

*THE DRUMMERS ASSISTANT*

VOLUME II

SPRING, 1963

NUMBER 1



Volume II

Spring, 1963

Number 1

"Headquarters, Williamsburg, Mar. 27th, 1776"

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

- ANDREW LEWIS ORDERLY BOOK

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PART III

A SPEECH BY MR. S. A. MOELLER

Delivered At

Meeting of ANCIENTS OF CONNECTICUT

"The idea of reviving interest in the Colonial Fife and Drum Corps is  
worthy of great endeavor on the part of those who have this at heart. I

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feel that there will be a few who really and fully appreciate the magnitude of what there is to be accomplished; they will not realize what wonderful material they have to work with nor what it is possible to achieve. You may stop to consider that the public spirited citizenry will fall in with you. The importance of the thought of preserving for posterity the sight and sound and inspiration of that old American classic, The Colonial Fife and Drum Corps, which was always a contributing factor to the patriotic activities of every early Connecticut community, is so vast that it has gone unnoticed. There should be founded a living, breathing museum radiating human interest and vibrating with the pulsations which have been kept going by the Ancients from the earliest history of our nation and which they strive to perpetuate. If the state can afford and thinks necessary a subsidy for a room for the collection and preservation of kettles, spinning wheels, cradles and candlesticks (which can be faked) why should it not be expected to care for something so characteristically Connecticut as her picturesque, traditional Ancient Drum and Fife Corps.

"There must be concert of action and unity of purpose and I do not see any disturbing elements in the offing. There must be good planning. When the progress warrants, a delegation of leading men should wait upon the Governor and enlist his favor and support.

"Through the agency of the Ancients a monument should be erected to the Connecticut Drummer with his three-cornered hat. Any great artist would thrill to such a subject. The dedicatory ceremony of this monument should be and could be such as to leave an indelible imprint on the minds of those present at the unveiling and the statue would charm the children yet unborn and for generations fill them with the desire to know the history of their country as no other sculptor could because that solid man in his continental uniform with his drum could march straight into the heart of any American boy. Also, in this way, the desire to drum and drum properly would be instilled and what could be more desirable?"

Unquote.

Another thing to be considered by our brothers is our being recognized by the Olympic Games Committee. Drumming is Athletic! We create rhythm which is the foundation of all music but it is also just as essential for an athlete. I am well acquainted with Stan Lomax and if encouraged to do so I will take this matter up with him. To be put on the Olympic Programme would bring our game to the attention of the world.

We must admit that some of our very old drummers have hands who have lost their skill; we must admit that there are those who have not had the opportunity to improve their drumming in accordance with their love of the instruments; we must admit also of numerous cases which are the product of the hand-me-down system and there have been and are men "teaching" who

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can't drum themselves and their products are pitiful. To put the Ancients, one and all, on top, there should be in Connecticut a clinic for drummers. This clinic should be sponsored and paid for by the Ancients of Connecticut; The headmaster should be available to corps and individuals on certain days of the month and in this way improve the standard of our drummers individually and the corps in their ensemble playing; to promote uniformity so every corps in our fraternity could play together and alike. Again Connecticut is blessed with opportunity, for you do not have to go far to find this headmaster, a man superbly equipped for the job and known throughout the land as the leading drum corps man of this or any other country, J. Burns Moore.

These several suggestions constitute a necessity for spending money and where is it to come from. Gentlemen, I have the answer to this also; the name of this body will be known and respected from coast to coast; what YOU recommend will SELL. Gentlemen, you have something to sell; get together and compile a book with the authentic parts for the fife and drum of the traditional tunes which have been handed down to us by the New England Drummers. My Dear Comrades, such a book with a dozen and a half numbers would be a best seller and a valuable contribution to the literature for lovers of martial music as well as historians.

This society of Ancients would own the copyright, publish the book and get the profits.

These suggestions are not all that I could make but I feel they constitute a sensible workable programme for us to carry out in the perpetuation of the thing we love.

The history of America is as dramatic, tragic, glorious and honorable as that of any country on earth and in the events which shaped the destiny of our nation the men who provided that inspiring music on the fife and drum played such an important role that they became a symbol of Colonial patriotism. The artists painted them and the poets sang of them with their fifes and drums in the uniform of the Continental Army. We believe the curtain should never fall on this heroic tableau; we believe this stirring picture should always be seen in real life by the eyes of our American children to remind them of their forefathers.

THE END

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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 II)

ASSISTANT EDITOR - William D. Geiger

PRODUCTION EDITOR - Lucille M. Mikkelson

Captain Barry, the Commanding Officer of the Second Heavy, a beau ideal of a soldier, who met his death late in the war in front of Petersburg, had the

"Drill for Skirmishers" down letter perfect.

One day the General commanding the Brigade at Arlington had his family and some friends visiting him. Wishing to show the men off to his guests, the General ordered Exhibitions in Skirmish Drill by detachments from the various regiments. Captain Barry took Harry Marshall with his drum, walked out in front of the General, and put the Second Heavy through the various movements for half an hour or more. The Captain's commands were heard only by Harry who tapped them out expertly on his drum while the Skirmishers far out in the field followed them perfectly.

The General and his guests were captivated and at the end of the drill, when the Second Heavy came opposite the General during the Review, the Fife and Drum Corps wheeled out and played as the men marched by, then fell in at the rear of the column while the ladies in the General's party clapped their hands and waved their handkerchiefs with delight.

During the Fall of 1862, Jimmie, one of the Corps drummer boys, became ill and died. He had always been a frail slender little fellow and the Bull Run Campaign had been too much for him. During Jimmie's last hours Drum Major Marshall had his Fife and Drum Corps stand at Parade Rest in the aisle between the hospital cots while he read Jimmie the 23rd Psalm.

The next afternoon, with muffled drums and slow, measured, tread, the Corps playing a funeral dirge escorted Jimmie's remains to a little knoll beneath a clump of trees outside the camp.

After the Chaplain had spoken a Volley was fired over the grave; then Harry Marshall gave orders to unmuffle drums and the Corps marched back to camp playing a lively quickstep called "Merry Men Home From the Grave."

Near the end of the war, while encamped in front of Petersburg, the Drum Corps performed the duty of drumming a coward out of camp. The man's head was shaved and large placards proclaiming coward were suspended from his neck. He was marched all through the Division to the tune of the "Rogues March" and then given a Dishonorable Discharge and sent home. Later, Drummer Boy Miller said this was the only man he ever saw drummed out of service during the war.

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Early on the morning of May 23, 1865, the drummers and fifers of the Second Heavy beat a rousing and important "Reveille" and at 9:00 A.M. marched with General Meade's Army down Pennsylvania Avenue in a Grand Review. The spectators shouted themselves hoarse. As they marched by, suddenly the music and shouting was over; gone forever, along with a million men of war turned men of peace in a single day, were the drummers and fifers of the Second Heavy.

Marching down Pennsylvania Avenue that day was an Irishman by the name of Pat Deveraux who had been with the regiment throughout the war and a good friend of Drummer Boy, Miller's. Pat wrote to Miller many years later. Here is part of his letter:

"Youse lads were great wid the drum sticks, and wud make a Divil of a racket in the mornin, whin a fellah wanted to slape. Manys the time, whin lying, so comfortable wid me rubber pancho betwixt me and the sod and dreamin of me darlin and dear ould Ireland hev you disturbed me slumbers wid your batin of the Reveille, an ive bin that mad I cud have kicked you and your drum into the middle of nex week.

But whin youse kids led us out on a p'rade to the chune of "Rory O'More" it was like going to a Donnybrook Fair, so aisy was the marchin behind the drum corps of the Second Heavy. Youse were a foine lot of youngsters, and whin it come to drummin youse cud give odds to any Drum Corps in the First Division. Say me boy, them were great days weren't they? You were but a small kid but I suppose are growin grey wid the rest of the ould boys.

Regards,

Pat"

Forty years after the war (1905), when he was about 58 years of age, the former drummer boy wrote - "Martial music seems to have gone out of fashion in these up-to-date days, and what is left is but a poor apology, with the bugle blasts replacing the rollicking fifes and interjected between the rub-a-dub-dub of drummers who hardly know the A,B,C's about snare drumming. I have heard only one good Drum Corps since the Civil War, and that was at a G.A.R. gathering at Buffalo a few years ago. An old time Drum Corps, who styled themselves the "Continental," were present. It was composed of veterans almost seventy years of age, and say, they could double discount any other organization present."

"Many of the crack bands of the country were there, but they were not in it with the old Martial Band. Their music - mind the expression "Music" - caught on with all the people of the city who thronged the camp waiting for an opportunity to hear them; and the veterans went wild as they heard again The Reveille and Tatoo and the old familiar strains of "Yankee Doodle," "The Girl I Left Behind Me," "Gary Owen," "Rory O'More," "The Campbells are Coming," "Hail to The Chief," and many other reminders of the old days.

THE END

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## THE "SPIRIT OF '76"

### FIFE & DRUM CORPS OF BERRIEN SPRINGS, MICHIGAN

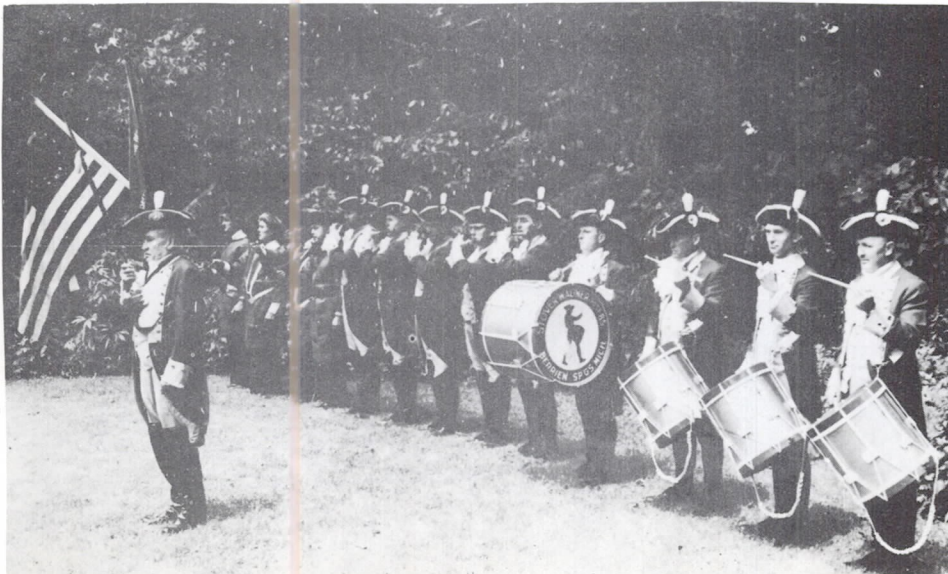
By Dan I. Porter, D.M.

My Great Grandfather was a drummer in the Niagara campaign of the War of 1812. He passed away over thirty years before I was born and is buried locally. The knowledge of his service probably accounts for my early interest in fife and drum music. My early instruction was by rote and the earliest written instruction for drummers that I have been able to uncover is the letter from Col. Henry Smith of the 2nd Michigan Regt., Monroe, Michigan, Nov. 24th, 1837, (Page 5 and 6 Preface of Cooper's Tactics).

There is a thin continuity by dual membership, with the Civil War group under Charles Bort who was the Principal Musician of the 12th Michigan Inf.. When we were first organized in 1954 there were two of us that had played as boys with that group. We are still using a drum beat in 2-4 time that they used and also a four measure cadence setting beat and bobtailed roll off that served to identify that Regiment at one time in the Civil War. I am enclosing the 2-4 drum beat with instructions as to how it was played originally.

When we were first organized all of the members were members of our Post of the American Legion. Two of us were WW1 and the rest were WW2. Currently we have three members from three different nearby communities that are part-time members of our corps. Since the start of the Civil War Centennial we have been wearing Civil War uniforms in commemoration and tribute to the Mich., Ind., and Wis., men that served in the Black Hatted Iron Brigade.

The Junior group was organized in 1958 and plays regularly on Decoration Day and 4th of July and other local events. We expect that some of them will eventually graduate to the Senior group.

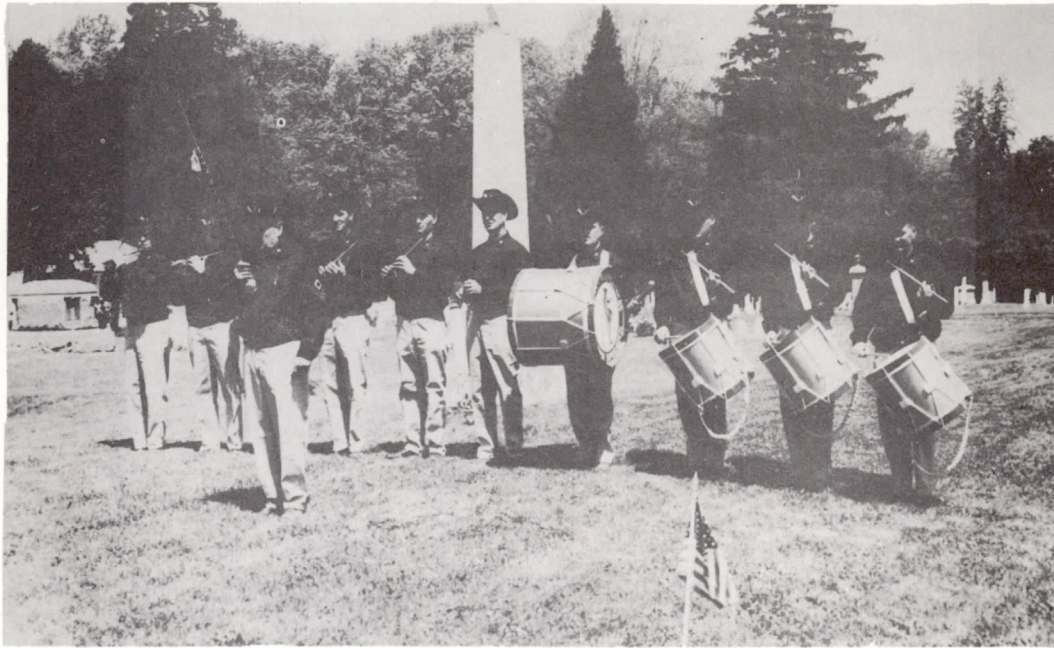


"SPIRIT OF '76"

F & D CORPS

July 4th, 1960

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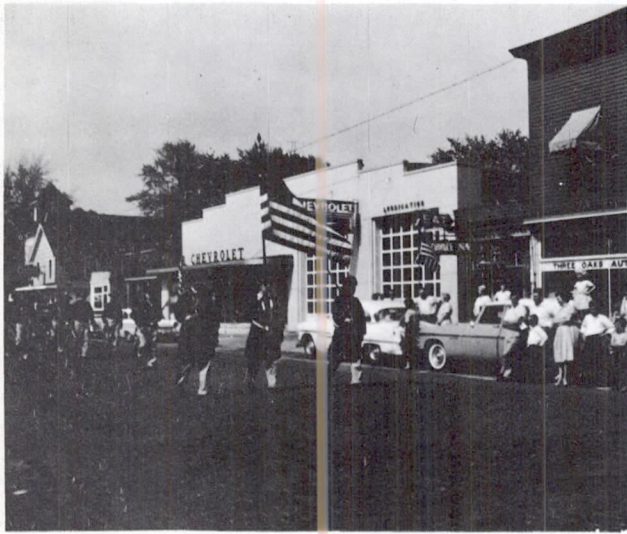
DECORATION DAY - 1961



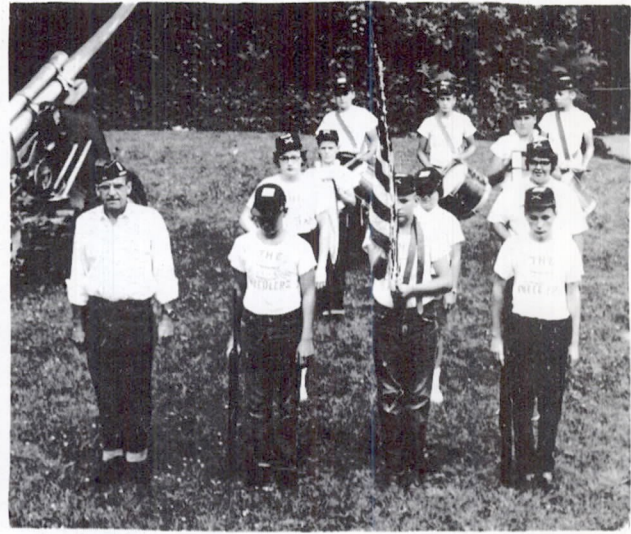
CHRISTMAS PARTY OF THE "TWEEDLERS" F & D CORPS - 1961



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FLAG DAY PARADE THREE OAKS, MICH.  
JUNE 1962



"TWEEDLERS" JULY 4, 1962

GIRL I LEFT BEHIND ME

Y F L A M I D I D D L E

PLAY 3 TIMES

PLAY ONCE

PLAY 16 BARS FOUR TIMES

PLAY YELLOW ROSE OF TEXAS, PLAY 9 STROKE ROLL IN PLACE OF SECOND FLAMADIDDLE IN FIRST 4 BARS. BASS DRUM PLAY AS WRITTEN.

3

15

15

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THE VON STEUBEN DRILL

(PART IV -  
CONCLUSION)

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

THE MANUEL EXERCISE (CONT'D)

XXI

SHOULDER - FIRELOCK! Three motions

1st Quitting the piece with the right hand, with the left bring it up to the shoulder, and seize it again with the right hand under the cock, as in the second motion of the secure.

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

3d Bring the right hand down by your side.

XXII

PRESENT - ARMS! Three motions

1st and 2d motion the same as in coming to a poise.

3d Step briskly back with your right foot, placing it a hand's breadth distant from your left heel, at the same time bring the firelock as quick as possible to the rest, sinking it as far down before your knee as your right hand will permit without constraint, holding the right hand under the guard, with the fingers extended, and drawing in the piece with the left hand till the barrel is perpendicular you quit the piece with the left hand, and instantly seize it again just below the tail-pipe.

XXIII

SHOULDER - FIRELOCK! Two motions

1st Lift up your right foot and place it by your left, at the same time bring the firelock to your left shoulder, and seize the butt-end with the left hand, coming to the position of the first motion of the secure.

2d Bring the right hand down by your side.

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### XXIV

#### CHARGE - BAYONET! Two motions

1st The same as the first motion of the secure.

2d Bring the butt of the firelock under the right arm, letting the piece fall down strong on the palm of the left hand, which receives it at the swell, the muzzle pointing directly to the front, the butt pressed with the arm against the side; the front rank holding their pieces horizontally, and the rear rank the muzzle of theirs so high as to clear the heads of the front rank, both ranks keeping their feet fast.

### XXV

#### SHOULDER - FIRELOCK! Two motions

1st Bring up the piece smartly to a shoulder, seizing the butt with the left hand.

2d Bring the right hand down by your side.

### XXVI

#### ADVANCE - ARMS! Four motions

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

3d Bring the firelock down to the right side, with the right hand as low as it will admit without constraint, slipping the left hand at the same time to the swell, and instantly shifting the position of the right hand, take the guard between the thumb and fore-finger, and bring the three left fingers under the cock, with the barrel to the rear.

4th Quit the firelock with the left hand, bringing it down by your side.

1st Bring up the left hand, and seize the firelock at the swell instantly shifting the right hand to its former position.

2d Come smartly up to a poise.

3d and 4th. Shoulder.

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It is hoped this article will answer the many questions about basic drill for corps and color guards. This is an excerpt from the Von Steuben "Regulation for the Order and Discipline, Etc." It was compiled at Valley

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Forge and was ordered to be the official drill of the U. S. Forces on 29th March, 1779 by order of the Congress, John Jay, President. This was the first standard drill and was used with very little alteration until well after the War of 1812.

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REVEILLE

From American War Ballads

By George Eggleston, 1889

(The author of this poem was a Sergeant in the regiment of New York volunteers, who dies at the age of 25 years, at Potomac Station, Va., December 28, 1862.)

The morning is cheery, my boys, arouse!  
The dew shines bright on the chestnut boughs  
And the sleep mist on the river lies,  
Though the east is flushing with crimson dyes.  
Awake! Awake! Awake!  
O'er field and wood and brake,  
With glories newly born,  
Comes on the blushing morn.  
Awake! Awake!

You have dreamed of your homes and friends all  
night;  
You have basked in your sweethearts' smiles  
bright;  
Come, part with them all for a while again,-  
Be lovers in dreams; when awake, be men,  
Turn out! Turn out! Turn out!  
You have dreamed full long, I know.  
Turn out! Turn out! Turn out!  
The east is all aglow.  
Turn out! Turn out! Turn out!

From every valley and hill they come  
The clamoring voices of fife and drum;  
And out in the fresh, cool morning air  
The soldiers are swarming everywhere

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Fall in! fall in! fall in!  
Every man in his place  
Fall in! fall in! fall in!  
Each with a cheerful face.  
Fall in! fall in! fall in!

Editor's Note:

It is pretty obvious that these words were to be sung to the fife reveille of the Civil War. The rhythm fits exactly.

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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 can be obtained from -

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

Price per copy - \$3.50

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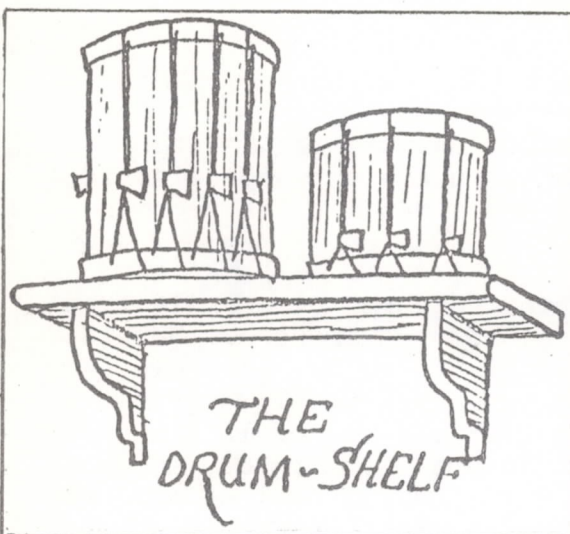
FELLOW FIFE AND DRUM CORPS!!!

Please send all news of interest to:

"THE DRUMMER'S ASSISTANT"

Williamsburg, Virginia

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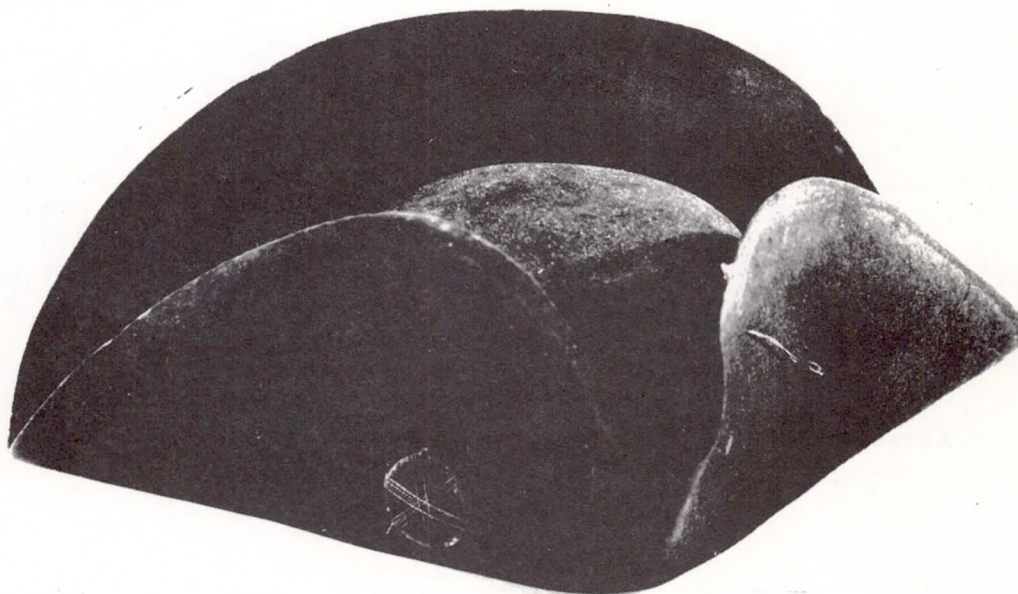
This issue we make a small departure, in that on the Drum Shelf we find a cocked hat of the military style-period Ca.1770.

As there is only one known existing military hat, other than this, exemplifying this period, and also, as most ancient corpsman do not have the opportunity to obtain a replica of this style of headdress, let alone to see an original, we come to the reason for my including this item on the drum shelf.

The hat is of black felt with the crown measuring 3-3/4" high by 6" across. The brim, which measures 5 1/2" wide in the front and 6 1/2" wide in the back, is tightly cocked to the crown by black silk braid

1/8" wide, sewed through the sweat band. The height of the "cocking" braid is approximately 2" on the outside of the brim. The button on the left front is of black painted wood, with a twist of metallic black and gold silk crossing over it. The sweat band is 3 1/2" deep, bias cut, tan glazed, cotton fabric, stitched into place. The inside top of the crown is lined with the same material, glued in.

The equilateral triangle tri-corn, so often mistaken for a military hat of this period, was used by the civilian populace in the middle of the 18th Century, and was not in use in military dress during the Revolutionary War.



This hat, which measures 17 1/2" in the overall width, was owned by Col. Josiah Bartlett of New Hampshire, the first Governor of that state and a signer of the Declaration of Independence. This hat is now part of the Colonial Williamsburg Collection.

We are well stocked in the drum department this issue, having photos of three drums we have previously shown in their restored state, but now we show them before restoration, as sometimes details are more evident, i.e., before the drum is roped up.

By request, we show two bass drums of the "square" or barrel" type, both of which have eagles very prominently emblazoned thereon. Heretofore, it has been a foregone conclusion that if a drum has an eagle, it is automatically placed in the post-Revolution category. I wonder if this is entirely accurate, as the regulations of the War of 1812 stated very plainly what the particulars of the eagle drum were to be, and as we have definite proof of the eagle being in use on the seal of the United States as early as June 20, 1782\* when it was approved by Congress, and on a flag drawing of a Continental Army Officer's diary, as well as being depicted on the "Schuyler" Flag, on display at Ticonderoga, there seems to be some merit in the idea that the eagle could have been put on drums in the last part of the Revolutionary War. The idea of emblazoning a drum with a similar device as on the regiment's color, or flag, would seem to be another of the many "throwbacks" to British Army custom.

The bass numbered 63 is 26 x 26 in the shell, and has hoops which were probably 2" wide when new, but have been chipped down to about 1 3/4" by the ravages of time. The colors are black and brown marbled effect.

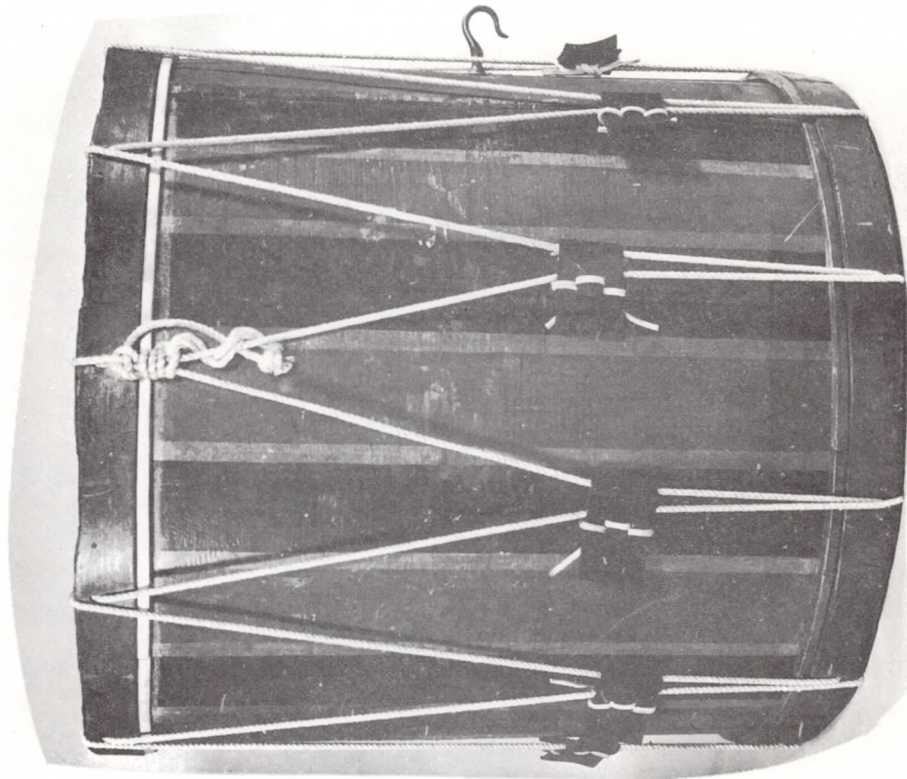
The other bass has the same size hoops as number 63, but while they are a light brown on the above drum, they are light red on this one. The painting around the shell is most unusual in being strips of 3 3/4" alternating black and red with a 3/4" alternating black and red with a 3/4" strip of yellow between each. The eagle is painted in full color on a ground of light greenish blue. Size of shell - 24" x 24".

It is thought the term "barrel drum" stems from the notion that coopers made some of the earliest drums in America.

\*ARMS. Paleways of thirteen pieces, argent and gules; a chief, azure; the escutcheon on the breast of the American eagle displayed proper, holding in his dexter talon an olive branch, and in his sinister a bundle of thirteen arrows, all proper, and in his beak a scroll, inscribed with the motto "E Pluribus Unum."

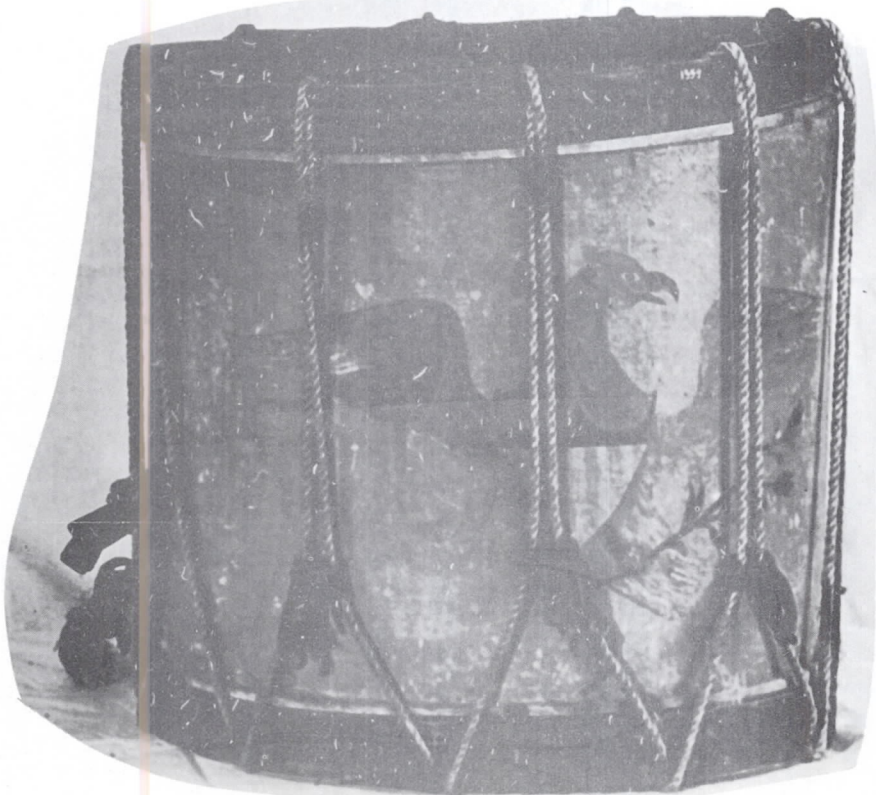
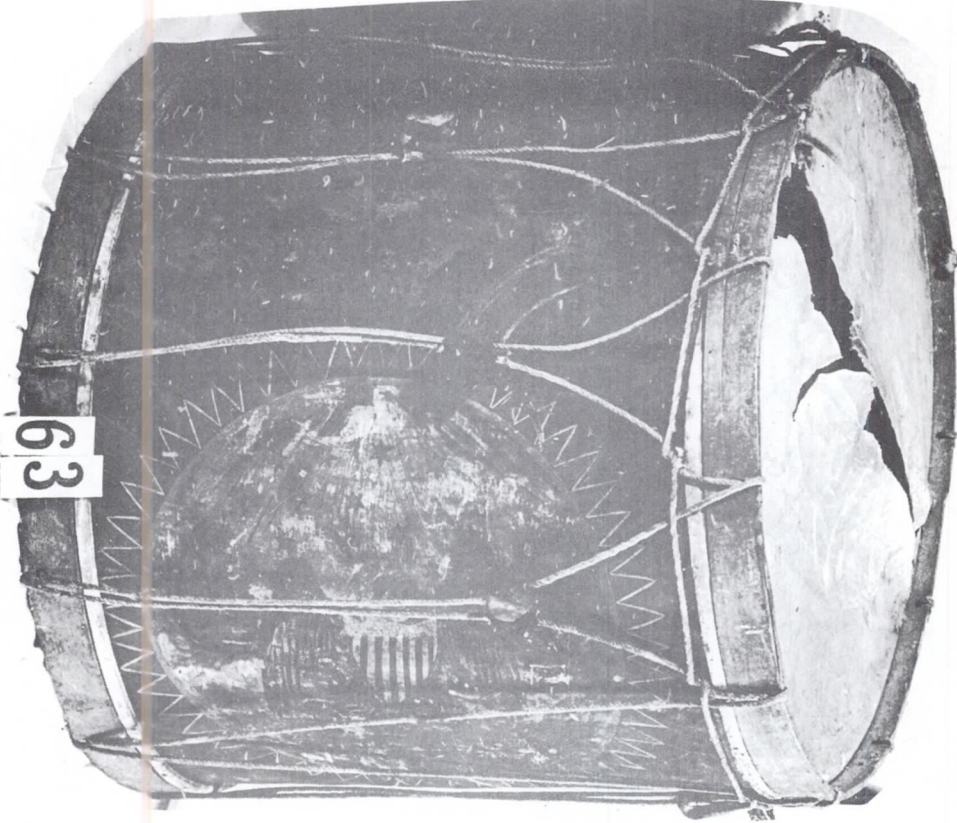
FOE THE CREST. Over the head of the eagle, which appears above the escutcheon, a glory, or, breaking through a cloud, proper, and surrounding thirteen stars, forming a constellation, argent, on an azure field.

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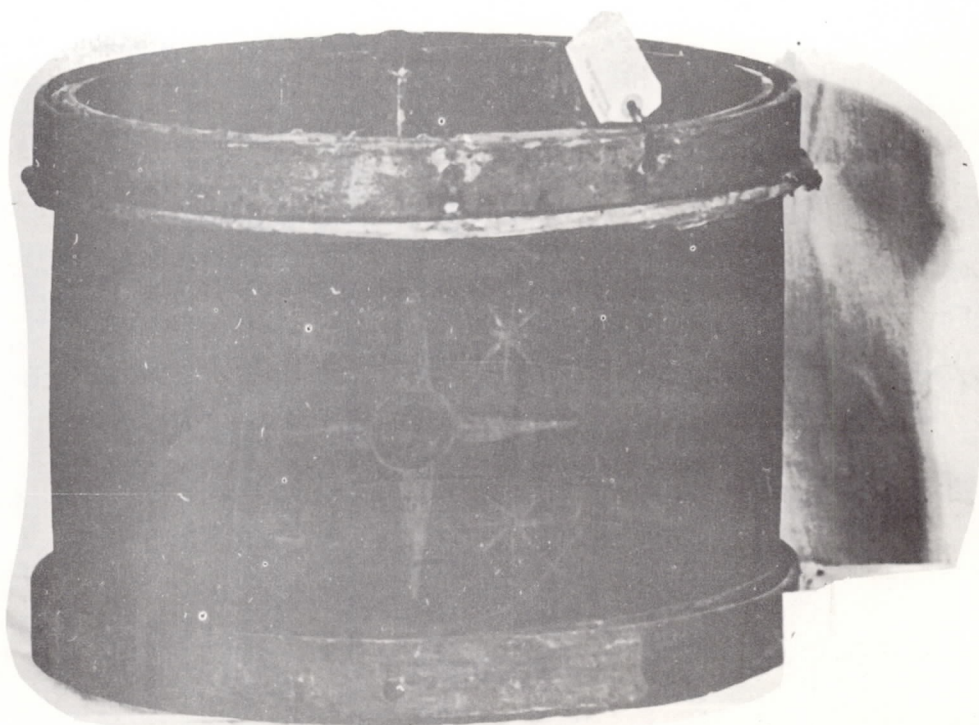


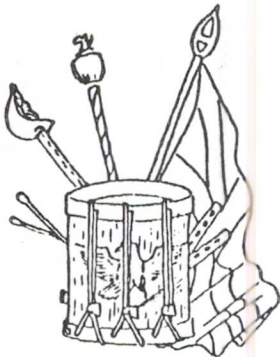


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CORPS CORNER

"BEYOND THE PALE"

In the spring of the year, fifers and drummers fancies turn to the Fife and Drum.

It seems that spring, or some facsimile of it, has entered Williamsburg about three weeks too early. With the prospect of this good weather, the members of the Colonial Williamsburg Fifes and Drums were extremely overjoyed from the fact that they could again march in a pleasing climate.

It seems that winter has, however, afforded many opportunities for promotion; as can be seen in this extensive list:

BY - STUART SPIRN

- TO: Sergeant Major-----Stuart Spirn
- Fife Sergeant-----Andrew Bradley
- Drum Sergeant-----Robert Harbour
- Sergeant-----Ed Clay, Bart Denoy
- Corporal-----Stuart Smith, Billy Rorer, Jay Bateman and John Lowry
- Drummer-----Rick Simms, Ernest Johnson
- Private-----Robert Woolly, Randy A. Smeds, Greg Stokes, Larry Stolarski, Dennis Roberts, Russell C. Smeds, Bill R. Rathbun

A hearty welcome to new recruits---Wayne Nunn, Richard Buriah, Leslie Jensen and John Mancrief.

Congratulations are in order for George Singley and Stuart Spirn upon their acceptance to the University of Delaware and the College of William and Mary respectfully.

"ANCIENT BELT"

By ED OLSEN  
ANCIENT MARINERS CORPS  
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ST. PATRICK'S DAY

The patron saint of the old sod seems to inspire more enthusiasm this year, than ever before....Perhaps it was because his feast day fell on the week-end, perhaps the climate is finally right for the big take-over by the Irish underground.

The city of Yonkers, N. Y. jumped the gun with a parade on Sunday, the 10th of March but the big one was held in N.Y.C. on Saturday the 16th(Gotham Irish shy away from marching on Sunday). Sunday...the day itself...saw parades in New Haven, Conn.; Newark, N.J. and Holyoke, Mass...to cite just a few.

As usual, the poorly stocked parade in the big city did little to gladden the heart of the drum corps enthusiast, with its wave upon wave of marchers trudging along without the benefit of music. Not so on Third Avenue, however, where members of the Guilford Ancient Mariners and New York Regimentals held forth. The former were found at "Ireland's 32" on 81st St., and the Regimentals hq'd up the street at the "All Ireland." Though neither group marched in the parade, they made their presence felt, and heard, by all within miles of their bailiwick. The last time the Mariners' delegation was heard from was when they crowded fifes, banjo, guitars and a lonely bagpiper aboard a mini-bus and went winging off into the horizon with the Irish tri-color snapping briskly from the mast head.

Holyoke boasted of at least one Ancient corps, (The Conn. Rebels of Danbury) and New Haven witnessed the Westbrook (Conn.) corps giving their all for the "wearin' of the green." All in all, the Ancients being the warm weather creatures they are, it's doubtful that we'll ever see much of a turn-out of traditionals on what is normally the coldest parade of the year.

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#### A Quarter Century

This being the twenty-fifth year of their existence, the always popular Minute Men of Long Island (N.Y.) are planning a Muster to properly note their antiquity, (collective antiquity, that is). The date will be Sat., the 14th of Sept., and the place...Salisbury Park in Hempstead, L.I. Their last Muster (1958), observing the group's twentieth anniversary, is still happily remembered by all who attended.

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The music of the New York Regimental F&D Band(N.Y.C.) will soon be available to the fan via the Fleetwood Recording Co. This is believed to be the first studio recording of a FD Corps since the early days of the talking-machine, when several N.Y. National Guard Field Music units made records for the fledgling industry.

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Two members of the Village Fire Fifers(Delmar, N.Y.)...Ray Hauley and Bill Frueh...have just issued a prodigious tome entitled "The History of the Village Fire Fifers." Covering all of the corps events and activities from its inception to date, it must indeed have been a labor of love, and both gnetlemen are to be commended for their perseverance.

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Thirty-six hours aboard a bus...Not the happiest of prospects, but members of the Deep River (Conn.) Corps seem ready to face it...all for the art. They have been invited to appear at the Texas State Fair, at Dallas, next October, and if they accept, will probably be the Lone Star's first example of traditional martial music since the fife and drum trilled "Come to the Bower" for Sam Houston at the Battle of San Jacinto.

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Ralph Eames, drum sergeant and preceptor of the Lynn Village Drum Band (Wakefield, Mass.) is advertising a "do it yourself" Ancient drum kit. Let's face it, we all knew it was coming.

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Old Sturbridge Village, a Mass. re-creation of a representative New England village of the period 1790 to 1840, may soon blossom forth with an Ancient corps of its own. Long an ambition of resident folk singer Art Schraeder, when it comes to pass, it will probably emulate Colonial Williamsburg Fifes and Drums in a strictly authentic approach to the subject. Once again, those of us too lazy to do our own research can profit from the other fellow's labor.

\*\*\*\*\*

Victor Wing, genial fifer with the N.Y. Regimentals, is hard at work developing New York's newest unit...the Chinese-American Ancients. At present he visualizes a melding, of the two cultures, through a uniform featuring a tri-cornered hat and a Mandarin jacket...What would Kipling think?

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Bill Sinnamon, the highly regarded "Old Orange Fifer" of Manchester, Conn., was visited recently, by a few of his cronies, and they report that he looks hale and hearty, despite the severe shock he suffered some time back. He still doesn't have complete use of his right hand (he's switched to his left, for writing music), but no doubt a bit of his fast, old-country fifing is what is needed to limber up the finger muscles.

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A small soiree is planned by the members of the Warehouse Point (Conn.) Corps, for Sat., the 20th of April, at the town firehouse. Local old-timers, as well as members of the Guilford Ancient Mariners, have been invited to take part, and a fine jollification should ensue...The "Pointers", incidentally, are considering the adoption of another, new uniform and it was thought by some of the members, that perhaps it might be fitting to portray someone from the opposing team. Operating contrary to the "all cowboys and no Indians" rule, we may, one day, view the Warehouse Point "Hessians."

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The Westbrook (Conn.) Corps will soon lose its claim to the distinction of including a member of the cloth, within its ranks, when Rev. Kenneth Kinner, vicar of St. Paul's Episcopal Church, in that town, answers a call to become rector of another parish. Aside from his stint in the Westbrook drum line, Father Kinner also instructed, and was instrumental in founding the Jr. Colonial FD Corps, of the same community.

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The Santa Fe K. of C. Jr. Ancients, that dynamic little unit from Cheshire, Conn., has submitted a bit to sponsor this year's Conn. Fifers and Drummers Ass'n. Convention. They did quite a job, last fall, when they undertook the thankless job of hosting the North Eastern Championship Ass'n. Field Day...To be ready, and willing, for another big blast, so soon, must certainly indicate that Ray Brodeur is, indeed, a glutton for punishment.

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THE DRUMMER'S ASSISTANT

George Ripperger, Joe Toritto and Art Thompson are expending every effort to get a Sr. Ancient Corps organized out in Unionville, L.I., (N.Y.). The trio, all formerly with the Chas. T. Kirk Corps of Brooklyn, have a storehouse of fine FD music...all they need is an influx of enthusiastic members. For info, contact Rip at 921 Van Buren St., Baldwin, L.I., N.Y.

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Speaking, as we were, of the "Kirks"...The famous old Brooklyn outfit is still hanging on, though the meetings bring forth more emphasis on reflection, than on playing.

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Invitations for this year's Deep River Ancient Muster (July 20th) have been received from the printers and, as in past years, they are sure to become collectors' items. Following through on the Civil War Centennial theme, adopted by the committee in 1961, they will be welcome acquisitions for fans of "Americanna" and drum corps buffs alike.... Incidentally, a beautiful "Germantown model" Soistman drum will be raffled off, at the Muster. It has been donated to the committee by that master-craftsman of Baltimore...Buck Soistman. We're sure that tickets will be at a premium, for the "prize" should be too much to resist.

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The many friends of the former Brooklyn (NY) drum corps notable, Al Haggerty, will be happy to learn that he is reportedly back on his feet, following a long, eight month, siege in the Brooklyn Vet's Hospital.

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When asked for a list of tunes, played during his hey-day...as an indication of the type of music employed by the Pennsylvania FD Corps, back in the old days...Mr. Frank Protzman, (octogenarian corpsman, currently of Loveland, Colo.)...gleefully forwarded a catalogue of an even 100 pieces. "I'll send the other one hundred and forty-six, when I think of them," he said.

\*\*\*\*\*

Example of the sentiment "Old corpsmen never die" is 92 year old A. I. MacKenzie, a resident of the I.O.O.F. Home, in Groton, Conn. Away back when...he was a mounted snare drummer with the Ringling Bros. Circus. Vows he'd never want to appear in San Francisco again, traffic awful with "machines" tied up for miles. What was the year?...1908! Wonder how many "machines" were registered in Frisco, in 1908?

\*\*\*\*\*

Sgt. Jim Goff, of the Old Guard Field Music, (3rd Infantry Regt., Ft. Meyer, Va.), was a recent contestant on "To Tell the Truth"...a panel show beamed out of N.Y.C. He and two "ringers" appeared in the corps' uniforms and the panelists had to determine "which was the real Sgt. Goff." When one of his stand-ins identified the fife as a "flute", it seemed that the fat was in the fire, however, a quick recovery was made and only two of the four panelists identified the right man. While up for the show, which was taped, Jim made a fast side trip to Conn., where he renewed some DRAM-made acquaintances.

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THE DRUMMER'S ASSISTANT

THE PANORAMA OF "RURAL FELICITY"

By George P. Carroll

Our subscribers not being copius enough at this time, it has been decided to discontinue the publication of broadsides for a while at least, and put the tunes on a separate sheet as per a suggestion of one of our subscribers. This would make it simpler for a corps to use the music, if so desired.

The tune we had planned for the 4th broadside was "Road to Boston" and here is a harmony fife part from Jos. Cushing's "Fifer's Companion" of 1804.

The drum part in the last issue should have been Common Time, Mode from the Robinson book "Mass. Collection of Martial Music", and the following is my interpretation of it.

ROAD TO BOSTON (F)



THE DRUMMER'S ASSISTANT

COMMON TIME, MODE 4 (D)

In the United States Marine Corps brochure on it's famous band, it states that Road to Boston and Rural Felicity were used, along with Yankee Doodle and Dog and Gun, as favorite tunes at the Tun Tavern at Philadelphia for recruiting by Capt. Mullan at the Marine's inception in 1775.

Rural Felicity was also known as "Come Haste To the Wedding" and is still used by a famous British regiment as it's march past.

A variation of Fancy 6/8 drum beating fits the tune admirably.

Symphony (Introduction) AMERICAN - GREENWOOD MARCH BOOK - CA. 1790



THE DRUMMER'S ASSISTANT

AMERICAN - JOS. CUSHING'S "FIFERS COMPANION" - 1804

A musical score for a piece titled "The Drummer's Assistant" from Jos. Cushing's "Fifers Companion" (1804). The score is written on four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The second and third staves are in bass clef. The fourth staff is in tenor clef. The music consists of rhythmic patterns, including eighth and sixteenth notes, and rests, typical of a drum or fife accompaniment.

AMERICAN - RILEY'S "FLUTE FAVOURITES" - CA. 1820

A musical score for a piece titled "Riley's Flute Favourites" (ca. 1820). The score is written on four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The second, third, and fourth staves are in bass clef. The music consists of melodic lines with eighth and sixteenth notes, typical of a flute accompaniment.

THE DRUMMER'S ASSISTANT

VARIATION ON TRADITIONAL 6/8 BEATING - CARROLL

Handwritten musical notation for a variation on traditional 6/8 beating. The score consists of four staves of music, each with a treble clef and a 6/8 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several measures with a '7' above them, indicating a specific rhythmic pattern or a measure count. The notation is written in a clear, legible hand.

THE DRUMMER'S ASSISTANT

DRUMS made and sold by CHARLES SOISTMAN in the Rolling Drum Shop, 29 Bengies Road near Wampler Lane, Baltimore, Maryland. Better than any that have been imported, for sound and beauty. As said person has great variety on hand, any gentleman may be served at the shortest notice, and on the most reasonable terms. Drums made of birch, ash, mahogany and cherry in the best and neatest manner. Likewise, drum sticks of hickory, persimmon, vermillion and coca-bola and rosewood as available. Fifes tipped in the neatest manner and all kinds of field musick equipage.

\*\*\*\*\*

PATRICK COOPERMAN, hardwood turner, of 64 East Sidney Street, Mount Vernon, New York, takes this opportunity to acquaint all ladies, gentlemen, etc. that he proposes to carry on that business, in the various undermentioned articles, therefore, all those who please to favour him with their employ, may depend on being served with the strictest assiduity, and on the most reasonable terms. Drum sticks made of the finest imported woods to custom order. Fifes of the newest and neatest kind and sundry other soft wood pieces of furniture too numerous to mention.

## THE DRUMMER'S ASSISTANT

### TENTH REGIMENT OF FOOT, 1775-1783

(Courtesy of -  
N.Y. Historical Society)

All drummers and fifers of the British Army at this period wore caps of black bearskin, with metal plates in front, five inches high and extending from temple to temple. Raised from the surface of the plate, which was of black enamel or japan, were the King's crest and motto, the letters "G.R.," and trophies of colors and drums, all of white metal. The back of the caps was about five inches high and was sewn to an oval piece of red cloth, which extended to the top of the cap and sloped toward the front, making the cap rather cone-shaped. The red cloth was sewn completely around its edge to the fur. In the center of the red cloth appeared the regimental number of white cloth, and also the regimental badge, if any. The cap was bound at the base with a narrow strip of black leather. Although there was no general regulation for them some of the drummers when in full dress wore a white cotton cord and tassels on the right side of their caps, and on the left side, feathers of the color of the regimental facings.

The coats of drummers and fifers were always of the color of the regimental facing, with red collars, lapels, and cuffs, decorated with regimental lace or wide tape, in such manner as their colonels desired. All drummers and fifers wore white waistcoats and breeches. In the picture we see that the 10th Foot had bright yellow facings, with one blue stripe on their lace or binding, white waistcoats and breeches.

The following, however, are exceptions to this rule. The drummers of the so-called Royal regiments were dressed exactly like the battalion, but with wider lace and with red feathers in their caps. Those of regiments whose facings were red, wore white coats, with red waistcoats and breeches. Those of regiments whose facings were buff, wore buff coats with red waistcoats and breeches.

The drums were of wood, the front part painted the color of the regimental facing, and decorated with the crown, the letters "G.R.," and the number of the regiment. The regiments that had a badge, had that painted under the crown in place of the "G.R.," with the number in white beneath. The fife cases, which were of tin, were painted in the same manner.

All drummers and fifers were armed with a short cutlass attached to the waist-belt, which later was carried over the right shoulder, as the men carried their bayonet belts.

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THE DRUMMER'S ASSISTANT



TENTH REGIMENT OF FOOT, 1775-1783

DRUMMERS

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PRESERVING AND PRESENTING THE  
MARTIAL MUSIC OF OUR HISTORIC PAST

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