



Volume I

July, 1962

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

IN THIS ISSUE OF THE MAGAZINE

- I. A Speech by S. A. Moeller in 1945
- II. "Of The Different Beats Of The Drum" - Von Steuben, 1779
- III. Panorama Of The White Cockade
- IV. Corps Corner - S. Spirn
- IVA. The Musick Case
- V. The Von Steuben Drill
- VI. The Drum Shelf
- VII. The Mount Vernon, Ohio Corps
- VIII. British Drum Major's Drill
- IX. The U. S. Battalion of Artillery - 1786 - 1794

A SPEECH BY MR. S. A. MOELLER

Delivered At

Meeting of ANCIENTS OF CONNECTICUT

Looking backward over a span of sixty-four years, which reaches to my early childhood, I see no time when drums did not hold a spot nearest to my heart. I cannot describe this fascination because I do not understand it myself but this

THE DRUMMER'S ASSISTANT

article is written for others born with a love for drums and drumming so no explanation is necessary. We may believe it is inherited and also that environment plays a part; childhood impressions are undoubtedly a powerful factor. But wherever it comes from it is one of the loveliest devotions a man can have instilled in his blood.

It seems to me that conditions and events caused my love and appreciation for drumming along with a yearning to accomplish it. I was born and spent my boyhood in the pretty village of Cobleskill, beautifully situated in the Schoharie Valley which lies in the western foothills of the Catskills. That is where the air, the water, the woods and the sunshine still remind me it is the place of my nativity. My mother was born "down east" in New Boston, Mass. So many times she mentioned such names as Barkhamsted, Farmington, Hanging Mountain and Colebrook River that they seem to be family names. I cannot hear mention of the Berkshire Hills without experiencing a powerful urge to sit right down and think over the stories my mother told me of her quiet, peaceful girlhood home on the road up Tolland Mountain as you leave New Boston. The everliving spring, one cow and the Indian pony, with the big feet, which drew her father and mother and herself up to Sandisfield to church; the district school taught by good old Mr. Belden, the baked beans, the rose bushes and contentment; how the Civil War broke and their finest young men "the flower of the county" enlisted and went away to fight for the Union. In what manner did this have any bearing on my love for drums? Well, it is intensely New England and from the pictures, the poems and the history I instinctively connected it with drums. I have always thought in terms of drums and drumming. While passing along the New England countryside I always imagine I can look right through the clapboards of any old farm house and see an old drum in the garret; if there isn't one, there should be.

They had a fife and drum corps in Cobleskill, when I was a boy, which was run by Aaron Melick, an ancient who had come down from the "general training" days--before the State Militia. He played a barrel bass drum with two sticks. When the firemen had a doings, a corps would always come over the mountain from Breakabeen and I can well remember them driving up Main Street. What I long to know now is just how good they were; how green was my valley? But they thrilled me and I wanted to drum.

I will let you read between the lines of what follows and form your own conclusions as to just what my nature is and where it came from; I think it is just about the same as that of any other drummer. I am glad I am just like that for it has given me a happy and comfortable life. For clean wholesome fun put me amongst a lot of old drummers.

It was last October that I attended the Mattatuck Get-to-gether; it may cover a lot of territory but I will say that it was the most thrilling event

THE DRUMMER'S ASSISTANT

I have ever taken part in; such a gorgeous and appropriate setting for such a rousing assemblage of good friends. Not a man was there who did not wish more drummers and fifers could have partaken of the pleasures which this never-to-be-forgotten Mattatuck party afforded. The shadows in the woods lengthened early, as shadows will do in October, with an according diminuendo on the drums and when the sun went down behind the Connecticut hills everything was quiet and lonesome and I felt homesick when I had to leave and I know everyone had that same feeling because all one heard was men saying "We must have more of these." As I rode to New Haven with Burns the big harvest moon was looking through the windshield and everything was so perfect that it seemed as if a man would live forever if he could stay in such surroundings.

Not long after this the Plainville Corps did a wonderful job with a similar contribution to the welfare and happiness of their brother Ancients and it was at this gathering that long smoldering thoughts crystalized into an irresistible desire to put into action what had been talked of for years, namely, a MOVEMENT TO BRING ABOUT A GREATER OPPORTUNITY FOR MORE AND CLOSER FELLOWSHIP BETWEEN THE ANCIENT CORPS OF CONNECTICUT. The respect and good wishes one Ancient corps holds for another could not be greater and nothing is needed to promote greater friendship or better understanding so the whole thought, as I see it, is that there is a lack of opportunity for association and comradry and playing together in the manner they wish.

There never was anything started that did not smoke out any number of "againsters" who will stay awake nights, if necessary, to think up some kind of wrench to throw in; anything at all, out of pure selfishness and jealousy, to stop progress and prevent men from doing as they please. I was informed that some busybody had gotten out his longest range telescope and declared he could see the bogy of trouble with the State Association coming over the distant hill. However this confused person with the hazy conception has an unenviable reputation for seeing hobgoblins. It is no more against the State Association for the Ancients to hold an Ancient Muster than it would be against their Alma Mater for a class to hold a dance amongst themselves. Be it understood that there is nothing in this idea which could be even remotely construed as being AGAINST ANYTHING OR ANYBODY OR ANY GROUP.

The Plainville party assembled indoors or outdoors as they saw fit but by early candlelight they all drifted in where it was warm and the food was going 'round. The gathering was called to order by our old friend Al Dresser who handled the meeting over to that staunch comrade of the old school Ted Kurtz who made during his brief remarks some acute and farsighted observations. He requested some speeches and I was one of those honored by an invitation to "say a few words." The following is what I said regarding what a society of Ancients of Connecticut should be.

THE DRUMMER'S ASSISTANT

Quote.

"A body of men to whom the mountains and hills of New England mean home. A body of men to whom the traditions of our early America are sacred. A body of men in whose hearts the names of Washington and Lincoln are indelibly inscribed.

"These men should band together to preserve that intangible something which has strengthened the spirit of our ancestors; and that intangible something is drumming and fifing.

"It is fitting and necessary to preserve in the museums the old, old drums which gave out inspiration but let us remember

The harp that once thro' Tara's halls, the soul
of music shed,
Now hangs as mute on Tara's walls, as if that
soul were fled.

And drums which sounded over the battles of the Revolution now hang as mute on the walls of the State House in Boston as if their sould had fled. We men congregate here in Forrestville today not only to intermingle and exchange ideas with those who think as we think but to keep alive the SOUL of the drum and the fife; to keep them sounding. Many of you bring old, old, drums which, if they could speak, would tell great stories.

"We love the ancient uniform and the drum with the true character and tone. We think it a desecration to portray that great American picture "The Spirit of '76' and give the drummers rod drums or do anything so against historical facts. There is no glamour in chromium plate, if there was, automobile bumpers would be very glamorous. I have often seen rod drums festooned with rope to make them look glamorous and disguise them as real drums.

"The state of Connecticut did lead, does lead and always should lead in drumming. The Ancients were the foundation and should band together under their own banner to perpetuate their traditions."

Unquote.

(To Be Continued)

THE DRUMMER'S ASSISTANT

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for the Expressed purpose of
preserving and presenting the
martial music of our historic
past.

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"OF THE DIFFERENT BEATS

OF THE DRUM"

BARON VON STEUBEN

1779

The different daily
beats shall begin on the
right, and be instantly
followed by the whole
army; to facilitate

which, the drummer's call shall be beat by the drums of the police a quarter of an hour before the time of beating, when the drummers will assemble before the colours of their respective battalions; and as soon as the beat begins on the right, it is to be immediately taken up by the whole army, the drummers beating along the front of their respective battalions, from the center to the right, from thence to the left, and back again to the center, where they finish.

The different beats and signals are as follows:

The General is to be beat only when the whole are to march, and is the signal to strike the tents, and prepare for the march.

The Assembly is the signal to repair to the colours.

The March is for the whole to move.

The Reveille is beat at daybreak, and is the signal for the soldiers to rise, and the sentries to leave off challenging.

The Troop assembles the soldiers together, for the purpose of calling the roll, and inspecting the men for duty.

The Retreat is beat at sunset, for calling the roll, warning the men for duty, and reading the orders of the day.

The Tattoo is for the soldiers to repair to their tents, where they must remain till reveille beating next morning.

To Arms is the signal for getting under arms in case of alarm.

The Parley is to desire a conference with the enemy.

The Signals:

Adjutant's Call - first part of the troop

THE DRUMMER'S ASSISTANT

1st. Sergeant's Call - one roll and three flams

All non-commissioned officer's call - two rolls and five flams

To go for wood-poing stroke and ten stroke roll

To go for water - two strokes and a flam

To go for provisions - roast beef

Front to halt - two flams from right to left, and a full drag with the right, a left hand flam and a right hand full drag

For the front to advance quicker - the long march

To march slower - the taps

For the Drummers - the drummer's call

For a fatigue party - the pioneer's march

For the church call - the parley

The drummers will practice a hundred paces in front of the battalion, at the hours fixed by the adjutant general; and any drummer found beating at any other time (except ordered) shall be punished.

Mr. Al Haarmann has sent the following bit of very interesting information on Hessian Drums:

"The information in my files on Hessian Drums is for about the year 1785; this is approximately ten years after the American victory at Trenton. Allowing for a few changes of regimental title, I can give you some data on the drum hoop colors for the three regiments of Hesse-Cassel that were at Trenton:

1. Land Grenadier Regiment (in 1776 this was known as the Grenadier Regiment von Rall) - alternating diagonal stripes of red and blue.
2. Fusilier Regiment von Alt Lossberg - alternating diagonal stripes of blue and orange.
3. Fusilier Regiment von Donop (in 1776 this was known as the Fusilier Regiment von Knyphausen) - alternating blue and yellow stripes with a narrow black stripe through the center of the yellow stripe.



These may or may not have been the drum hoop colors for these regiments at Trenton; at the present time I have no way of knowing but I will check further."

THE DRUMMER'S ASSISTANT

THE PANORAMA OF THE "WHITE COCKADE"

By Geo. P. Carroll

NOTE: The "White Cockade" broadside supplement will be included in the October, 1962, Issue No. 4, together with the broadside supplement for Issue No. 4.

The Lad with the White Cockade

Ca. 1780 U.S.

Musical notation for "The Lad with the White Cockade". It consists of four staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single line. The first staff begins with a treble clef and a sharp sign. The piece concludes with a double bar line and repeat dots.

The Renting Highlander

Ca. 1780 U.S.

Musical notation for "The Renting Highlander". It consists of four staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single line. The first staff begins with a treble clef and a sharp sign. The piece concludes with a double bar line and repeat dots.

White Cockade

1818 U.S.

Musical score for 'White Cockade' (1818 U.S.). The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a treble clef, a sharp sign, and a common time signature. The music is a single melodic line. The second and fourth staves end with double bar lines and repeat signs. The third staff begins with a repeat sign.

White Cockade

Ca. 1825 U.S.

Musical score for 'White Cockade' (Ca. 1825 U.S.). The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a treble clef, a sharp sign, and a common time signature. The music is a single melodic line. The second and fourth staves end with double bar lines and repeat signs. The third staff begins with a repeat sign.

Original Louzing Drum Part

1818 U.S.

Musical score for 'Original Louzing Drum Part' (1818 U.S.). The score is written in bass clef with a common time signature (C). It consists of two staves of music. The first staff begins with a bass clef and a common time signature. The music is a single melodic line. The second staff continues the melodic line.



The WHITE COCKADE

THIS emblem was a badge of rebellion at least as early as the Jacobite uprising in Scotland, where it was used by the faction who wanted to put "Bonnie Prince Charlie" on the throne.

In the Revolutionary War, the tune was played by two fifers from Acton, Massachusetts, during the battle of Concord Bridge. It may be interesting to note that one of these patriots was wounded later in the day.

MUSICK for the FIFES



MUSICK for the DRUMS



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MUSICK for the FIFES

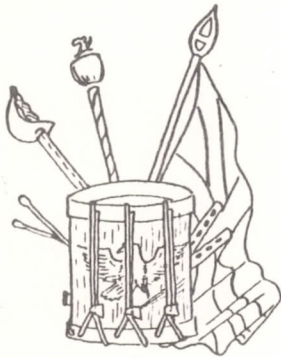
Musical score for fifes, consisting of six staves. The first two staves are the main melody. The third staff is a bass line. The fourth and fifth staves are first and second endings, respectively. The sixth staff is a final ending. The key signature is one sharp (F#) and the time signature is 2/4.

MUSICK for the DRUMS

Musical score for drums, consisting of four staves. The first staff is the bass line. The second and fourth staves are the main melody. The third staff is a bass line. The key signature is one sharp (F#) and the time signature is 2/4.



THE DRUMMER'S ASSISTANT



CORPS CORNER

BY - STUART SPIRN

Summer has now attacked us in all of it's burning glory, and the southern fifers and drummers can hardly wait for New England's profusion of Drum Corps activities. Being a displaced New Englander myself, I am looking forward to the few days which the summer's heat will leave me and I can sleep under two blankets.

This may also have helped to spur on these advancements in the Colonial Williamsburg Fife and Drum Corps:

TO - FIFE SERGEANT - Stuart Spirn

DRUM SERGEANT - Andrew Reeve

SERGEANT - Robert Harbour, Tim Devitt, Andrew Bradley

CORPORAL - Richard Haas, Charles Ash, Ed Clay, James Woolley.

DRUMMER - George Singley

PRIVATE - Stuart Smith

We would like to welcome these new recruits into the Colonial Williamsburg Corps; Billy Rorer, Randy Thomas, Jay Bateman, Ken Stolarski and Roddy Whibley.

Because of summer employment, Jim Teal and Bruce Robertson have had to move into the "stand-by" category.

I would like to congratulate Bob Arruda on his joining the 3rd Infantry's Fife and Drum Corps (The Old Guard) at Fort Myer, Va.

Colonial Williamsburg began a new programme on Sunday, June 24, 1962. A Colonial Military Band of Musick performed its first formal concert in the Palace Garden under the direction of Musick Master George P. Carroll. This, I believe, is the beginning of a new era in the revival of Ancient Military Music.

THE MUSICK CASE

FRENCH & INDIAN WAR

Prince Eugene's March, known as King William's March by the time of the Civil War. There is another melody known as King William's March from 1808.

The Dusky Night

Note: Country Dance, mentioned in the last issue, is known by the title Brandywine, by the Sons of Liberty. There is another melody from 1812 known as Brandywine Quickstep.

WAR OF 1812

Downfall of Paris, known in a different version as Ah Ca Ira, from the 1790's.
The United States March

REVOLUTION

The Rose Tree

Welcome Here Again
Similar to 1812 Quickstep

CIVIL WAR

Dixie
Old Dan Tucker

POST CIVIL WAR

Old Saybrooke

Yankee Doodle Boy

THE VON STEUBEN DRILL .(PART II)

Regulations For The Order And Discipline
Of The Troops
Of The United States

THE MANUEL EXERCISE(CONT'D)

III

TAKE - AIM! One motion

Step back about six inches with the right foot, bringing the left toe to the front; at the same time drop the muzzle, and bring up the butt-end of the firelock against your right shoulder; place the left hand forward on the swell of the lock,

THE DRUMMER'S ASSISTANT

and the fore-finger of the right before the trigger; sinking the muzzle a little below a level, and with the right eye looking along the barrel.

IV

FIRE! One motion

Pull the trigger briskly, and immediately after, bringing up the right foot, come to the priming position, placing the heels even with the right toe pointing to the right, the lock opposite the right breast, the muzzle directly to the front, and as high as the hat, the left hand just forward of the the feather-spring, holding the peace firm and steady; and at the same time seize the cock with the fore-finger and thumb of the right hand, the back of the hand turned up.

V

HALF - COCK - FIRELOCK! One motion

Half bend the cock briskly, bringing down the elbow to the butt of the firelock.

VI

HANDLE - CARTRIDGE! One motion

Bring your right hand short round to your pouch, slapping it hard, seize the cartridge, and bring it with a quick motion to your mouth, bite the top off down to the powder, covering it instantly with your thumb, and bring the hand as low as the chin, with the elbow down.

VII

PRIME! One Motion

Shake the powder into the pan, and, covering the cartridge again, place the three left fingers behind the hammer, with the elbow up.

VIII

SHUT - PAN! Two motions (*6)

1st Shut your pan briskly, bringing down the elbow to the butt of the firelock, holding the cartridge in your hand.

THE DRUMMER'S ASSISTANT

2d Turn the piece nimbly round before you, to the loading position, with the lock to the front, and the muzzle at the height of the chin, bringing the right hand up under the muzzle; both feet being kept fast in this position.

IX

CHARGE WITH CARTRIDGE! Two motions

1st Turn up your hand and put the cartridge into the muzzle, shaking the powder into the barrel.

2d Turning the stock a little towards you, place your right hand closed, with a quick and strong motion, upon the butt of the rammer, the thumb upwards, and the elbow down.

X

DRAW - RAMMER! Two motions

1st Draw your rammer with a quick motion half out, seizing it instantly at the muzzle back-handed.

2d Draw it quite out, turn it, and enter it into the muzzle.

XI

RAM DOWN - CARTRIDGE! One motion

Ram the cartridge well down the barrel, and, instantly recovering and seizing the rammer back-handed by the middle, draw it quite out, turn it, and enter it as far as the lower pipe, placing at the same time the edge of the hand on the butt-end of the rammer, with the fingers extended.

XII

RETURN - RAMMER! One motion

Thrust the rammer home, and instantly bring up the piece with the left hand to the shoulder, seizing it at the same time with the right hand under the cock, keeping the left hand at the swell, and turning the body square to the front.

EDITOR'S NOTES*

Correction:

Page 15, Number 2 Issue - The Manual Exercise - Article II -

Should read:-

COCK - FIRELOCK! Two Motions

- - - - -

V. (Page 14, Number 2 Issue - THE QUICK STEP)

In the book "Valley Forge" by A. H. Bill, it states, "The prescribed step was half-way between quick and allow time, an easy and natural step." This would place the tempo somewhere in the vicinity of 95 to 100 beats per minute. This tempo, incidentally, is the one which is most comfortable to play the ancient drum beatings, and the fife and drum music sounds best when taken at this tempo, in my humble estimation.

- - - - -

6. At the motion to shut pan, it is thought the right foot would be put back to the TAKE AIM position when the firelock is sunk down to load it. This is borne out by the drawing, "Take Notice" and was the custom of the European Drill Manuals of this period. If you will look at movement No. XII, you will notice the body is to be brought back to the front position. This is when the foot would be placed back into its original position.
- - - - -

THE VON STEUBEN DRILL TO BE CONTINUED IN OUR NEXT ISSUE.

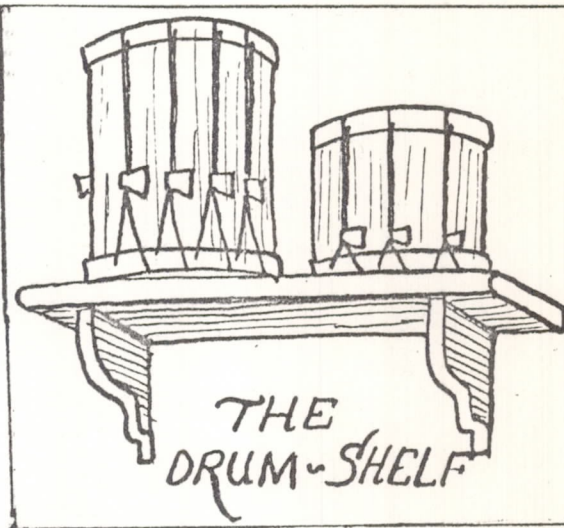
Interesting Note:

Mr. Charles West, a Fellow of the Company of Military Collectors and Historians has advised that "the Eagle Drum in the one issue (of the Drummer's Assistant) is not Revolutionary (meaning the period). That it is a near perfect example of a 1790 - 1800 Eagle."

Thank you, very much, for this interesting bit of information.

THE "COMPASS ROSE" DRUM

This is one of the drums, probably of pre-Revolution vintage, which is made on the "barrel-stave" principal. That is, the shell, instead of being bent and butted or lapped, is made up of curved staves of 4-3/4 inch width. There has been a good deal said about the early drums of this country being made by coopers (barrel-makers) and this old drum seems to be one of those. The design on the shell looks like a crude version of the emblem which, for centuries, had adorned the ships' compasses. This emblazonment is nine inches across.

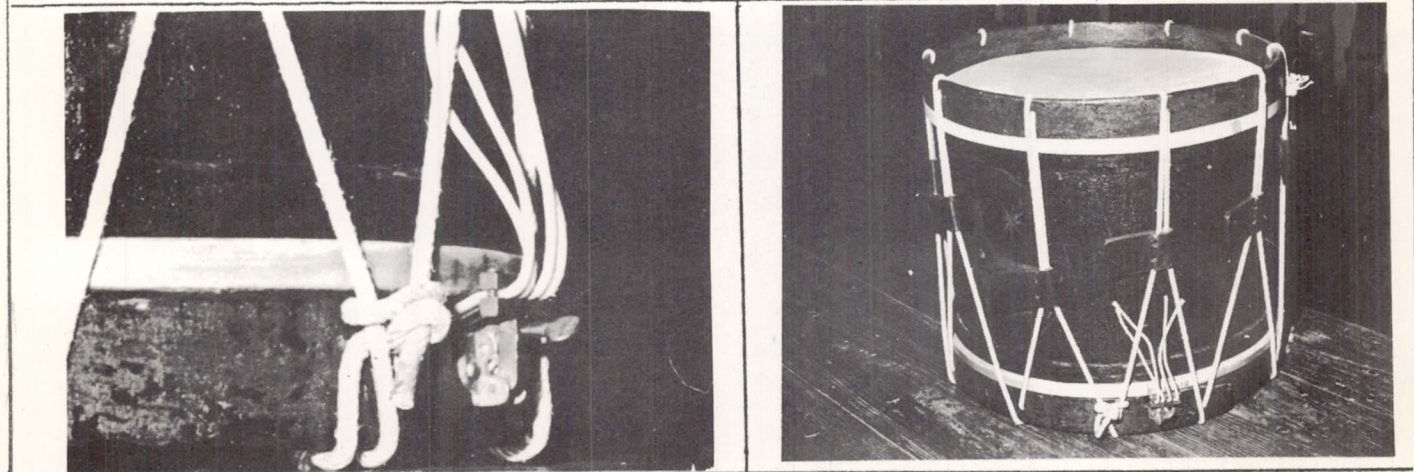


The drum has another peculiarity in that the stay hoops which are usually mounted inside the top and bottom of the shell, are on the outside of this model. They are fitted together like the Revolutionary War wooden canteens, that is, interlocked.

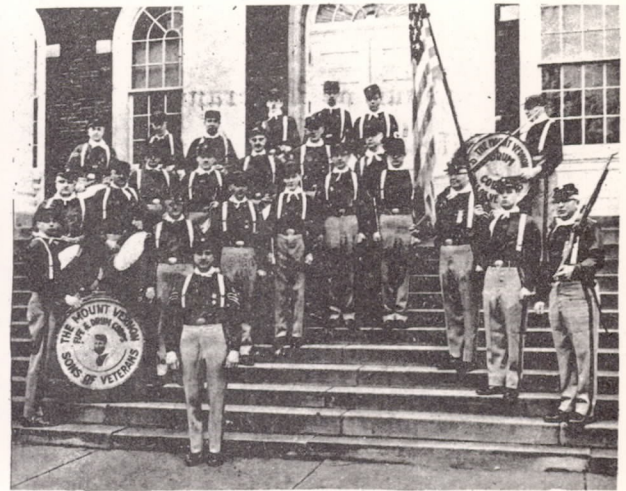
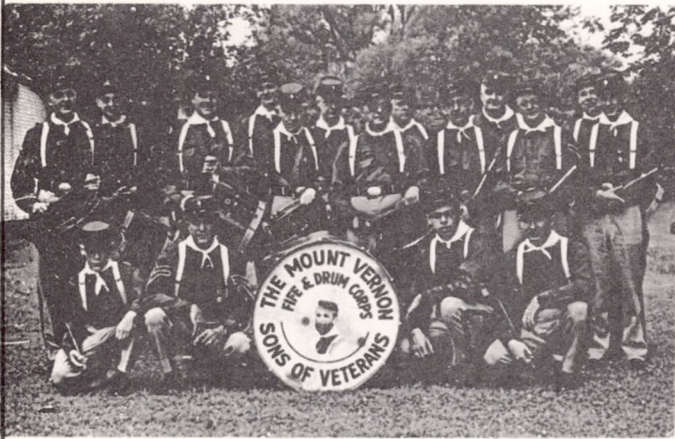
There is a very crude type of snare gate cut into the shell and also openings in the hoops. When Colonial Williamsburg acquired this instrument, it was simply marked, "Revolutionary War Drum".

Mr. Soistman of the Rolling Drum Shop put heads, a strainer and snares on the drum. The dimensions are: Shell - 16" across the head by 12 11/16" deep; Hoops - 1 5/8" wide. The shell is painted a dark shade of green and the hoops are of the light red shade so prevalent on old drums. The Compass Rose is either white or yellow. The snare gates are 2" wide. The few nails that are in the shell are the hand-cut type.

(Photos by - G. E. Rossner)



THE DRUMMER'S ASSISTANT



THE MOUNT VERNON OHIO CORPS

Lincoln's legions go marching on, in spirit, with the Mount Vernon, Ohio, Sons of Union Veterans Fife and Drum Corps, the nation's most distinguished Union-uniformed unit.

The outfit was founded in 1953 and is led by Colonel Warfield W. (Win) Dorsey.

The corps played at the funeral of Albert Woolson, 109, last Union veteran of the Civil War, who was buried at Duluth, Minn., in August, 1956, and was officially congratulated by U. S. Army Secretary Wilber M. Brucker. These Buckeye Boys in Blue have been the featured attraction at many important patriotic functions including dedication at Mount Vernon in 1955 of a memorial to Dan Emmett, the composer of "Dixie."

Many members of the corps have family histories, rich in military service. Several had grandfathers in the Union forces.

Robert W Levering, attorney and survivor of the World War II "Bataan Death March," and his cousin, Earl Levering, both drummers in the outfit, had an ancestor in the American Revolution and another who was a Union colonel in the Civil War. Both also descended from Lt. Andrew Levering, first Minnesotan to enlist in the Union Army. In 1956 they participated in the funeral of Minnesota's last Union veteran. Earl Levering, Jr., 16, is the corps' youngest member.

THE DRUMMER'S ASSISTANT

Austin T Spindler, 77, is the outfit's oldest member. A veteran bass drummer, Spindler played in the McKinley political campaign and other torch-light processions of the Gay Nineties. His grandfather was a carpenter in the Union Army.

Virgil Shipley had two great-grandfathers in Sherman's March to the Sea. One was wounded in South Carolina the day after Lee's surrender and always claimed to have been the last Union soldier wounded in the Civil War. The other made a bridle for Gen. Sherman's horse.

Gene Jamboski had an ancestor who was a spy for the Continental Army during the American Revolution. Mark Kinney had a forebear in the War of 1812, and his father, Curtis Kinney (not in the outfit), was with the British Royal Flying Corps in World War I.

Dorsey himself was a mortar and judo instructor in World War II. In 1950 he joined the Naval Air Reserve and is now serving as a chief petty officer at Port Columbus. One of his ancestors, Dan Dorsey of the 33rd Ohio Volunteer Infantry, won one of the first six Congressional Medals of Honor for his exploits in the famous "Great Locomotive Chase" of the Civil War.

An ancestor of Dorsey came to America as a physician for Lord Baltimore and received a King Charles land grant. The Family eventually donated land for the U. S. Naval Academy at Annapolis, Maryland, and Warfield and Dorsey scholarships are still given at the academy. The Warfields and Dorseys signed the first diplomas from Maryland State College, Annapolis and St. John's College at Annapolis. His son, John, was a commando during World War. II in Col. Cochran's "Suicide Squadron" in India.

Col. Dorsey organized the corps as its top Sergeant but in 1958 was promoted to full Colonel by the Ohio Commander of the Sons of Union Veterans.

Leroy Stuller's grandfather lived on the farm where Lee surrendered at Appomattox Court House. Family recollections tell of Union and Confederate troops cutting an apple tree on the farm into bits for souvenirs.

James A. Beam, corporal of the corps' color guard, had a grandfather in the Seventh Independent Company of the Ohio Cavalry, which acted as President Lincoln's bodyguard.

Richard Miles Shibley is the great grandson of Gen. John D. Miles, who organized 2nd Brigade, 1st Div. of the Pa. Vol. in 1859. He was wounded while in defense of Philadelphia.

THE DRUMMER'S ASSISTANT

Lt. Col. Daniel Francis Clancy is adjutant of the corps. Commissioned lieutenant colonel by the Ohio Commander of the Sons of Union Veterans, Clancy holds honorary colonelcies from Kentucky and Louisiana and an honorary Texas citizenship, having written tributes to all three states. Lt. Col. Clancy is a member of the U. S. Flag Foundation and was made a member of the Confederate Caucus of England for his study of Southern balloon operations in the War between the States.

Other corps members are Floyd Reese, Phillip "Skip" Edwards, Loren Reese, John Kost, Clay Van Winkle (the corps' first fifer), Philip Edwards, Fred Welker, Paul Dudley, Stephen Barnes, Mike Culleney, Stanton Dick, Kenneth Gerard and William Horn.

DRUM MAJOR'S DRILL

To Signal the Corps to cease playing:



Photo 7

Photo 7 - The first movement is done in one motion and consists of bringing the mace before you. Notice that the hands are in the reverse positions of that in photo 3. (No. 2 edition)



Photo 8

Photo 8 - The second motion is to move the mace in a semi-circle

so that the hand closest to the ferrule is uppermost. This is done in one motion.

Photo 9 - (see next page) - The third motion is to throw the ball of the mace upward, using the left hand to supply the impetus. The hand is dropped smartly to the side as the mace is held above the head at the angle shown. The position of the right thumb is under the shaft, which helps to hold the mace steady. This position indicates to the musicians that they are to cease playing when the drum major moves the mace to a vertical position as shown in photo 5 (No. 2 edit.). This is usually done at the end of a strain but can be also used for an emergency stop-playing signal. The signal to stop playing is usually started in the middle of the last 8 bars of music. The mace moves on the first beat of every

THE DRUMMER'S ASSISTANT

bar, except when the last note is on the second beat. Then when the mace is dropped the instruments come down - photo 6(No. 2 edition).



Photo 9

To move the corps off - The drum major faces in the direction of march, executes the drill prescribed for getting the instruments up, then drops the mace(photo 6 - No. 2 Edition) as the execution order - MARCH. HE may give the verbal command also, if desired. Of course, if the fifes are not to play, the verbal command - To The Front MARCH is all that is necessary. If the drum major faces the corps when the instruments are brought to the playing position, it is taken as an automatic signal that the corps will play standing still.



Photo 10

Photo 10 - This is accomplished by extending the right hand and arm out from the shoulder, as shown. The open-palmed salute was proper for American as well as British forces of the 18th Century and was executed by either hand.

Note: All photographs by G. E. Rossner.

THE MACE

It should be about four or five pounds in weight and be well balanced. It should be about as tall as the mouth of the drum major and have a good heavy ferrule and ball. Some of the drum majors' sticks of this period were a little shorter than this, as indicated in the photographs, but a long one is better balanced for handling.

(To Be Continued)

THE U. S. BATTALION OF ARTILLERY

1786 - 1794

The Battalion of Artillery was authorized by the Act of 20 October 1786, by which Congress tried hastily to increase the size of the tiny Federal establishment - from 700 to 2,040 men, plus officers - in order to deal with Shays's Rebellion in Massachusetts. War Secretary Henry Knox planned to form the augmented force into his long-cherished "Legionary Corps," to consist of

Three regiments of infantry of eight companies each
One battalion of artillery of four companies
One battalion of riflemen of four companies
Two troops of dragoons¹

Of the projected battalion of artillery, two companies were already in existence and on active service. These were the artillery companies, from Pennsylvania and New York respectively, which formed an organic part of the mixed First American Regiment under Lieutenant Colonel Commandant Josiah Harmar. The New York company, commanded by Captain John Doughty, had originally been raised in early 1776 by Alexander Hamilton; in 1786, it was the only unit with unbroken lineage from the war.

Under the Act of 20 October 1786 John Doughty became Major Commandant of Artillery. His command consisted of the two artillery companies - Captain William Ferguson's Pennsylvanians and the New Yorkers now under Captain James Bradford - of the First American Regiment plus two companies raised in Massachusetts by Captains Henry Burbeck and Joseph Savage. On 30 January 1787 the War Office officially constituted the Battalion of Artillery and prescribed its uniform:

Hats cocked - Yellow trimmings - Coats Blue Scarlet Lappels, cuffs and standing cape - length of the Coat to reach to the Knee, Scarlet linings and Yellow Buttons - Vests white with short flaps three buttons on each pocket - Overalls - Cockades of black leather round with

¹ Journals of the Continental Congress, XXXII, pp. 255-6.

THE DRUMMER'S ASSISTANT

points four inches diameter - Shoulder straps - Blue edged with red on both Shoulders - Feathers - Black and red tops to rise Six Inches above the brim of the Hat - Epaulettes - The Officers Gold - The Major 2 a single row of bullion - Capst 1 Epaulette on the right shoulder 2 rows of bullion - the Lieuts 1 Epaulette on the left shoulder 1 row of bullion - Sergts 2 Epaulettes Yellow Worsted - Corporals 1 Epaulette right shoulder
Swords - Sabre form, Yellow Mounted - The Majors 3 feet & Capts & Subs 2-1/2 feet.

The Uniform of the Music to be red found with blue.²

Ferguson's and Bradford's companies remained on the Ohio, attached to Harmar's regiment. Burbeck's and Savage's companies initially garrisoned West Point and Springfield Arsenal respectively, and in 1790 were sent to Georgia to guard the frontier of Spanish East Florida.

The troops on the Ohio encountered uniform problems as early as 1788. Harmar, now brevet brigadier general, wrote Secretary Knox: "I observe that the overalls are to be all blue - I am sorry it was out of your power to have white cloth procured - White overalls in my opinion are more Military." Two months later Harmar reiterated: "...I have to request that you will be pleased to order in future, that the Clothing shall be made as follows, Vizt - COCKED HATS, LONG COATS, & WHITE Under Dress - The Regiment being thus clothed will certainly cut an infinitely more martial appearance than it does at present..."³

Ferguson's and Bradford's companies took part in Harmar's indecisive campaign of 1790, and in early 1791 Ferguson succeeded Doughty as Major Commandant of Artillery. Ferguson and Bradford were killed and the two companies almost annihilated in St. Clair's defeat by the Miamis in November 1791. When Anthony Wayne organized the Legion in 1792, the artillery companies in Georgia, much reduced in strength, were called to the northwest frontier and Henry Burbeck, now the senior captain, was appointed Major Commandant. On 20 August 1794 the four artillery companies, assigned one to each sublegion, took part in the famous Battle of Fallen Timbers.

Shortly after Fallen Timbers, pursuant to the Act of 9 May 1794, the Battalion of Artillery was dissolved and its lineage absorbed by the newly-authorized Corps of Artillerists and Engineers.

H. CHARLES MC BARRON, JR.
LT. COL. ARTHUR P. WADE

² Extracts from an Orderly Book of the United States Army, 1786-1800, p. 2. This set of bound extracts, the property of Chandler Smith of New York City, was

copied under the direction of the Librarian and deposited in the USMA Library in 1909.

³ Harmar to Knox 10 Jan 1788, Harmar Letter Book "B"; Harmar to Knox, 9 Mar 1788, Harmar Letter Book "C". These sources are among the Harmar papers in the William L. Clements Library, Ann Arbor, Michigan.

EDITOR'S COMMENTS

Quote from recent letter from James B. Williams, Mattatuck Drum Band of Waterbury, Connecticut:

" In your last issue there is one area over which we are most unhappy. On page 2 under your article on the Chester Corps, the second and third paragraphs are taken almost verbatim from our own History. In the second paragraph you do mention the Wolcott Drum Band (whose name was changed to Mattatuck Drum Band in 1881), but you do not mention the Mattatucks.

We have, obviously, no quarrel with the Chester Fife & Drum Corps, but we do object vociferously to parts of our History being included with theirs, particularly as their history is 101 years shorter than ours. We would appreciate your correcting this error in your next issue. Incidentally, the two paragraphs mentioned do not tie in at all with the article as a whole. Each paragraph mentions the year 1862, but Chester was not organized until 1868".

Comment:

The articles we receive through the mail are taken at face value and do not necessarily reflect the views of this publication or those connected with it.

Our apologies for the photographs of the German Drums in Issue Number 2. This was due to circumstances beyond our control.

THE DRUMMER'S ASSISTANT



Drummer

Matross

Sergeant

Lieutenant

Captain

The U. S. Battalion of Artillery
1786-1794

Military Uniforms in America

Plate No. 211

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