independently, each trying to out-do the others." "Furthermore," he said - "The old system of thorough rudimental teaching is becoming obsolete and the standard of fife and drum playing is therefore rapidly deteriorating."

Later that year Bruce wrote "The Fifers and Drummers Guide," in collaboration with a former Army fifer by the name of Daniel Emmet, who had just composed a catchy little tune called "Dixie."

Firth and Pond, New York Music Publishers, came out with Bruce and Emmet's book of instruction in August of 1862. But, long before it appeared, a prospective drummer could not "pass Muster" with the Second Heavy unless he could do the Double Drag, the Single Drag with variations, execute the various Rolls, Ratamacues and Paradiddles, match the rattle of Musketry, etc, all under the experienced eye of Drum Major Marshall, of whom it was said, "When it came to beating a drum he was what the small boys of today would call a 'corker'."

One of the first Units to encamp at Arlington, Virginia, early in the war, Harry Marshall's Drum Corps, wore dandy uniforms and were a well-drilled, trim looking outfit, with close fitting jackets, plenty of brass buttons, red trimmings and McClellan caps set saucily on the sides of their heads.

One of the boys in Harry's outfit, a drummer named Delvan Miller, said that Drum Major Marshall was one of the handsomest young fellows that ever led a Drum Corps down the line on dress parade and that he handled his baton with a skill and grace of manner that would have captivated all the pretty girls of a town if they could have marched through its principal street.

According to Miller - "Harry was a Dandy and no mistake" and "When he

THE DRUMMER'S ASSISTANT

led us in a dress parade or review we knew we were doing it right."

While at Arlington, the Second Heavy was constantly having practice from early morn until late at night and many a time Drum Major Harry got his men out of bed in the middle of the night to beat the "Long Roll" for ten or fifteen minutes.

The Drum Corps were active participants in the Guard Mounting Exercises which took place about nine o'clock in the morning and usually there was from one to two hours practice in the afternoon, unless there was a "Batallion Drill," in which case they took part in the maneuvers of the troops. The Second Heavy became so proficient with their "Get-Out-Of-The-Way," "Old Dan Tuckerish" style of music that the men in the ranks stepped off as though bound for a Donnybrook Fair, or some other pleasurable excursion. Their repertoire was almost endless and they could furnish music for a long time without repeating any number.

Quite a rivalry existed between The Second Heavy and a certain Massachusetts Drum Corps, and Drummer Boy Miller claimed the New Englanders were about as fine a body of men as he ever saw together; they looked like a picked lot of soldiers, all about the same height.

According to Miller, the stalwart drummers from Down East, although not as proficient, would always try to drown out the lads of the New York Second Heavy during a Review or a Brigade Drill.

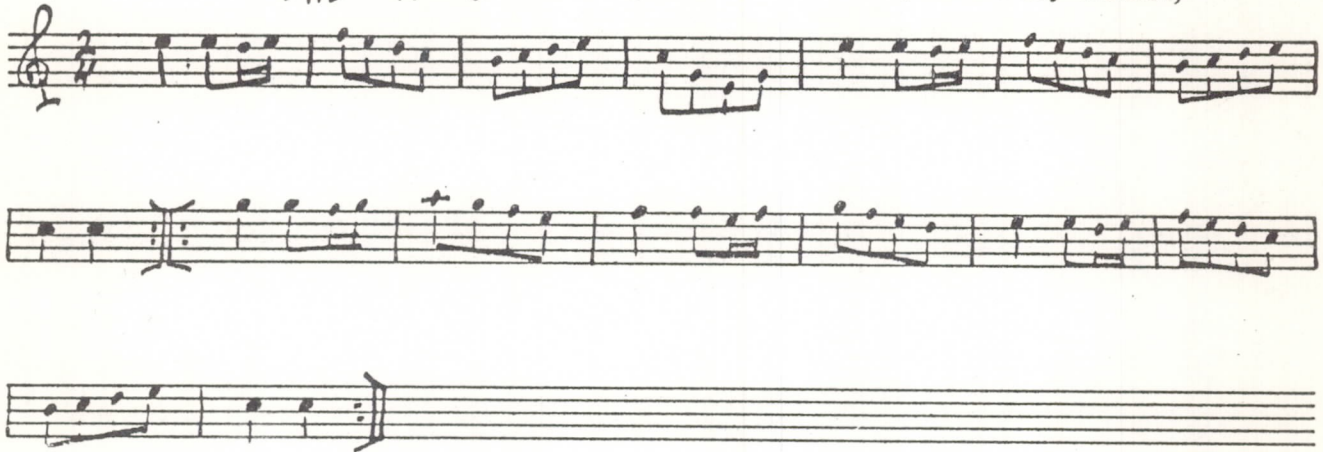
Miller also said - "They were all full grown men, while our Drum Corps was made up of boys all under eighteen. Their music was always of the "When The Springtime Comes Gentle Annie" and "Chunks of Pudding and Pieces of Pie" style played in 6/8 time, just suited to the stalwart men in their ranks; while ours was more of the "Rory O'More - Gary Owen" and "Get-Out-Of-The-Way - Old Dan Tucker" sort, which we played in 2/4 time, - better adapted to the quick stepping New Yorkers behind us."

(To be continued in next issue)

THE PANORAMA OF ROAD TO BOSTON

THE ROAD TO BOSTON

(Present Day Version)



Copy of original page from Massachusetts Collection of Martial
Musick, Vol. I. - Robinson, 1818

Common Time, 3d mode.

1st Part.—A seven and two quick light strokes with the right hand, a flam and two with the left, and three flams; then a seven, a padadiddle, a flamadiddle, two flams and a five; then a seven and two light strokes with the right hand, a flam and two with the left, and three flams; then a seven, and two and a half single drags.

(Interpretation to be on next broadside)

Boston March.

63



Copy of original page from Massachusetts Collection of Martial
Musick, Vol. II - by Robinson, 1820

Beck
1786

Anson's Voyage

Handwritten musical score for "Anson's Voyage". It consists of two systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and bar lines. The second system concludes with a double bar line and repeat dots.

FAIRWELL TO COUNTRY FRIENDS

(From Beck Manuscript
in Library of Congress
1786)

Handwritten musical score for "Fairwell to Country Friends". It consists of two systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and bar lines. The second system concludes with a double bar line and repeat dots.

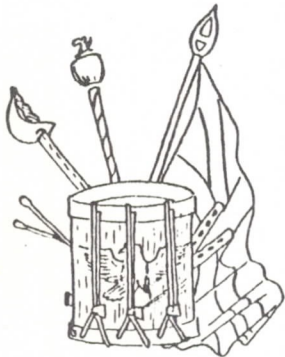
ON SUBSCRIPTIONS, ETC.

By GEORGE CARROLL

This is the last issue to be put out in Volume I. We have come quite a way since starting last January, but can properly reflect the whole Ancient movement only if there is a substantial increase both in Corps and individual subscriptions. The way to do this, of course, is to make known to other Corps and Corpsmen that "THE DRUMMER'S ASSISTANT" exists and would welcome even the most modest of efforts for inclusion in future issues. We want this non-profit undertaking to be the voice of the Ancients, and a forum to exchange views on subjects of mutual interest.

Let us know what type of articles you desire and PLEASE, LET'S HEAR FROM YOUR CORPS. We want to reflect the complete picture, and remember, there is still only about 1/3 of the Ancients subscribing, Corpswise. The individual percentage is less than that.

Don't forget, it's time to renew your subscription. Same deal as last year.



CORPS CORNER

BY - STUART SPIRN

THE ANCIENT BELT

Robert "Percy" Rouen has finished his time in the Old Guard F & D and is now working out in the Color Guard of the Mount Vernon Colonial Greens of New York.

BEYOND THE PALE

Promotions have come to the following in the Colonial Williamsburg Fifes & Drums:

DRUM SERGEANT - SNARE - Bart Denoy
DRUM SERGEANT - BASS - George Singley
SERGEANT - Drew Babb, Richard Haas
CORPORAL - Jimmy Holler, Jack Reitz, Ben Schwartz
DRUMMER - Jay Bateman
FIFER - Stewart Smith
PRIVATE - Robert Woolley, Billy Rorer, Larry Stolarski,
Greg Stoakes

We would like to welcome into the Corps as Recruits - Wayne Nunn, Randy Smeds, Russell Smeds, Dale Prowant, Darriell Thiel, Dennis Roberts.

We were very happy to meet Mount Vernon Colonial Greens, Continental

THE DRUMMER'S ASSISTANT

Boys, Santa Fe K of C, Potomac Field Music, Mount Vernon Guards; Veteran Corps of Artillery among others at the 3rd Annual South Eastern States Muster.

THE MUSIC CASE

In this issue, we shall make a divergency and deal with Fife and Drum recordings available. It would not be possible to enumerate all of the tunes contained on each disc due to lack of sufficient space, but we will say where they can be obtained.

- Trooping the Colour - Corps of Drums of - London records - #LL 1270 -
H.M. Grenadier Guards available
commercially.
(Last part of Side 2 only, F&D)
- The Civil War - Rope Drums and Piccolos - Mercury - LPS2-501 (2 discs. 1/2 of I
Conducted by Dr. F. Fennell side F & D)
Available commercially.
- Fairfield Fife & Drum - private recording - XTV - 68768 (Typical New England
Corps Corps playing the
standard tunes and
(Not available commercially, must beatings done today.)
contact a Corps member.) (Tunes from all periods)
- The American Revolution - Mattatuck Drum Band - Heirloom - HL 502 A (Singing
of Waterbury, Conn. with F&D tunes inter-
perspersed played by
(Available commercially and through Old oldest music unit in
Sturbridge Village Book Store) North America)
- Fanfare - Lehrmusikkorps Bundesminister fur Columbia - WL 147 (The German Army
Vertiedigung Tattoo played with
fifes and drum plus a
(Available commercially) good band record)
- The Spirit of '76 - F. Fennell's piccolos - Mercury - MG 50III - (Standard fife
and drums and drum numbers but
with untraditional
beatings)
- Fife & Drum Music of the - Continental Boys & Members - Co. of Military
American Revolution of Old Guard & Army Band Collectors & Histor-
ians (available at
Schmidts Music Shop,
Duke of Gloucester St.
Williamsburg, Va.)

THE DRUMMER'S ASSISTANT

War of 1812 - as above - Band of Musick and F & D - available as above

America's First Army - Colonial Williamsburg's Fifes and Drums - Attractive book with 8" L P for \$1.95 at Information Center, Colonial Williamsburg, Virginia

THE VON STEUBEN DRILL

(PART III)

Regulations For The Order And Discipline

Of The Troops

Of The United States

THE MANUEL EXERCISE (CONT'D)

XIII

SHOULDER - FIRELOCK! - Two Motions

1st Bring down the left hand, placing it strong upon the butt.

2nd With a quick motion bring the right hand down by your side.

XIV

ORDER - FIRELOCK! Two motion

1st Sink the firelock with the left hand as low as possible, without constraint, and at the same time bringing up the right hand, seize the firelock at the left shoulder.

2d Quit the firelock with the left hand, and with the right bring it down the right side, the butt on the ground, even with the toes of the right foot. The thumb of the right hand lying along the barrel, and the muzzle being kept at a little distance from the body.

XV

GROUND - FIRELOCK! Two motions

1st With the right hand turn the firelock, bringing the lock to the rear, and instantly stepping forward with the left foot a large pace, lay the piece on the ground, the barrel in a direct line from front to rear, placing the left hand on the knee, to support the body, the head held up, the right hand and left heel in a line, and the right knee brought almost to the ground.

THE DRUMMER'S ASSISTANT

XV(continued)

2d Quitting the firelock, raise yourself up, and bring back the left foot to its former position.

XVI

TAKE UP - FIRELOCK! Two motions

1st Step forward with the left foot, sink the body, and come to the position described in the first motion of grounding.

2d Raise up yourself and firelock, stepping back again with the left foot, and as soon as the piece is perpendicular, turn the barrel behind, thus coming to the order.

XVII

SHOULDER - FIRELOCK! Two motions

1st Bring the firelock to the left shoulder, throwing it up a little, and catching it below the tail-pipe, and instantly seize it with the left hand at the butt.

2d With a quick motion bring the right hand down by your side.

XVIII

SECURE - FIRELOCK! Three motions

1st Bring up the right hand briskly, and place it under the cock.

2d Quit the butt with the left hand, and seize the firelock at the swell, bringing the arm close down upon the lock, the right hand being kept in this motion, and the piece upright.

3d Quitting the piece with your right hand, bring it down by your side, at the same time with your left hand throw the muzzle directly forward, bringing it within about one foot of the ground, and the butt up close behind the left shoulder, holding the left hand in a line with the waist-belt, and with that arm covering the lock.

XIX

SHOULDER - FIRELOCKS! Three motions

1st Bring the firelock up to the shoulder, seizing it with the right hand under the cock.

2d Bring the left hand down strong upon the butt.

3d Bring the right hand down by your side.

THE DRUMMER'S ASSISTANT

XX

FIX - BAYONET! Three motions

1st and 2d motion the same as the two first motions of the secure.

3d Quitting the piece with your right hand, sink it with your left down the left side, as far as may be without constraint, at the same time seize the bayonet with the right hand, draw and fit it, immediately slipping the hand down the stock, and pressing in the piece to the hollow of the shoulder.

(To be concluded in next issue)

ANNOUNCING

THE CARROLL COLLECTION OF ANCIENT MARTIAL MUSICK

Being a compendium of tunes from the French and Indian War, The American Revolution and The War of 1812. With settings for 1st and 2nd Fifes, Snare Drum and Bass Drum, transcribed by the author.

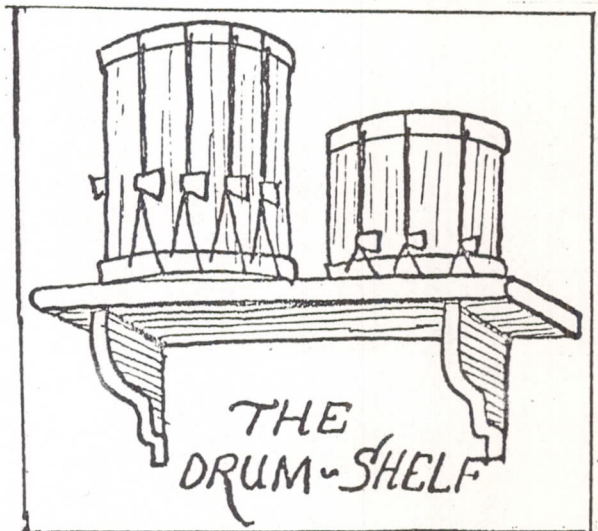
This work will be available as this issue goes to press, and can be obtained from -

Drum Major - George P. Carroll
Colonial Williamsburg Fifes and Drums
Williamsburg, Virginia

Price per copy - \$3.50

EDITOR'S NOTE:

It is with regret that we announce there will be no DRUM SHELF in this issue. However, there will be one in the January issue.



THE DRUMMER'S ASSISTANT

PROSPECTIVE MUSTER

IDEAS ON A TENTATIVE NATIONAL ANCIENT FIELD DAY TO BE HELD IN WILLIAMSBURG, VA. IN THE FALL OF 1963

There are certain of us, promoters of Ancient Martial Field Musick, who would like to see a Grand National Competition for strictly Ancient Fife and Drum Corps. We also feel that a natural place to have such a gathering is Williamsburg, the motto of Colonial Williamsburg, Inc., being "THAT THE FUTURE MAY LEARN FROM THE PAST".

The main reason for such an undertaking is the fact that there is no nation-wide recognition of the finest field music units in the ancient and traditional idiom, although our cohorts in the drum and bugle field have two such national fetes.

Every step should, nay must, be taken to see that the best interest of all and every corps is taken into consideration, from every aspect, and that every effort is bent to see that all ancient corpsmen have the best time possible, whilst here in the Colonial Capitol of Virginia. Such a proposal is now under study in Williamsburg. Possible ideas on the set-up of such an undertaking might be as follows:

1. That a subsidy might be provided to help defray the cost of lodging or transportation for competing corps.
2. To insure that truly Ancient Corps are represented, a stipulation that a corps must make an attempt to dress in the style of 1700-1820, be enforced.
3. In competition, corps playing music from before 1840 will be arbitrarily known as Ancient Corps. Those playing music later than 1840 will be deemed "Traditional" Corps and will compete in their own class.
4. Opportunity could be given Corpsmen to tour the exhibition buildings, see the film, "The Story of a Patriot" and "Music in Colonial Williamsburg." Jollification opportunity might be provided at the scene of a Revolutionary War Cantonment. That the best and disinterested judges be employed for competition. That a short torchlight parade and tattoo be held in the evening. That special musters of the Militia Company, Fifes and Drums and a concert by the Band of Military Musick be provided for the edification of all and that competition with flintlock arms be offered with suitable prizes. That very fine and unique awards be made to the winners of the categories.

THE DRUMMER'S ASSISTANT

1. SENIOR ANCIENT
 2. SENIOR TRADITIONAL - Age 18 and over
 3. INTERMEDIATE ANCIENT
 4. INTERMEDIATE TRADITIONAL - Age 14 to 18
 5. JUNIOR ANCIENT
 6. JUNIOR TRADITIONAL - Age 13 and under
5. That individual competition be provided in the above age groups and categories.
6. To qualify for competition, a corps or individual must have won a trophy or medal in one of the following competitions during the year.
1. Connecticut State Convention
 2. The North Eastern Competition
 3. The South Eastern States Ancient Muster
 4. The Main Mass. Yearly Competition

EDITOR'S NOTE:

Please let us have your ideas and hear of your interest on such a proposal so that they can be considered as we study this project.

LINN VILLAGE DRUM BAND

Linn Village Drum Band Brings Back Spirited Rhythms

The Linn Village Drum Band was organized on Feb. 7, 1961. However, the idea and hopes for such a band has been Ralph Gardner Eames' for many years. Many months before the first rehearsal, Ralph and one of his earliest boyhood friends, Charles E. Climo of Wakefield, had many discussions concerning every detail for such a band.

The band, a non-profit organization, was organized to perpetuate the ancient rudimental system of snare and bass drumming. This style of drumming has always been characteristic of New England Fife and Drum Corps, particularly in the State of Connecticut, where there are still many "Ancient" Fife and Drum Corps playing in the strict rudimental style, using deep, rope-tension drums with the bass drums being played with solid wooden beaters. This Drum Band, however, does not make use of the fifes. It is strictly a "Drum Band" using drums only. Another outstanding feature of the corps is that they do not use a Drum Major but depend upon the Drum Sgt. for all signals.

The name, "Linn Village" was the name of the Town of Wakefield and other towns in this vicinity in the colonial days. A marker with this information

THE DRUMMER'S ASSISTANT

engraved on it may be seen at the "Rockery" near the First Baptist Church on Common St. at the present time.

Ralph G. Eames of 6 Drummer Ln, Wakefield, the organizer, is the instructor for the band. He has been a professional drummer for 25 years and in recent years a maker of drums. He felt that there was a need for this type of corps which instills character in its members, provides refined entertainment, and promotes the art of rudimental drumming, which in recent years has been neglected. The membership in the band is limited to 13, one member to correspond with each of the thirteen original colonies.

It took instructor - organizer Eames 18 months of hand labor to make the 18 drums belonging to the Corps. The shell or main part of the drums is made of New Hampshire birch. The hoops are of Vermont maple. The Ears, which are used to tension the drums are made of genuine leather, hand laced with rawhide. The rope is of Italian hemp. The snares are made of the intestines of sheep. All metal parts are of solid brass. The hoops are stained cherry color and the shells are stained Salem Maple color. The drum heads are of calfskin.

The Corps makes use of regular bass drums, barrel bass drums and snare drums. Many of the old drums were made by coopers who made fish barrels, etc. Old drums were also made by coffin makers. The barrel bass drum receives its name from the cooperage makers and were known as half-barrel drums, full barrel drums, etc. This type of drum is also known as a square drum because they are as deep as they are wide.

The snare drums are named after the strands of gut which are stretched across the bottom head. These strands of gut account for the sound of the snare drum. When the top drumhead is struck with the drum stick a vibration results which rattle the snares on the opposite side.

Many of the drums of this type used by the U. S. Army and Navy in the Mexican and Civil Wars were made by William Chute Tompkins, some of which may still be seen at the New York Historical Society. Well known drum makers in more recent years have included Eli Brown of Connecticut, George Burt Stone of Boston, and Wakefield's Ralph G. Eames.

The uniforms worn by the Corps are of the continental type as worn in the colonial period and were custom made by the George Evans Company of Philadelphia.

The band rehearses every Tuesday evening and all members are required to be present. Assisting the leader are Richard N. Jones of Reading as snare drum sergeant, and Charles E. Climo of Wakefield, bass drum sergeant.

When on parade a thirteen star Betsy Ross type flag is carried by one of the members and he marches in the center of the band.

The Linn Village Drum Band's first appearance was in Wilmington, in June, 1961, when they escorted Friendship Lodge, A. F. & A. M. to divine services on St. John's Sunday. Since then the group has entertained at a

Christmas party for the Children of the American Revolution in Arlington, and at the annual meeting of a similar group at Dedham, April 9, 1962; the Annual Celebration of Russell Lodge A.F.&A.M. of Arlington on February 22, 1962, Washington's Birthday; the recent Patriots' Day Parade on April 19 at Arlington, and at "An Afternoon of Harmony" at the Stoneham Town Hall on April 29 with Reading Chapter S.P.E.B.S.Q.S.A. Future appearances will include playing in the Memorial Day parade in Wakefield, at Deep River, Conn. on July 21, and on the Green at Sturbridge Village on Sept. 22.

The band is deeply appreciative of the kindness shown to it by Shirley Dager of 276 Salem St., in the Montrose section, Wakefield, who let the group practice in his barn every Tuesday evening during the past winter; to the American Mutual Liability Insurance Company for the use of the parking area for drumming and marching, and to Harry Rizza, 340 Main St., Wakefield, who measured the members for their uniforms.

The members of the band who are in the Snare Drum section are as follows: Instructor-Director, Ralph G. Eames, Wakefield; Richard N. Jones, Reading, (formerly of Wakefield); Robert Dow, Melrose; Richard Smith, North Reading, and Ian MacRobbie, Wakefield. Members in the Barrell Bass Drum Section are: Bradshaw Davis, Wakefield; Wayne Everett, William Norris, and Paul McKinley, all of Reading, and Stanley Gerrish, Wakefield. Members in the Bass Drum Section are: Charles E. Climo, John Kellar, and David Turner, all of Wakefield.

COLONIAL DRUMMER BOYS



HARKING BACK to early Colonial days, to the very year in which Wakefield was settled, is the Linn Village Drum Band pictured above. The drummers, in authentic period costumes, are reviving the rudimentary drumming of the Colonial

period and are beating out their military rhythms at public gatherings. Guiding spirit and founder of the group is Ralph G. Eames, noted drummer and drum teacher.

THE DRUMMER'S ASSISTANT

DRUM MAJOR'S DRILL - PART III

To signal the Corps to mark time & halt:

The mace is moved from the carry shown in pic. 6 to the position above the head as shown in pic. 11. At this signal the musicians commence to mark time. The prepare to halt is shown in pic. 12 when the left hand is cut to the side and the mace changed to the vertical position. The halt itself is accomplished by setting the mace down and halting on that self-same movement. To help the musicians grasp this, it may be necessary to bring the mace upward slightly before setting it down. The position of attention as shown in pic. 1 is then achieved.

Wheelings:

To get the Corps around a corner or in a right angle position, the hand towards the wheel is put across the chest and then flung outwards in the direction of the wheel. When wheeling to the right it is first necessary to change the mace to the left hand carry. Pictures 13 and 14 illustrate this. The column right or left was not used in the 18th Century.



Photo 11



Photo 12



Photo 13



Photo 14

BAND, GOVERNOR'S GUARDS BATTALION, NEW YORK STATE ARTILLERY, 1814

The Governor's Guard of New York City enjoyed a long and colorful history in that metropolis. Beginning in November 1811 as a company named the Fleet Guards - after Simon Fleet, a prominent New Yorker¹ - the corps soon changed its name, expanded and on 9 May 1814 became the Governor's Guards Battalion.² Continuing to expand, it was redesignated 14th Regiment, N. Y. State Artillery (Governor's Guards) in 1817. It was consolidated with the 2nd Regiment, N.Y.S.A., in 1832, the combined regiment being designated 2nd Regiment (Governor's Guards). In the great reorganization of 1847 it became the 6th Regiment, N. Y. State Militia (Governor's Guards), by which time its personnel was largely German. The Regiment saw continuous service in the Civil War from 1861 to 1865, but from this strain it apparently could never recover. Reorganized after the war it failed to keep its

THE DRUMMER'S ASSISTANT

strength and was disbanded in 1875.³

In its heyday, during the first quarter of the 19th century, the Governor's Guards was "the pride and delight of the beauty, fashion and elite of the City," according to an historian of another famous New York regiment. He goes on to say:

(The corps) acquired great distinction as the Fourteenth Regiment, and, eminent for its splendid discipline and its brilliant uniforms, exceeding in richness and elegance all others in the City-blue coats and white pantaloons, and tall, white waving feathers-the front of the coats almost covered with gold lace, and the cuffs and collars with gold embroidery-...its ranks were filled by young gentlemen of the highest social position, and it was equally distinguished on the march in Broadway, in the walks of fashion, and in the gayeties of the ball room.⁴

A description of the uniform as first prescribed in November 1811 is contained in the PUBLIC PAPERS OF DANIEL D. TOMPKINS:

...the uniform of Artillery, except as follows: the Coat to be double breasted, with three Rows of buttons, the middle row connected with the exterior rows by a Gold lace or cord; a helmet with red feathers shall be worn instead of a cocked hat; and in the winter season blue cloth pantaloons, trimmed with red cord, will be permitted.⁵

Three years later, in 1814, the uniform of the band was:

A Polish cap covered with scarlet cloth and edged with black velvet, white feather; scarlet coatee, single breasted, with small skirts, black stripes in front, with black stripes on the skirt and three rows of artillery buttons in front; pantaloons of white drilling, worn over boots, with six bell buttons on the lefts; black neck stocks, black morocco belts and bright sabers.⁶

Mention of the Governor's Guard band occurs here and there in the New York City story. In 1823 it was led by George Horning, who was engaged on a salaried basis although the bandsmen, mostly amateurs, received no pay. Later we read that the Governor's Guards engaged Thomas Dilks' Independent Band of eighteen pieces for its parades, "at which they attracted much attention when marching in their white coats, blue

pantaloons, and large square hats." ⁷

H. Charles McBarron, Jr.
Frederick P. Todd

¹AGNY, GO 23 Nov 1811; Asher Taylor, RECOLLECTIONS OF THE SEVENTH REGIMENT, New York, 1868, pp. 16-17.

²AGNY, GO 9 May 1814.

³AGNY, ANNUAL REPORTS, PASSIM.

⁴Taylor, Op., cit.

⁵PUBLIC PAPERS OF DANIEL D. TOMPKINS.....MILITARY, I, p.312.

⁶R. S. Guernsey, NEW YORK CITY and VICINITY DURING THE WAR OF 1812-'15, 2 vols., New York, 1889, II, pp. 306-307.

⁷William C. White, A HISTORY OF MILITARY MUSIC IN AMERICA, New York, 1944, pp. 48-49.

FROM THE ORDERLY BOOK

July 22, 1780

The officers of our regiment received an invitation to dine with Major-General Lord Stirling....And excellent wine accompanied by martial music, we regaled ourselves till evening.

Nov. 3, 1778

A number of toasts were pronounced, accompanied with humerous and merry songs. In the evening we were cheered with MILITARY MUSIC and dancing, which continued till a late hour in the night.

July 14, 1777

The occasion was peculiarly interesting, and we could look back with regret, and forward with apprehension. We availed ourselves, however, of the means of enlivening our spirits. The DRUM AND FIFE afforded us a favorite music; among the hospital stores we found many dozen bottles of choice wine.

THE DRUMMER'S ASSISTANT



Band, Governor's Guards Battalion
New York State Artillery, 1814

Military Uniforms in America