

# The Big Parade

The veterans organizations  
and the drum and bugle corps movement

by *Raphael Osheroff, MD, FACP*

and  
*Robert Zinko*

with special thanks to:

**Bob BellaRosa, J. Robert Brady, Jack Carter, Ron DaSilva, Fred Erdman, William F. Ludwig II, Michael Petrone, Scooter Pirtle, Randy Rach, Joan Silber, Donald Trefethen and Mgrs. Edward Wojtycha**

*From Ray Osheroff -- For my dear mother, Julia Bader, and my son, David, and Carl Ruggiero, prince of teachers and the king of the trumpet -- many thanks and much love for teaching me to blow a horn*

## Dedication -- To the men of WWI

In Flanders Fields the poppies blow  
Between the crosses, row on row.  
That mark our place; and in the sky,  
The larks, still bravely singing fly.

Scarce heard amidst the guns below.  
We are the Dead. Short days ago,  
We lived, felt dawn, saw sunset glow,  
Loved, and were loved, and now we lie  
In Flanders Fields.

Take up your quarrel with the foe:  
To you from falling hands we throw  
The torch; be yours to hold it high  
If ye break faith with us who die,  
We shall not sleep, though poppies grow  
In Flanders Fields.

*Lieutenant Colonel John McCrae, M.D.  
Canadian Army Medical Corps  
(1872-1918)*

*To the American Expeditionary Force  
of the Great War:*

You went "over there" untrained, ill-equipped  
and khaki-clad. You returned as a blue and  
gold-clad Legion.

There were those who were willing to forget  
you. In time of need, you returned to our  
Nation's Capitol, but it was seen fit to use our  
Army to turn you, its comrades, away and to  
deny you your due.

But a Legion, whose bugles and drums  
thundered from every town and city in our  
land, did not let us forget your great sacrifice.

Each year you gathered in a city, filling it  
with devilish mischief and festive music. Your  
tribal gatherings, full of patriotic splendor, have  
yet to be equaled.

You provided pageants that were experienced  
at first hand. One was there and, whilst  
observing, actually became part of it all.

As we have reached the new millennium,  
there is need to record for posterity the nature

of these pageants. Herein lies the roots of  
"drum and bugle corps."

These paraders are gone now, but it is our  
intent to give readers of this book a taste of  
what has been lost, never to be recreated again.

We now present the saga . . . here is "THE  
BIG PARADE."<sup>1</sup>



A veteran parader and corpsman lets us know what he thinks of Prohibition. Photo from the collection of Robert Zinko, source unknown.

<sup>1</sup> The term "The Big Parade" refers to the whole pageant of the AEF passing in review. See the verse of the popular song of the era on the next page to absorb the flavor of the term.]



**BELOIT POST 48**, Beloit, WI (1925 Legion, Omaha, NE).  
Photo from the collection of Robert Zinko/American Legion archives.



**LAPORTE POST 83**, LaPorte, IN (1928 Legion, San Antonio, TX).  
Photo from the collection of Robert Zinko/American Legion archives.



**DEKALB POST**, DeKalb, IL (1922) at Rock Island American Legion State Convention. Photo from the collection of Chuck Davison.

## My Dream of the Big Parade

Words by Al Dubin, lyrics by Jimmy McHugh

All going over, I see them again;  
Oceans of water, submarines, too,  
Millions of sailors helping them through.

Millions of doughboys landing in Brest,  
Marching and marching, never a rest;  
Millions of bullets thundering past,  
Millions of buddies wounded and gassed.

Valleys of ruins, mountains of mud,  
Beautiful rivers and rivers of blood;  
Aeroplanes flying, bombs coming down,  
Millions of cooties crawling around.

Pieces of shrapnel, pieces of shell,  
Many a cross where somebody fell.  
Fighting and fighting, a horrible war,  
And God knows what you're fighting it for.

Then came November, that Armistice Day,  
Out of a trench, into a café,  
Paddy and Abie and Jimmy and Jack,  
Over their bottles of wine and cognac.

Telling their love tales to Jean and Georgette,  
Little French girls they had to forget.  
And then came the journey over the foam,  
But all that went over, didn't come home.

I saw Gold Star Mothers, sisters and brothers,  
What a sacrifice they made;  
I saw one-legged pals coming home to their gals,  
In my dream of the "Big Parade."



*I saw Gold Star Mothers, sisters and brothers,  
What a sacrifice they made;  
I saw one legged pals coming home to their gals,  
In my dream of the Big Parade.*

A member of the 369th New York National Guard. From "When Harlem Was in Vogue" by David L. Lewis, Oxford 1979.

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PIERRE POST 8, Pierre, SD (1928 Legion, San Antonio, TX).  
Photo from the collection of Robert Zinko/American Legion archives.



FORT DODGE POST 130, Fort Dodge, IA (1925).  
Photo from the collection of Robert Zinko/American Legion archives.



CHICAGO ELEVATED POST 184, Chicago, IL (1925).  
Photo from the collection of Robert Zinko/American Legion archives.

**▲ Author's statements:**

Steve Vickers told me that this gentleman, Bob Zinko, had gone to American Legion National Headquarters in Indianapolis, IN, and made copies of all their internal memos and documents pertaining to their drum and bugle corps activity. So I wrote to Bob to introduce myself and later I called him.

We made a date so that I could come down to his home in Charleston, SC, and look at some of the documents. What I saw absolutely astonished me because now I could understand how the American Legion got into this activity and how they set up a governing structure, standards and a body of rules.

This kind of material has been a life-long interest of mine and I have been one of a select few -- a very few -- people who have collected bugles. By "bugles," I mean any type of brass instrument that has been allowed to play the role of the "bugle."

I have childhood memories, perhaps going back to the age of four, of seeing "veterans" in their full Legionnaire's uniform<sup>2</sup> parading and playing drums and bugles. Those memories include seeing long instruments I later learned were called "American Legion" bugles.

Growing up in The Bronx in the 1940s and 1950s meant watching all the Memorial Day parades on the Grand Concourse. The Bronx American Legion and VFW posts would turn out with their marching units and parade past the grandstands in front of the Paradise Theater.

Drum corps maintained by the Gunhill Post VFW, Woodlawn Post AL, Highbridge Post VFW, Samuel H. Young Post AL and Edward L. Grant Post AL paraded for us on a local level.

In the early 1950s, the William C. Irwin Post AL was preparing its junior drum and bugle corps to be a national contender.<sup>3</sup> Besides the veterans-sponsored drum corps, there were Boy Scout troops, Sea Cadets and parochial schools within their field music units.

Those long bugles that I saw as a 4-year-old

<sup>2</sup> The uniform of the 1930s and during the World War II period was dark blue with gold trim, white shirt, blue tie and "Sam Browne" belt; the uniform patterned upon that of an Army officer.]

<sup>3</sup> I attended a few rehearsals, but because of heavy schoolwork commitments, I could not participate fully with this corps. They were instructed by Mr. Abramson and I now have learned that the same Mr. Abramson had been the director of the famed Grand Street Boys corps in the 1930s, prior to World War II.]

seemed to disappear, to be replaced by single-piston valve bugles. When I was 12, I joined the drum and bugle corps sponsored by the Woodlawn Post AL.

Often after a parade we would go to another American Legion post for refreshments. Although many of these posts did not have an active drum and bugle corps, they often had a

cache of instruments in their basements. I realized those long bugles were not a figment of my imagination, but were relics of the earlier pre-World War II drum and bugle corps activity. I have often felt there remain treasure troves of early drum and bugle corps relics salted away in the basements and attics of aging American Legion and VFW Post buildings.

Being 12 and getting to march in all those parades was memorable. Our repertoire was uncomplicated -- *America, The Bells of St. Mary's, Marche Militaire, Semper Paratus, The University of Pennsylvania March, The University of Minnesota Fight Song* -- all

simple, but even back then there was something new in the air. I was the only kid who had been taking trumpet lessons and one day the music instructor took me aside and introduced me to

another music teacher. Apparently there was talk about "a new kind of music." He wrote something on the blackboard and asked me to play it. It was not simple. The corps never did get very involved in the new music that year.

Again when I was 12, another memorable event -- I literally memorized the Ludwig Drum

A page from the 1935 Ludwig & Ludwig catalog encouraging the formation of new junior drum and bugle corps. (From the collection of Raphael Osheroff)

Company catalog. Inside the front cover there was promotional material showing William F. Ludwig, Sr., William F. Ludwig, Jr., and a host of company executives -- the Eastern sales



JOHN NANSON POST 90, Brownsville, TX (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion archives.



VICTORY POST 4, Washington, DC (1928 Legion, San Antonio). Photo from the collection of Robert Zinko/American Legion.



FOND DU LAC POST, Fond du Lac, WI (1924). Photo from the collection of Robert Zinko/American Legion archives.

manager, the Midwestern sales manager, etc.

Of course, the catalog featured those gorgeous parade drums and magnificent chrome-plated piston bugles. There was also a personal invitation from WFL -- "Whenever you're in Chicago, please visit us at the factory."

My aunt was in Chicago and my mother, grandmother and myself were going to visit. Best of all, I was going to take Mr. Ludwig (Sr.) up on his invitation to visit the factory.

When we arrived, Mr. Ludwig proved to be a gracious host. I recognized everybody in the front office from their pictures in the catalog.

He took us on a tour of the factory and showed me how the drums were constructed. I was shown a room filled from floor to ceiling with bugle cases lined with red plush in which were cradled shiny, new, gorgeous chrome horns. Mr. Ludwig gave me a pair of drum sticks that were still joined together just as they came off the lathe. That was my souvenir of the visit . . . I was hoping for a bugle, but I had to make do.

Fourteen years later, I was back in Chicago, this time as an intern at Michael Reese Hospital. I attended a drum corps show at McCormack Place (the 1965 VFW Nationals, held indoors because of heavy rain that prevented the show from taking place at Soldier Field). Before the performance there was an exhibition hall where there were manufacturers displaying their wares.

Mr. Ludwig (Sr.) was escorted in. He was stooped, somewhat impaired of hearing and quite elderly. He stood in front of a shiny contra bass horn, staring at it. He circled the display and looked at the instrument from all angles. I watched and heard him exclaim to his companion, "That's a bugle? That's a bugle?"

If I knew then what I know now, I could have said to him that a "bugle" is anything that you allow to play the *role* of the bugle.

One more thing about that year when I was 12 -- the Legion had its convention in New York City and I had a chance to watch the parade from start to finish. Drum corps after drum corps after drum corps . . . corps from every state and territory . . . junior corps, senior corps, ladies auxiliary corps. Even I got tired!

The Legion was synonymous with drum corps. Manufacturers pitched their wares to the Legion -- those long bugles which were in vogue prior to the wide marketing of the valve bugle were called "American Legion" bugles.

One manufacturer (Holton, based in Kenosha, WI) called their entire line of bugles "Legionnaire." What I saw as a 12-year-old were drum corps sponsored by the Legion and drum corps with World War II veterans. What I had seen as a 4-year-old were drum corps in which players were Legionnaires, veterans of the Great War -- World War I.

There really was a time when all the players in all corps were veterans; yes, veterans, rank amateurs and not music majors whose main activity was parading, not competing.

When competitions became part of the agenda at each annual convention (beginning in 1921), governing rules were established. There was a documented history of drum corps activity between World Wars I and II and, if it had not been for Bob Zinko, the documentation would have been lost.

Bob and I agreed that we should write this material for the history book, enlisting the help and obtaining additional knowledge from a network of associates we had built up over the years. We wanted to tell the story of how the veterans got into the drum and bugle corps activity and how the activity was governed over the years, as well as how the VFW interacted with the American Legion rules.

We hope that to readers who believe that a "bugle" is by nature a three-valve instrument in four voicings; that "slings" are something you wear when you break your arm; "chrome plating" belongs on automobile trim, not brass instruments or "tin pot" helmets; we wish to offer an epiphany!

Yes, there was a time when the operating expenses for a corps was not \$100,000+ annually and when a parade for many corps was actually the "main show." The historical period we are dealing with begins right after World War I and is known as "The Roaring Twenties."

The annual veterans convention -- with their massive dawn-to-dusk parades, the national contests under the aegis of the American Legion or VFW -- are a thing of the past. The veteran population is aging and shrinking.

New standards of heightened musicality have achieved ascendancy and the Legion and VFW have simply gotten out of the business of sponsoring neighborhood and small town drum corps. This sponsorship spawned thousands of drum corps and yet, once the Legion disengaged -- its membership shrunk by time

and mortality -- no one seemed to care about the past glory enough to want to preserve its records and documents.

No one, that is, until Bob Zinko from whose wrenching words we can share his emotional experience as he sought to preserve internal records and documents of what should rightfully be permanent archival material.

This chapter was written to provide a historical background for the younger participants in our hobby. It will chronicle the extraordinary growth of a specific type of amateur music-making in the time between World War I and World War II.

Much of this fascinating history was about to be consigned to the trash can and was heroically reclaimed through the efforts of Bob Zinko when he literally snatched the documents from the jaws of destruction.

*Raphael Osheroff  
Cranford, NJ*

### **Researches de Temps Perdu Remembrance of Times Past <sup>4</sup>**

I first started going to the American Legion National Headquarters in Indianapolis over 20 years ago. I was -- and I remain -- shocked by what I saw initially. <sup>5</sup> This organization of millions of members was the heart and soul -- the father and mother of the drum and bugle corps movement -- and yet, trying to find documentation about history of this pastime was like looking for a needle in a haystack.

When I think back on the American Legion's involvement and the hundreds of drum corps you could see in every Legion convention parade, I was saddened and puzzled as to why there were not more tangible artifacts from this important historical past.

At first the folks I spoke with said they really

[<sup>4</sup> With apologies to Marcel Proust.]

[<sup>5</sup> Those of us of a certain age still think of the American Legion as millions of men strong. One of us (RO) had a similar experience on returning to the building that housed the Woodlawn Post whose corps he played in in the 1950s. The smallest Post building in the Bronx had now become "Bronx Legion Headquarters," the other posts having folded their tents. The night that RO revisited his past, the shabby, rundown, tiny building was being used to hold an AA meeting. In the 1950s, the five veterans posts in the Bronx each had a neighborhood corps and one aimed to be a national contender. Anyone who revisits this past is hit with a sense of loss and desolation, but Bob succeeded in his rescue mission and provided the material to construct this chapter.]



**SANTA ANA POST 131**, Santa Ana, CA (1928 Legion, San Antonio, TX).  
Photo from the collection of Robert Zinko/American Legion archives.



**CHICKASHA POST 83**, Chickasha, OK (1928 Legion, San Antonio, TX).  
Photo from the collection of Robert Zinko/American Legion archives.



**BUFFALO POST**, Buffalo, NY (1928).  
Photo from the collection of Robert Zinko/American Legion archives.

had no information available at the national headquarters, but I was stubborn and kept on coming back about every five years until 1990 when I hit pay dirt.

At that time, Joe Horvic was the national historian for the Legion and was in charge of the library at their national headquarters. They were short-staffed and financially strapped and could offer me no help to pursue my research interests, but Joe Horvic felt that since I was a Legion member and a veteran, I could have free reign of the library.

I took six months off from work in 1990 and looked into every single file on the fourth floor of the main library. There was an attitude as if, "Well, we're not into that anymore and we're really not interested in preserving past activities or even in maintaining any of these archives."

I felt that the folks at the Legion thought it was time for someone else to inherit whatever information they had. They let me have the original copies for my own files -- information dating back to 1921. I believe -- and Joe Horvic agrees -- that this valuable printed material would have been destroyed or thrown away because nobody else wanted to pursue it.

Practically no one knew it existed. I seemed to have arrived in the nick of time and was able to rescue this wonderful material. I know there are others who had periodically visited the Legion and wanted to pursue research into the drum and bugle corps movement, but tour guides would not have known there was anything up on the fourth floor.

American Legion drum corps were part of America's grassroots tradition. In fact, one of the legacies, one of the marks that the Legion

left on American society, was the concept of the drum and bugle corps as a civilian activity.

All the documents pertaining to the Legion's involvement were on the verge of being tossed into the dustbin. I got these documents and, by studying them, learned a lot about internal policies that governed Legion drum corps competitions. Studying these memoranda was fascinating and I appreciated the experience.

Joe and I discovered that this grassroots activity really owed its initial impetus to efforts emanating from the very top. Much to our surprise, we learned General John J. "Black Jack" Pershing appears to have been influential in the initiation and early sustenance of the drum corps amongst the veterans of the Great War.

Now I have become the unofficial "historian" -- at least I am the archivist. People know that I have this material and can contact me if they need the information. Of course, I always notify the American Legion of any information that is released from the original archives.

*Robert Zinko  
Charleston, SC*

We feel that the story needed to be documented and we constructed our chapter to present an overview of the interaction between the American tradition of amateur music-making within fraternal organizations and the industry-driven cultivation of this activity which produced an exponential growth of drum and bugle corps activity in the interval between the two wars.



A page from the Ludwig Drum Company catalog demonstrates how big the American Legion National Convention Parade had become by 1936, with nearly 300 drum and bugle corps participating in the 10-hour parade through downtown Chicago, IL. Major veterans parades in those days drew crowds of more than one million people to line the streets. From the collection of Raphael Osheroff.



**BELVEDERE POST 77**, Belvedere, IL (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion archives.



**MERCED POST 83**, Merced, CA (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion archives.



**CLYDE GUSTINA POST 236**, Excelsior Springs, MO (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion archives.

Part I

# The veterans organizations and the drum and bugle corps movement

## What it was like way back then and how it came to be

"After the Armistice, our outfit had to put on a review for General Pershing. Our group had complete lack of interest and we were really determined never again to have any part in a parade once we were finished with our service.

"A few years later, at a Pennsylvania Convention, I watched a parade. The few people in uniform showed a mixture of Army and Navy apparel. Most of the marchers were in civies. It was not a showing to be proud of and did not reflect any credit on the Legion.

"Some posts had assembled some buglers and drummers. Most of these men who filled the ranks of these first Legion drum corps could not blow a note or tap a beat and the result was terrible. But the men enjoyed it and the public liked it -- it made the show.

However, each year the corps got better and now we have accomplished miracles with our music and our marching and maneuvering of the best military institutions. I believe that if the spirit is kept alive, these corps will be held together for many years to come."

*"Above All -- the Corps"*  
by Al Thackrah

*The American Legion Magazine, August, 1938*

The tremendous burgeoning of drum corps as a widespread amateur movement parallels the growth and development of the American Legion following World War I. With aggressive recruiting, Legionnaires numbered in the millions, posts springing up like weeds.

Proud parading gave these doughboys a chance to strut their stuff. Our section in this book will describe the birth and growth of the

## THE GREATEST DRUM CORPS SHOW EVER STAGED IN THE HISTORY OF THE WORLD

The following account is of the parade held during the 15th National American Legion Convention in Chicago—400,000 Legionnaires were at the Convention for the parade which was outstanding not only because of the large number of Drum Corps that participated, but also because of the extraordinary military perfection and musical excellence which they displayed. This account is intended strictly as news and no attempt has been made to imply what make of drum corps equipment was used by the various corps. *Italics are excerpts from James O'Donnell Bennett's write-up in the Chicago Daily Tribune of October 4th, 1933.*

What a panorama of glory it was!

For more than nine glamorous hours the Drum Corps, more Drum Corps and still more Drum Corps, interspersed with bands, floats and marchers, swept past the reviewing stand in the proudest parade the world has ever seen—a mammoth parade of a mighty, far-flung nation that was a pageant heralded by crying trumpets and throbbing drums, a spectacle of massed flags and march-

peacetime or wartime, there is no sight at once so touching and so splendid as this.

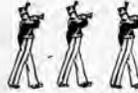
And still they come—Drum Corps from South Carolina, Corps from Nebraska, from Wisconsin, from Iowa, from Oklahoma, from Indiana... The variety of uniforms, of floats and of personalities is so great that the onlookers take in the spectacle hour after hour without weariness.

And still the Drum Corps keep coming! Here's a Corps from wild and woolly Wyoming, more from Kansas, from West Virginia, Louisiana, Alabama, North Carolina. Here they come from our National Capitol—and with them a colored Corps—look at them step—it's Post No. 5's Drum Corps. Here They Come—Corps from Maine! North, south, east and west—from rugged Maine and sunny California, from our northernmost boundaries and from the sun-kissed Gulf states they come—Drum Corps and still more Drum Corps!

Look, here comes Minnesota, and among its Corps are three Ladies' Auxiliary Drum Corps. They're from



The nationally famous Hibbing, Minn., American Legion Auxiliary Drum Corps brought rounds of applause from the spectators, and was one of the highlights of the parade.



The Louisville, Ky., Jefferson Post Drum Corps is an aggregation of which its city may well be proud. Neatly uniformed, well-drilled and musically accomplished, it ranks among the best.



LaFayette Post No. 51 of Uniontown, Pa., a high ranking, well-drilled, and fine appearing corps from the Keystone State which is famous for its splendid Drum Corps Activities.



ing men, of vibrant color and stirring martial music. To the 1,500,000 persons who lined the curbs, crowded the office windows and roof-tops, and jammed the vast Soldiers' Field stadium it was a never-to-be-forgotten fiesta of joyous music, color and splendor with a mingling touch of solemn drama here and there as the days of '17 and '18 were recalled.

Exclamations of "HERE THEY COME" broke from the crowds on every hand as the parade started precisely on time at ten o'clock led by Maj. Gen. Frank Parker astride his favorite mount "Achieve". Following him was the Jefferson Barracks regular army band, then the Chicago Board of Trade band—1932 Champions—led by Armin Hand.

Now the Drum Corps come headed by Salem, Ore.—Champions of 1932—followed by Corps from Kentucky, Massachusetts, Arizona, California, Mississippi, Tennessee, New Hampshire, Florida, South Dakota—WHY, MAN the whole nation is on review here—Legion Posts from remote towns—towns you never heard of—towns with Spanish, French and Indian names, and the names of ancient English shires and boroughs. How far flung are our origins...

And still they come—and still—and still!... Amid scenes of entrancing gaiety an American is learning a great deal about his country... learning that it produces endless riches and marvels... in all the nation's pageantry, be it

**LUDWIG & LUDWIG**  
... Drum Corps Headquarters  
1811-23 N. LINCOLN ST. CHICAGO

Hibbing, from Crookston and from Grand Rapids. How they march! Yet they don't seem to be marching at all—they seem to float along as they play. What an inspiration they are!

That makes eleven Ladies' Drum Corps that have passed now!

Now a Corps from Arkansas—it's Little Rock Post No. 92—then nineteen units from Ohio, and a single Corps from Nevada—it's Reno Post No. 1. Pennsylvania's next—that state has more than 300 Drum Corps all its own, not here of course, but it's well represented here. There are the Green Trojans from Greensburg, Lancaster, Tarentum and McKeesport, Uniontown and Germantown as examples—all mighty fine Corps, believe you us! And in that list above are four Corps that made the Finals in the Contests the day following the parade. That's a showing, isn't it?

And still they come! Five hours of parade so far and word is flashed down the line that they are still forming

This illustration and the one on the next page are from the Ludwig & Ludwig drum corps catalog. From the collection of Raphael Osheroff.

American Legion and how it shared its destiny with the drum corps movement.

This fraternal organization of veterans provided a ready market for musical instrument manufacturers that, following a pattern already established in 19th Century America, began to virtually provide "turnkey" musical packages to

the ever-increasing "lodges" (posts) of the new fraternal organizations.

The "Legion on Parade" was synonymous with "drum corps" on parade. The first Legion convention had only sparse musical support for 20,000 marchers. Within 15 years, 400,000 veterans paraded in Chicago to the beat of



CHICAGO ROSELAND POST 49, Chicago, IL (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion archives.



BALDWIN-PATTERSON SAL, Des Moines, IA (1938). Photo from the collection of Robert Zinko.



JERSEY SKEETERS/DOREMUS, Hackensack, NJ (1939 Legion, Chicago, IL). Photo from the collection of Robert Zinko/American Legion archives.

up there the other side of the Michigan Link bridge—that hardly more than half of the show has passed yet!

Here comes Massachusetts—with twenty-seven Drum Corps and bands! What a hand they're getting from the crowd. The convention a thousand miles from home and the State Department is represented like that! That IS something! Magnificent sight! And among them is the new National-Champion-to-be for 1934. There's the Corps—Marlborough—and a top-class outfit, too! And Rockland, Beverly, Malden, Milton, and Natick too!

Posts, the membership of which is identified with enormous corporations in mighty industrial centers, sweep by, and posts from little villages with them. The little villages are putting their best foot forward with the industrial centers.

How true! The American Legion National Champion Drum Corps chosen the next day from a field of 78 entries is from a town that boasts only about 16,000 inhabitants according to the last census.

But—there's a Corps from Idaho — another "loner" from Boise—Post No. 56. Here's Kentucky! Now New York state, now Texas, Washington state and does Seattle Post's Bass Drummer swing a mean drum stick! Here comes New Jersey—Perth Amboy, Cape May, Morristown, East Orange and Wildwood among the Corps from that state! They're all good Corps. And they know their music!

Notice the Corps equipped with the recently perfected Piston type G-D bugles. You can hardly distinguish them from the ordinary type by looking—but what a difference there is in the music! It seems incredible that mere bugles can produce such harmony—ah, they're using soprano, tenor and baritone bugles. That helps to explain it. The tunes range from piety to sentimentality and joviality.

"Onward Christian Soldiers," "Auld Lang Syne," "America," "The Marseillaise," "Stars and Stripes Forever," and Bill Ludwig's airs, "The Legion Drummer," and "Here They Come."



The colorfully uniformed Corps of Glendale, California, was one of the many bright spots in the parade, and was a reminder of the far-flung origins of our country. An all-around splendid Corps.

What music, and what applause it gets from every side—music to make you laugh, music that tightens the muscles of your throat and brings tears to your eyes, music that you can't keep from joining with in song especially when "Mademoiselle de Armentieres" is played—as popular today as during the A.E.F. days fifteen years ago,—and just as beloved.

And as the shadows lengthen they still come—Colorado follows New Jersey and is in turn followed by Virginia.

Then Michigan swings down the Boulevard en masse with more than thirty units — a lot of splendid Corps there. There's another colored post Drum Corps, and several Junior Legion Drum Corps—there have been quite a number of them in the line today. Hour by hour they come—tireless, jubilant—these men and women, boys and girls. Marchers and music makers of all the commonwealths and all the dependencies. At still they come—Georgia, Delaware, Missouri and Maryland. Now dusk is falling, too.

Illinois, host state to the convention, is con now! Thirty-six Drum Corps with a Band and there proclaim the State Department hearty welcome to the visiting Legionnaires from all the nation. And last of all Chicago, city to the convention, marches by—Drum Corps after Drum Corps—forty-four of them take eyes and all attention. Since a quarter to six and it now is half past six—the parade has exclusively Chicago. Not within the experience of veteran reporters on this assignment has t

been such an outpouring of uniformed Chicago as evening . . . Both men and women march superbly almost at double time. It is almost dark now—too to see plainly, but the music is enough to hold the crowds. Only a scattered few are leaving—fact is, crowd is still growing.

Seven o'clock now and we have had nine hours of hilaration—not a laggard interlude, not a dreary note, not a botched formation save when throngs on the ave closed in on the marchers.

Medill post of THE CHICAGO TRIBUNE appends Its Drum Corps in in blue and gold and its float, which entitled "The Birth of the Legion," stages a drama brings tears to all eyes.

The float is a tableau of shattered, shell-torn terrain. France. Amid the ruin and above the bodies of the soldiers stands a lone bugler.

The float halted before the reviewing stand. Every woman and child in the stadium rises. Strains of music and crash of salutes are silenced.

The stadium is as still as a cathedral. The bugler lifts his trumpet to his lips and faces east.

Softly, like the voice of a weep child, the music of taps floats over the field. People stand as if in prayer, tent and still.

That was the end and benediction to friends, and it was beautiful and solemn beyond words.



The high caliber E. Orange, N. J., Corps which has won many honors in eastern competition, and which made a very good showing in the contests held in Chicago on the day following.



One of the Corps from the Lone Star State, the Fort Arthur, Texas, that helped make this parade "Greatest Drum Corps Show Ever Staged in History of the World." A dandy, too.

**LUDWIG & LUDV**  
... Drum Corps Headgear  
1811-23 N. LINCOLN ST. CHI.

Prohibition laws, they came to town with full wallets and left with empty ones. These conventions were a boon to business.

## The 1933 (14th) Chicago, IL American Legion Convention

According to the *Chicago Daily Tribune*, October 4, 1933: "What a panorama of glory it was! For more than nine glamorous hours, the drum corps, more drum corps and still more drum corps -- interspersed with bands, floats and marchers -- swept past the reviewing stand in the proudest parade the world has ever seen -- a mammoth parade of a mighty, far-flung nation that was a pageant heralded by crying trumpets and throbbing drums, a spectacle of massed flags and marching men, of vibrant color and stirring martial music.

"To the 1,500,000 persons who lined the curbs, crowded the office windows and rooftops and jammed the vast Soldier Field stadium, it was a never-to-be-forgotten fiesta of joyous music, color and splendor, with a mingling touch of solemn drama here and there as the days of '17 and '18 were recalled.

"Exclamations of 'HERE THEY COME' broke from the crowd as the parade started precisely on time.

"Now the drum corps come, headed by Salem, OR -- champions of 1932 -- followed by corps from Kentucky, Massachusetts, Arizona, California, Mississippi, Tennessee, New Hampshire, Florida, South Dakota . . . the whole nation is on review.

"Posts from towns you never heard of . . . and still they come -- the variety of uniforms is so great that the onlookers take in the spectacle, hour after hour, without weariness.

"The multitudes watched in alternate awe and passionate enthusiasm as the Legion posts retrod the glory of 1917. As the Legion marchers swung up memory lane, the gathering years seemed by some miracle to be shed from their shoulders.

"Their chins went up, their backs straightened and they recaptured the cadenced steps with which they once had passed in soldierly review."

The drum corps played *Over There*, *Hinky Dinky*, *Madeline*, *There's A Long, Long Trail A-winding*, *K, K, K-Katie*, *Maryland*, *My*

almost 300 drum corps -- and that discounts all the corps that stayed home.

## American Legion conventions: descriptions of the 1933, 1937 parades

The Legionnaires tended to be boisterous.

Although they dropped water-filled bags from their hotel rooms onto unsuspecting passersby and buzzed women from behind with electric canes, they were highly welcomed by the Chambers of Commerce of the host cities in which they convened.

Despite their total disregard of the



ENGLEWOOD POST 61 SAL, Chicago, IL (1941). Photo from the collection of Ted Himmelwright.



ELMWOOD CADETS, Elmwood, NJ (1941, Washington D.C.) Photo from the collection of Earle R. Hitchner, Jr.



DEKALB DRUM CORPS, DeKalb, IL (1930 Legion, Boston, MA). Photo from the collection of Chuck Davidson.

Maryland and *The Legion Drummer*.<sup>6</sup>

Time seemed to reverse back to the days when the Doughboys<sup>7</sup> marched away en route to the battlefields of France.

### The 1937 (18th) New York City, NY American Legion Convention

The American Legion National Convention Parade as described in *The National Legionnaire*, October, 1937: "An unforgettable spectacle that lasted 18 hours -- 150,000 marchers, over 500 bands and drum corps. Two and a half million spectators -- super colossal.

"Above the line of march and in the sky were 96 military airplanes, deafening the millions of spectators with the roaring of their motors -- the greatest aerial maneuvers ever seen over New York City.

"Above the parade flew a formation of B-17 bombers, escorted by scores of single-engine pursuit planes. On the ground, the pageant continued to unfold -- a combination of full-dressed military review, veterans reunion, New Orleans Mardi Gras, Omaha Aksarben, St. Louis Veiled Prophet Frolic, Philadelphia Mummer's Festival, Pasadena Tournament of Roses and the Exotic Carnival of Venice."

### The 1939 (20th) Chicago, IL American Legion Convention

"Another European war is beginning. Dreams of past glory are being obscured by memory of the blood and horror of war. There are serious political isolationist overtones to this convention.

"The watching thousands were aware that behind all the pomp and panoply of uniforms and flags, the marching Legionnaires had a serious purpose, a clarion call for peace coming from those who fought in war.

[<sup>6</sup> This piece, composed for "G" bugles and drums, was in the repertoire of almost every Legion post drum and bugle corps. It was written by William F. Ludwig, Sr. and is testament to his pervasive influence over the formation of a drum and bugle corps movement. For further material about Mr. Ludwig, see pages 49-55.]

[<sup>7</sup> The American troops were referred to as "doughboys." Initially, a "doughboy" was a small doughnut served to sailors during the Civil War. Later, it was used to refer to the large, globular brass buttons on the Infantry uniform and, by natural transition, it was used to refer to the infantry man or common soldier himself.]

"However gay the mask they wore, these Legionnaires, down in their hearts, never forgot that their parade was made possible only by the

agonies of their association in war. They were determined that the Armistice must be permanent so far as America was concerned."



This illustration and the one on the following page are from *The National Legionnaire*. From the collection of Robert Zinko/American Legion archives.



U.S.S. TAMPA DRUM CORPS, Tampa, FL (1932 Legion, Portland, OR). Photo from the collection of Robert Zinko/American Legion archives.



BOY SCOUTS, Adams, MA (1939). Photo from the collection of Darcy Davis (right in photo).



HARVEY SEEDS POST, Miami, FL (1939 Legion, Chicago, IL). Photo from the collection of Robert Zinko/American Legion archives.

**▲ American Legion begets subsidiary and auxiliary drum and bugle corps**

Because World War I was to have been the "war to end all wars," the American Legion believed that there would be no new veterans to

perpetuate the goals and ideals of the organization. The Sons of the American Legion (S.A.L.) was organized for this purpose so that the sons could carry the torch of the fathers.

Therefore, in addition to the huge number

of posts with their veterans drum and bugle corps, multiples of S.A.L. "squadrons" also swelled the ranks of the drum and bugle corps on parade.

In 1941, many S.A.L. members went to war themselves and, on their return, created some of the post-World War II powerhouse drum and bugle corps.

For example, Hamilton Squadron No. 20 returned as the famed Yankee Rebels Senior Drum & Bugle Corps in Baltimore, MD.

Many S.A.L. alumni had distinguished military careers, with some, unfortunately, making the supreme sacrifice.

In addition to the S.A.L. drum and bugle corps activity, American Legion posts also sponsored non-S.A.L. juvenile drum and bugle corps in schools, churches, fraternal organizations and through the Boy Scouts and Girl Scouts of America.

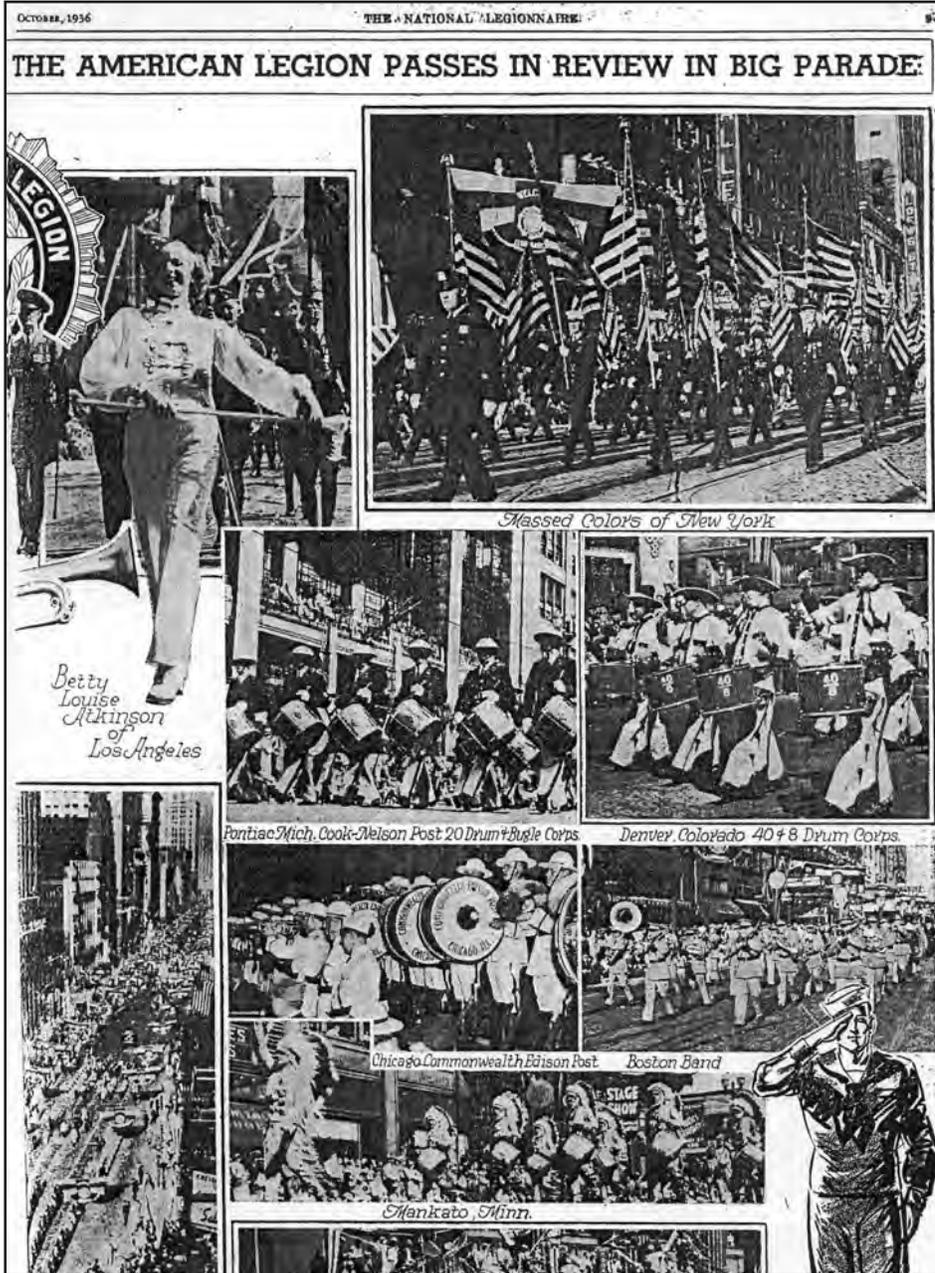
Not to be outdone by their veteran husbands, the women of the Legion auxiliary formed their own corps as well.

**▲ Everybody wants to join**

From 1921 to 1939, "The Big Parade" (a metaphor for the Veterans-sponsored drum and bugle corps activity), grew by geometric proportions. Men who cast aside their uniforms with the Armistice -- paradoxically as *civilians* -- attired themselves in splendid paramilitary peacock feathers, finer and more elaborate than the full-dress uniforms of the generals they served under.

What was lacking in musicality was made up for in enthusiasm. As the movement matured, eventually there was involvement of creative musicians in directorship positions.

It seemed as if *everyone* was in a drum and bugle corps or wanted to be in one. The American Legion gave birth to an activity that swept the country and the "midwife" in attendance was none other than William F. Ludwig, Sr. . . . WFL himself!



**WINTER HAVEN DRUM CORPS**, Winter Haven, FL (1936)  
Photo from the collection of Robert Zinko/American Legion archives.



**MACKENZIE SQUADRON SAL**, Bayonne, NJ (1938)  
Photo from the collection of Robert Zinko/American Legion archives.



**OLD DORCHESTER POST**, Dorchester, MA (1939 Legion, Soldier Field, Chicago).  
Photo from the collection of Robert Zinko/American Legion archives.

# THE LEGION HEIR

Vol. 1

Indianapolis, Indiana, April, 1938

Entered as second class matter at postoffice, Indianapolis, Indiana

No. 4

## S. A. L. PROGRAM ANNOUNCED

### Greatest Membership Aim of Organization to Be Reached by May 7

Record Made Last Year on March 31 Exceeded 7,101

S.A.L. membership, which reached 24,762 on March 31, is ahead of last year's mark at the same date by 7,101. If the same proportion of increase continues throughout the year, a total of 80,000 may be reached as compared with 51,862, which was the total attained by the organization at the close of its books on December 31, 1937.

Remember that the aim of S.A.L. this year is 100,000 members.

New pep and enthusiasm has resulted from the appointment of Charles M. Wilson as national director. Wilson stated today that the publication of The Legion Heir, official S.A.L. newspaper, is a great factor in building S.A.L. "The Legion Heir is meeting with general approval in the field," said Director Wilson. "It is a medium by which our membership is enabled to keep informed as to the program and activities of the organization. However, it should be borne in mind that those who have not paid their dues can not get this publication. Therefore, I urge each and every one of you to go out and get the dues of the boys so that they can know what is going on. Let us put every Squadron over the top in membership by the close of S.A.L. Week on May 7," Director Wilson concluded.

#### KEEP S.A.L. WEEK RECORD

Every squadron participating in National S.A.L. Week is urgently requested to send photographs of the week's activities together with a review of their participation to the National S.A.L. Director at National Headquarters, 777 North

### Junior Stars Make Good in Major Leagues

The Junior Baseball Program of The American Legion is twelve years old. It attracts one-half million boys under 17 years of age each year.

In some sections of the country S.A.L. leagues and teams have been organized. Squadrons having boys desiring to participate in the great national pastime are urgently requested to contact the sponsoring post athletic committee for details.

Among the new faces in organized baseball this summer of young fellows who started their baseball career in American Legion Junior Baseball will be Robert Harris, six foot right-hander, who will start the season with the Detroit Tigers. Harris was pitching in an American Legion post tournament in Denver in 1934 when he was signed by a scout from the major leagues. As an American Legion Junior pitcher, he pitched and won three days in succession in a Legion tournament in 1933.

#### In Majors

Michael Tresh is another Legion Junior starting with the Detroit team this year. Tresh won a shield for being the most valuable Legion player in Michigan in 1930.

Another American Legion youngster who will start with the Cleveland Indians is Myron McCormick. McCormick got his Legion training with the Stockton, California, Legion Junior team, and while there attracted the attention of a scout who immediately signed him. He has had several seasons in the minor leagues.

Pitcher Lee Stine, who graduated from the American Legion

### Big 10 Leader Grooms Sons

Major John L. Griffith, chairman of the National Boys' and Girls' Week Committee and also commissioner of athletics of the Big Ten Conference, has issued the following statement relative to the fifth anniversary of The Sons of The American Legion:

"The National Boys' and Girls' Week Committee congratulates The Sons of The American Legion on its fifth birthday. We are glad that you young men, sons of American Legionnaires, will use National Boys' and Girls' Week, April 30 to May 7, as national S.A.L. week to observe the fifth anniversary of the organization. It is my hope that nation-wide attention will be focused upon your observance.

"As a member of The American Legion and in my work as chairman of the National Boys' and Girls' Week Committee and commissioner of athletics of the Big Ten, I have come to realize more than ever the importance of proper youth training not only in athletics but in loyalty, in patriotism and in good citizenship. Certainly there is a great need for such an American organization as The Sons of The American Legion. Yours is a great responsibility.

"There are youth groups in America engaged in sowing seeds of destruction—destruction of American ideals and American principles, and The Sons of The American Legion can become a strong bulwark against this type of youth poison."

#### NEW 40-PIECE CORPS

METAIRIE, La.—A squadron of The Sons of The American Legion, with 74 charter members, was organized by Metairie Post 175 of The American Legion here March 25, to become the largest S.A.L. organization in Louisiana. At the same time the new S.A.L. squadron formed a 40-piece drum and bugle

### Fifth Anniversary to Be Observed Nationally Week April 30-May 7

### Parade, Sports Feature Start Of S.A.L. Week

The 23d District of The Sons of The American Legion is sponsoring a statewide meeting at Ingleswood to be held on Saturday, April 30. This will officially open the S.A.L. Week. Four bands and two drum and bugle corps are expected to participate.

A large meeting presided over by the District Captain, Ralph Kelly, will open the session. A parade reviewed by Department Commander Joseph S. Long will follow and competitive sports events and rifle matches will feature the afternoon program, while the evening will be capped off with an open-air show. John G. Taylor, 23d district chairman, is organizer of this pre-convention meeting.

#### ON TO LOS ANGELES

The 48 Sons of Legionnaires who comprise Murphysboro, Illinois, Squadron's drum and bugle corps have launched an ambitious money-raising plan with a view of financing the corps' trip to the national convention at Los Angeles, September 19-22.

The plan contemplates a big derby day dance at Murphysboro on Friday evening, May 6.

According to Sherman Carr, business manager and director of the corps, an all-boys' minstrel show is also being organized, the program to specialize on war-time songs, with two Legionnaires assisting the 48 young musicians.

Murphysboro Squadron is already 100 per cent in membership. Its drum corps, one of the first, was organized the evening the Squadron's charter was received, and has

### Focus Public Attention on Sons of Legion to Stimulate Growth

The eyes of the nation will be focused on The Sons of The American Legion during the week of April 30 to May 7. This is national S.A.L. week, in observance of the fifth anniversary of the organization. It was in May, 1933, that the National Executive Committee of The American Legion approved plans for the organization of the S.A.L. on a nation-wide scale.

The objective of the week is to focus public attention on the Sons organization and to stimulate further growth and expansion of the group.

#### Nation-Wide Observance

The National Sons of The American Legion Committee urges all squadrons to take part in the activities outlined for the week. National Boys' and Girls' Week will be observed on the same week, and special arrangements have been made with the National Boys' and Girls' Week Committee for squadrons of the S.A.L. to take the lead in the observance in all communities not having a regular Boys' and Girls' Week Committee. Where committees have already been formed for Boys' and Girls' Week, squadrons are requested to work in close co-operation with those committees in formulating plans for the week.

Here is the day-by-day program for the birthday week:

#### Saturday, April 30 RECOGNITION DAY

Parades and exhibits are scheduled for this day. Squadron drum and bugle corps, bands, drill teams and other marching units should have prominent places in the par-



PHILIP TIGHE POST, Biddeford, ME (1934 Legion, Miami, FL). Photo from the collection of Robert Zinko/American Legion archives.



ALTON POST, Alton, IL (1939 Legion, Soldier Field, Chicago, IL). Photo from the collection of Robert Zinko/American Legion archives.

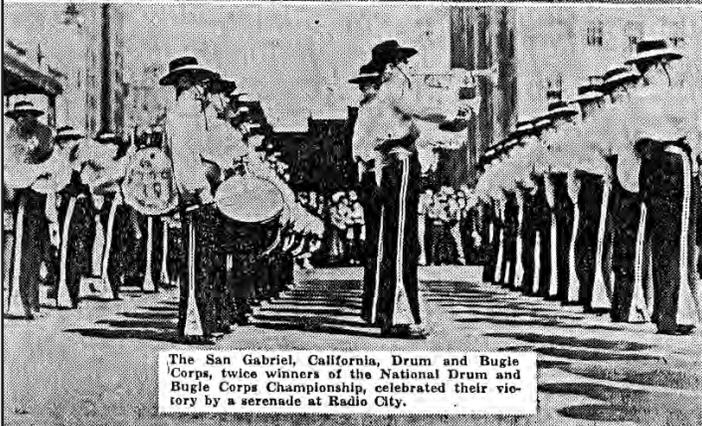


MAN-O-WAR POST, Lexington, KY (1939 Legion, Chicago, IL). Photo from the collection of Robert Zinko/American Legion archives.

# MILLIONS THRILL TO MIGHTY PAGEANT OF AMERICA AS



Lo! The noble Minnesotans! Original Americans came back to New York when this outfit from Mankato marched up Fifth Avenue.

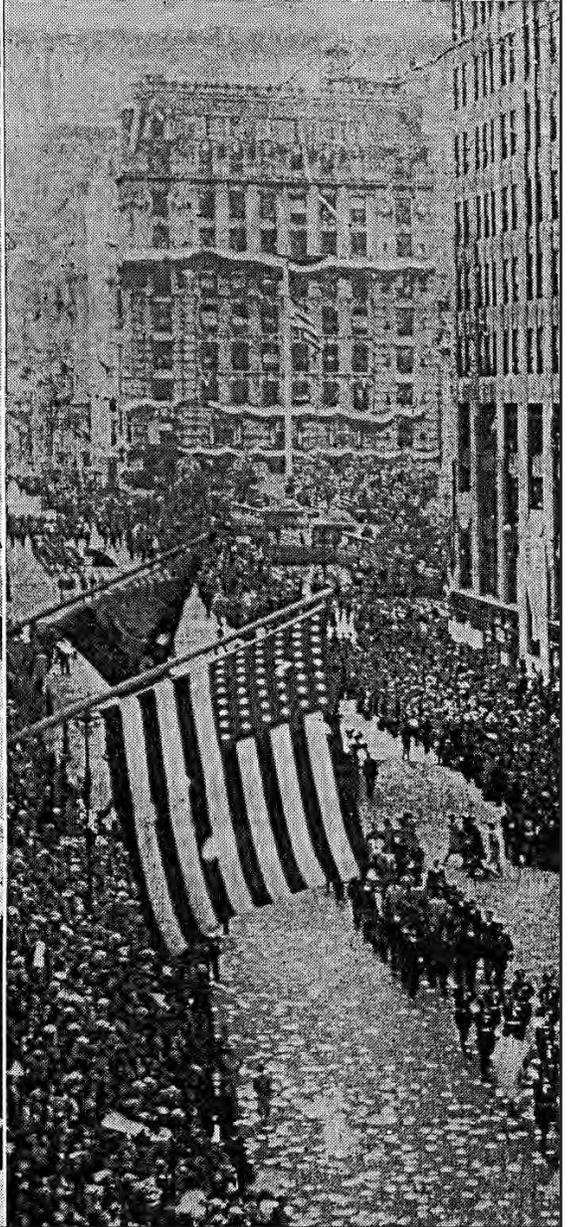


The San Gabriel, California, Drum and Bugle Corps, twice winners of the National Drum and Bugle Corps Championship, celebrated their victory by a serenade at Radio City.



One of the most popular places during convention week was the Salvation Army canteen on Times Square, where the lassies, many having seen overseas service, handed out doughnuts and coffee.

**WHAT A PARADE!** Record-breaking in persistency, duration and effort . . . Not only was Europe the world . . . A peace-time parade swaying along in fast time from early morning. Conservatively estimates place the number who watched the Legion's triumphant march up Fifth Avenue at 100,000. . . . Every State, every section was represented. . . . Old Glory proudly way sun overhead, until daylight gave way to darkness. . . . Special lights along the line of march lit up the tall skyscrapers along the line of march. . . . Planes piloted by men of the Army, more than a hundred strong, roared and dipped in salute. . . . Street Cleaning Department . . . Torn newspapers, telephone books, all kinds of things . . . Windows filled with watchers. . . . **WHAT A PARADE!**



Page 10 and 11 -- These newspaper clippings from the American Legion newspaper, "The Legion Heir" published in Indianapolis, IN, describe the formation of the junior segment of the Legion's drum and bugle corps movement and photos from the 1937 national convention in New York City, NY. From the collection of Raphael Osheroff.



VALLEY POST, West Des Moines, IA (1939 Legion, Soldier Field, Chicago, IL). Photo from the collection of Robert Zinko/American Legion archives.



HERBERT F. ACKROYD POST, Marlboro, MA (1938 Legion, Los Angeles, CA). Photo from the collection of Robert Zinko/American Legion archives.



BALDWIN-PATTERSON SAL, Des Moines, IA (1937). Photo from the collection of Robert Zinko/American Legion archives.

# Part II America's long history of fraternal and amateur music-making

## Mercantile interests create a grassroots tradition

Before the phonograph and the radio became home fixtures, Americans made their own music. Every home had an organ and every community had a band which provided the only concert music other than that heard in the church or in the parlor.

There were no music teachers in the schools and one learned an instrument only via apprenticeship to a bandsman. The town band was the sole source of musical education and, as John Philip Sousa stated, "Community bands are perhaps the greatest factor in the production of fine bandsmen."

While civic, fraternal and Army bands provided the "bread and butter" music to which America marched, waltzed and walked, the professional concert bands, with their virtuoso soloists, promoted a highly-refined music that youngsters could hope to emulate.

The soloists of the professional bands of Sousa and Gilmore -- men like Herbert Clarke, Jules Levy and Bohimir Kryl -- were the superstars of their day whose endorsements of certain brands of musical instruments foreshadowed the endorsement of sneakers by our contemporary athletic superstars.

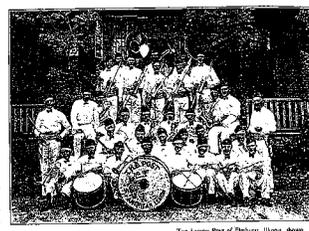
If there was music to be made, there was then a market for manufacturers and retailers of the instruments. By the 1880s, the Lyon and Healy Company of Chicago, and mail order retailers like Montgomery Ward and Sears Roebuck, distributed musical instruments throughout the United States.

The Midwest -- Illinois, Indiana, Michigan, Ohio and Wisconsin -- became the center for musical instrument manufacturing, probably

# An Opportunity to Form a Real Live Playing Band

## Success is assured under the proven Lyon & Healy plan of helpful organization

AFTER an almost entire rise in recognition in the sphere of education, the school band has become a definite factor in present day educational programs. With an increasing enthusiasm, the foremost educators of the day have recognized that school bands supply the dangerous "gap spirit," evident in adolescent youths, for the normal spirit of the band not only incites interest in the normal but, brings even the more socially student most easily under proper discipline.



The bands pictured are four proofs of Lyon & Healy's organization abilities. One of our contracting handymen is responsible for the excellent showing of these groups.

The Rose Chute Band shown in the right was organized last year and has given its members of every age the best concert was February 1942.

The St. William school band organized under Lyon & Healy's proved plan. This is a school Lyon & Healy band showing a real success.

The Belmont High school band organized under Lyon & Healy's proved plan. This is a school Lyon & Healy band showing a real success.



The study of a band instrument, especially one of his own choosing, appeals to the average boy or girl as no other academic pursuit would; the pupil assumes the study of band instruments with enthusiasm unknown in other studies. Band work requires a concentration, broadening and development of abilities to such an extent that "backward students" have actually brightened up as they other studies because of the repeated interest aroused in band work.

The official band organizers under the Lyon & Healy plan for school, Legion, Church or community bands are men of high integrity; these men are carefully selected for their qualifications and ability, even more carefully than are many of our school professors. These instruments are given through courses in this special organization work before Lyon & Healy permits them to go out under their plan.

School superintendents, principals, school board members, teachers, parents and others interested in promoting a band may write to Lyon & Healy for additional details of organization.

Remember this offer is bona fide; to any recognized group capable of organizing a band, with enough members to insure proper personnel. The band instructor will work in close harmony and cooperation with the heads of the various schools, demanding the same standards of accomplishment as the other departments of the school.

A band enters into the civic activities of the community, and in the connecting link between community and individuals interest within the community itself. The band is an uplifting element within the school itself, and in the life of every individual taking in the fascinating addition to regular activities. Do not delay if you are anxious for your school Legion Post, Church or community to have its own real playing band; the plan is tried and proven. Lyon & Healy can and will do for you what we have done for hundreds of others... write us today for further information.

**Lyon & Healy**  
CHICAGO CLEVELAND



because it represented the general shift of the population and because this area appeared to be less hospitable to the unionization of factory workers.

From modest beginnings in his hometown of Elkhart, IN, in the post-Civil War period, Colonel C.G. Conn created a massive band instrument manufacturing empire, producing fine brass and woodwinds.

The Conn Corporation was to introduce the first American saxophones, the double-bell euphonium, the mellophone and the Sousaphone. Besides producing fine brass, Conn also made first-rate woodwinds.

By World War I, Conn was producing 10,000 brass and 5,000 woodwinds per year.

[1] Despite this great manufacturing success, the massive company had management problems and financial losses. Therefore, in 1915, Colonel Conn sold the company to Charles D. Greenleaf, a very clever Ohio businessman with absolutely no musical background, who continually sought new markets and acquisitions. Conn soon owned the Elkhart Band Instrument Company, Leedy Percussion, Ludwig & Ludwig Percussion, Soprani Accordion, Haddorf Pianos and Straub Piano. In 1917, the Pan American line of student instruments was added. Greenleaf phased out the mail order business which started the band in River City and substituted direct retail "Conn" stores in 30 major cities. When professional concert bands faded into history, Conn discontinued paying "superstars" for their endorsements. It is ironic to note that, by the 1990s, we once again began purchasing instruments via mail.]

Former Conn employees branched out on their own. James W. York established a factory in Grand Rapids, MI, in 1882. Gus Buescher established a factory in Elkhart, IN, in 1888 and Frank Holton, a trombone virtuoso, established a work shop in Chicago in 1898 and later one in Elkhorn, WI.

Although not previously associated with Conn, Ludwig & Ludwig opened their small percussion factory in Chicago in 1909 and in that same time frame U.G. Leedy began making drums in Indianapolis. H.N. White began producing King instruments in Cleveland.

The manufacturers continued to build their business with clever marketing. They sent "music men" out to developing towns, gave instructions on how to form a band, provided literature and vigorously touted their wares via the promotion of the virtues one could achieve through amateur musicianship.

Music-making was portrayed not only as "fun," but also health-promoting -- "You develop your lungs and broad shoulders and achieve strength and vigor."

Public notices and beautifully illustrated catalogs full of "unsolicited" statements from satisfied customers were the advertising techniques of the day. The companies published their own monthly periodicals, i.e., Sousa and his cornet soloist endorsing the



CURTIS REDDEN POST, Danville, IL (1939 Legion, Soldier Field, Chicago, IL). Photo from the collection of Robert Zinko/American Legion archives.



PHOEBE APPERSON HEARST POST, New York City, NY (1939). Photo from the collection of Robert Zinko/American Legion archives.



MEMPHIS POST, Memphis, TN (1939 Legion, Soldier Field, Chicago, IL). Photo from the collection of Robert Zinko/American Legion archives.

Conn products.

Conn's music men made the notion of a town band irresistible and portrayed its formation as being so easy that customers could hardly avoid jumping on the "bandwagon."

The band was portrayed as a "pulsing symbol of patriotism, cultural achievement and social refinement," a means of obtaining "artistic improvement."

*"In small towns where it is difficult to obtain good teachers, the practical way of indulging a taste for the arts is the organization of a brass band. The band has a tremendous influence for promoting the welfare and prosperity of a community."*

The music men provided instruction on how to organize the band, how to care for the instruments, how to march and parade, etc. All this educational material was provided gratis. No wonder the newspaper editors, politicians and teachers all "jumped on the bandwagon."

Creating a primary market for instrument sales created corollary markets for all sorts of uniforms and supplies. A new industry devoted

to repairing, refurbishing and refinishing instruments by trained technicians arose.

The idea was to equip a band from A to Z via offering various payment options -- purchasing, renting and even in-house financing. The whole package could be bought from one source, a "turnkey" operation and "presto," River City now has a group to be proud of.

In the post-Civil War era, civilian drum and bugle corps were a very popular hobby. Lyon & Healy published a catalog exclusively containing wares for fife, drum and bugle corps. One of the oldest pieces of drum and bugle corps music, *Bugle Rag*, was composed by A. Austin Harding, who later became the band director at the University of Illinois. Harding was a friend and esteemed colleague of John Philip Sousa.

This composition offers concrete evidence that there was considerable amateur drum and bugle corps activity in the U.S., even prior to World War I when the returning veterans formed a vanguard of activity in this field. This musical piece is dated approximately 1900.

As William F. Ludwig, Sr. stated, "Even

**A Band like these**

Comprehensive, expert instruction  
Specializes in Brass Bands

**5** years of experience in  
Instruction

CONN BANDS  
LUDWIG & HEALY

**Wouldn't You Like to Have a Band Like this in Your Post?**

Thousands of people cheering, applauding and waving their hands at you your new Legion band parades!

**What a thrill!**  
Your heart thumps; your blood tingles; your knees shake as you walk along in customed to this new sensation.

**SUCCESS!**  
Just think, eight weeks ago none of the band had ever played an instrument before, except Jim, the director.

Next week your band travels in its special coach to the national convention, over a thousand miles away. All of your expenses will be paid and you will be dressed in a beautifully colored, new uniform.

"Why didn't we organize this band ten years ago," you will wonder when you look back at all of the pleasures that you have missed.

**What Other Posts Have Done Your Post Can Do**

It doesn't require any special talent to have a band. In fact, some of the most successful bands are those which started with Legionnaires who had never played an instrument before.

Any post can have a band in 60 to 90 days by following the Conn Organizing and Teaching System.

The Monahan Post Band of Sioux City, Iowa, won first prize at national conventions for six years in succession! The Wichita Post Band won first prize at San Antonio in 1928. The Historic Post Band of Milwaukee won first prize at Louisville in 1939. The Franklin Post Band of Columbus won second prize at Louisville in 1934. The Minneapolis Bear Cat Post Band has traveled extensively for years.

All of these famous bands are composed of regular Legionnaires like yourself! They organized. Are you going to let us help you take part in all of these pleasures and benefits?

Just return the enclosed card and we will help you put a playing band on the street in a few weeks.

**Build and Furnish that Club House with a band.**

**What Your Band Will Do for Your Post**

Concerts provide an easy and pleasant way to raise money. No civic parade will be complete without your band. Local, regional, district, state and national conventions all provide an opportunity for your band to participate.

Weekly radio programs, basketball, baseball and football games—never take a group of people gather together, you and your band will be special guests.

A post band will make active members of many. Buddies who have, heretofore, not attended meetings. Your band will bring in new members, too.

Wouldn't you like a modern band as a part of your post activities?

You can have your own post band and CONN will help you do it. It's just up to you. What others have done you can do.

**You will be Surprised at how Easily and Quickly your Post Band will become the Center of Outdoor Activities.**

**Open Air Concerts by Your Post Band will firmly establish your Post as a Community Benefactor.**

**Travel with your Own Post Band**

before the World War I veterans came home, there was a lot of civilian drum and bugle corps activity among lodges, Boy Scouts, civic, religious and paramilitary organizations. When the veterans returned from World War I, the activity became a national craze."

<sup>2</sup> Promotional material from brass manufacturers often featured the turnkey approach. An entire ensemble; i.e., bugles, entire suites of band instruments and/or percussion sections (usually Ludwig) could be ordered at one sitting, along with enough basic instructional material -- "enough to get your ensemble started and out into the street." This was the same merchandising approach used by Conn and Lyon and Healy, etc. to stimulate the formation of town music groups and later the school bands. Leedy promoted beautiful catalogs that made one want to purchase their instruments post haste.



CONNECTICUT YANKEES, Stratford, CT (1939 Legion, Soldier Field, Chicago, IL). Photo from the collection of Robert Zinko/American Legion archives.



CANADY-HULL SQUARE SAL, Ambridge, PA (1939). Photo from the collection of Robert Zinko/American Legion archives.



LEGIONETTES ALL-GIRL, Enid, OK (1946 Legion, San Francisco, CA). Photo from the collection of Robert Zinko/American Legion archives.

## Musical merchants continue to keep ahead of social trends

When the "Automobile Age" dawned, the town bandstand became an obstruction to traffic and a nuisance. Community bands began to fade into history. Conn looked around and realized that there were no musical education programs in the schools and then single-handedly initiated and underwrote the school band movement to create new markets.

The "music men" went back to River City to persuade the powers-that-be that *school bands* were now an absolute necessity. The Conn Company established the National School of Music in Chicago, solely to train school band directors, subsidized the National Music Camp at Interlochen, MI, and underwrote the first National School Band Contest.

It was Conn's financial backing that underwrote Adam McAllister's Joliet High School Band, the idea being to create a paradigmatic organization that other communities would want to emulate as a product for their own public school systems.

Little mention was made of the fact that these youngsters were actually all private students of members of the Chicago Symphony. Nor was it widely known that their percussion ensemble was coached by William F. Ludwig, Sr.

Despite the demands on his time made by his burgeoning drum manufacturing business, Mr. Ludwig drove weekly to Joliet from Chicago to tutor McAllister's drummers -- not to promote his own business, but to promulgate sound musical percussion technique.

## Musical merchandising: the "Jazz Age" and "talking pictures"

The 1920s -- "The Jazz Age" -- was a cultural revolution playing to a new kind of music. There was a saxophone craze promoted by Conn and King. Saxophone quartets were the rage of vaudeville, both as serious and novelty acts.

No home seemed to be without a C-melody saxophone which required no transposition, enabling the musician to play the melody right off the piano sheet music. The saxophone was a prominent voice in the new music.

Professional musicians thrived as never

before.

The manufacturers were selling band instruments to the schools and to the amateur as well as the journeyman musicians. Ukuleles and banjos were selling like hot cakes. Every silent movie theater employed a pianist and a drummer who made all kinds of sound effects to accompany the drama. The drummer used all sorts of contraptions -- whistles, gunshots and sirens as sound effects -- hence, the name "trap drummer."

With the advent of the "talking" picture, Al Jolson pulled the rug from under the feet of thousands of professional drummers. "The Jazz Singer" made a dinosaur of the "trap drummer" and, although the music business was buzzing, the drum makers turned to the returning veterans to create a market for their wares.

*Bill Ludwig was going to do to the nascent veterans drum and bugle corps movement what Conn and Lyon and Healy had done with the town bands and later with the public school bands.*

Bill Ludwig was really two people rolled into one. There was the highly-schooled, professional musician and there was also the canny entrepreneur. The musician commuted to Joliet to promulgate his art and the

businessman began to commute to Racine, WI, to promote musicianship for the Boys of '76 Senior Drum & Bugle Corps, while building a market for Ludwig & Ludwig among the veterans organizations.

Prior to World War I, a group of Wisconsin National Guardsman formed a field music unit of drums and bugles. However, when time came to go overseas, the Army would not let them take their instruments. After the Armistice, they joined Post #76, Racine, WI, and resumed playing their drums and bugles. Bill Ludwig saw an opportunity to create a paradigmatic musical organization, one that others would emulate (and want to buy lots of drums).

The Boys of '76 were coached and developed by Ludwig so that when they strutted their stuff at the national conventions, others -- in amazement -- would go home and want to start a drum and bugle corps within their own post.

Utilizing "marketing via education," a technique perfected by his predecessors (Lyon and Healy, Conn and King), Bill Ludwig was the driving force behind the amateur drum and bugle corps movement that swept the country in the decades between the two wars.

His personal history is covered in a later

### EVERY ORGANIZATION CAN HAVE ITS OWN DRUM CORPS

Every organization, with twelve or more members who are really interested in Drum Corps work, can have such a unit without difficulty and in a reasonably short space of time. A Drum Corps is the easiest of all musical bodies to organize because of the few different kinds of instruments necessary, and the ease with which those instruments can be mastered. Competent instruction in the playing of these can be found in almost any community, and from then on it is merely a matter of attending rehearsals, and applying the knowledge that is acquired during instruction.

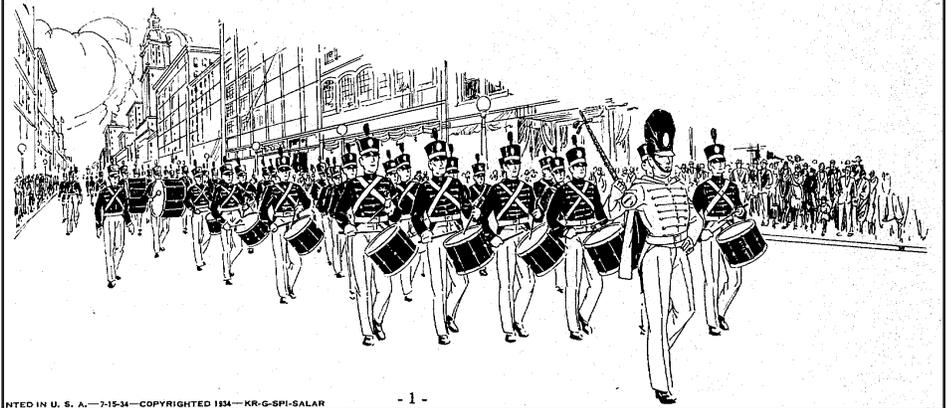
Drumming is simply rhythm which in turn is inherent in every one of us. Tapping the floor with the toe during a

concert,—and a table top with a spoon,—and dancing are all outward evidences of this inherent ability.

Any person can sound at least one note on the bugle, and with a little practice one can easily learn the others. After the notes have been mastered, progress under a competent bugle instructor will be rapid.

Any Army Officer, and many others with military training, can instruct a Drum Corps in drilling. When done to the rhythm of drums it becomes not only easy, but fascinating as well. American Legion and Veterans of Foreign Wars Corps, and Boy Scout Troop Corps will find this phase of Corps work unusually easy due to previous training.

It is because Drum Corps work is so easy and interesting that American Legion, V. F. W., Fraternal Organizations, Scout Troops, Schools, Civic and Industrial Corps are so popular. What others have done, and are doing, you can do.



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- 1 -



BERKSHIRE RANGERS, North Adams, MA (1947).  
Photo from the collection of Darcy Davis.



ST. PAUL POST 8, St. Paul, MN (1941).  
Photo from the collection of Robert Zinko/American Legion archives.



GALLATIN POST, Bozeman, MT (1948 Legion, Miami, FL).  
Photo from the collection of Robert Zinko/American Legion archives.



### A MESSAGE TO THE MODERN DRUM AND BUGLE CORPS

By H. H. Slingerland

By closely following the activities of drum and bugle corps throughout the country many interesting facts have come to light. It is not an uncommon occurrence to see corps that have been organized several years disbanded without apparent reason. Nor is it uncommon to see newly organized corps step out at their first Department Convention and sweep away most of the prizes — winning honors that year after year have been



H. H. SLINGERLAND

retained by older organizations. These happenings are within the experience of anyone who follows corps activities. Yet the contributing factors that cause complete dissolution of old corps and the ideas that make others overnight successes are seldom brought to light. Every success or failure is largely controlled by such conditions. Yet, the identical conditions arise in widely separated parts of the coun-



Roanoke, Va., Nov. 10, 11, Drum Corps National Conferences—1927

try, so they must be applicable, generally, to every corps. Then, in order to help corps avoid the mistakes of others and to help them attain success is the fundamental reason for the existence of the Slingerland Drum Corps Division. We have always felt an obligation to drum corps and we want to see them successful. They have a large investment in equipment and the duty of seeing that the investment is profitable rests upon our shoulders as well as the officers of the corps. The reason we feel this obligation is apparent: we are in touch daily with many drum corps and are able to record the good features as well as the mistakes. Therefore it becomes our duty to place at the disposal of those corps who can use it, the benefit of our experience. So, with a legitimate reason and

a sense of obligation Slingerland has established this Drum Corps Division. We believe that the greatest service we can render The American Legion, The Veterans of Foreign Wars, and the many other organizations, is through the establishment and maintenance of a great Drum Corps Division helping EVERYONE — FREE, and without obligation. By placing the services, the expert technical experience, and the valuable data that has been compiled, before every corps, FREE, Slingerland hopes, in this manner to be of some real value to every organization and corps. If it is our earnest desire, then, to have you avail yourself of every service we can render — to have you and your corps feel that this Division has been created especially for you, to use freely and frequently,



MIAMI DRUM & BUGLE CORPS NAT'L CHAMPIONS 1927-28-30



BOYS OF '76 RACINE WISCONSIN - AMERICAN LEGION CHAMPIONS 1922-23-24-25-U.S.A.

section (see page 49-55) in greater detail.

We hope that readers have not found this material tangential. We felt that an understanding of the influence of marketing on the creation of musical trends had to be understood historically, so that Bill Ludwig's application of pre-existing techniques could be fully appreciated.

"Turnkey" marketing, a form of "one-stop shopping," was applied by the music industry in the development of town and school bands, etc. The same approach was used to cultivate the veterans market by Slingerland, Ludwig, Leedy, etc. "Hey, gang -- let's start a drum and bugle corps!"

The drum makers had to deal with the band instrument manufacturing industry so that they could create the illusion of one-stop shopping. In reality, the drum makers had no capacity whatsoever to produce brass instruments and so, for example, Ludwig would act as a jobber, purchasing bugles from whatever source, and engraving the Ludwig name on the bell.

Before the introduction of the horizontal valve piston bugle (1932), there were many companies marketing their own line of bugles. The valveless horns were inexpensive to make and highly profitable to sell.

The introduction of the horizontal valve

raised production costs considerably and lowered the profits immensely.

The brass manufacturers wanted to get out of piston bugle production because the valve was unique, not resembling the upright valves that they were producing for their band instruments.

Some examples of bugle marketing include brochures from the Weymann Company of Philadelphia (whose logo was the Keystone), Conn, Vincent Bach (whose small factory produced the fine, classic Stradivarius trumpets, cornets and trombones) and King Instruments of Cleveland. (See illustrations on pages 16 - 19.)

Borrowing from the music men, Vincent Bach extols the virtues of blowing a Bach bugle as it was a health-builder for the chest and lungs. "The healthiest boys are those in a bugle corps."

The Conn Company marketed an extensive line of bugles in 1923, including a one-valve (upright) trumpet and tenor trumpet (trombone tone). Conn was very anxious to get its share of the veterans market. (See illustration on page 13.)

If you were a drum manufacturer, you extolled benefits to one's organization of starting a *drum* and bugle corps. If you made *bugles*, you shouted from the mountain tops the virtues of having a *bugle* and drum corps.

Just as Ludwig and others needed to be a

jobber to get bugles, H.A. Weymann and Vincent Bach, for example, became jobbers for Ludwig drums.

Weymann cleverly photographed an active duty bugler playing *Taps* at the Tomb of the Unknown Soldier, but with Weymann's very non-regulation "long model" parade bugle.

The King bugle advertising extolled the virtues of the King bugles, but in reality, once the horizontal piston became the dominant model, King (and several other brass manufacturers) began to lose money on these instruments that they now referred to disdainfully as "fish horns" and wished they could get out of the business.

The Ludwig Company had probably the best self-promotional material. "Marketing via education" was something at which WFL truly excelled at in the business world.

Reading this material made starting a drum and bugle corps with a group of musical illiterates as easy as falling off a log -- all you needed was some Ludwig & Ludwig publications and you were off to a running start. (See illustration on page 17.)

Such splendid instrumentalists would not be expected to perform in their ordinary clothing. If you were to parade or compete, you needed magnificent uniforms to please the eye, just as your music pleased the ear.

Along with marketing drums and bugles to the veterans, likewise an opportunity arose for manufacturers of uniforms.

Sources for this section:

1. *The Music Men* by Margaret H. Hazen and Robert M. Hazen was published by the Smithsonian Institution in 1987. Marge Hazen is a professional librarian. Her husband Bob is a veritable Renaissance man -- an accomplished professional-level trumpeter, a geophysicist with degrees from MIT and Harvard and an authority in the realm of antique brass instruments. Marge and Bob have two children and reside in the Washington, D.C., area.

2. *Elkhart's Brass Roots* was compiled by Margaret Downey Banks of The Shrine to Music Museum at the University of South Dakota for an exhibition commemorating the 120th Anniversary of the Conn Company (1994).

3. William F. Ludwig II -- Personal correspondence provided source material regarding the school band and drum corps movements and the role played in their development by the manufacturers.



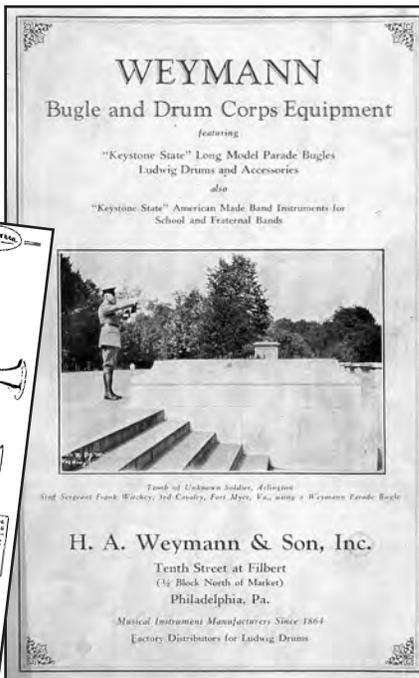
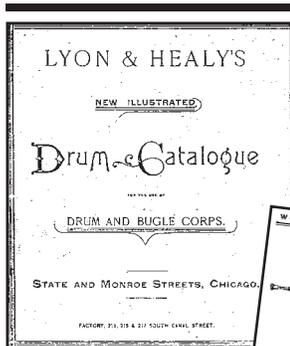
INDIANAPOLIS NOVELTY CORPS, Indianapolis, IN (1941). Photo from the collection of Robert Zinko/American Legion archives.



EASTERN AIRLINES POST, Miami, FL (1949). Photo from the collection of Robert Zinko/American Legion archives.



TRAVIS POST 76, Austin, TX (1949). Photo from the collection of Robert Zinko/American Legion archives.



(Far left) The Lyon and Healy Drum & Bugle Corps Catalogue (published approximately 1915) featured wares that could be used for field music groups. It was published before World War I and gives readers an idea how amateur music was popular even before the formation of the American Legion.

(Left center) Conn bugles ca. 1922. Although WWI claims to have invented the "piston bugle" (1932), bugles operating as Bersag horns were marketed by Conn in the early 1920s.

(Near left) This Weymann Bugle and Drum Corps Equipment catalog was published in the 1920s by the company, which was founded in 1864. They offered their own brand of bugles as well as Ludwig street drums.

(Below left) Bugles were manufactured in several styles and keys and so were the drums, by the Weymann Company.

(Below right) Weymann even offered suggestions on how to set up and finance a new musical unit.

Items are from the collection of Raphael Osheroff.

H. A. WEYMANN & SON, INC.

### Bugles

U. S. Army Regulation Models, French Clarions and Accessories

These three makes are imported by us and are guaranteed to be best quality, easy playing and durably constructed. Nos. 10 and 12 are same model as used by U. S. Army and in organizations where the larger models are not practical.

**U. S. A. Regulation G/F**

No. 10/A Highly polished brass—Bohemian	\$4.50
No. 10/B Highly polished nickel plate—Bohemian	6.50
No. 10/C Silver plated velvet finish—Bohemian	10.00
No. 12/A Highly polished brass—French Cousin	5.50
No. 12/B Highly polished nickel plate—French Cousin	7.50
No. 12/C Silver plated velvet finish—French Cousin	11.00

**French Clarion Bb**

No. 14/A Highly polished brass—French Cousin	\$6.50
No. 14/B Highly polished nickel plate—French Cousin	8.50
No. 14/C Silver plated velvet finish—French Cousin	12.00
Gold bell in 10/C, 12/C or 14/C extra	2.70

**Accessories**

Bugle Cords, pure worsted, Army Standard quality, in solid colors, viz., red, white, blue, yellow or green.

"Legion Special" Cord, same quality, blue and yellow striped:

No. 16 Bugle Cord—choice of solid colors	\$1.70
No. 18 Bugle Cord—"Legion Special"	1.75
Reading Cards ready for attaching—extra	.50
No. 24 Mouthpiece—nickel plated to fit Nos. 10, 12 or 14	.80
No. 22 Bag—corduroy, best quality, to fit Nos. 9, 10 or 12	.90

H. A. WEYMANN & SON, INC.

American Legion Bugle and Drum Corps, Louisville, Pa.

### VARSITY STREET DRUMS

A durably built, low priced drum that is good looking and will stand a lot of rough use.

**Specifications**

Mahogany veneer shell, natural color only, hard maple hoops. Eight (8) nickel plated chunk screw rods with center support posts, long pattern snare strainer, twelve (12) braided snare, two (2) good quality callikin heads.

Price includes khaki web sling and livery sticks.

No. 34—Shell Size 10 x 14"	\$14.00
No. 35—Shell Size 10 x 16"	18.00
No. 36—Shell Size 12 x 14"	19.00

**LUDWIG STREET DRUM No. 263**

This model is especially designed for frequent drumming. It is an especially well made, sturdy instrument, built in an approved and low cost method. The single course lugs following every support rod have 2 specially designed double eye for hook of strap and with a depressed end. The mounting shell with metal frame are extended. Metal shell has to be laid in order of use.

From our job, you receive: Heads set selected Ludwig type outside khaki web sling and livery sticks, 12 x 12" in specific size.

No. 263—Shell Size 12 x 12"	\$20.00
No. 264—Shell Size 12 x 14"	20.00
No. 265—Shell Size 12 x 16"	20.00

Ludwig Street Drums can be had in heavy color combination—without extra charge—on first purchase order—each subject to availability of return for credit.

American Legion uniform development—extra cost per drum, \$1.00.

H. A. WEYMANN & SON, INC.

Henry Seely Post, No. 29, American Legion, Miami, Fla., International Price Winner, Paris, France, 1927, 1st Prize Weymann National Convention, San Antonio, Texas, 1928, use "Keystone State" Parade Bugles and Ludwig Drums.

### SUGGESTIONS For Organizing and Financing a Musical Unit

The early forming of a bugle and drum corps will increase your membership, put life and pep into your activities, bring out the members and maintain their interest.

Every public appearance of a military or civic body requires musical music.

A Weymann equipped musical unit will do the work, as 100% effective and need not be expensive.

Admiring that a musical unit is not only a valuable asset, but a real necessity in every fraternal organization taking part in outdoor affairs. The next thought is—"How to Get the Money." We have seen many ideas put over, singly or in combination, and one or two are practical and have been successfully used. Naturally the possibilities vary somewhat in different localities.

In a nearby New Jersey town boasting a post membership of less than (60) fifty, a 15-piece bugle and drum corps outfit (four grade 3), costing \$181.00, was selected. The post voted \$50.00, the ladies' auxiliary presented a check for \$30.00 and agreed to take care of the balance by arranging for a series of "Money Makers" which included an appeal to public-spirited, representative citizens and civic bodies, such as Kiwanis, Lions, Rotary, Chamber of Commerce, Board of Trade, athletic clubs, etc.

They also found a generous fruit in movie and theatre benefits, dances with prize drawing, card parties, minstrel shows, suppers, cake and pie sales.

In Wildwood, N. J., the Athletic Club is a popular organization. They were so well pleased with the beautiful outfit sold by us to the local Legion post that, after a unanimous vote in favor, they presented a check to cover entire cost.

In Florida, several outfits were paid for by the local Board of Trade. They realize the publicity value of a bugle and drum corps.

In Canby, the program at a large industrial plant took care of entire bill. In Red Lion the same thing happened. In Palmyra a professional man donated the price of his drums. There is always a "good fellow" in every town—often he has political ambitions—likes the boys and will help.

**IT CAN BE DONE.**

This department is under the direct supervision of our Vice-President, H. Power Weymann, former Private 1st Class, 315th Inf., A. E. F., member of Vandiver Post No. 355, American Legion, and Capron Post No. 22, Veterans of Foreign Wars.

Your inquiries will have his personal attention.



SUGARHOUSE POST, Salt Lake City, UT (1946). Photo from the collection of Robert Zinko/American Legion archives.



ENGLEWOOD POST, Chicago, IL (1946). Photo from the collection of Ted Himmelwright.



NITTANY SQUADRON SAL, State College, PA (1941). Photo from the collection of Robert Zinko/American Legion archives.



## The Spirit of The Drum Corps

**M**ARTIAL music has inspired men of valor to action in all ages as far back as history itself. When fatigue was at its height and the hour of conquest darkest, brave men were called to the colors by the beat of the drum and the sound of the bugle. To carry on the tradition of our predecessors, to inspire men of today in the duty we owe to those that follow. The drum is the principal rhythm instrument; without rhythm there can be no music.

The comradeship, fellowship, and spirit to do is developed in the modern corps. The laurels earned and pride in victories will repay many fold the effort and time devoted to such an organization.

You will receive much pleasure and satisfaction not only through its physical accomplishments but through its social environments, its activities, and the benefits it affords to the community.

It is with satisfaction and some pride that we present this book to the drum corps fraternity, and we hope that it will be of service not only to new corps, but more especially to the organized corps that strive to excel in this very pleasant recreational activity.

It would be impossible to publish such a complete treatise on drum corps if those who belong to these corps were not such fine fellows and gave us the benefit of their experience.

This is an example of the type of personnel of which the American drum corps, the finest in the world, are composed—they give to their "Buddies"—their competitors—their secrets of success. A finer and higher spirit of sportsmanship cannot be found.

Ludwig & Ludwig, Inc., maintain a Drum Corps Department composed of men who have had their own drum corps and who will be glad to help anyone who has special drum corps problems. Send your drum corps questions to us; it will be a pleasure to help you if at all possible.

**Ludwig & Ludwig, Inc.**  
1611-27 No. Wolcott Ave., Chicago



### Part One: General Information

*Drum and Bugle Corps, A. L. Post No. 147, Rolling Spring, Ill.*

**I**n the organization of a drum and bugle corps, there is just one best way to start the ball rolling—call a meeting of prospective members. An instance is recalled of an organization that had wanted a corps for several years. None of the members, however, had any experience in this kind of activity and there was a general hesitancy concerning the ability of the organization to put the thing over.

Finally one of the members who had recently attended an American Legion convention and had caught the spirit of the drum corps, stood up and addressed his brother members in a business meeting. "Gentlemen," he said, "I have just returned from the state convention, and I want to tell you that never in my life have I been more thrilled than when I stood on the sidewalk and watched the drum and bugle corps march by. I can still hear the stirring music. I can still hear the shouts of the crowd. Right now, I've got black and blue marks on me from where one 'Buddy' almost pounded me to pieces in the enthusiasm that he felt when the corps of his own outfit went by."

"But, gentlemen, there was one feeling I carried away from that parade which was stronger than the thrill I got from the great spectacle, itself. I couldn't forget that while all this was going on, it was standing on the sidewalk, merely a spectator, and that neither I nor anyone else was out there representing our corps and our town. Then and there I resolved to put the thing up to you men squarely. We want a corps. Everybody agrees on that and the thing to do is order the necessary instruments right here and now. Once we have tied ourselves up with a financial responsibility, I am confident that we will see the thing through to a successful conclusion, and when the next state convention comes around we won't be standing on the sidewalk watching the parade go by without us!"

That speech got action. The instruments were ordered, the corps was started and the prediction of the speaker came true. At the next convention competing against thirty other outfits, the corps of this post took fourth place in the contest. They were the youngest corps in the parade, too!

### Three Champion Drummers

James S. Whelan, Miami, Florida. Harry W. Smith, New York, N.Y. Philip Wilkins, Newark, N.J.

**Because one man's instrument is more expensive than another's, it is better to have a unit price program. This, however, can best be worked out according to local conditions.**

Many drum corps arrange drum corps contests and invite all the drum corps for miles around to attend. A certain amount is put up for prizes, and admission is charged to witness the contest. This is more fully described elsewhere in this book.

A Gary, Indiana, corps raised money by securing signatures from various merchants, written in India Ink on a large sheet of drawing paper. A ring etching was made of these signatures from which a cover for the contest program was printed. Each signature cost \$5, and made a nice profit. Signatures are very easy to get.

Some organizations foster auto parking at fairs, baseball games, and other attractions, and thus earn considerable money.

The Evanston American Legion Post has charge of the auto parking at the Northwestern University Foot Ball games and makes considerable from this, receiving 50% of the parking receipts.

Another very good method of raising money is to have a voluntary contribution fund. Generally the local newspaper takes charge, and publishes the names of all contributors with the amount they contributed. No solicitation is used, but each publication carries a story of how the contributions are coming in. A good writer can add the remarks of the various contributors, obtaining stretching them a little, which will bring in other local donors with their own checks, which, of course they expect to get published. One city raised two thousand dollars in five days by this method.

All of the above methods have been successfully used in raising money. They will work for you just as they have for others. Send for FREE literature on successful fund raising plans.

**Size of Corps**

Because the present day tendency is for playing drill combinations the corps should be as large as possible. The larger the corps the easier it will be to execute formations. It is impossible to execute elaborate human designs upon the street or parade ground with a small corps. Consider the corps the same as any drill team or marching band.

**Instrumentation**

The accepted combination for one snare drum to each bugle; and, with one bass drummer to every

Pictured on this page are examples from various Ludwig & Ludwig and Ludwig Drum Company publications. Items are from the collection of Raphael Osheroff.

**Ludwig & Ludwig**  
DRUM CORPS SPECIALTIES  
Chicago, U.S.A.

### Start Your Prize Winning Drum Corps NOW!

Is there a man, woman, or child that is not inspired by the beat of the bugle, the taps of the drum and a fine body of marching men?

You will be thrilled to the core by the display that the American Legion will show you at the greatest of all conventions in Chicago this Fall. No other country can boast of anything to equal this great Legion achievement.

The Drum Corps is the working body of a post. They are the active committee—the enthusiasts that build up membership in your post. That is what constitutes the general personnel of this big parade in Chicago—Drum Corps enthusiasts who work for their posts. What they are in Chicago, your Corps will be in your community.

The Corps is an investment, easy to form and one that will pay for itself in a short time. Precious experience or experts are not essential. The Ludwig Drum Corps Service Department will tell you how you can have a Corps on the street in but a few weeks' time. We supply you with instructive material. Send us the enclosed card now, giving appropriate membership of your post and other details.

May we help you if you have a Corps and are coming to Chicago? This office is at your service. Write me personally.

**LUDWIG & LUDWIG**  
Ludwig & Ludwig



COMMONWEALTH EDISON, Chicago, IL (1948). Photo from the collection of Ted Himmelwright.



THOMAS HOPKINS SALL, Wichita, KS (1951). Photo from the collection of Robert Zinko/American Legion archives.

# Here are two Special Offers on Instruments for a Complete Drum Corps

Look at this Snappy Drum Corps of the Raymond Pullington Post 77, of Paterson, N. J., using Leedy On-to-Boston Instruments.



HERE is your opportunity to do what they've done. These combinations are all standard—the same as used by the leading Drum Corps all over the country. Select the size outfit you want and you will have a popular successful Drum Corps marching amid the cheers of thousands.

## 17-Piece Leedy On-to-Boston Outfit. Special \$304.00

From Major's Baton at \$12; 1 Drum Major's Whistle at \$10; 1 Military Drum, 12" x 18", No. 102, with sticks and sling at \$22.50; 1 Military Bass Drum, 18" x 20", No. 132, with sticks and sling at \$20; 10 Legion bugle model (287) in brass No. 33 at \$9.50. Total \$232. Special \$304.

## 25-Piece Leedy On-to-Boston Outfit. Special \$494.00

From Major's Baton at \$12; 1 Drum Major's Whistle at \$10; 1 Military Drum, 12" x 18", No. 102, with sticks and sling at \$22.50; 1 pair (2) 15" ZEMJIAN cymbals No. 21A at \$9 each, with handles; 2 Tenor Drums, 8" No. 240 with sticks and sling at \$22.50; 1 Military Drum, 12" x 18", No. 102, with sticks and sling at \$22.50; 1 Military Bass Drum, 18" x 20", No. 132, with sticks and sling at \$20; 10 Legion bugle model (287) in brass No. 33 at \$9.50. Total \$356.50. Special \$494.

## The 30-Piece Leedy On-to-Boston Outfit. Special \$709.00

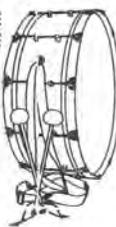
From Major's Baton at \$12; 1 Drum Major's Whistle at \$10; 1 Military Drum, 12" x 18", No. 102, with sticks and sling at \$22.50; 1 pair (2) 15" ZEMJIAN cymbals No. 21A at \$9 each, with handles; 4 Tenor Drums, 8" No. 240 with sticks and sling at \$22.50; 1 Military Drum, 12" x 18", No. 102, with sticks and sling at \$22.50; 1 Military Bass Drum, 18" x 20", No. 132, with sticks and sling at \$20; 10 Legion bugle model (287) in brass No. 33 at \$9.50. Total \$541.50. Special \$709.



This is the Military model... (Small text describing the drum major's role and equipment.)



This is the Military model... (Small text describing the drum.)



This is the Military model... (Small text describing the bass drum.)



This is the Military model... (Small text describing the tenor drum.)

This is the Military model... (Small text describing the cymbals.)

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### The 17-Piece Leedy Victory Outfit. Special \$273.00

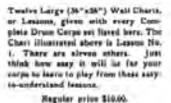
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MAGICIANS ALL-GIRL, Muncie, IN (1958). Photo from the collection of Jacqueline Price.



WARWICK DRUM CORPS, Warwick, RI (1953). Photo by Ed Olsen from the collection of Ron DaSilva.



POLISH FALCONS SENIOR CORPS, Elizabeth, NJ (1952). Photo by Ed Olsen from the collection of Ron DaSilva.

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Apollo Model  
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U. S. Regulation Trumpet in G & F



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**BUGLES AS HEALTH BUILDERS.** It is a well-established fact that playing a wind instrument strengthens the lungs, chest and abdominal muscles. The healthiest boys in town are those in the band or bugle corps. Playing the bugle teaches the player to breathe deep, to expand the chest and to stand upright.

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The Invincible	John Ph. Sousa
George Tobin	John Ph. Sousa
24 Regiment, I. S. T.	A. E. Wilson
Trumpeter's Glory	A. E. Wilson
With Trumpet and Drum	J. O. Brundage
Central Airline	J. O. Brundage
International Bugle	Walter
25 Regiment, N. G. S.	Walter
March of the Stars	J. P. Brower
Pass in Review	J. P. Brower
National CB	J. P. Brower
Old Nick	J. P. Brower
The Lone Legion	J. P. Brower
Glory of the Trumpet	J. P. Brower
Warrior's Song	J. P. Brower
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Heavily silver plated.....\$20.00

## BACH "Clarion Militaire" in B-flat

Apollo Model  
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The "Clarion Militaire" is an exact duplicate of the trumpet used in the French Army. It has the same scientific, competent craftsmanship as the BACH U. S. Regulation Trumpet, but is tuned to a higher pitch (in B-flat) which gives it a shriller, more brilliant, martial quality of tone. It requires a little more training of the embouchure (lip) to master tone production on the "Clarion Militaire" but the effects obtained from it are striking.

Band compositions for Band and B-flat Bugles are:  
(Bugles in B-flat)

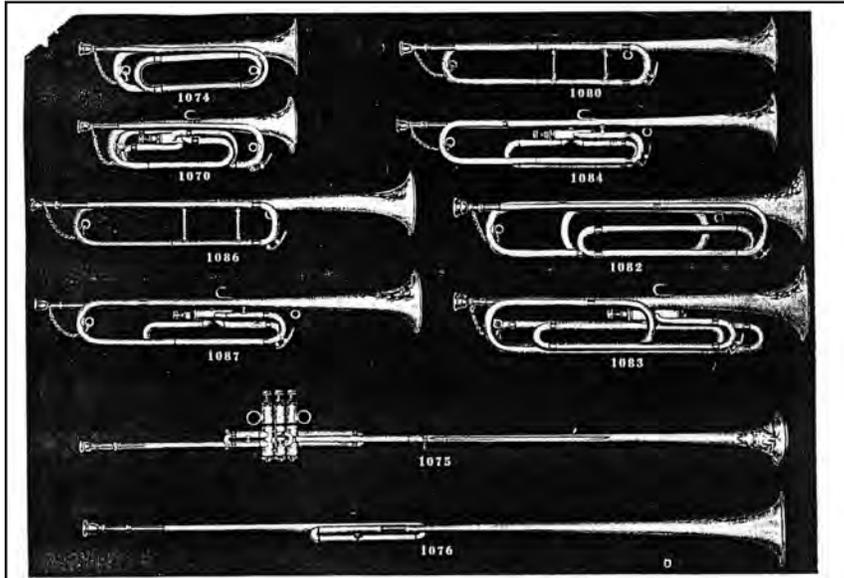
The Royal Dragons	arr. by Paul de Ville
Centuries	D. W. Reese
Adjutant Warfield	D. W. Reese
American Trumpeter	M. L. Lake
Heavenly March (From Wagner's Opera)	arr. by D. W. Reese

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High grade quality worsted, with tassel. In white, yellow, red or blue.....\$1.80

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		BRASS Highly Polished	SILVER With Gold Bell
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1070	King Regulation Bugle, built in the keys of G and D with horizontal valve change and locking device for locking in either key—Soprano Voicing—15" long—4 1/2" bell diameter.....	16.50	24.50
1080	King American Legion Bugle, built in the keys of G and F—Soprano Voicing—27 3/4" long—4 3/8" bell diameter.....	8.00	15.50
1081	King American Legion Bugle, built in Bb only, Soprano Voicing—19 1/2" long—4 3/8" bell diameter (SAME MODEL AS NUMBER 1080).....	8.00	15.50
1084	King American Legion Bugle, built in keys of G and D—Soprano Voicing—with horizontal valve change and locking device for locking in either key—27 3/4" long—4 3/8" bell diameter.....	18.00	26.00
1086	King Tenor or Baritone Bugle, in keys of G and F—27 3/4" long—5 1/2" bell diameter.....	10.00	18.00
1087	King Tenor or Baritone Bugle, in keys of G and D with horizontal valve change and locking device for locking in either key—27 3/4" long—5 1/2" bell diameter.....	20.00	28.50
1082	King Bass Bugle, in keys of G and F—25 1/4" long—6 1/2" bell diameter.....	37.50	52.50
1083	King Bass Bugle, in keys of G and D with horizontal valve change and locking device for locking in either key—25 1/4" long—6 1/2" bell diameter.....	42.50	57.50
1075	Triumphal Trumpet.....	60.00	70.00
1076	Coach Horn.....	8.00	15.50

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(Above) A pricing page from the King catalog, approximately 1932. From the collection of Raphael Osheroff.

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STREET DRUMS  
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Particularly adaptable for drum and bugle corps. Light in weight but exceptionally strong. Great carrying power and a unique tone that combines beautifully with the E.V.H. BUGLE. Equipped with two thumb screw rods which give extra tension. Best grade heads and responsive snares. These drums have mahogany shells with metal counter hoop and are in natural finish. Further equipped with center support snare mechanism for the best tone and prevent rattling. Complete with best livery sticks and complete snare sling. Made in four sizes.

Price \$12.50 each.  
Special quantity discounts.  
Inquire for full particulars.

VINCENT BACH CORPORATION  
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OLPH RIDGEMEN, Brooklyn, NY (1952). Photo by Ed Olsen from the collection of Ron DaSilva.



BRAINTREE WARRIORS, Braintree, MA (1952). Photo from the collection of Robert Zinko/American Legion archives.



ST. VINCENT'S CADETS, Bayonne, NJ (1951 Legion, Miami, FL). Photo from the collection of Robert Zinko/American Legion archives.

## The origin of the drum and bugle corps

"We were marching down Pennsylvania Avenue and had turned the corner at the Treasury Building. I had timed our playing of the march so that the trumpet theme would be heard for the first time just as we got to the front of the reviewing stand. Suddenly, 10 extra trumpets were shot in the air and the 'theme' was peeled out in unison. Nothing like it had ever been heard there before -- when the great throng on the stand had recovered its surprise, it rose in a body and, led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all."

*John Philip Sousa, describing the premier performance of Semper Fidelis<sup>1</sup> (1888) by the Marine Band on parade*

### Field music: From functional to fancy

The fife and drum were originally used to relay tactical commands to an Army in the field. By the Civil War, the fife and drum were being supplanted by a brass instrument as the primary military signal means.

The players of the drum, fife or brass instruments were, in fact, a human semaphore designated as *field musics*. They were trained to play their signals by rote.

When a brass signal instrument was used, it became necessary to distinguish whether the signal was to be directed toward the infantry or the cavalry. By tradition, the cavalry was provided with a cylindrical bored signal instrument of piercing tone quality, a valveless trumpet.

In contrast, the infantry used a valveless, bell-front soprano instrument with a conical

<sup>[1]</sup> It was the *Semper Fidelis* trio theme that was played in dirge tempo accompanying Sousa's casket through the streets of Washington D.C., in 1932.]

bore, a true *bugle* with a less piercing, more mellow tone. Thus, the vocabulary of commands (i.e., the "calls") were identical for both branches. It was the timbre that distinguished infantry commands from those directed toward the cavalry.

In Europe, by pre-19th Century tradition, the mounted trumpeters of the cavalry unit were actually more full-fledged musicians in contrast to their poorly-schooled infantry bugler colleagues.

The natural, often in the key of "E-flat," in the hands of a skilled player, was capable, in its clarino register, of executing complex musical figures rather than simple signal calls. As true musicians, cavalry trumpeters enjoyed much higher status than that of the mere signaling infantry bugler.

The true trumpet has a cylindrical bore; i.e., the diameter of the tubing is constant until shortly before the bell flare area. In contrast, a conical bore instrument's tubing begins its flare toward a cone shape immediately after the insertion point of the mouthpiece. A conical bore conveys a mellow timbre.

In contrast, a cylindrical bore conveys a brilliant, piercing tone; hence the qualitative sound difference between the cornet/flugelhorn/euphonium (conical) and the trumpet/trombone (cylindrical). In French, the term *bugle* refers to the flugelhorn. A "B-flat" valveless instrument with flugelhorn dimensions and tone is designated as a *clarion militaire*.

The Belgian instrument maker Adolph Sax had designed a conical bore suite of three-valve instruments for military bands, ranging from soprano to contra bass. Therefore, all modern-day conical bore instruments (cornet, flugelhorn and euphonium) are referred to as members of the sax horn family.

In common usage and over a period of time, the distinction between a field trumpeter and a field bugler and their respective instruments became blurred. In America, the term *bugle* designates a bell-front soprano and valveless instrument being played by a bugler. In fact, the American-type bugle is actually a cylindrical trumpet. However, in Europe the bugle implies a conical bore instrument.

The evolution of the drum and bugle corps from its field music roots has involved the continuous redefining, not of the word *bugle*, but of what type of instrument should be

allowed to play the *role* of the bugle. As the drum and bugle corps evolved from the field music, there was a continuous "reinventing of the wheel" so that the generic bugle goes through the same ontogeny as other brass instruments. "Old wine" is simply being poured into "new bottles."

Each step of the way was marked by the deliberation of standards committees pondering once more -- "What shall be allowed to play the *role* of the bugle?"

### The transition of "field music" to music in the American military

In the United States, a series of manuals for field musics had been published which delineated the duties and functions of the field musics. From the Civil War onward, the manuals began to also include marches composed for the assembled field musics as well as the usual service signal calls.

In the 19th Century, drills and parades were carried out at a slow pace of 90 beats per minute. Most of the music promulgated for the assembled *field musics* was fast-tempo marches (120 beats per minute) called "quick steps." The standard marching cadence of "The Big Parade" era (128 beats per minute) would have been considered a "quick step" in the 19th Century.

The authentic conical bored bugle was the field music standard during the Civil War. However, in 1879, the cavalry adopted a field trumpet in the key of "F" which could be fitted with a crook inserted into the mouthpiece shank, thereby transposing the instrument from "F" to "C." This created the potential for deploying choirs of trumpets in both "F" and "C"; i.e., a group of instruments capable of playing the tonic chords and a group of instruments playing the dominant chords.

By alternating notes between the two choirs, a complete diatonic scale could be played in the manner of a bell ringer's choir, thereby achieving a sense of cadential resolution, creating the military "two-pitch" march.

This regulation "F trumpet" with "C"-crook (1879) was replaced by the "G" regulation field trumpet with slide to "F" in the year 1892. This



TOLEDO SAL, Toledo, OH (1938).  
Photo from the collection of Robert Zinko/American Legion archives.



BUICK LIBERTY MOTOR POST, Flint, MI (1951 Legion, Miami, FL).  
Photo from the collection of Robert Zinko/American Legion archives.



JAMES H. TEEL POST, Bartlesville, OK (1936 Legion, Cleveland, OH).  
Photo from the collection of Robert Zinko/American Legion archives.

Year	Author	Title
1874	Major General Emory Upton	<i>Infantry Tactics</i>
1886	John Philip Sousa	<i>A Book of Instruction for the Field Trumpet and Drum</i>
1901	William S. Littleton	<i>A trumpeters Handbook and Instructor</i>
1910	Nathan C. Lombard	<i>Trumpeters Manual</i>
1914	Daniel Canty	<i>Field Musicians Manual</i>
1914	Unknown (Issued by U.S. Govt Printing Office)	<i>The Ship and Gun Drills, U.S. Navy</i>
1916	V.F. Safranek	<i>Complete Instructive Manual for the Bugle, Trumpet and Drum</i>

regulation bugle was the standard for both military and naval forces. Curiously, a field manual appearing in 1917, "Drill and Service Regulations for Field Artillery Horse and Light," contains reprints for two quick-steps for the "F" trumpet and "C" crook (by then outmoded and non-regulation) that were published in a government manual written before 1880.

**A review of government regulation method books**

The manuals listed in the chart above resulted from an attempt to codify and then promulgate regulations for the training and duties of field musics. Each of these manuals lists the various signal calls as well as additional quick-steps for assembled field musics.

When occasion arose for the field music to parade with or actually replace the band, the lowly field musics experienced an albeit temporary elevation of status and spirit.

**Emory Upton -- 1874**

Upton's "Infantry Tactics" manual codified 67 signal calls for the bugle and included marches and two quick-steps for "F" and "C" trumpet. Therefore, the use of two sets of trumpets, one in the tonic and the other in dominant pitch, playing in the fashion of bell ringers was revived in the 1920s when the veterans drum and bugle corps attempted to enhance the scope and capabilities of the music.

The decision to put both the tonic and the dominant instrument on the same chassis culminated in the development of the Bersag horn (an Italian invention of the 1860s) and was reprised in the development of the American piston bugle. A well-rehearsed bell ringer bugle section can produce some startling effects such as those achieved by the

Grand Street Boys of the pre-World War II era. Their bell ringer version of *Grandfather's Clock* (sans valves) astounded those fortunate enough to have witnessed their performances in the late 1930s. The use of crooks in 1874 foreshadows their reappearance in the 1920s -- a continuous "reinvention of the wheel."

Upton's manual was reprinted in 1953 (Carl Fischer, NY). For some reason, the Fischer reprint gives absolutely no credit to General Upton and it appears to have been written "anonymously" which, of course, was not the case.

**John Phillip Sousa -- 1886**

John Phillip Sousa, in his manual "A Book of Instruction for the Field Trumpet and Drum," desired to replace and improve upon Upton's "Infantry Tactics." He added instructional material for the drum, including percussion street beats. He attempted to transcend the education of field musics, transforming it from mere rote learning to a process thoroughly grounded in the fundamentals of music.

The manual contains a sequence of seven marches for the combined field musics. *March No. 5, Here's to your Health, Sir*, contains the theme used as the trio

for *The Thunderer* (1889). *March No. 6, With Steady Step* was used as the trio of *Semper Fidelis* (1888).

The tale of the genesis and premier performance of *Semper Fidelis* was well told by Paul E. Bierley. Apparently U.S. President Chester A. Arthur did not like the anthem *Hail to the Chief* and expressed to Sousa his displeasure with this old Scottish boating song. This led Sousa to contemplate the composition of the march which was later to become *Semper Fidelis*.

As Sousa stated, "I wrote *Semper Fidelis* one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico."

Sousa was a consummate showman and he

50

### Playing the Crook Bugle



Ludwig "G" Bugle with "D" Crook.

#### THE CROOK BUGLE

By attaching the crook, which is in reality a small length of tubing, to the ordinary "G" bugle, it lowers the pitch of that instrument four tones and it then becomes a "D" bugle. The ordinary "G" bugle is considered a Tonic instrument and the "D" being four tones lower, is the Dominant. They are in relation to each other and therefore harmonize in a way that makes it practical and feasible to use the "D" bugle with the "G" in the same corps, and by reason of that it produces a pleasing harmonious effect, in that way increasing the musical range of the corps.

**COMMON RANGE OF G BUGLE**

As written G BUGLE      Actual sound G BUGLE

The "G" bugle is usually provided with an "F" slide, so that band marches written in "F" can be played by drawing the slide to the key of "F" when the corps plays with a band. Ordinarily, however, the "G" bugle is used, that is, meaning with the slide closed in the key of "G".

The "D" bugle, which is in reality the ordinary "G" bugle provided with a crook, has the following range.

**COMMON RANGE OF D BUGLE**

As written D BUGLE      Actual sound D BUGLE      European notation

By comparing the range of the "D" with that of the "G" you will note that the "D" has more notes than the "G". The reason for that is that the combination of length and tubing of the "D" with a relatively smaller mouthpiece (using the regular "C" mouthpiece). The harmonics of the upper register are easier to get in the "D" bugle than in the "G" bugle. The "D" bugle then plays in the upper register. The notes are as high as the "G" bugle but additional harmonics are obtained while, although they are possible on the "G" bugle, are too difficult for practical use.

For convenience in reading the music all notations are written in the key of "C" for the "G" bugle, although the actual pitch is "G" and "D". The same music, however, may be played on any other key that has the same relation to the interval of "G" to "D" or "F" to "C". In that way it would be possible to use the combination of "D" and "F". The corps that have "B" bugles would play the same notes formerly played by the "C" bugles, then by drawing the "F" slide on a "C" bugle, the "F" bugle would play the same notes as the former crook bugle played in "D".

However, this combination is not as practical as the "G" and "D" for the reason of the harmonics, because it is harder to get the upper register harmonics on an "F" bugle -- that is, the regular "G" bugle with the slide drawn to "F" -- than it is on the "D" bugle, owing to the additional tubing that is added to the "G" and the relatively smaller mouthpiece. As has been explained before, the harmonics in the upper register are more practical on the "D" bugle.

Originally "C" bugles were used. "C" bugles would sound exactly as the music is written. The "G" bugle, therefore, sounds four tones lower than it is written. To play the corresponding notes on a piano it would be necessary to play four tones lower than they are written.

Since the common "G" bugle has but four notes that are commonly used and a fifth that is difficult to get, it will be seen that the musical possibilities from a harmony standpoint are limited, but with the addition of the "D" bugles in the corps, which have a range of seven notes of a different pitch, considerable harmony is added.

To play in the same key, all the time wears on the listener without his knowing just what the fault really is. As a matter of fact the same key tires the ear of the listener and much more so of the player. A change of key is a relief and a pleasant relaxation. It is to music what color contrast is to a painting. The color scheme of a room is often restful to the eye and to the worker. In a like manner harmony in music is pleasing to the listener, but much more so to the player. It encourages practice by stimulating the interest.



CORNWALL SAL, Chicago, IL (1939). Photo from the collection of Robert Zinko/American Legion archives.



NELS T. WOLD POST AUXILIARY, Cookston, MN (1933 Legion, Chicago, IL). Photo from the collection of Robert Zinko/American Legion archives.



FRANK LOZAR POST, Ely, MN (1939 Legion, Chicago, IL). Photo from the collection of Robert Zinko/American Legion archives.

knew the crowd-pleasing power of a field music ensemble, i.e., a drum and bugle corps.

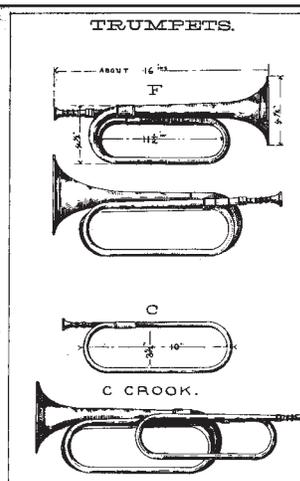
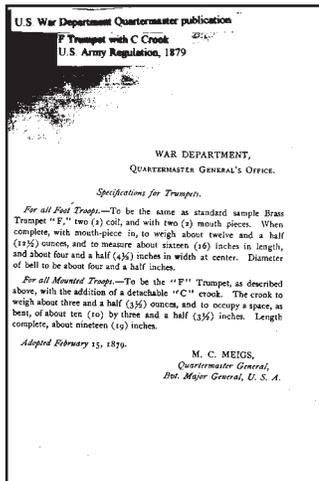
Of course, *Semper Fidelis* became the official march of the Marine Corps and, prior to World War I, it had been the favorite military march of the German Kaiser himself. Surprisingly, Sousa sold the rights to this march for \$35.00.

The premier performance of *Semper Fidelis* was a watershed in that it marked the debut of really “fancy” field music performance. The seminal and paradigmatic drum and bugle corps that Bill Ludwig himself coached, the Racine Boys of '76, held *Semper Fidelis* close to its heart, having performed the trio under the baton of Sousa himself in 1928.

In 1917, at the age of 62, Sousa accepted a commission as a Lieutenant Commander in the Naval Reserve. (He had been a civilian leader of the Marine Band and had never held any military rank before.) Sousa had been earning \$1,000 a day leading his famous “Sousa’s band,” which was composed of the world’s great wind instrument virtuosos.

He accepted his Lieutenant Commander’s pay of \$20 per month to lead a 300-member “Bluejacket” band of naval volunteers, whose average age was 20. The “Jackie” band, almost perpetually on tour, was an immensely successful fund-raising device.

Sousa apparently still had great respect for the stirring effect of field music because photographs of the “Jackie” band on parade



the Field Trumpet and Drum.”

The rudimental style of drumming was passed to the Americans by the Swiss at the time of the American Revolution, when the drum partnered with the fife for purposes of relaying tactical commands in the field.

Nurtured by the “ancients” in New England, rudimental drumming remains alive and well today, when partnered with the fife, but at present it is estranged from its prior brass partner.

Upon Sousa’s passing (1932), the Boys of '76 sent a special message of condolence to Sousa’s family and served as ushers at a special commemorative tribute to the “March King” held in Milwaukee on March 1, 1932.

show the first ranks to be occupied by buglers. Some members of the Racine Corps had actually served under Sousa in the Great Lakes Naval Bluejacket band during the Great War.

Prior to becoming the civilian bandmaster of the Marine Band, Sousa’s previous credentials included a lengthy period as a civilian composer, violinist and conductor. In his youth, however, he had served an apprenticeship as a Marine Band musician and was keenly aware that a “vade mecum” for field musicians was needed which would provide teaching material to enhance and develop musicianship in the apprentice.

Because of Sousa, the student bugler would now reap the reward of playing marches (quick-steps) written by the master himself, such as *With Steady Step* (appearing later as the trio of *Semper Fidelis*) and Sousa did not neglect the art of military rudimental drumming<sup>2</sup> in his “A Book of Instruction for

[2] Long the standard, rudimental drumming was championed by William F. Ludwig Sr., who imported Frank Arsenault from New England to Chicago to actively preach the “rudimental” gospel. WFL greatly admired the artistry of Connecticut drummer J. Burns Moore, whose method book was published by Ludwig as well.]

Adopted by the War Department  
for United States Army and National Guard

# Bugle

## Signals, Calls & Marches

For Army, Navy, Marine Corps  
Revenue Cutter Service & National Guard

By  
**Captain Daniel J. Canty**  
U. S. Army, Retired

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### THE RACINE BUGLER

#### DRUM CORPS

Members of the drum and bugle corps sent a message of condolence to the family of John Philip Sousa, famed band leader, who died recently.

The corps has had several intimate contacts with the bandmaster. At Milwaukee auditorium three years ago, Sousa himself took over the director's baton to lead the corps in “Sempter Fidelis,” one of the Sousa marches.

When Sousa played in Racine in 1928, he personally presented the corps with an American flag during impressive ceremonies at Memorial hall.

Several members of the corps played in Sousa's band at Great Lakes naval training station, including Allan Gere, Fred Schulte, Art Gilman and George Freeman.

On Tuesday, March 1, members of the corps acted as ushers at Memorial hall to handle the crowd who gathered to hear a lecture by Dr. Preston Bradley.



NORWOOD PARK POST, Chicago, IL (1951).  
Photo from the collection of Robert Zinko/American Legion archives.



RIVERSIDE POST, Riverside, NJ (1951 Legion, Miami, FL).  
Photo from the collection of Robert Zinko/American Legion archives.



BLESSED SACRAMENT GOLDEN KNIGHTS, Newark, NJ (1956 Legion, Los Angeles, CA). Photo from the collection of Robert Zinko/American Legion archives.



**William S. Littleton -- 1901**

Littleton's manual, "A Trumpeters Handbook and Instructor," presented the rudiments of music and included many marches and "quick-steps" for the field music.

Uniquely, Littleton presented material for the bugles to play drill music, setting the tempo for physical exercises with the rifle to be performed by the troops.

**Nathan Lombard -- 1910**

Like Sousa's manual, Lombard's "Trumpeter's Manual" presented a true musical education in the rudiments of music. Well-illustrated with photographs, the manual contained specific instructions for bearing, posture, military etiquette and instrument maintenance.

It promulgates regulations of conduct for both the individual and the assembled corps of trumpeters in their role in various ceremonies.

By the time of Lombard, the field music was detailed to march in the rear of the band and, in the absence of the band, the drums and bugles could take its place.

In referring to marches containing field music trio parts, Lombard stated that such marches, "When played by a well-trained trumpet corps, are always sure to make a big hit." When playing

with the band, the "G" field trumpeters were instructed to pull their slides all the way out, changing their instruments to the key of "F."

However, if the band was tuned to "low pitch," Lombard advised the use of a crook to be inserted into the mouthpiece shank, allowing the field trumpets to be in tune with the band instruments.

The manual also was unique in that it contained words to be sung to the melodies of the trumpet calls. Singing on the part of the

(Left) John Philip Sousa had taken a leave of absence from his position as conductor of an ensemble of the world's greatest wind instrument virtuosos (Sousa's band) and accepted a commission as Lieutenant Commander in the U.S. Naval Reserve (1917). Sousa then formed a massive ensemble of 300 19-year-old Naval recruits at the Great Lakes Naval Training Center in Illinois. This Bluejacket band ("Jackie" band) was extremely successful in raising millions of dollars for the war effort as it toured the country. Although he was 62 years old, Sousa marched along side his band in every parade. Adding to the band's glamour and flash was a brilliant "strutting" drum major nicknamed "The Peacock of the Navy." Note the field music section of bugles in the front line of the band. One can imagine what an effect there was when the band played *Semper Fidelis* or *The Thunderer* with these bugles pealing out the trio field music parts. Photograph from the collection of Raphael Osheroff.

field music, strange though it may sound, was not unheard of in the 1920s and 1930s in the world of the veterans drum and bugle corps.

**Daniel Canty -- 1914**

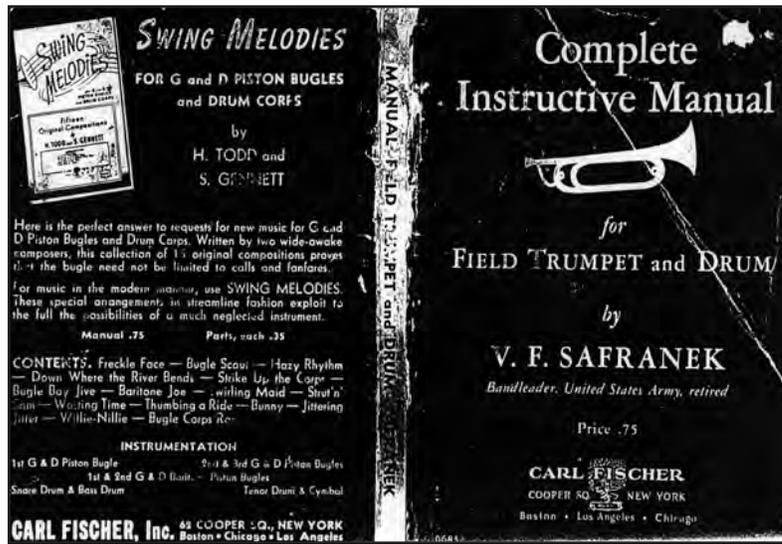
Canty's "Field Musicians Manual" covered the same basic ground -- the rudiments of music, the codification of the calls and instruments in instrumental music. The author provided clearly-written instruments for the ceremonial (i.e., "fancy") use of the field music.

In addition to the codified calls, sounded by a solo musician of the guard, and calls to be sounded by the assembled field music trumpeters, there are also a variety of sound-offs, marches and inspection pieces, including bugle marches from England, France, Germany,

Italy, Russia, Serbia, Greece, Norway, Belgium and Mexico, hitherto unknown and unpublished in the United States.

There are Naval calls unique to shipboard duty, however, when Naval troops functioned as "Bluejacket infantry" in the landing party, they utilized the same field signals as the Army.

Aside from emphasizing the "fancy", i.e., the field music as a self-sufficient ceremonial unit, Canty continued to promulgate the functional (i.e., the field music as a human semaphore). Should his lip



**HARVEY SEEDS POST**, Miami, FL (1956 about to fly to Los Angeles). Photo from the collection of Robert Zinko/American Legion archives.



**ELYRIA POST**, Elyria, OH (1952 Legion, New York City, NY). Photo from the collection of Robert Zinko/American Legion archives.



**CHICAGO POLICE POST**, Chicago, IL (1958 Legion, Chicago, IL). Photo from the collection of Robert Zinko/American Legion archives.

fail him, the field trumpeter was instructed in the use of signal flags and semaphore lights.

The trumpeter was also issued a pistol and the Canty manual contained instructional material for small arms.

Canty's manual (1914) was the method book in use just prior to the formation of the American Expeditionary Force and illustrates the handling of both the "G" field trumpet and the small, tight-coiled "B-flat" infantry bugle.

### Unknown -- U.S. Government Printing Office -- 1914

"The Ship and Gun Drills, U.S. Navy," issued by the U.S. Government Printing Office (author unknown), contains the untitled *Quick Step No. 6*, the Navy's version of *You're in the Army Now*. This differs from Safranek's *Quick Step No. 65, You're in the Army Now*, only by the presence of an additional pickup in the first measure and the presence of a third strain.

### Victor F. Safranek -- 1916

Victor Frank Safranek (1867-1955) emigrated from his native Bohemia as a child and returned to study music at the Prague Conservatory. This prepared him for his subsequent stellar career as a military bandmaster. Utilizing his conservatory-acquired knowledge of arranging, he extended the compass of the military band, adding woodwinds and the French horn as an essential part of the routine instrumentation.

He was subsequently hired by music publisher Carl Fischer (New York) to rearrange and modernize the Fisher Band Library. Safranek's "Manual of Trumpet and Drums" became the gold standard for Army bandmasters. His 1916 manual, like that of Sousa, Lombard and Canty, covered musical rudiments, instrument maintenance and instruction in the calls and ceremonies.

The 1916 manual refers exclusively to the "B-flat," tightly wound, conical bore infantry bugle, which had been adopted as infantry regulation in 1894.

It continues to emphasize the "semaphore" function of the field musics. Safranek demands not only knowledge of the "calls," -- i.e., especially composed short musical pieces

that communicated commands to be executed upon hearing the music -- but also knowledge of the General Service Code, composed of long and short intervals which could be transmitted by tapping on the drum, blasting on the whistle or the waving of signal flags.

There is instruction in the use of the pistol and words are included to be sung to the melodies of the bugle calls. The "fancy" (ceremonial) aspects are not neglected and there is extensive instruction on the braiding of decorative cords, etc.

The Safranek book was revised in 1942 and was a "vade mecum" for military field music, containing not only the signal calls, quick-steps (marches), instructions for braiding decorative cords on the bugle, instructions in alternate signaling methods and, most unusual, a series of poetries (i.e., "words" written as lyrics to the standard calls).<sup>2</sup>

Vocalizing by a drum and bugle corps was not uncommon in the 1920s and 1930s. (See *Frankford Post with its megaphones on parade in the illustration below.*)

### James O. Brockenshire -- 1865 to 1938

Brockenshire, like Safranek, was an immigrant who came to America as a child. Born in England, he was raised in Plymouth, PA, and soon learned to play virtually every musical instrument.

Although he was not the author of a specific training manual, he was a composer and administrator who had an important role in the defining of "fancy" field music. He served under General Custer at Fort Reilly, KS, as a musician and bandmaster and saw active duty in China, Cuba, the Philippines, Hawaii,

England and France.

As Director of Musical Instrument Purchasing for the U.S. Army Quartermaster Corps, he published specifications for the manufacture of field instruments. During his tenure, the "B-flat" conical bore bugle was adopted as "infantry regulation" (1894) and the "G/F" cavalry trumpet (the U.S. Regulation bugle) was adopted as the standard for that arm of the service (1892).

<sup>[2]</sup> For virtually every conceivable activity that a soldier, sailor or Marine could perform during a 24-hour duty day, there was a signal call that would tell them when to begin the activity and when to stop it. The "functional" field music put him to sleep, woke him up, told him when to bathe, eat, go to church, go to sick call -- the sound of multiple specially-composed, short musical pieces governed one's entire military day. Irving Berlin wrote, "Someday, I'm going to murder the bugler" (*Yip Yaphank*, 1917) and he may have actually represented a common fantasy among enlisted personnel, especially at reveille time.]

The Sousa Manual was reprinted as a public service by William F. Ludwig II in 1985. It had an introduction authored by the wind ensemble conductor Frederick Fennell (right), then a professor and conductor at the Eastman School of Music. Fennell always considered himself a percussion "rudimentalist." In his student days (1930s), he appeared in the Ludwig catalog as a drum major, wielding a Ludwig baton. It seems Fennell had an affinity for the Ludwig organization. Raphael Osheroff showed Mr. Fennell the photo, but he did not remember posing for it.



Photograph from the collection of Raphael Osheroff.



(Left) Drum corps that interspersed playing with singing were not uncommon. Here is the Frankford Post Trumpet and Drum Corps from Pennsylvania, parading with their megaphones at the ready. Note the sample of music with vocal parts in the "Alfred Drum and Bugle Folio." The Frankford Post, incidentally, seems to have had a strong connection with the Slingerland Company that first featured this particular organization consistently in its catalogs. Slingerland named its bugle line for the American Legion National Champion Howard Knobel, a member of the Frankford Drum and Bugle Corps. While the other manufacturers consistently featured pictures of the Miami, FL, Harvey Seeds Post and the Racine Boys of '76, Slingerland seemed to bend over backwards to give coverage to Frankford, PA. Photograph from the collection of Raphael Osheroff.



COLDWATER POST, Coldwater, MI (1934). Photo from the collection of Robert Zinko/American Legion archives.



GREATER ST. LOUIS POST, St. Louis, MI (1937 Legion, New York City, NY). Photo from the collection of Robert Zinko/American Legion archives.



THREE HILLS SAL, Pittsburgh, PA (1938). Photo from the collection of Robert Zinko/American Legion archives.

**A BOOK OF INSTRUCTION**  
 FOR THE  
**FIELD-TRUMPET AND DRUM,**  
 TOGETHER WITH THE  
**TRUMPET AND DRUM SIGNALS**  
 Now in use in the Army, Navy and Marine Corps  
 OF THE  
**UNITED STATES.**  
 BY  
**JOHN PHILIP SOUSA,**  
 Bandmaster, United States Marine Corps.

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 Chicago, Illinois 1954  
 2nd Reprint by  
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 557 E. 140th Street  
 Cleveland, OH 44110  
 1985

**FOREWARD**

John Philip Sousa's metamorphosis from civilian theater musician, composer and conductor to the Bandmastership of the U.S. Marine Band had also included a seven-year period begun in his youth when he was first an apprentice and then a musician in that organization. The field trumpet/bugle having replaced the fife as partner to the drum for tactical commands in the field during the recent Civil War, Sousa seized upon recent revisions of the calls—now expanded to 67 in *Upton's Infantry Tactics*—to provide, at his own expense, a book that could raise the teaching of field music from the depths of rote learning. His comprehensive little book contained all the basics except dynamics, seemingly of no purpose here.

In addition to the details of learning, Sousa's Book included marching tunes which he had composed as reward for the pedagogy. Just how successful the instruction manual may have been is not known, but the success of one of its marching tunes, WITH STEADY STEP, incorporated by Sousa in his great march for The Marine Corps, SEMPER FIDELIS, as the first strain of the TRIO, guaranteed it immortality in military music.

Many years were to pass before the drum and bugle corps would begin its phenomenal rise as an amateur pursuit after World War I; meanwhile "The Ancients" in New England had preserved the colonial fife and drum corps tradition presently enjoying rebirth throughout the country.

William F. Ludwig's life-long (94 years) dedication to the art of the rudimental drummer led him to the reprinting of Sousa's book in 1954. All of us "Rudimentals" will be glad to see THE TRUMPET AND DRUM in print once again. —Frederick Fennell/1984

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**PREFACE.**

THE belief that a book of instruction for the field music of the Service is greatly needed, has suggested to the author the publication of this work. At the present time there is a lack of precision in the performance of the trumpet-signals of the Service, both as to intonation and division of time. The author has written a drum-part to those signals which are essentially "garrison-calls," believing that in branches of the Service where the trumpet and drum comprise the field-music, there are obvious advantages in the combination of the two, in preference to the employment of the trumpet alone.

The author's acknowledgements are due Mr. F. W. Lusby, Drum Instructor, U. S. M. C., for contributions to the work.  
 WASHINGTON, D. C., 1886.

*Entered, according to Act of Congress, in the year 1886, by  
 JOHN PHILIP SOUSA,  
 In the Office of the Librarian of Congress, at Washington, D.C.*

Retiring in 1915 from active service, he became civilian director of the Quartermaster Corps, purchasing music and musical instruments when the United States entered World War I.

From his office at the Philadelphia Arsenal, he was the administrator for all Army musical purchases until his retirement in 1938.

Brockenshire was actually the anonymous composer of the *Stein Song* of the University of Maine, popularized by Rudy Vallee. On the published versions of the *Stein Song*, credit is only given to the University of Maine's students who wrote the words, but strains of the *Stein Song* appear in Brockenshire's *General Chaves March*.

His name appears quite frequently in the catalog of the United States Military Academy Band at West Point as a composer of marches utilizing the field music to play the trio parts.

Not only was Brockenshire a military musician and march composer, but his name is linked to Bill Ludwig, the musician-businessman who later served as a midwife to the birthing of the civilian (veteran) drum and bugle corps movement.

In 1917, a deadly influenza epidemic swept the world and Brockenshire had been hospitalized. Bill Ludwig and his brother, Theobald -- operating Ludwig and Ludwig, a percussion instrument manufacturing company in Chicago -- were about to sign a lucrative contract to sell drums to the U.S. Government.

Theobald, with pen in hand, took the contract to Brockenshire's bedside and the deal was consummated. Theobald, however, contracted a fatal case of influenza at Brockenshire's bedside.

Brockenshire recovered, but Theobald died, leaving the operation of Ludwig and Ludwig exclusively in the hands of Bill, who continued to seek market outlets for Ludwig and Ludwig. Bill's role in developing the veterans drum and bugle corps activity will be discussed in greater detail in a following section.

As to what is a bugle? -- or what is to play the *role* of the bugle? This question has been repetitively addressed in the civilian drum and bugle corps world. In the early decades of the 20th Century, this issue was addressed in the form of a military edict prescribing precisely how and of what materials the "G/F" field trumpet (U.S. Regulation) or bugle was to be manufactured.

This prescription was from the authoritative James O. Brockenshire speaking in his role of Chief Inspector of Musical Instruments<sup>3</sup> for the War Department, functioning in his role of Coordinator of Purchasing. The link between Brockenshire and the Ludwig factory has been mentioned previously.

Brockenshire remained firmly committed to the "G/F" field trumpet playing the role of the bugle. He was aware that American military musicians were very impressed by the effects

achieved on the "B-flat" clarions used by the French Army.

Apparently, the 16th Infantry Band, stationed at Governor's Island, equipped its field musics with French clarions, utilizing private funds obtained through unofficial channels, as had several other Army bands in the post-War period.<sup>4</sup>

We had noted that training manuals for field music issued in 1920 urged the purchasing of bass bugles and "D crooks through unofficial channels to enhance the musicality of the bugle corps. It seems that military musicians kept an eye on what the veterans organizations were doing with their "fancy" field music and tried to keep pace, but were constrained by bureaucratic edicts.

By the time the United States entered the Great War, it was military tradition and custom to have functional (signal/semaphore) field musics and "fancy" field music (ceremonial, etc.). The field musics had developed into units that played *with* the band or became the "drum and bugle corps" which could substitute for the band.

<sup>[3]</sup> Bob Brady describes, in his interview with Raphael Osheroff later in this section, the formation of a pickup drum and bugle corps for the recruits undergoing U.S. Marine Corps training at Paris Island. The "boot" bugles were issued green plastic "G/F" bugles. One wonders how Brockenshire would have reacted to this administrative decision.

<sup>[4]</sup> For further discussion of the French clarion, see the comments of Dr. C.C. Hawke in the following section about what instrument should be allowed to play the *role* of a bugle.]



**BATH BUCCANEERS SAL**, Bath, ME (1954).  
 Photo from the collection of Robert Zinko/American Legion archives.



**LEO CAREY POST**, Albert Lea, MN (1928 Legion, San Antonio, TX).  
 Photo from the collection of Robert Zinko/American Legion archives.



**GOLDEN TROJANS**, Massillon, OH (1953).  
 Photo from the collection of Robert Zinko/American Legion archives.

**The influence of French military music**

The Doughboys were indoctrinated in French military culture as they were trained by French officers to prepare for combat during the Great War. "Fancy field music," a product of the U.S. military, was seasoned with a "soupçon" of the "Ensembles de Clarions et Tambours" which were commonplace in the French Army and provided not only ceremonial music, but actually accompanied the troops into battle.

By the 19th Century, the French had developed a tradition of "fanfares" -- multi-voiced open brass instrument ensembles in both the civilian and military cultures. We believe that our drum and bugle corps concept, with baritone, tenor and French horn voicings, is derived from the French "fanfares" and field musics that were commonplace in the military.

As will be elaborated, the veterans' adoption of field music was really an attempt of civilians to emulate the military. However, because the veterans strove to achieve novel effects during their competitions, they were able to elevate and perfect this form of musical performance to a level not previously achieved by regular service field musics.

In turn, the perfected field music found its way back into the military. The pageantry of the veterans led the military to want to establish special units whose essential function was pageantry itself.

**Field music regulations in the post-war period**

W.T. Duggane, head bugler of the 62nd Infantry Division, authored "The Army Bugler" in 1920. Duggane describes the assembly, function, structure and philosophy of the bugle corps or field band. The bugler was now no longer a human semaphore. He was now a component of a musical assemblage, the field band.

The field musicians were all buglers, under the command of the Sergeant Bugler. Some of the buglers, however, were issued drums as well as bugles. According to Duggane, a representative regiment would have 30 field musicians (buglers).

**The 30-piece field band**

<i>Instrumentation</i>	<i>Number of players</i>
Leader (sergeant bugler) .....	1
Bass drum .....	1
Bass bugle .....	1
Snare drum .....	7



Fanfares were integral parts of the French military. These groups (that is, bugle voicings in various pitches -- soprano, alto, tenor, baritone, French horn) were also a quite popular pastime in non-military European ensembles. It is our contention that the geometric growth of the drum and bugle corps movement in the United States following World War I was, in part, the result of American troops being in contact with European military and civilian fanfare organizations. Illustration from the collection of Raphael Osheroff.

First bugle .....	12
Second bugle .....	4
Third bugle .....	4

On parade, the drum section was in the rear, a right-handed bass drummer marched on the right end of the rear row, the left-handed bass drummer marched on the left end of the rear row. The musicians aligned five abreast, with the Sergeant Bugler positioned in the middle and in front of the first row, in a position analogous to that of a drum major.

The next in command, the Corporal Buglers, assumed positions of authority. One Corporal Bugler was in charge of the drum section, another Corporal Bugler commanded the first bugles and the remaining Corporal Bugler commanded the second, third and bass bugles. In the field band assembled with five abreast, the Corporal Buglers were stationed in Position No. 3 of each rank.

The well-trained bugle corps could play both marches and also execute waltzes as inspection pieces. The field band could also

participate *with* the regimental band in playing marches composed for the combined band and bugle corps, an exercise which demanded a high level of musicianship. Members of the corps would have a sprightly military appearance, with good posture, bearing and impeccable clothing. In this light, the field band was practically as important as the regimental band and could add greatly to the military esprit of the regiment.

It is of great importance that the buglers practiced playing together. Ideally, all buglers would sound as one and to achieve this there would be a great deal of time devoted to practicing the attack.

The second and third bugles could play harmony, counter melody or afterbeat notes like the alto horn in the band. The second and third bugles would be softer; hence, there would be more men playing the first part than the second and third combined.

The bass drum, first bugle and bass bugle played the primary notes, while the second and third bugles played the afterbeats. The bass bugle played synchronously with the bass drum and no more than one bass bugle was needed to every 30 "regulation" bugles.

Duggane then entered the arena of "two-pitch" music and urged that private funds be used to purchase "D" crooks (as well as bass bugles). The veterans again appeared to have inspired the military.

Duggane, however, does not mention that the use of the crook was merely "reinventing the wheel." In 1879, the War Department officially authorized the use of "C" crook to be fitted on the "F" trumpet.

In 1928, the War Department published TR75-5 (training regulations) for field music. Again this manual recognized the musical contributions of the assembled buglers, i.e., the drum and bugle corps or "fancy" field music. It was now recognized that the assembled buglers could render honors, play with -- or substitute for -- the band.

When the field music played with the band, it was usually in the trio of the march being played and the bugle was usually in "F" or occasionally in "B-flat." The field music was tuned by the band leader, but followed the signals of the march given by the drum major.

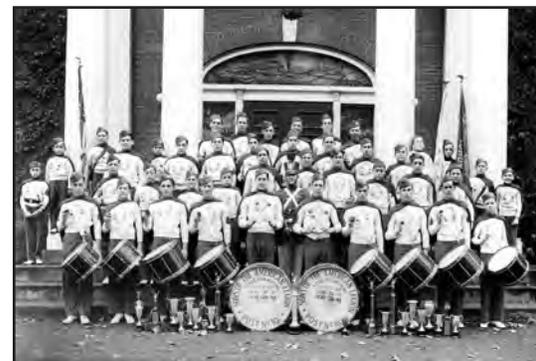
TR75-5 further provided regulations for the field music when playing alone. In regard to instrumentation, the ratio would be two



MINNEAPOLIS POST, Minneapolis, MN (1925 Legion, Omaha, NE). Photo from the collection of Robert Zinko/American Legion archives.



DEARBORN POST 1494, Fort Dearborn, MI (1931 Legion, New York City, NY). Photo from the collection of Robert Zinko/American Legion archives.



RIVERSIDE SAL, Riverside, NJ (1940). Photo from the collection of Robert Zinko/American Legion archives.

bugles (or three fifes) to each snare drum. The manual further diagrammed positions for the field musicians on the march with and without the band.

Detailed instructions were also given for military etiquette, saluting, carrying, securing the instruments and the execution of pre-playing flourishes.

Thus, we see that in the decade following World War I, there was an enhanced role for the field musician in ceremonial functions. The desire, as expressed in Sousa's manual, to broaden musicianship of the buglers and drummers seems to have been fulfilled within the U.S. military. It is the veterans organizations, however, that continued to expand capabilities of the field music ensemble.

In 1927, the 4th Regiment of Marines worked in defense of Shanghai in conjunction with several British regiments. U.S. Marines were taught to play drums and fifes by the British drum major of the 1st Battalion of the British Green Howards and the Marines were given a set of drums, fifes and bugles (the Fessenden fifes) in honor of Stirling Fessenden, Chairman of the Shanghai Municipal Council.

The drums given to the Marines in honor of Mr. Fessenden carried the badges of the Shanghai Volunteer Corps, the 4th Regiment of Marines and the British Green Howard Regiment.

The drums also carried the inscription, "They made it possible for us to play them," referring to the music lessons given the Marines by the fifers and drummers of the Green Howards.

Acknowledging the role of the Fessenden fifes and inspired by the popularity of the civilian veteran drum and bugle corps, their stirring music and precision of drill, the U.S. Marine Corps established an advanced school for field music at Marine Barracks, Washington, D.C., in 1934, thus inaugurating the "Commandant's Own" and a tradition of Marine Drum and Bugle Corps activity in the reserves as well as the regular establishment.

It was acknowledged that public performance of these units would be morale boosters, capable of inspiring genuine patriotic feelings and certainly boost recruitment efforts. Drum and bugle corps began to replace bands at numerous Marine posts and stations.

Within the Army, field music manuals actually suggested that the buglers purchase, out of pocket, items like crooks and baritone bugles that were not "regulation," but would enable Army field music to emulate their civilian counterparts.

Inspection of the U.S. Military Academy at West Point band catalog reveals that 60% of the compositions that featured field music trios or field music effects were composed between

in the manufacturer's catalogs that there were lots of "Jim Dandy" marches (i.e., *Gate City*, *Glory of the Trumpets*) that would allow the drum and bugle corps to play along with the local band. (See sample list below left, chart on pages 60-61.)

Fraternal organization bands began to add a rank of bugles to the rear of the band to allow performance of such marches as well.

The development of field music at the U.S. Naval Academy began in 1914, following an independent path that was not inspired by veterans organizations.

The United States Air Force Drum and Bugle Corps of the 1950s and early 1960s, eventually relocated to the new U.S. Air Force Academy in Colorado Springs, CO, in the mid-1960s, and was certainly, however, inspired by the veterans movement.

Initially staffed by enlisted musicians, it reached its final metamorphosis as a cadet activity, the U.S. Air Force Academy "Flight of Sound" Drum and Bugle Corps, which still exists today.

The oldest functioning field music in the military today remains the "Hell Cats" stationed at West Point.

"Fancy" (ceremonial) field music is, therefore, the progenitor of the drum and bugle corps movement which took America by storm in the decades between the two wars.

### Sources

We are indebted to Randy Rach for providing the military field music manuals for review. Please refer to Mr. Rach's publication, "The Music Imprints Bibliography of Field Bugle and Field Trumpet Calls, Signals and Quicksteps for the United States Army, Navy and Marine Corps: 1812-1991." Library of Congress catalog number 97-92752, published by Field Music Books, Hardford, MI, 1997.

Paul Bierley, "John Philip Sousa, American Phenomenon," 1973, Prentice-Hall  
Paul Bierley, "John Philip Sousa, A Descriptive Catalog of His Work," 1973, University of Illinois Press

Paul Bierley, "The Works of John Philip Sousa," 1984, Integrity Press

We are also indebted to Sergeant Donald P. Trefethen and his colleagues in the U.S. Military Academy "Hellcats" and to M. Gy. Sgt. Frederic Ereman, USMC, Retired, former cornet soloist, the U.S. Marine Band, Washington, D.C., for their generous assistance with our research.

BAND MARCHES	
with	
TRUMPET, BUGLE and FIFE and DRUM CORPS	
Price, for Full Band, 75c each— Extra Parts, 10c each	
For Band, with Trumpet and Drum Corps—Trumpets in F	
Q. 2408	Anchor and Star . . . . . Sousa
Q. 632	Adjutant Suckles . . . . . Brockenshire
P.B. 51	American Bugler . . . . . Lake
Q. 4176	Captain Anderson . . . . . Brockenshire
Q. 3082	Cavalry Soldier . . . . . Brockenshire
Q. 4930	Gallant Seventh . . . . . Brockenshire
Q. 2223	Glory of the Marines . . . . . Grabel
Q. 2054	Glory of the Trumpets . . . . . Brockenshire
Q. 2217	Illinois . . . . . Woods
Q. 2126	Iron Division . . . . . Anders
Q. 867	March of the First . . . . . Brooke
Q. 1035	March of the 22nd . . . . . Reeves
Q. 1933	Pass in Review . . . . . Safranck
Q. 2243	Post Commander . . . . . Yassel
Q. 879	Regimental Pride . . . . . Heed
Q. 2221	Rock of the Marine . . . . . Rogers
Q. 4950	2nd Regiment N.G. N.J. . . . . Winkler
Q. 4886	Semper Fidelis . . . . . Sousa
Q. 2234	Swinging Down the Line . . . . . Brockenshire
Q. 4849	Thunderer . . . . . Sousa
Q. 1376	With Trumpet and Drum . . . . . Weldon
For Band, with Bugle and Drum Corps Bugles in Bb	
Q. 1998	American Trumpeter . . . . . Lake
Q. 2234	Call of the Clarions . . . . . White
Q. 1030	Comrades . . . . . Reeves
Q. 2238	Regimental Herald . . . . . White
Q. 925	Royal Dragoons . . . . . de Ville
For Band (Fanfare Effect)	
The desired Bugle and Fanfare effects contained in the following marches are produced on B flat Cornets. They cannot be played on Bugles.	
Q. 1027	Aida March (from Verdi's Opera) . . . . . arr. by Reeves
P.B. 46	Drums and Bugles . . . . . Chenette
Q. 1021	March Francaise (Marseillaise Hymn in form of a Quickstep) . . . . . Reeves
Q. 1231	March of the Mounted Guards . . . . . Henrion
Q. 1234	Rienzi March (from Wagner's Opera) . . . . . arr. by Reeves
Q. 1026	Royal Brandenburg . . . . . Henrion
Q. 1374	2nd Regt. March I N.G. . . . . Weldon
Q. 1804	Trumpeters March . . . . . Weldon
For Band, with Fife and Drum Corps and Bugle Effect	
The desired Bugle effects contained in the following marches are produced on B flat Cornets. They cannot be played on Bugles.	
Q. 1008	Adjutant King's . . . . . Reeves
Q. 1007	Col. Thornton's . . . . . Reeves
Q. 1005	Col. van Slycks . . . . . Reeves
Q. 1006	Col. Wellingtons . . . . . Reeves
For Band with Drum Corps	
Q. 1016	Jolly Tar . . . . . Reeves
Q. 1018	Meagher . . . . . Reeves

1920 and 1938, the time that the civilian drum corps activity was increasing by geometric proportions. Undoubtedly, civilian field music was leading military composers to include these stirring effects in their marches. In turn, potential civilian bugle purchasers were reminded



GRAND ISLAND POST, Grand Island, NE (1925 Legion, Omaha, NE). Photo from the collection of Robert Zinko/American Legion archives.



ROBERT S. THURMAN POST, Joplin, MO (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion archives.



GEORGE H. IMHOFF POST THUNDERBIRDS, Philadelphia, PA (1949). Photo from the collection of Robert Zinko/American Legion archives.

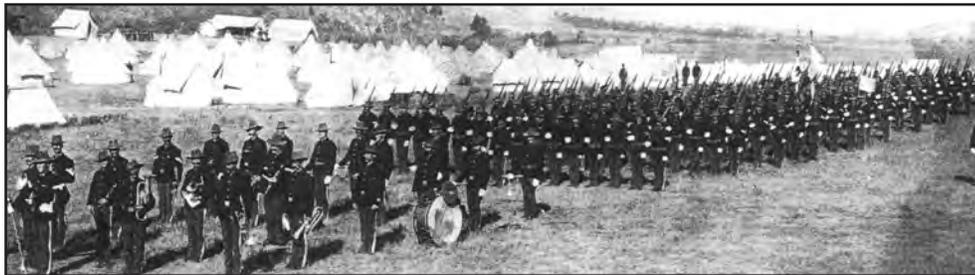


(Above) Lowly company bugles, when assembled at the back of the band, assumed higher status as musicians rather than simply as human semaphores. Photograph from the collection of Raphael Osheroff.

(Below) The U.S. Military Academy Hellcats, West Point, NY. Photograph from the collection of Raphael Osheroff.



(Below) The Great Lakes Naval Recruit Training Center had a voluntary field music detachment for decades. This photo is from about 1930. Note the long American Legion bugles. Photo from the collection of Raphael Osheroff.



Even if the buglers merely functioned as human semaphores, when they had an opportunity to strut their stuff in the back of the band and their prestige was automatically (although temporarily) elevated. Field music, when playing with the band, was "fancy" and not merely functional. Note the field musics at the rear of this band (ca. 1880-1890). Photograph from the Joseph J. Pennell Collection, Kansas Collection, University of Kansas Libraries, Lawrence, KS.



(Above) During the 19th Century, it became commonplace for the assembled field musics to parade in the back of the regimental band. The buglers and drummers assumed an enhanced status during this period of time. Military music composers wrote field music trios to be played with the regimental band. Because military regimental bands developed field music sections, it also became commonplace for civilian and fraternal bands to develop field music sections. This photograph shows a World War I regimental band with a field music section using tightly coiled "B-flat" bugles. 331st Field Artillery Band, U.S. National Army. Photograph from the collection of Raphael Osheroff.

(Below) In the 1920s, drum and bugle corps became very popular among civic and veteran organizations. This photograph of a Shrine band reveals a field music section composed of single-valve "B-flat" trumpets (piston changed to the key of "F"). Conn manufactured a suite of single-valve "B-flat" trumpets with a piston change to "F" in soprano and tenor voicings at that time. Many field music trios were written for trumpets in the key of "F" -- either "G" bugles with a slide pulled or "B-flat" instruments with the "F" valve compressed. Photograph from the collection of Raphael Osheroff.



GALLITZEN SAL. Gallitzen, PA (1939 Legion, Chicago, IL). Photo from the collection of Robert Zinko/American Legion archives.



HAMM'S INDIANS. St. Paul, MN (1947 Legion, New York City, NY). Photo from the collection of Robert Zinko/American Legion archives.



EDISON LAMPLIGHTERS. Detroit, MI (1954 Legion, Grand Rapids, MI). Photo from the collection of Robert Zinko/American Legion archives.

# The veterans of World War I form a unique organization

This section will review the history of the formation of the American Legion and how the remnants of a 5,000,000-man Army adopt field music as an amateur musical past time.

## World War I and the United States

When Woodrow Wilson declared war on the Central Powers, he knew that American military preparedness was virtually non-existent. Each time a military adventure had been concluded (Cuba, the Philippines, Mexico), the U.S. quickly reduced the size of its standing Army.

General Pershing led a 1916 expedition of 12,000 men into Mexico to pursue Pancho Villa. This force was composed of National Guard elements and a small nucleus of professional soldiers and was the only military unit ready to go as the nation plummeted toward war in 1917.

A country of more than 70 million, the United States had fewer than 200,000 men in its Army, its armaments were obsolete and its cannons and automatic weapons were hopelessly antiquated. Although the U.S. had invented the airplane, military aviation remained embarrassingly rudimentary.

Enlisted men in the regular Army were underpaid and terribly undereducated. The National Guard units were mostly social clubs. The officer cadre, most of whom were West Pointers, were woefully unprepared to participate in the leadership of an Army of multiple millions of men in a European adventure.

Although Woodrow Wilson's speech asking for a declaration of war generated a thunderous ovation, he knew that this was a "message of death for our young men."

General Pershing was selected to lead the American Expeditionary Force (AEF) "over there." The Yanks were virtually untrained, unarmed and unprepared -- "*green troops armed with broomsticks wearing khaki diapers.*" The French generals licked their lips in anticipation of using the Yanks as cannon fodder.

Demanding 4,500 American pilots, the French generals wanted to integrate the entire AEF into the French Army, believing Americans to be amateurs, interlopers and late-coming bumpkins. Pershing resisted, knowing full well that the Yanks would fight much better under their own flag.

One unit, however, the 369th Infantry Regiment, the "Harlem Hellfighters," fought under French command because of the shameful American belief that men of African descent were not fit for full combat pay.

The French, however, had Sengalese colonial troops and knew full well that African men were as good fighters as anyone else and welcomed the 369th Infantry Regiment into their Army.

American troops were indoctrinated in French military culture, given French weapons, drilled by French sergeants, and grew accustomed to the sound of the "*clarions militaires.*" All officers of the Allied armies were designated to wear the Sam Brown Belt, originally part of a British officer's uniform.

Interestingly, the original Legion uniforms kept this accouterment, as did the post-war American Army officer's uniform. Newly-arrived American troops discarded their campaign hats and were given the new, compact "overseas" caps.

There was no time for "spit and polish" ceremonies in this assembling Army that needed so much of basic training in the art of soldiering. Pershing was desirous of improving the music of the bands throughout the AEF, knowing of its potential benefit upon the morale of the troops.

Unfortunately, John Philip Sousa, commissioned a Navy Lieutenant, was engaged in leading a stateside-bound Navy band. Pershing created an elite Headquarters Band with the assistance of Walter Damrosch, the famed symphonic conductor, and field band musicians would then rotate through the Headquarters Band to improve their skills.

The other outstanding band in the AEF

belonged to the "Harlem Hellfighters" (369th Infantry). Composed of professional musicians and led by Jim Reese Europe, this band actually introduced jazz to the European continent.

Unfortunately, the "field music" of the Wisconsin National Guard (Racine) was not allowed to bring their instruments with them on the great adventure.

Armistice Day, November 11, 1918 (the 11th hour of the 11th day of the 11th month) -- the fighting ended. Millions of men under arms, tired, bored, testosterone fueled and demoralized, were suddenly rendered idle, creating a potential supply of marauders. Repatriation was going to be lengthy and time-consuming.

Pershing ordered resumption of hard field training to keep the men out of trouble. The Allies withdrew all their props and the American Army had administrative problems beyond its capacity. The influenza epidemic was taking its toll and at one camp, American men were dying of the flu at the rate of 250 per day. Morale was at its lowest.

Pershing ordered a group of 20 reserve officers to meet with some of the regular Army officers in Paris to consider what steps needed to be taken to improve the morale of this Army.

These 20 reserve officers were not ordinary men and many of them would go on to achieve great national distinction in civilian life. They had genuine concern about the aftermath of the war and its effect upon American society as a whole.

They saw that, as a result of the Russian Revolution of 1917, an Allied Army suddenly dropped out of the fray at the Eastern front, freeing a million Germans to attack the Allies on the West.

These officers were concerned about radicalism and, in the midst of discussion, the idea emerged that a safe and sound veterans organization would be the best insurance policy against the spread of radical ideas.

Furthermore, in discussions on February 16, 1918 at the Allied Officers Club in Paris, it was decided this organization should be civilian, not military, democratic, devoid of rank and open to all who served. In addition, America must never again be unprepared for war.

No one individual invented the idea of this organization that eventually became the American Legion, but Theodore Roosevelt, Jr., seemed to stand out as prime motivator.



SPAM POST AUXILIARY, Austin, MN (1949 Legion, Philadelphia, PA). Photo from the collection of Robert Zinko/American Legion archives.



JERSEY SKEETERS/DOREMUS, Hackensack, NJ (1940 Legion, Boston). Photo from the collection of Robert Zinko/American Legion archives.



JERSEY JOES, Riverside, NJ (1948). Photo from the collection of Robert Zinko/American Legion archives.

The wounded Roosevelt was able to return stateside earlier and began his political work with the veterans who stayed behind or who had returned.

Additional February meetings were held and it was decided to stage the Paris Caucus to further construct the organization. Reluctantly, Pershing agreed to let other officers attend the Paris meeting.

With Roosevelt stateside, Eric Fisher Wood proposed that the machinery be set up for the holding of the first convention the following winter in the United States.

Discussion ensued as to how the organization should be named. Comrades of the Great War? Veterans of the Great

War? Army of the Great War? Legion of the Great War? Great War Legion? The American Legion? The Great Legion?

Choices narrowed down to the Legion of the Great War vs. The American Legion. There had been other legions -- The Roman Legions, The French Foreign Legion, The Tenth Legion, The Theban Legion and The Legion of Honor.

Benedict Arnold had, in fact, formed an American Legion and there had been an American Legion of former servicemen organized in 1914 as a militia and absorbed in 1916 by the Council of National Defense, to prepare for the war that many saw coming.

The Canadian Expeditionary Forces had a group of American volunteers who referred to themselves as the American Legion. Of course, the Paris Caucus selected the American Legion, thus christening the newborn organization.



The first caucus of The American Legion, conducted by veterans of the American Expeditionary Force, March 15-17, 1919, in Paris, France.



The famous St. Louis caucus, held in May, 1919. From these two meetings The American Legion was launched to become the world's largest veterans' organization.

Stateside, Theodore Roosevelt, Jr., whose name carried great weight, encouraged the formation of additional caucuses. At St. Louis, Henry D. Lindsley, the former Mayor of Dallas, was elected Commander. New York Governor Hamilton Fish told the assembly, "We are large enough, representative enough and powerful enough to tell Congress what we want." The Caucus decided that the legislative

body of the American legion was to be called the The National Convention, the state organizations were to be called the departments and the hometown, grassroots units, as suggested by a New Jersey sailor, were designated as posts.

Posts were not to be named for living persons (with the exception of the General Pershing Post). Legion operations were to be run in a decentralized fashion, with emphasis being on local organizations generating and disseminating news about their purpose and activity.

The Legion's National Annual Convention would take place and deal with serious lawmaking and governing issues, while socializing, parading, etc. were taking place. Each department would send five delegates as a baseline and then one more delegate for each 1,000 members.

This was a representative democracy within

the Legion's governmental body.

*The American Legion Weekly* was established to further recruiting efforts. The first issue featured General Pershing on the cover. Armistice Day 1919 was to be the day of the Legion's first National Convention in Minneapolis, MN.

The first National Convention had 684 delegates representing a country-wide membership of 600,840. The parade of 20,000 participants, wearing ragtag uniform remnants, was unplanned and spontaneous. On hand were a few bands and less than a handful of terrible drum and bugle corps.

Despite the sleet storm, the large crowds of onlookers displayed much patriotic enthusiasm for the returned heroes. The following year, in Cleveland, 845,185 members were represented. The parade was planned in advance and was larger.

It remained, however, for the third National Convention (Kansas City, 1921) to show the Legion parading in all its numbers, spirit and vigor. Honored guests were the victorious generals of the Allied Forces.

The Legion really put on a spectacle and the spectators knew no restraint, setting further standards for spontaneous outbursts that were to be the hallmark of future Legion parades.

Pillows and mattresses were ripped open and strewn feathers rained down from hotel rooms upon the marchers. The celebration lasted all night and Kansas City set the pace for all future American Legion Convention parades.

From 1920 through 1941, the Legion maintained 1,000,000 registered veterans. It was if the khaki-clad doughboys of the AEF marched into one end of the tunnel and emerged smartly dressed in Legion blue and gold at the other end.

National Conventions were the largest, noisiest, gayest and most colorful spectacles in the history of our country. While multitudes of veterans and non-veterans witnessed the parades, the band and drum and bugle corps contests and the frolics of the 40&8.<sup>1</sup>

Hundreds of delegates conducted the serious business of the American Legion behind closed doors.

[<sup>1</sup> The term "40&8" referred to the wartime practice of transporting 40 men in the railroad car with eight horses. The American Legion borrowed this name for its "fun-making" units.]



ROBERT BENTLEY POST VAGABONDS, Cincinnati, OH (1929). Photo from the collection of Robert Zinko/American Legion archives.



ELYRIA POST, Elyria, OH (1951 Legion, Miami, FL). Photo from the collection of Robert Zinko/American Legion archives.



CLIFTON SAL, Lakewood, OH (1941). Photo from the collection of Robert Zinko/American Legion archives.

### Some founders of the American Legion

Eric Fisher Wood	Architect, engineer. Entered the British Army as a Major, transferred to U.S. Army. First Chairman of the Paris Caucus. Brigadier General. Highly-decorated during WWII. Published author.
George A. White	Veteran of Spanish American War, Adjutant General, Oregon National Guard, Col. GHQ of AEF. Writer of fiction, well-connected with journalists and able to generate publicity for the American Legion. Actually predicted Pearl Harbor which occurred 14 days after his death.
William J. Donovan	"Wild Bill." National Guard cavalry officer. Major WWI, commander of First Battalion 165th Infantry. Purple Heart, Medal of Honor. Attorney (anti-trust). Later Asst. Attorney General. First spy master of WWII. Organized OSS (later called the CIA).
Henry D. Lindsley	Banker, director of financial and industrial enterprises, insurance industry. Former Mayor of Dallas. Directed Veterans Bureau, Chairman St. Louis Caucus, Minneapolis Convention Chairman. Older than the others. Never attended college.
Bennett C. Clark	Son of Speaker of the House (Champ Clark, MO). Rose from Captain to Colonel. Later U.S. Senator. Created American Legion philosophy.
Thomas W. Miller	Son of Delaware Governor. Yale degree. Entered Army despite visual impairment. Presided over Paris Caucus. Guided Legion's interests in federal legislation and got Congressional charter for the new organization.
Alexander Woolcott	Sergeant. Literary figure. Member of Algonquin Round Table.
Dwight F. Davis	Instituted Davis Cup, Governor General of Philippines, Secretary of War.
John Winant	Governor of New Hampshire. Ambassador to England.
Milton J. Forman	Chicago attorney, future American Legion Commander. Authored recruiting literature distributed to returning troops.
Harold Ross	Edited <i>American Legion Weekly</i> , formed a committee to invite the President to the first Convention, founded the <i>New Yorker</i> magazine.

### Drums, bugles and veterans

It is easy to understand that a group of ex-soldiers should attempt to form a field music. The Grand Army of the Republic (GAR) <sup>2</sup>, the United Spanish War veterans, all had some activity with fifes, drums and bugles, the traditional military instruments which were easy to play and quickened the pulse.

A review of manufacturers catalogs from before World War I, i.e., Lyon & Healy, etc., substantiates that there was a market for drum and bugle corps equipment.

*Bugle Rag*, written in 1896, is the earliest known piece of music written for a drum and

<sup>2</sup> GAR had the National Association of Civil War Musicians.]

bugle corps. It was written by A. Austin Harding for the Beacon Drum and Bugle Corps of Paris, IL. Harding was a personal friend of Sousa and was one of the greatest band directors of all times. *Bugle Rag* documents the existence of amateur field music activity in the United States prior to World War I.

The following excerpt is quoted from the Lyon & Healy Company from Chicago, IL.

### To drummers and drum corps

Realizing the rapid growth of martial music among the many GAR Posts, Union Veteran clubs and other societies of like nature throughout the country, and desiring to keep abreast of the times, we have decided to make a specialty of the musical outfits required by those organizations and, therefore, issue this complete

catalogue, adapted particularly to the wants of those contemplating the organization of drum corps, bugle corps or fife and drum bands.

We have recently commenced the manufacture of all this class of goods and have the most complete mechanical equipment and other facilities for this business to be found in the United States.

We make over 1,500 different styles of drums, in addition to which we can furnish any special pattern that may be ordered.

Our aim will be to produce drums that will be of service to those who buy them and, while in appearance they are the handsomest made anywhere, their tone will at all times equal their looks.

We know just what every good drummer most desires, viz.: something quick, sharp and decisive, responding at once to the tap and awakening the echoes instantly and unmistakably.

Such a result is attained only by careful designing and workmanship and in the use of a No. 1 material, selected heads and well-seasoned woods.

We have as fine and experienced a corps of artisans upon this work as can be found in the country and no poor goods are permitted to leave our factory. Feeling confident that we can please all who may entrust their orders to us and soliciting correspondence from any one interested.

### LYON & HEALY

Importers, Jobbers and Manufacturers

Salesroom:  
State and Monroe Streets

Factory:  
213, 215 & 217 S. Canal Street

Chicago

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"Our drum manufacturing business was going very well. My brother Theo died within 10 days after getting the flu during the 1917 epidemic. I had to leave my position with the Chicago Symphony and from that day on devoted all of my time to our business.

"I couldn't leave playing entirely, so I started teaching drum and bugle corps. Why? Well, they were good customers, plenty of lodges and Boy Scout corps and plenty of school corps.

Of course, at that time there were no Legion corps. That was only after the War."

William Ludwig, Sr., 1879-1973



BALLANTINE BREWERS, New Jersey (1964). This was the first time the corps wore their brand-new uniforms for this group shot. Photo by Ron DaSilva from the collection of Robert Zinko/American Legion archives.



ST. PATRICK'S CADETS, Jersey City, NJ (early 1950s). Photo by Ed Olsen.



LYSLE RISHEL POST, Hutchinson, KS (1932). Photo from the collection of Dean Palmer.

## Kansas City, MO, 1921 -- The first Big Parade

The Kansas City Convention of 1921 presented the first formally-planned parade, band and drum and bugle corps contest. Despite the fact that the Racine Post had been in business before the war, it was not victorious, the crown going to Post 54 of Battle Creek, MI.

The reason for this eludes the authors and we would welcome from our readers any possible explanation. We do know, however, that Bill Ludwig began to coach Racine around this time and the thoroughbred champion emerged.

According to the "Ludwig Drum Corps Guide" (1932), Racine was truly the first modern drum and bugle corps -- "fancy field music."

This "Ludwig Drum Corps Guide" is dedicated to the famous Racine, WI, American Legion Post 76, Boys of '76 Drum and Bugle Corps, because it is the original, modern drum corps.

This corps started several years before World War I and enlisted as a unit, taking along their instruments to camp.

Before going across, however, their instruments were sent home; the officials evidently feeling musicians were not so necessary.

We don't have to stretch our imaginations to realize what the Boys of '76 would have accomplished as a musical unit "over there."

After the war, they reorganized as an American Legion drum and bugle corps and anyone who attended one of the early National Conventions of the American Legion well remembers the sensation the Racine, WI, corps created with its snappy playing and its precise military maneuvering in those early competitions.

Convention guests and delegates went home with glowing accounts of this new drum and bugle corps and with ambition to organize a similar one. Soon more drum corps appeared at conventions and special prizes were offered.

For four years the Boys of '76 walked away with first prize and each year every corps went home with the one ambition -- to come back next year with as good a corps as Racine's.

Competitors increased and the past masters of the drum corps art now had severe competition.

THE PUBLISHERS  
LUDWIG & LUDWIG, INC.

LUDWIG & LUDWIG DRUM CORPS HEADQUARTERS  
CHICAGO, ILLINOIS 1932

To rephrase the last sentence, "Competition grew more severe and the past masters of the drum corps art now have severe competition" (and Ludwig & Ludwig had more customers).

If contests were to be a regular part of the American Legion Conventions, there had to be rules to level the playing field. In the early days, the rating of a drum and bugle corps often depended upon its performance on parade and not on the field.

As competitions became more intense, there was naturally a tendency to show up at the "Big Parade" with some innovative instruments, but unless these instruments were pre-approved and conformed to regulations, they would be disqualified.

### Bob Zinko to the rescue

Robert Zinko rescued valuable documents and records as they were about to be destroyed. From file cabinets at American Legion

headquarters in Indianapolis, IN, he collected photographs, newspaper clippings and above all, internal memoranda in the storerooms.

These memoranda and in-house discussions show that there was a continuous process of "reinventing the wheel." What is a *bugle*? What shall play the *role of the bugle*? What will continue to be the *role of the bugle* and what should *not* be the bugle? How far should they allow these amateur drum and bugle corps to evolve? Who shall be allowed to compete? And who was this "czar" of American Legion drum and bugle corps activity -- Dr. C.C. Hawke -- who was signing all these memoranda and regulations?

Ray Osheroff, whose day job is practicing medicine, was particularly intrigued about his fellow physician. How had an M.D. risen to such a powerful position as an arbitrator of amateur musical activity in the 1920s and 1930s?

## National American Legion title winners in the years between the two wars

Year	Convention city	Winning unit
1921	Kansas City, MO	General George A. Custer Post No. 54, Battle Creek, MI
1922	New Orleans, LA	Racine Post No. 76, Racine, WI
1923	San Francisco, CA	Racine Post No. 76, Racine, WI
1924	St. Paul, MN	Racine Post No. 76, Racine, WI
1925	Omaha, NE	Racine Post No. 76, Racine, WI
1926	Philadelphia, PA	Fort Dodge Post No. 130, Fort Dodge, IA
1927	Paris, France	Harvey Seeds Post No. 29, Miami, FL
1928	San Antonio, TX	Harvey Seeds Post No. 29, Miami, FL
1929	Louisville, KY	Frankford Post No. 211, Philadelphia, PA
1930	Boston, MA	Harvey Seeds Post No. 29, Miami, FL
1931	Detroit, MI	Harvey Seeds Post No. 29, Miami, FL
1932	Portland, OR	Capital Post No. 9, Salem, OR
1933	Chicago, IL	Herbert F. Akroyd Post No. 132, Marlboro, MA
1934	Miami, FL	Herbert F. Akroyd Post No. 132, Marlboro, MA
1935	St. Louis, MO	San Gabriel Post No. 422, San Gabriel, CA
1936	Cleveland, OH	Commonwealth Edison Post No. 118, Chicago, IL
1937	New York, NY	San Gabriel Post No. 422, San Gabriel, CA
1938	Los Angeles, CA	Herbert F. Akroyd Post No. 132, Marlboro, MA
1939	Chicago, IL	Capt. Harry B. Doremus Post No. 55
1940	Boston, MA	Commonwealth Edison Post No. 118, Chicago, IL
1941	Milwaukee, WI	Commonwealth Edison Post No. 118, Chicago, IL
1942-1945		No contests held because of World War II



ST. MARY'S CADETS, Nutley, NJ (1952).  
Photo by Ed Olson from the collection of Ron DaSilva.



OUR LADY OF LORETTO KNIGHTS, Brooklyn, NY (1960).  
Photo by Ron DaSilva.



GOOD COUNCIL CADETS, Newark, NJ (1952).  
Photo by Ed Olson from the collection of Ron DaSilva.

# THREESOME EMERGES FROM WORLD WAR I

One year in the trenches was enough to mobilize American veterans of the World War. Quickly disillusioned by the brutality—and inequity—of modern warfare, they formed three new groups, all with specific agendas.

## American Legion

In a June 1, 1918, letter to his son, Lt. Col. Theodore Roosevelt, Jr. (a battalion commander in France), T.R. wrote: "It is the business of each of us to play the part of a good American and try to make things as much better as possible." The junior T.R. took his father's words to heart.

Borrowing an idea from Sgt. William K. Patterson, who was killed in action, Roosevelt was moved to action. In a Jan. 21, 1919, letter, he described a prospective association that would be in the "forefront to do good things."

Less than a month later, Roosevelt presented a plan at an officers dinner. In March, nearly 200 officers and enlisted men attended a caucus in Paris: the American Legion was born.

Then from May 8-10, 1,000 delegates caucused in St. Louis, Mo., electing Henry D. Lindsley, former Dallas mayor, as national chairman. They believed "potentially, it [Legion] is all of the good that was in the Army with none of the bad." Nov. 10-12, 1919, marked its first national convention in Minneapolis.

The Legion's main theme was "100% Americanism." It included opposition to radical groups like the International Workers of the World (IWW). At St. Louis, the Soldiers' and Sailors' Council (SSC) of Washington state, composed largely of IWW members who also were vets, was refused Legion recognition.

"Wobblies" [IWW members] were deemed responsible for a series of 18 letter bombs sent to prominent citizens—either exploded or detected—between a major strike and the Legion's May caucus.

Four legionnaires were shot and killed by



*The American Legion marches during its first convention in Minneapolis, Minn., in November 1919.*

PHOTO COURTESY AMERICAN LEGION

Institute Disabled Soldiers (OMIDS); and a group of disabled veterans attending the University of Cincinnati.

DAV was officially established Sept. 25, 1920, although Marx had presented articles of incorporation the previous May. A subsequent caucus in Cincinnati of 250 representatives from various disabled veterans' self-help groups agreed on a June 1921 convention in Detroit, at which Marx was elected the first national commander.

Marx noted: "In war, all are eligible to be wounded, so all the sick and wounded would be eligible to join the DAV." DAV's purpose: provide service to all disabled veterans and their families. Indeed, it was instrumental in eliminating the endless paperwork and overlapping agency authority to file claims.

Along with the Legion and the VFW, DAV helped secure legislation establishing the Veterans Bureau in 1921, forerunner of today's Department of Veterans Affairs.

Like other veterans organizations, DAV's membership fluctuated, peaking at 44,500 just prior to WWII. By then, it had established firm foundations.

## Veterans of World War I

Many veterans of the "Great War" felt the influx of WWII veterans into existing groups would submerge their identity and interests. In response, they formed the Veterans of World War I (VWW) on Dec. 5, 1949, in Cleveland, Ohio. A national convention was not held until 1953; congressional incorporation followed five years later.

VWW sought equity with provisions of the non-retroactive GI Bill through a WWI service pension. That goal was never achieved. Membership peaked at 229,000 in 1968. It has fallen to about 4,000.

Other groups appeared on the veterans scene after 1920, but none reached national prominence prior to WWII.

VFW gained national notoriety by fighting vigorously for the bonus. By 1929, it counted 76,699 members and would more than double in size by Pearl Harbor. Eventually, seven WWI vets would serve as commanders-in-chief.

Wobblies during a parade in Centralia, Wash., on Armistice Day, 1919. One Wobbler was lynched during the mayhem.

Wobblies were portrayed as martyrs and Legionnaires as "tools of reactionary business interests, an image that may have helped deny the Legion credit for its role in passage of the GI Bill years later," according to Michael J. Bennett in *When Dreams Came True*, a history of the bill written in 1996.

Of course, the American Legion stood unabashedly in favor of patriotism, national defense and veterans rights throughout the 1920s and 1930s. Reaching a membership of 1,153,909 prior to WWII, its accomplishments on behalf of the nation are indisputable.

## Disabled American Veterans

A Christmas Day dinner in 1919 at a Cincinnati, Ohio, hotel focused the need to make the plight of disabled veterans known to government.

It was there the Disabled American Veterans of the World War (DAVWW)—since called DAV—was conceived. DAV was first led by Robert S. Marx, a Cincinnati superior court judge and former Army infantry captain.

Two groups provided the original base of membership for DAV: the Ohio Mechanics

This piece was reprinted in the American Legion Magazine in 1994 to describe the beginning of the organization after World War I. From the collection of Raphael Osheroff.



ST. JOSEPH'S IRONBOUND CADETS, Newark, NJ (1952). Photo by Ed Olson from the collection of Ron DaSilva.



DEKALB BARONS, DeKalb, IL (1956). Photo from the collection of Chuck Davidson.



XAVIER HIGH SCHOOL JR. ROTC, New York City, NY (1952). Photo by Ed Olson from the collection of Ron DaSilva.

**In search of Dr. Hawke**

I called the Chamber of Commerce in Winfield, KS, inquiring about Dr. C.C. Hawke. They referred me to the Snyder Clinic, a group practice in Winfield that had kept records of all the old-time doctors.

Snyder Clinic, however, had been sold to a conglomerate from Wichita. They suggested that I call the Snyder Foundation, which is now independent from the clinic and might have the kind of archives I needed. The Foundation felt they really had no significant information for me, but referred me to the widow of the late Dr. F.R. Miller, a personal friend of Dr. Hawke.

"Hello, Mrs. Miller, my name is Dr. Ray Osheroff. I am writing about the history of the American Legion drum and bugle corps movement. I understand you have known a very significant figure in that movement, Dr. C.C. Hawke."

"Oh, yes. I loved to go to those dinner parties that he had at his home. You know that his wife passed away in 1952, but even so, he kept on serving those magnificent five-course dinner parties for years. They were really a treat, a real event. And another thing is that when Mrs. Hawke died, the doctor gave her automobile to his housekeeper and then it eventually wound up for sale in a used car lot and my husband bought it for me.

"Dr. Hawke was a general practitioner -- you know, surgery, obstetrics -- adults and children. He was the medical director at the Winfield State Hospital and Training Center. This got him into a little trouble."

"Trouble?"

"Yes. You know, the girls used to get pregnant at an incredible rate. And so in order to cut down the pregnancy rate, Dr. Hawke began to 'fix' the boys and this became a little controversial, but he felt that he was doing the right thing to keep the pregnancies down."

"What did your husband do?"

(Right) Here is the Winfield, KS, American Legion corps with Dr. C.C. Hawke in the center as drum major. (Below) Dr. C.C. Hawke (behind small American flags) was a well-rounded citizen, a very devoted American Legionnaire and enough of a musician to have laid down some effective competitive ground rules for the post-World War I American Legion drum and bugle corps contests and the organization's annual National Conventions. *From the collection of Raphael Osheroff.*



"He was an internal medicine doctor, hematologist and a teacher. He was a professor and researcher at Jefferson Medical College. He got disgusted with the politics and came down here to be a country doctor. He still taught and did research at the medical school, however. He graduated from Harvard Medical School, Class of 1927."

"Those were the days of the giants at Harvard Medical School."

"Oh, yes. He knew Dr. Peabody, Dr. William Castleman. He was Dr. George Minot's intern. Dr. Minot inspired my husband to do research in hematology at the Rockefeller Institute where he trained under Dr. Florence Sabin.

"She was a fascinating lady, one of the most famous woman blood doctors and an early member of the women's movement. She was a suffragette, marching right along with Dolly Bloomer. Years later, she met my husband and

me at a bar in New York for a drink and she said, 'You don't know how lucky you are, because there was a time when a woman without an escort couldn't even get into this place.' She was well-honored, the first woman represented in the Congressional Building's Hall of Fame."

"Did he know Dr. Soma Weiss?"

"Oh, Yes! The interns needed some furniture -- desks and chairs. Dr. Weiss played a prank on them and filled their room from floor to ceiling so that they could barely get in. The boys got even, took the furniture and made it disappear, distributing it all over the hospital. Dr. Weiss started asking everybody, 'Where is my furniture?'"

I was amazed. What a bonus! Her husband had rubbed shoulders with the greatest figures in American medical history. From Harvard to Winfield, KS. He had to get away because of "medical politics" . . . things never change. And Dr. Hawke, no wonder he could lay out all those autocratic rules. A guy who doesn't hesitate to "fix" adolescent boys is the right kind of guy to lay out the rules and regulations for the veterans drum and bugle corps.

Jack Embrey, Chaplain of the Winfield American Legion Post No. 10, sent me some photographs of Dr. Hawke, who was the second commander of the Post.

In one of the photographs Dr. Hawke is wearing a big shako as the drum major of the Winfield Post Drum and Bugle Corps. I looked at his hands to see if he was holding a scalpel.



**BAYONNE PAL**, Bayonne, NJ (approx. 1958). Photo by Walter Ermel from the collection of Ron DaSilva.



**SELDEN CADETS**, Selden, Long Island, NY (1963). Photo by Ron DaSilva.



**MARION CADETS**, Marion, OH (1964 at the World Open, Bridgeport, CT). Photo by Ron DaSilva.

We collected several pictures of Dr. Hawke based on material supplied by Chaplain Jack Embrey of Winfield, KS. In addition to being multi-faceted and somewhat of a competent musician, Dr. Hawke appears to be someone who liked to take matters into his own hands.

He apparently dealt with the rising pregnancy rate at the Winfield State School in a rather direct way. That tells us quite a bit about his very direct approach to solving problems. Perhaps this is why Dr. Hawke was the only Winfield, KS, physician who was quoted in the 1947 Kinsey Report.

In addition, Dr. Hawke left his imprint on the American Legion Rules and Means Committee for setting standards for the drum and bugle corps competitions. In his discussions of the use of the "D" crook, we gained the information that Dr. Hawke had more than a rudimentary knowledge of music and all-in-all appeared to have been a very bright and creative, well-informed gentleman.

He died at the age of 75 of an acute coronary thrombosis while on a visit to California in 1961.

### Rules and regulations under Dr. C.C. Hawke

The first American Legion contests were held in Kansas City, MO (1921). It is not apparent what the criteria for adjudicating were. The national champions from 1922 to 1925 were the Boys of '76, dethroned in 1926 by the obscure Fort Dodge, IA, Post that was in turn dethroned by the somewhat better-remembered Harvey Seeds Post (Miami, FL) that held the title for 1927 (Paris, France, Convention) and 1928.

Still, the criteria and "rules" have been lost in history. In 1929, a series of rules were promulgated which prompted grassroots criticism, particularly of the following:

#### Rule 5: Membership of corps

This rule barred from competition a fife, drum and bugle corps which came from the convention city. It stipulated that all members of competing corps must be fully bona fide members of the American Legion and no person can compete as a member of more than one fife, drum and bugle corps.

The rule also stipulated that a competing corps must be a representative of the department (state), district, county or post

organization.

Objections were raised because it was felt that it should suffice that a corps simply be representative of a post only. It was previously the custom that if a post became a departmental champion, it would open its ranks to members of other posts that were especially accomplished and wanted to play with a champion drum and bugle corps.

Objectors felt that this rule would discourage mobility of the best players coming to join the departmental champion to participate. *This is reminiscent of what happens with DCI when kids come from all over the country to play with a certain organization -- 70+ years later!*

The rule was modified and it was decided that, even if you were a member of Post A, you could play in competition with Post B.

#### Equipment

Further internal discussions generated in this particular memorandum were very critical to the evolution of the bugle.

Corps during contests shall be limited to drums, cymbals, fifes and bugles. By the word bugle as used herein, it is meant a straight, bell-front, brass instrument without valves, keys or slides that change the pitch of the instrument *while the corps is in competition.*

No crook or thing or device of like kind or character shall be used while the corps is competing.

The "D" crook could be used if the bugle section was split into half with "G" bugles and the other half with the "D" bugles, but the crook could not be inserted and not taken out nor could the key of the bugle be changed during the competition.

#### Modifications to instruments

Addressed in this memorandum was the fact that corps kept showing up at conventions carrying their own modifications of instruments which the judges would declare unsuitable for participation in the contest.

For instance, in 1928, a corps from Illinois took to San Antonio two horns without valves, keys or slides (bugles), but these were shaped like a bass horn and were claimed to be bugles. By mutual consent, these horns were eliminated from the contest.

*Shades of déjà vu. With recent (2000) discussions on the expansion of the*

*instruments; i.e., no longer confining drum and bugle corps to three-valve instruments in the key of "G," there are those who now want to add woodwinds, electric bass and other instruments to their corps.*

Here is a question from a director of a New York drum and bugle corps to the American Legion committee and the following response:

"When we formed the drum corps in this village, I was asked to assist and lay it out and I did so having but one thing in mind and that was to produce a flashy, bright and musical drum corps.

"While I was on the Coast, I saw some quite outstanding drum corps, also somewhat musical, and I combined the two in selecting our corps. It is as follows, but we have 14 snares. These are 6-inches deep and the largest in diameter which gives a very brilliant tone and the brightest and highest level of the drum.

"We have four tenor drums -- these are drums which correspond with the tympani in an orchestra. We have two Scotch bass drums -- this allows the tuning of three different unison tones in drums and the effect is very fine.

"Next I used piccolos instead of fifes -- eight of them -- and I am adding more. Also, there are two cymbals. Personally, I do not agree that it is right to put cymbals in a drum corps, for their tone is entirely foreign to a drum -- just the same in mind, if one used a deep, large drum for a snare.

"In my opinion, it is too deep. It hasn't got the tone, the snap and brilliancy that the shallow snare with the big diameter has.

"We have 12 or 14 bugles. All these instruments are the highest type of instruments that could be secured.

"Now the committee is telling me that the piccolo is not permissible, that the fife is permissible and that we are all wrong. Please enlighten me personally in regard to the matter."

Dr. Hawke replied:

"You will note under Rule 10 just what instruments are allowed -- the equipment of a corps is limited to drums, cymbals, fifes and bugles. The type of drum is unspecified. Most of the snares of the other corps are of a deeper type. However, your shallow snares are perfectly permissible.

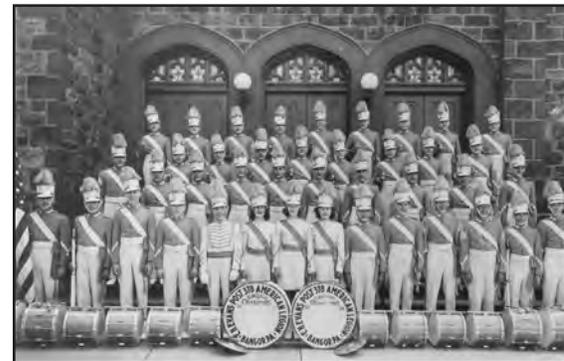
"Your piccolos cannot be used in our contests. A number of other organizations have



LASALLE CADETS, Ottawa, ONT (1967).  
Photo by Ron DaSilva.



PAYSON AMERICAN LEGION, Monroe, MI (year unknown).  
Photo from the collection of Robert Zinko/American Legion archives.



YELLOW JACKETS, Bangor, ME (1948).  
Photo from the collection of James Stenlake.

instruments which are not permitted, such as bagpipes and bugles of the same design as a French horn.

"Organizations using these instruments may use them throughout the entire year. However, they are not allowed to use them in the contests and have worked out a contest program leaving the men who play these instruments out of the formation. Currently there are no more than 20% of the drum corps who use the fifes. Most of our corps confine themselves to drums, cymbals and bugles. However, the fife is permissible and we have ruled in the past that a bagpipe is not a fife.

### Another typical Hawke pronouncement

"You are questioning the use of a one-key bugle. A number of the corps are extremely anxious to use a 'D' bugle in connection with the 'G' bugle. Our committee is disposed to permit this. However, the drum corps leaders at Louisville last year expressed themselves as desiring to limit the bugle to a single pitch which has been done.

"Most of the corps use the 'G' bugle. However, it is permissible for some of the bugles to be in the key of 'D.' At the present time, we permit bugles of any design just as long as they are the straight-front type. This permits the use of the herald fanfare type of bugle and many of the corps now use bugles one octave apart. As long as they are both in the same key, this is permissible."

Dr. Hawke approved the use of the long Legion-type bugles and approved the use of the Baritone bugle, one octave below. The bugles may be one or two octaves apart as long as they are in the same key -- the key of "G." A "G" bugle is a "G" bugle regardless of what octave it is pitched. The committee also allowed that a cornet mute could be used in the bugle as long as it didn't change the key of the bugle.

### Another question

"Are bass, baritone and tenor bugles permitted as long as they are in the same key?"

Dr. Hawke wrote: "A corps is allowed to use bugles of more than one octave except that they must be straight-front instruments. This bars the larger curved bass bugles that we have seen once or twice. Standard and baritone bugles are within our regulations and permitted.

"All instruments again must be of the same key -- our musical consultants have said that

the word key applies to a certain series of notes one octave apart.

Questions to the committee and the committee's answers were publicized. Material dated August 26, 1930 was disseminated to all competing drum corps helping to provide them with guidelines as to how they should conduct themselves.

Prior to the 1931 convention, Dr. Hawke was again being questioned about the "D" crook and he wrote in a very detailed and reasoned explanation of the committee's position on the use of the "D" crook. It was not only the "D" crook, but another "invention" of the Ludwig Company that had been brought forth for consideration as to whether it would be acceptable at conventions.

Ludwig was marketing a bugle in "D" with a slide that converted it to "G" when the slide was pushed in. The discussion of having the ability to play the diatonic scale of the major key and then the corresponding diatonic scale one-fourth below that -- i.e., the combination of the two enabling players to have a full diatonic scale like a bell ringer choir.

Dr. Hawke's explanation needs no exposition and is worthy of reading in its full extent. He apparently was quite knowledgeable and discussed issues such as the "fundamental tones of the open brass instrument in "G" and its conversion to "F" by pulling the slide.

Dr. Hawke alluded to the one-valved "B-flat" instrument in use at the time at West Point, converting the "B-flat" bugle to an "F" bugle. Although he states that he had been able to find catalogs from a domestic maker that featured this instrument, such instruments were indeed manufactured at the time by the Conn Company -- their Little Wonder Scout trumpet and their tenor trumpet which could be classified as Bersag horns.

He wrote the "D" crook added to the bugle makes a "D" bugle out of a "G" bugle and with the slide was pulled out put the bugle in "F" and by adding the "D" crook, you would now have an "F" and "C" bugle. Dr. Hawke then mentioned the Ludwig "G/D" bugle; instead of being a separate attachment, the change from "D" to "G" was made by pushing the slide in; in reality a simple bugle with four fundamental tones except that it had a built-in crook.

In Hawke's eye, the built-in crook was merely a matter of convenience which made the key change easily accessible on the march.

However, he did not see this as being fundamentally different from pulling the slide and moving the bugle from "G to F." Dr. Hawke mentioned the fact that he was aware of Army regulations which stipulated that the "F" trumpet could be used with a "C" crook.

He then had further conversations with James O. Brockenshire who had endorsed the crook: "I recommend that the 'F' crook be used at all times on the 'G' trumpet when the trumpet corps plays with the band."

Dr. Hawke then expounded on bugles -- those in 'G' and those in 'D' -- using the analogy of a bell ringing group playing full diatonic melodies. "We are allowing the use of the 'D' crook to produce more pleasing variations. We can't complete every tone on the scale, but we can make enough of an 'impression' of the full melody."

Hawke acknowledged that there were various opinions that had been expressed. Some supported only the use of the regulation Army bugle, some endorsed the concept of a valve bugle. The bass bugle, one octave lower than the baritone bugle, was not supported because it did not comply with the bell front concept.

Dr. Hawke said he had inspected various types of crooks. He did not support, however, any device that allowed the pitch to be changed fluidly while the contest was in motion. He was suspicious that any rotor, etc. could be used to "fluidly" change the pitch in a contest between G and D. However, later he did approve the changing of key in a bugle while the corps was playing because larger corps can have alternating choirs, but smaller corps may need to change the pitch while in a contest.

He did not approve of requests to use bugles in more than two keys. The rules were now reformulated to be:

"The equipment will be limited to drums, cymbals, fifes and bugles. By the word bugle as used herein is meant a straight bell-front brass instrument without valves, keys or slides that change the pitch of the instrument *while the corps is in competition.*

"However, the use of 'D' crooks is thereby authorized, providing that the corps using 'D' crooks is not to be entitled to any more credit for playing ability than a corps not using such crooks. It may change keys during competition, but not while a selection is played and there are not more than two pitches



BOONDOCKERS, Bluffton, IN (1959).  
Photo from the collection of Jerry Fritz.



BLOOMINGTON POST, Bloomington, IN (1963).  
Photo from the collection of Robert Zinko/American Legion archives.



CICERO POST, Cicero, IL (year unknown).  
Photo from the collection of Robert Zinko/American Legion archives.

allowed.”

*Déjà vu again. We are now reinventing (as the 21st Century gets underway) the wheel and going back to the “F” trumpet with “C” crook of 1874. Dr. Hawke was aware of the monotony of ordinary bugle music and actually endorsed the use of the “D” crook for competition, feeling that the crook, at a cost of \$2.00, was within the budget of every corps to purchase. However, the judges were instructed not to penalize corps that did not have the “D” crook in competition.*

Dr. Hawke emphasized that this was an amateur activity for untrained personnel.

“Drum corps are not to be symphony orchestras. An untrained person is perfectly capable of utilizing a crook.”

He remained blissfully unaware that Conn was successfully marketing single-valved, “B-flat” trumpets. He remained very conservative about attempts to extend the compass of the bugle, a position the American Legion had adhered to for many years.

The VFW had always been more flexible in allowing innovations. The prohibition of crooks in 1929 was abolished toward the 1930 season and the committee allowed “D” crooks with a split bugle section.

It is apparent that prior to the 1929 rules, there were no attempts to regulate drum corps equipment. The appearance in San Antonio (1928) of unusual bugles from the Belvedere, IL, corps prompted Dr. Hawke to lay down rules and regulations in no uncertain terms.

The powers that be at the American Legion quite obviously wanted to maintain the field music tradition as the basis of their drum and bugle corps. The role of the bugle was to be played by the bugle itself.

If there were no set rules that a corps had to be its own departmental champion prior to being a national contender, then how was a corps to qualify for the field contests at the National Convention? This issue was covered by another internal memorandum:

“In terms of the ‘Big Parade,’ the top 15 drum corps shall be selected and these shall be eligible for entrance into the semi-finals contests of five-minute duration. Prior to appearing on the field, the corps will go through a very intense, thorough military inspection of instruments, equipment and personnel. Military appearance will be very important.

“The corps will then move to the field and will provide a five-minute exhibition. The five corps making the highest markings in semi-finals will be allowed to compete in the exhibition of 20 minutes. The host city shall not be permitted to enter a corps in the competitions.

“The judges are going to be military men; however, there will be two people who will judge the music exclusively. The judges of music will include a professional musical conductor and a professional drummer. Five judges will be stationed around the field individually.

“Cadence will be 120 beats per minute. Scores should be given to each corps manager immediately so that the corps managers would know the shortcomings of their organization and know where they have room for improvement so that they have the opportunity to raise their level of competence. The appearance, condition of uniforms, shoes, gloves, haircuts will be awarded priorities.”

“Appearances, uniforms, haircuts . . . absolutely no mention of high musical standards. These are field musics and not symphony orchestras. Eligibility to participate in the final contests depended upon your performance in the Big Parade.

The American Legion maintained a long-term tradition of not having any musicians involved in their rule-making. Therefore, they were very rigid and more concerned with military uniformity and appearance than with the perfection of an “art form.” Appearance and military precision were the criteria for success and highly-militaristic uniforms were sure to curry favor with the judges.

Today, even our military does not look militaristic. With the exception of the Marine Corps and Service Academies, we have discarded dress cords, Sam Browne belts, cross belts and Aiguillettes. However, 70 years ago, the veterans favored a positively Graustarkian splendor, with drum majors who were dressed like Hussars. These former doughboys on parade dressed in a manner that made the uniforms of their former commanding generals appear quite mundane.

“Hundreds of thousands of American boys and girls looked to the veteran units to set the standards for the multitudes of junior corps springing up throughout the country. These

veteran corps are the pride of the Legion of the outstanding feature of the ‘Big Parade,’ at all Legion Conventions.”

*American Legion Magazine, Aug. 9, 1938*

American Legion Regulations seemed to lag behind the times in their conservatism. By 1932, “G/D” piston bugles were being extensively marketed. The Legion at this time, however, only sanctioned the use of the “D” crook for the Detroit competition.

Dr. Hawke wrote: “You will note a few changes in the rules, the most important being that the “D” crook is official for 1931. My suggestion to the committee was that the corps try it out during the year and make it official for 1932, but the consensus of opinion from the corps leaders was that they were ready to try it now, providing that no additional credit is given for its use.

“You may all rest assured that the judges will be properly instructed at Detroit and that no additional credit will be given in repertoire or any other department under which the bugles are judged by the use of the ‘D’ crook. I am very sure that corps using the same will find an additional incentive in the variety of music they can produce. I know of no other changes contemplated in additional range of bugles and do not believe any will be adopted.

“There is a great fear from some that the introduction of the ‘D’ crook is merely a wedge for the future introduction of valve bugles and a wider variety of instrumentation. I can assure each one of you that every member of the present committee would vigorously oppose such action.

“We are all familiar with the criticism from the person of no education in drum corps music that the only piece a drum corps ever plays is *You’re in the Army Now*. I have heard this numerous times during parades and contests, but this is simply a reflection of ignorance of the true nature of drum corps music.”

*Dr. C.C. Hawke, Chairman  
National Contest Supervisory Committee  
American Legion National Headquarters  
Indianapolis, Indiana -- December 15, 1930*

Furthermore, one of the corps that received the revised rules wrote to the chairman of the National Trophies and Awards Committee, Robert B. McDougle, and received the following



COMETS, Bluffton, IN (1949).  
Photo from the collection of Jerry Fritz.



CORPS OF THE NORTH, Anchorage, AK (1965).  
Photo from the collection of Drum Corps World.



COMMODORE PERRY SCOUTS, Los Angeles, CA (1965).  
Photo from the collection of Robert Zinko/American Legion archives.

response:

"I have consulted with Dr. C.C. Hawke, chairman of the sub-committee of the National Trophies and Awards Committee which will have direct charge of the contests at Boston and we are of the opinion that there is nothing in Rule 10 that would prevent a part of the corps carrying two bugles; namely, a 'G' bugle and a 'D' bugle or that would prevent a corps splitting the bugle section into two parts, one part carrying 'G' bugles and the other carrying 'D' bugles.

"You further ask for a definition of 'flash' as used under the heading 'Maneuvering' and under the heading 'Drumming' in Rule 9. The use of the word 'flash' was perhaps unfortunate, but by it is meant to convey the idea of originality and spectacular presentation. The word is used synonymously with 'pep.'"

Furthermore, a memo from Dr. Hawke was distributed to the competing corps at the Legion Convention in Detroit (Oct. 9, 1931):

"We believe that the 'D' crook music which allows a much greater variety in the repertoire of the corps is an advance and corps should be permitted to change the pitch of their bugles during competition, but not while playing their selection. We are recommending permission to change the pitch while on the field so that smaller corps will not be handicapped when competing against larger corps that can maintain both a 'G' and 'D' section.

"We believe that with the addition of the crook, future changes should be very seriously considered. This committee believes that inserting the crook while in competition, but not while playing, is as far as the bugle should be permitted to go."

Déjà vu, reinventing the wheel again, again, and again. Although Scotty Chapelle of the Lt. Norman Prince drum corps is credited with "inventing the crook," this device had been promulgated in Upton's manual of 1874 -- "F" trumpets with "C" crooks.

As far as the buglers were concerned, they were mandated to look military and hold the instrument with one hand while playing. Below is the format of the National individual bugle contest. Howard K. Knobel of the championship, Mountie-uniformed Frankford, PA, Post was the 1931 bugle champion and Slingerland promoted a line of bugles with his name on them for years.

Of course, there were also rudimental

drumming contests.

POINTS: The bugle contest will be judged on the following points:

1. Appearance of uniform ..... 5%
  2. Appearance of bugle ..... 5%
  3. Position of bugle ..... 5%
  4. Military bearing ..... 5%
  5. Execution (technique and precision) .. 50%
  6. Expression ..... 10%
  7. Intonation (pitch) ..... 10%
  8. Intonation (quality) ..... 10%
- 100%

REPERTOIRE:

1. Play in sequence the following notes and hold for eight beats: "G", "C", "E", "G" and high "C."
2. "First Call."
3. "To the Colors."
4. "Tattoo."
5. Solo or call not to exceed two minutes of player's own selection.

EQUIPMENT.

Buglers may use any type of soprano bugle which is authorized for the American Legion national drum corps contests. Bugles shall be sealed in a single pitch and shall not be changed during the contest.

The winner of the bugle contest will be recognized as the National American Legion Champion Bugler for the ensuing year.

PRIZES: First prize -- gold medal; second prize -- silver medal; third prize -- bronze medal.

These internal memoranda give insight into the basic conservatism of the American Legion, i.e., Dr. Hawke, and the desire to keep this activity military and not too "musical." Although Dr. Hawke was aware of the valve being used at West Point, he adamantly refused to allow the Bersag horn to play the role of the bugle.

For some reason, Americans were not aware that this 1860 invention had been put to good use by European armies during the Great War. Unfortunately, we could not retrieve any memoranda or ruling changes that finally allowed the free use of the piston in competition.

When Ludwig began to market a valve bugle, competing corps had to lock the piston in or out so that the instrument on the field was permanently rendered either in "G" or "D." From 1932 onward, these new instruments were being played to their fullest extent on the

streets, but had to be handicapped on the field.

Old timers we have consulted seemed to recall the free use of the valve being common sometime shortly after World War II.

Veterans of Foreign Wars

Unlike the American Legion, the VFW was not created by a group of visionary and high-principled future leaders of their country. It was formed in 1913 as an amalgam of two separate national societies of overseas veterans and materially aided in adopting the Star Spangled Banner as the National Anthem.

1. The American Veterans of Foreign Service (1899).
2. The Society of the Army in the Philippines (1899).

These organizations were merged in 1913 to become a single parent organization known as the Veterans of Foreign Wars of the United States and it was chartered by Congress in 1936 as a non-partisan, non-sectarian, non-profit organization composed exclusively of campaign medal service veterans of the Army, Navy, Marine Corps and Coast Guard.

Its platform and organizational structure were similar to the American Legion and its annual convention was called The National Encampment. In 1917, on the eve of World War I, there were 3,600 actively functioning VFW Posts.

Like the Legion, the VFW's platform included the preservation of Americanism, so the organization also strived to contribute to the national welfare in a way that would impress the average American with his citizenship responsibilities.

Like the Legion, the VFW accomplishes its work through various channels. There are youth and recreational activities, sponsorship of bands and, at one time, drum and bugle corps, and participation and observation of patriotic anniversaries. In addition, the VFW was active in promoting the welfare of veterans via contact with the legislature.

The National Headquarters in Kansas City, MO, still directs the function of the National Service Bureau. The National Legislative Office is in Washington, D.C. Rehabilitation experts are employed by the national organization to administer the service and welfare programs of the organization in each state.

As with the Legion, important phases of veteran welfare objectives deal with



DELKE AMERICAN LEGION, Slatington, PA (year unknown). Photo from the collection of James Stenlake.



FOND DU LAC POST, Fond du Lac, WI (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion archives.



HENRY SCHMIDT POST, Philadelphia, PA (1938). Photo from the collection of Robert Zinko/American Legion archives.

rehabilitation, employment, hospitalization, pension compensation, etc.

The VFW National Home in Eton Rapids, MI, founded in 1925, was designed to provide food, shelter, clothing and education for widows and orphans.

The VFW contest rules essentially followed those of the American Legion, but there was a greater flexibility and less rigidity on the part of the VFW lawmakers toward accepting new innovations such as the use of two hands while playing the bugle, an earlier acceptance of the free piston and of slide pulling, etc.

According to Bob Brady, VFW drum corps officials actually used to sit in on the American Legion rules contest committee and so the two organizations essentially had very similar rules.

There were some significant differences in the two organizations' ruling about cadences, however. The VFW had rules, but did not have a bi-annual rules conference.

Tony Schlechta, a World War I veteran and bandmaster of the Chicago Police Band, had been the drum corps "czar" in the VFW world until the mid-1940s when the World War II veterans returned. Apparently, rules and judging styles were a generational issue. If you were a World War I veteran, you tended to focus on military issues rather than music.



Tony Schlechta (standing) and his son, Junior, ran the VFW National "Million Dollar Pageant of Drums" each year as National Musical Units Chairman and contest director, respectively. Photo by Robert Scholl from the Drum Corps World archives.

When Tony Schlechta retired in 1972, the VFW became relatively lenient in terms of expanding the compass of the bugle. He had a reputation for rigidity and arbitrariness and was also very powerful in the All-American Judges Association. He passed away in 1973.

## VFW National Champions Roster

### Junior drum and bugle corps

Year	Winner	Convention Site
1936	Post 1655, Newton, IA	Denver, CO
1937	Post 231, Philadelphia, PA	Buffalo, NY
1938	Post 979, Upper Darby, PA	Columbus, OH
1939	Post 1924, Salem, MA	Boston, MA
1940	Post 1524, Salem, MA	Los Angeles, CA
1941	Post 979, Upper Darby, PA	Philadelphia, PA
1942	Post 1871, Chicago, IL	Cincinnati, OH
1943	Post 1871, Chicago, IL	New York City, NY
1944	No contests, World War II	Chicago, IL
1945	No contests, World War II	Chicago, IL
1946	St. Vincent's, Bayonne, NJ	Boston, MA
1947	St. Vincent's, Bayonne, NJ	Cleveland, OH
1948	Post 1692, Philadelphia, PA	St. Louis, MO
1949	Post 1692, Philadelphia, PA	Miami, FL
1950	St. Vincent's Cadets, Bayonne, NJ	Philadelphia, PA
1951	St. Vincent's Cadets, Bayonne, NJ	New York City, NY
1952	St. Vincent's Cadets, Bayonne, NJ	Los Angeles, CA
1953	St. Vincent's Cadets, Bayonne, NJ	Milwaukee, WI
1954	Blessed Sacrament Golden Knights, Irvington, NJ	Philadelphia, PA
1955	St. Vincent's Cadets, Bayonne, NJ	Boston, MA
1956	St. Vincent's Cadets, Bayonne, NJ	Dallas, TX
1957	Cavaliers, Chicago, IL	Miami Beach, FL
1958	Blessed Sacrament Golden Knights, Irvington, NJ	New York City, NY
1959	Cavaliers, Chicago, IL	Los Angeles, CA
1960	Blessed Sacrament Golden Knights, Irvington, NJ	Detroit, MI
1961	Cavaliers, Park Ridge, IL	Miami Beach, FL
1962	Cavaliers, Park Ridge, IL	Minneapolis, MN
1963	Cavaliers, Park Ridge, IL	Seattle, WA
1964	Kilties, Racine, WI	Cleveland, OH
1965	Royal Airs, Chicago, IL	Chicago, IL
1966	Troopers, Casper, WY	Jersey City, NJ/NY, NY
1967	Cavaliers, Park Ridge, IL	New Orleans, LA
1968	Kilties, Racine, WI	Detroit, MI
1969	Kilties, Racine, WI	Philadelphia, PA
1970	Troopers, Casper, WY	Miami Beach, FL
1971	Santa Clara Vanguard, Santa Clara, CA	Dallas, TX

1972	Cavaliers, Park Ridge, IL	Minneapolis, MN
1973	Imperials, Pembroke, MA	New Orleans, LA
1974	Cavaliers, Park Ridge, IL	Chicago, IL
1975	Argonauts, Salem, OR	Los Angeles, CA
1976	Cavaliers, Park Ridge, IL	New York City, NY
1977	Blue Stars, LaCrosse, WI	Minneapolis, MN
1978	Saginaires, Saginaw, MI	Dallas, TX
1979	Long Island Kingsmen, Kings Park, NY	New Orleans, LA
1980	Cavaliers, Park Ridge, IL	-- tie
	Madison Scouts, Madison, WI	-- tie
1981	Crossmen, West Chester, PA	Philadelphia, PA
1982	Blue Devils, Concord, CA	Los Angeles, CA
1983	Royal Grenadiers, Bradley, IL	New Orleans, LA

### Senior drum and bugle corps (discontinued after 1962)

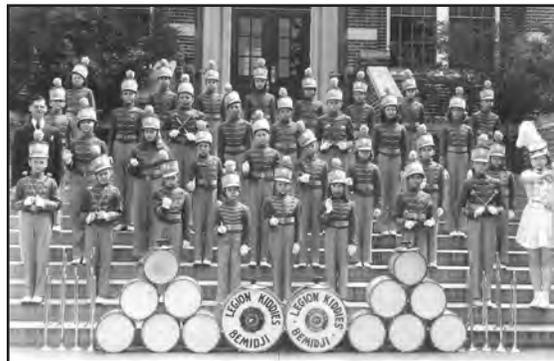
Year	Winner	Convention Site
1928	Post 701, Lansing, MI	Indianapolis, IN
1929	Post 447, Albert Lea, MN	St. Paul, MN
1930	Post 1411, Cumberland, MD	Baltimore, MD
1931	Wayne Post, Detroit, MI	Kansas City, MO
1932	Post 1205, San Francisco, CA	Sacramento, CA
1933	Post 676, Glenside, PA	Milwaukee, WI
1934	Wayne Post, Detroit, MI	Louisville, KY
1935	Wayne Post, Detroit, MI	New Orleans, LA
1936	Wayne Post, Detroit, MI	Denver, CO
1937	Wayne Post, Detroit, MI	Buffalo, NY
1938	Post 1669, Royal Oak, MI	Columbus, OH
1939	Post 1669, Royal Oak, MI	Boston, MA
1940	Post 1494, Dearborn, MI	Los Angeles, CA
1941	Wayne Post, Detroit, MI	Philadelphia, PA
1942	Wayne Post, Detroit, MI	Cincinnati, OH
1943	No contests, World War II	New York City, NY
1944	No contests, World War II	Chicago, IL
1945	No contests, World War II	Chicago, IL
1946	Post 1506, Boston, MA	Boston, MA
1947	Post 693, Canton, OH	Cleveland, OH
1948	Post 1506, Boston, MA	St. Louis, MO
1949	Post 1506, Boston, MA	Miami, FL
1950	Reilly Raiders, Philadelphia, PA	Philadelphia, PA
1951	Reilly Raiders, Philadelphia, PA	New York City, NY
1952	Post 1492, Wormleysburg, PA	Los Angeles, CA
1953	Post 1506, Boston, MA	Milwaukee, WI
1954	Post 979, Upper Darby, PA	Philadelphia, PA
1955	Post 1506, Boston, MA	Boston, MA
1956	Tioga Thunderbirds, Bensonville, IL	Dallas, TX
1957	Reilly Raiders, Philadelphia, PA	Miami Beach, FL
1958	Reilly Raiders, Philadelphia, PA	New York City, NY
1959	Reilly Raiders, Philadelphia, PA	Los Angeles, CA
1960	Reading Buccaneers, Reading, PA	Detroit, MI
1961	Reading Buccaneers, Reading, PA	Miami Beach, FL
1962	Reading Buccaneers, Reading, PA	Minneapolis, MN



WHALERS, New Bedford, MA (1962). Photo by Moe Knox.



BLACK KNIGHTS, Kewanee, IL (1965). Photo by Bob Scholl from the collection of Drum Corps World.



LEGION KIDDIES, Bemidji, MN (1941). Photo from the collection of Betty Masoner.

## The "Big Parade" as seen through newspapers of the era

This section shows the veterans movement at its height and full growth. Now time and mortality are leading to a dwindling of the number of organized VFW and American Legion members.

Included here are a few media descriptions of the very common veterans parades and this will help convey the degree to which the public was exposed to the drum and bugle corps culture from the 1920s onward.

We have also included here some examples of catalog pages that helped promote the idea of having a drum and bugle corps in communities across the United States.

It is our intention to have readers peruse these newspaper accounts and attempt to internalize and understand the popular fervor for drum and bugle corps activity that organized veterans societies created within the general public.

Today, the veterans parades are but a fading memory compared to the mighty cavalcades of the 1920s and 1930s.



Parading at the first American Legion National Convention at Minneapolis, MN, in November, 1919. This was the first of the "Big Parades" that drew a scant 20,000 marchers and a handful of bands. There were perhaps one or two poorly equipped drum and bugle corps in the line of march. It was two years later, in 1921 at the American Legion National Convention in Kansas City, MO, that the organized drum and bugle corps activity actually got started with the "Big Parade" and the first contest. *Photo from the collection of Raphael Osheroff.*



### Foreword

To Harry Alford we are indeed indebted for his most excellent edition of Drum and Bugle arrangements. He has given to the young student as well as the finished artist a masterly and practical work of genuine interest and appeal.

Mr. Alford who is responsible for all arrangements in this edition has long been recognized as one of the nation's greatest arrangers of music. He is also a well known composer and it will be noted that quite a number of the compositions in this book are from his own pen.

In compiling this fine and interesting work he brings into the drum and bugle the greatest collection of music ever published. Among the contents you will find marches, grand marches, waltzes, old favorites and brilliant new quick steps. It is all real and practical material—most acceptable on any program.

SEE THE NEW PISTON BUGLE ARRANGEMENTS

### BUGLE CORPS LEADER INSTRUCTIONS

Please observe the following instructions carefully. In order to obtain proper harmony results for ensemble work, it is imperative that the instrumentation listed below be used for playing the selections indicated.

- Nº 1. Selections number 1 to 8 inclusive, G BUGLE ONLY
- Nº 2. Selections number 9 to 13 inclusive, D and G BUGLES only
- Nº 3. Selections number 14 to 23 inclusive, G-D-F or C BUGLES may be used to play these selections. It is not possible however, to combine any two or more of these instruments. Such combination would result in improper harmony. For example: It is not possible to use G and D bugles together. Neither is it possible to use the F and C bugles together.
- Nº 4. Selections number 24 to 34 inclusive, PISTON BUGLE ONLY.

#### Bugle Corps Instrumentation

It is generally considered that One Baritone Bugle in Four Soprano Bugles make the proper tone balance. The First or Soprano Bugle is the standard "C". This instrument is usually equipped with an "F" slide making it therefore possible to play marches written in the Key of "F".

The Baritone Bugle tone is One Octave lower than the Soprano or "C". The First and Second Bugle Book of this edition is therefore Soprano and Tenor parts. The third and fourth books embody the First and Second Baritone parts and complete the four values of the ensemble.

The Melrose Brothers Music Company, Inc., located in Chicago, IL, was one of dozens of music publishers that provided specialized arrangements for drum and bugle corps organized by the American Legion in the 1920s and 1930s. *Illustration from the collection of Raphael Osheroff.*



LAMBERTVILLE VOLUNTEERS, Lambertville, NJ (1960). *Photo from the collection of Robert Zinko/American Legion archives.*



MARAUDERS, Port Washington, WI (1951). *Photo from the collection of Robert Zinko/American Legion archives.*



MERCURY THUNDERBOLTS, Cedarburg, WI (1958). *Photo from the collection of J. Schoenknecht.*

# LEGION ARMY OF 125,000 MARCHES AS MILLIONS CHEER

## Glitter and Pageantry Of Great Parade Stirs Millions of Spectators

Streets of Boston Are Buried Under One Hundred and Fifty Tons of Debris as Most Ideal Weather Conditions Prevail

Band after band, banner upon banner, and marching feet—men and women from coast to coast—paraded Boston's streets and left more than three million spectators emotionally and physically exhausted.

The Legion's parade at the national convention was the longest, largest, finest and most elaborate in Boston's history. Ten years ago a younger Legion passed through the streets of Boston. This more than 70,000 marchers stirred the citizens of a great patriotic state; two and a half million looked on, and the parade lasted nine hours. This year 125,000 stepped out to mark their pride in the American Legion; three million Americans applauded and the parade lasted more than 12 hours. The Legion has come of age.

**Memories of France**  
These marchers were proud of their departments and posts, yet many of them as they passed the historic buildings of Boston had in their hearts the memories of comrades who lost their lives in the World War. They were still guarding the liberties which other, older patriots had established in New England two hundred and more years ago.

The parade had all the glitter and brilliance of a massive theatrical pageant as unit after unit came into view. Ticker tape, confetti and just plain torn paper, 150 tons of it, helped welcome this parade.

True to military tradition, the grand parade, most representative of all purely American spectacles, moved out promptly at nine a. m. white cannons boomed and buglers sounded "Alert!" Three Army bombers draped high above in the clear blue sky.

First came the deep blue of the Boston police escort on brown, prancing chargers, followed by the Grand Marshal, Major-General Woodruff, and the Honorary Grand Marshal, Past National Commander Stephen F. Chadwick.

**America's Armed Might**  
America's armed might, represented by units of the U. S. army, navy, marine corps and Massachusetts National Guard, passed in review at the rate of 2,400 men and mobile units an hour. The 68th Coast Artillery Corps, with 100 heavy anti-aircraft guns, made an imposing appearance. The marines were turned out in snappy green uniforms. Blue-clad sailors were there.

The first six divisions moved swiftly in the wake of military units with 42 bands and drum and bugle corps playing airs of 1917-18.

The 2nd division was led by the championship drum and bugle corps of Post No. 55, Hackensack, N. J., in Cambridge blue and Oxford black uniforms. The national commander, accompanied by his colors, followed with past national commanders and distinguished guests.

**Championship Band**  
The championship Legion band, Post No. 84, Sioux City, Iowa, led the departments of Mexico, Puerto Rico, Philippine Islands, Panama, Hawaii, Italy, Alaska, Canada and France.

Georgia, with scores of beautiful floats, headed the 3rd division. From Savannah came a float representing the first cotton gin and a log cabin of Whitney's day in 1793.

Cowboys from Texas added to the colorful display. They came from Arkansas headed by a formation of Legionnaires with the name of the state spelled out in large letters on their sweaters.

New Mexico was followed by Florida, which was led by the fa-

## Tiny Rhode Island Drum Major



Majorettes didn't steal all of the show in Boston's great Legion parade. Here is a little fellow who drew cheers from the crowds as he led a Rhode Island unit.

**UNITS NOT ITEMIZED**  
Due to space limitations, the struts of the Boston parade in this issue does not attempt to itemize every unit in the line of march. This publication seeks to give only a general picture of the great cavalcade.

The strains of "Oh, the West Virginia Hills" were heard as units of the Mountain state approached. Forty and Eight engines with shrieking whistles and exploding one-pounders were scattered throughout the line of march. The 4th division was paced by the Department of Idaho represented by its officials and a column of marching Legionnaires.

**Minnesota Colorful**  
Minnesota, paced by the colorful drum and bugle corps of St. Paul Post No. 8 in elaborate Indian costume, made a lasting impression. The Minneapolis Auxiliary, in gold and white, followed.

Indiana was preceded by the Kokomo color guard in crimson uniform. Next came the LaPorte drum and bugle corps in orange and white. Squadron No. 8, S. A. L., Wolverine state.

Post No. 77, Detroit, drum and bugle corps; Thomas Edison Post No. 187, Detroit, corps in black uniforms and Russian style capes; Buick Liberty Motors band of Flint; Wayne County No. 3, Detroit, Auxiliary drum and bugle corps; the corps of Chevrolet Post No. 18, Detroit, turned out in uniforms similar to the Northwest Mounted Police, and the Fred W. Dearborn; the drill team of the 1st Division Association; Charles Young

of Evansville, marched with their national champion band. The white clad drum and bugle corps of Post No. 34, Indianapolis, was followed by Fort Wayne Volturs No. 37 engine which is dubbed "Black Jack." The 12th district drum and bugle corps was met with Twin City Post No. 286, East Chicago, in blue and gold, stepping out ahead of the Kokomo Volturs' red engine and boxcar. Two Auxiliary corps from Evansville and Lake City were in the line of march; Santa Claus, Indiana, had his Santa Claus and sleigh and the flying horse, and bucking Ford of Lawrenceburg played havoc with the procession. Muncie Post No. 19, in blue uniforms, was an outstanding drum and bugle corps, and Ferns Hauts No. 21 sent a pure white engine. Of the 1,800 Hoosiers in Boston, 500 participated in the parade.

**Wisconsin Features Sports**  
Wisconsin, with its boons that "Spirit of '76," captivated the spectators. Other floats included the Wisconsin Log Cabin with dancing beauties and a fisherman reeling in a huge fish, from a bobbing canoe. A horseman and horsewoman led the delegation, followed by the Racine drum and bugle corps in white uniforms. Next came Alonzo Cudworth Post No. 23, Milwaukee, and Squadron No. 23, S. A. L., drum and bugle corps in blue shirts and white trousers. Banners read, "It's Milwaukee in 1941." Post No. 21, Milwaukee, headed its white hat band. Another streamlined version of the Forty and Eight engine represented Post No. 18 of Milwaukee. The Milwaukee Board of Supervisors carried a huge cardboard fish. Many others along fishing poles it which were attached the smaller replicas.

Hard riding cowboys from Nebraska, swinging their lariats, came before the Lincoln drum and bugle corps and Junior corps of Holdrege in gold shirts and blue trousers. Montana and Washington followed in close order. Colorado was next with cowboys and cut-throat blond majorettes. Volturs No. 1 of Denver, was led by its band a cowboy costume, followed by the engine of Volturs No. 87.

**A Thousand From Maine**  
More than a thousand Legionnaires from Maine marched behind the motorcycle escort of the Maine state police. A float led boys and girls in overalls and straw hats with baskets of huge potatoes on the feet of the 1st department. The Junior corps of Farmington, clad in blue shirts and white trousers, was followed by the chocolate color uniformed corps of Post No. 26, Biddeford. Saco provided a corps in tin hats and a Junior squadron bearing a banner showing the outfit to be several weeks old. Piscataquis, county Gardner, Augusta, Auburn, Portland, Woodford, Manchester, Peabody and Bangor composed to roll call to make the largest representation among the departments included in the first six divisions of the parade.

**Illinois Masses Colors**  
Commonwealth Edison drum and bugle corps, Chicago, led the Illinois delegation. As with many other departments, Illinois massed its colors, making a profound impression. Jerry A. Havelka, the organ man band, followed Chicago Square Post No. 232 drum and bugle corps in white coats and blue trousers. Board of Trade Post No. 304 and Chicago Post No. 385 were followed by the Englewood S. A. L. drum and bugle corps. Squad No. 275 drum and bugle corps of Chicago, in blue caps, white shirts and blue trousers, was next. Northwestern Post had a float containing an iron lung. Clay Post No. 11, Flora sponsored an ancient cast-Evanston No. 42 was represented its drum and bugle corps, and Pe No. 204, in yellow, blue and white made an imposing appearance. Moline, Danville, Decatur, Lincoln and Monmouth were followed by an ancient Ford from Peoria, Peoria No. 2. The Peoria drum and bugle corps in blue uniforms along the lines of the royal mace, preceded the fire engine of Gay 90's style, also from Peoria.

Hand springing major and majorettes and a uniformed dancing or

**Songs OF THE LEGION**

"Legion Buddies", "Men of the Purple Heart", "Sons of the American Legion", "Voyagers of the 40 and 8", and the Outstanding Official Songs of Legion State Departments and Auxiliary Orders.

also "America, I Love You", "Memories of France", "Morgie", "My Dream of the Big Parade", "Let a Smile Be Your Umbrella", "Just a Baby's Prayer at Twilight", "Hell That Is the Marines", "Hinky Dinky Parlay Yoo", and Other Favorite Songs We All Sing.

Priced 50¢

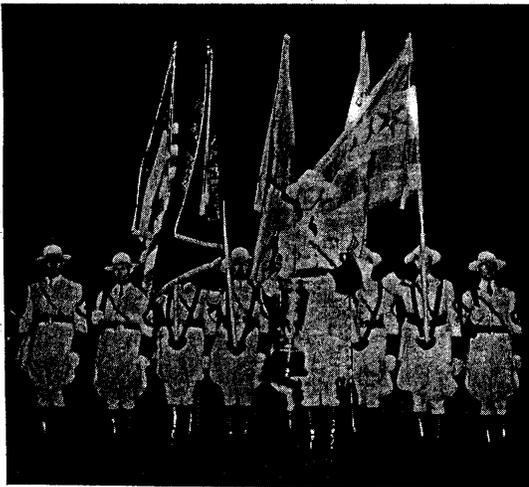
MILLS MUSIC

(Above) "Songs of the Legion" contained marches for American Legion drum and bugle corps, published by Mills Music in New York City, approximately 1932. (Below) The veterans organizations could get their emblems applied to the front of their snare and tenor drums at the factory. Illustrations from the collection of Raphael Osheroff.



(Left) This newspaper clipping is from the October, 1940 edition of the National Legionnaire. It describes the huge parade staged in Boston, MA, at the American Legion's annual "Big Parade" in 1940 where 125,000 marchers entertained millions of excited spectators along the parade route. Illustration from the collection of Raphael Osheroff.

## Edison Corps Receives Championship Trophy



With his color guard as a background, Drum Major Fred Specht, of the Commonwealth Edison Drum and Bugle Corps, of Chicago, Ill., maps to attention, holding the Old Drum award presented to him and his corps by the Calvert Corporation for "winning the coveted first place in the senior national drum and bugle corps contest which took place at the Harvard Stadium, Boston, on September 15, as an outstanding part of The American Legion Convention."



PARLOR CITY PIRATES, Bluffton, IN (1963). Photo from the collection of Jerry Fritz.



SEAHORSE LANCERS, Brigantine, NJ (1968). Photo by Ron DaSilva.



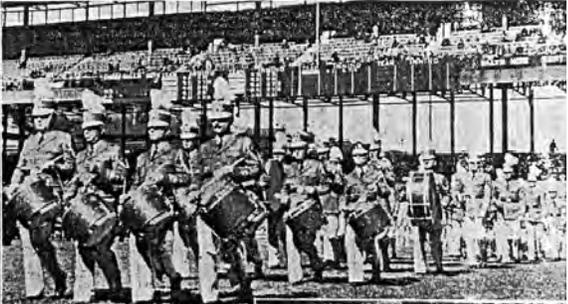
BOYS OF '76, Racine, WI (1922). Photo from the collection of Sue Hills.

# REGION MARCHES FOR EIGHTEEN HOURS UP FIFTH AVENUE

Annual Parade record broken by more than six hours, but a record-breaker for America, and for the first day, being but a short time of eighteen hours of continuous marching . . . over half a million . . . but the Legion was not alone. In review before New York, it paraded . . . a beautiful band . . . was after waves of marching men, women and children . . . A spirit of the patriot of patriotism . . . Overhead, three times during the march, Uncle Sam's Army on the marchers marched up Fifth Avenue (twice years ago) . . . A shower of paper streamers from the marchers . . . six hundred and twenty-five tons of paper streamers—the Lincoln parade of ten years ago . . . New York was improved . . . Nothing like the parade from 41st to 84th Street . . . Crowds jammed from police lines to the walls of the build-



Just one of the many pretty girls who led colorful units up Fifth Avenue—Miss Gwyneth Smith, Majorette of the Los Angeles Police Band, who will play a return engagement before the Legion in her home city next September.—Mirror Photo.



Marching Post Band of St. Louis, played a come-back at the New York Competition and carried away top honors as the Legion's No. 1 band—winning the Band Championship for the second time.



A soft spot on the curb for this Legionnaire and his wife, and while daughter borrows the Legion marcher's hat and an until the early hours of morning. Two and one-half millions of people watched this pageant pass up Fifth Avenue.—Daily Mirror Photo.



Just a section of the crowd watching the parade, when New Yorkers and their visitors sought to get a glimpse of the parade of America—even little girls climbed same poles to get a better view.—New York Daily Mirror Photo.



Hold on, the flag is passing by! A gun shot of the snappy color guard of Dutch Ambury, New Jersey, just as it passed down Eighth Avenue in the Party and Eight parade.—New York Daily Mirror Photo.

The 1937 American Legion National Convention parade in New York City was covered thoroughly by the *National Legionnaire* newspaper. Illustration from the collection of Raphael Osheroff.



ST. KEVIN'S EMERALD KNIGHTS, Dorchester, MA (1959). Photo by Walter Ermel from the collection of Ron DaSilva.



VIKINGS, Bensonville, IL (1966). Photo from the collection of Drum Corps World.



ST. LUCY'S CADETS, Newark, NJ (1968). Photo by Ron DaSilva.



Catalog pages like this one showed how the drum and bugle corps activity had spread from coast to coast during the 1920s and 1930s. *Illustration from the collection of Raphael Osheroff.*



**WHITE TORNADOES**, Mokenca, IL (1969). *Photo from the collection of Drum Corps World.*



**ST. RAPHAEL'S GOLDEN BUCCANEERS**, Bridgeport, CT (approx. 1968). *Photo by Moe Knox from the collection of Drum Corps World.*



**BLUE ROCK**, Wilmington, DE (1968). *Photo by Ron DaSilva.*

**American Legion Post**  
All Building Morale Interest



Manassas, Va., is the home of this splendid corps.

**Drum and Bugle Corps**  
and Membership For Their Posts



The row of trophies in the foreground testifies to the achievements of Eddy Glover Post, New Britain, Conn., corps.



The Uniontown corps won the 1931 Pennsylvania state championship with Ludwig drums.



This is the fine Ludwig equipped corps of post No. 12, Beverly, Mass.



The Malin-Romer Post, Chicago, uses Ludwig Gold Flash, great drums.



One of the finest western corps is that of Warren Black Post, Ottawa, Kan.



Kent, O., boasts of the great corps of Postage Post, No. 496.



Ludwig instruments and West Point uniforms make Robt. Woodbury Post, Pottsville, Pa., a wonderful corps to hear and see.



At Legion conventions and local festivities of all sorts Post No. 111, Newton, Ia., is represented by the splendid outfit shown above. Naturally, the members of the post are always active and enthusiastic. Your post, too, can enjoy the stimulus of a fine drum corps. Ask Ludwig & Ludwig about it. Complete information will be sent without obligation.



Here are the drum majors of the corps of six posts of Chicago and vicinity posed with Andrew V. Scott (center in black) of the Ludwig staff. The corps represented are: Elmwood Park Post; Victory Post, Chicago; Sharon Post, North Chicago; Post No. 158, Barrington; Lafayette Post, Chicago; Malin-Romer Post, Chicago and Geo. Bell, Jr., Post, Chicago.



Red Wing, Minn., boasts of this great outfit.



Minute Men from famous, old Fort Ticonderoga, N. Y.



Resplendent in white uniforms and white, shoe finished, Ludwig drums this corps of Ralph M. Noble Post is a worthy representative of Galesburg, Ill., its home town.



Warren, Pa., is the home of this great outfit of Chief Comptroller Post, No. 135.

**Start Your Prize-Winning Drum Corps NOW! :-: Send for FREE Instructive Literature TODAY!**

This flyer was produced by the Ludwig Drum Company as a sales piece to get American Legion Posts across the United States to start their own drum and bugle corps. Pictured are 13 out of literally hundreds of organizations outfitted with Ludwig percussion and bugle equipment. *Illustration from the collection of Raphael Osheroff.*



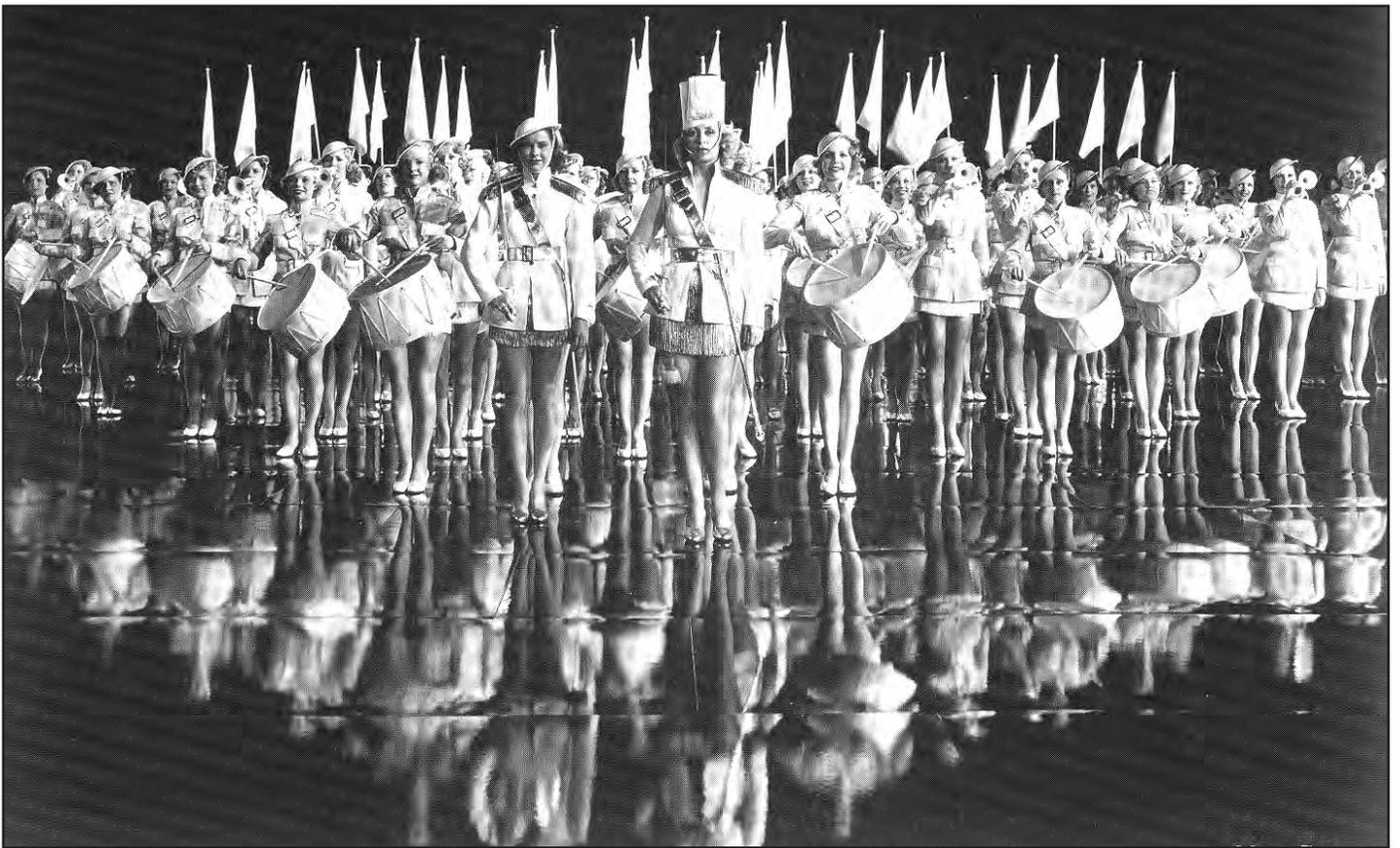
**BRASS REGIMENT, Park Falls, WI (1968).**  
Photo from the collection of Jodeen Popp.



**CONNECTICUT YANKEES, Stratford, CT (1953).**  
Photo by Ed Olson from the collection of Ron DaSilva.

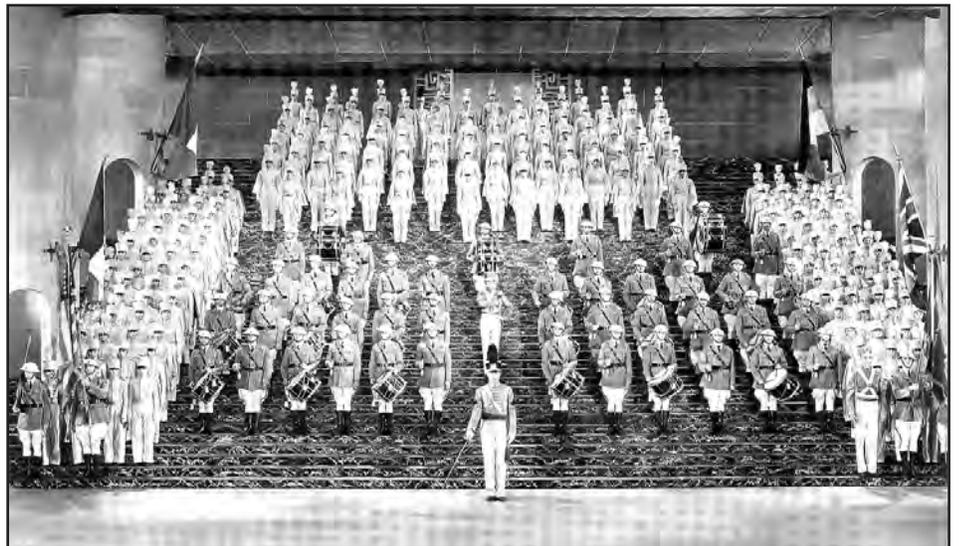


**DEKALB SAL, DeKalb, IL (1941).**  
Photo from the collection of Chuck Davison.



The tin-hatted American Legionnaire became synonymous with drum and bugle corps and became a cultural icon of the period. Toy soldiers dressed like American Legion buglers and drummers were very popular and are highly collectible today. The Holton Company named their bugle line "The Legionnaire." Hollywood choreographer and director Busby Berkeley had an all-female "drum and bugle corps"-like group in his movie "The Goldiggers of 1937, during a number called "All's Fair In Love and War," with chorus girls in military uniforms executing a spectacular marching number (above).

In the 1929 movie "The Show of Shows" (right), an American Legion drum and bugle corps (center) was used on this set of stairs to create group patterns along with military-clad dancers. Busby Berkeley was not a dancer, but his group movement dates back to his experience in the military. What one sees in many of these movies simply amounts to marching and maneuvering. It is quite possible that he was aware of -- and perhaps attended -- American Legion contests, although there is no specific reference to this as a source in any of the books written about his career in Hollywood. There are numerous production numbers in other Berkeley movies that suggest that he may have been influenced by the drum and bugle corps activity during the 1930s. (From the book "Showstoppers" by Martin Rubin, Columbia University Press, 1993) Illustrations from the collection of Raphael Osheroff.



**EAU CLAIRE SCOUTS**, Eau Claire, WI (1958).  
Photo from the collection of Wayne Duesterback.



**GOLDEN TROOPERS**, Cape Girardeau, MO (1952).  
Photo from the collection of Robert Zinko/American Legion archives.



**GALVA POST**, Galva, IL (1931).  
Photo from the collection of Robert Zinko/American Legion archives.

## The All-American

From the 1944 edition of "Contest Judges, Standard Practice Rules and Instructions for Drum and Bugle Corps and Bands" -- a manual compiled by the A.A.D.B.C.B.A.:

"The All-American Drum and Bugle Corps and Band Association was organized in Chicago in 1932 for the purposes of fostering, coordinating and perpetuating corps and bands and to extend recognition to individuals who are and have been outstanding in this movement.

"The first regular meeting was held during the Chicago National Convention of the American Legion in 1933. Meetings have been held during each succeeding National Convention.

"The All-American Association of Contest Judges was organized in 1933 as a subsidiary of the A.A.D.B.C.B.A. Membership is open to anyone by application to the Association and passing the subsequent written and oral examination of the board of examiners. The membership card of each judge lists the types of contests he is qualified to judge.

"The purposes of the organization are:

1. To provide a standard set of rules, procedures and judging methods and a complete set of standard scoring blanks for all phases of contests.
2. To provide a source of qualified judges.
3. To ensure efficiently organized and conducted contests through the use of judges trained in uniform procedures.

"State chapters have been created to examine prospective judges and for the study of contest procedures. Each state chapter is a chartered (or will soon be), self-supporting, non-profit branch of the All-American Association of Contest Judges and is under the supervision of the National Headquarters.

"Each is headed by a chief judge and has two active committees -- executive and examining. The examining committee is responsible for prospective judges and is accountable to National Headquarters for judges being examined and accepted.

"The memberships of the chapters are composed of judges who meet regularly to study and discuss contest errors and problems. Their suggestions for the improvement of procedures and general policies are submitted for national consideration through the *Bulletin*

published by the National Commissioner. If they are received with approval in the several clinics sponsored by state chapters, they are accepted as standard procedure.

"This book has been published as an instruction manual under the direction of the All-American Association of Contest Judges. It represents a consensus of national opinion.

"Special mention should be made of the following members who have devoted much time and energy toward its completion: James Agar, Anton J. Schlechta, Burt Baustert, Jack Siegers, C. Gail Crumb, George B. Smith, Robert Currie, Fred. E. Specht, Estey W. Gouwens, Edward B. Straight, Larry R. Hammond, Harold R. Todd, Haskell Harr, Curtis G. Turner, Carl W. Hoffman, William H. Woodard, William H. Maitland, Derek Young, Edward J. O'Brien and I.G. Eberly, editor."

Anton Schlechta, a World War I veteran and administrative bandmaster (he was not a trained musician) of the Chicago Fire and Police Band, was the dominant figure in the world of competitive drum corps judging. Schlechta was a personal friend of William F. Ludwig, Sr. and is now remembered for his rigidity and almost reactionary views.

Whenever a drum corps person came to Chicago to talk to Schlechta, he always made certain that they would pay a visit to William F. Ludwig, Sr. at the Ludwig Drum Company factory on North Damon Avenue. This was because he realized that WFL, Sr. was indeed one of the guiding forces in the development of the drum corps movement.

In Schlechta's era, the corps men were inspected, the hair had to be cut in a military way, shoes shined, all spit and polish. In the late 1940s, Schlechta's power extended itself and he took over the contest committee of the VFW, achieving absolute control over all competitions, contests and parades. Anton Schlechta received a full salary for this activity. According to current DCA President Mickey Petrone, "If Schlechta didn't like you, you were in trouble."

Anton Schlechta had been instrumental in founding the All-American Judges Association. The All-American was dominated by World War I veterans and placed great emphasis on the military aspect of drum corps.

According to Bob Brady, who took over

the VFW competition after Anton Schlechta passed away in 1973, "This was really a clique of guys from World War I who were involved with the drum and bugle corps activities and controlled all the judging.

"If you wanted to become a judge, you had to become certified by the All-American. You had to take their written examinations and undergo their field trials where you would go on the field and score a performance.

"If your scoring conformed exactly to the scoring of the All-American judges, you were said to have passed the 'field trial.' If you wanted to be a drum judge, you had to demonstrate your expertise in the art of rudimental playing and you had to demonstrate your ability to direct music.

"If you passed the written exams in any of the captioned sections, you would then go to the field with a score sheet and judge the corps. Your scores would then be compared to those of the people who were actually judging the contest.

"It was not unusual to have to undertake three to five field trials before they actually allowed you to be a judge and, unofficially, no one could get to be a judge unless you were approved by Anton Schlechta.

"The All-American was like a brotherhood -- nobody else could seem to get in and get any power. They supplied judging to the American Legion, VFW, CYO -- everything.

"If we were having state contests, we'd exchange people -- 'I'll go to Boston and judge if you go to Philadelphia for me.' The All-American liked things as they had been in the past -- the old drills, company fronts, color presentations, military haircuts.

"Their judging manual contained instructions for things like the carrying angle of drums, shininess of leather equipment, the angle of the chin straps on the shakos.

"If you read their field manual -- their instructions for the judges -- what seems to stand out is that they judged you on 'uniformity.' Their instruction manual for judges contained very little about musicality. There was no sense of heightened musical expectations. What was expected and what could be penalized for or deviated from was the uniformity -- all buttons had to be shined, there should be no peeling lacquer on the instruments or brass buttons, haircuts had to be inspected, etc."



IMHOFF THUNDERBIRDS, Philadelphia, PA (1952).  
Photo by Welch from the collection of Ron DaSilva.



FLAMINGOS, Hialeah, FL (1956 Legion, Miami, FL).  
Photo by Walter Ermel from the collection of Ron DaSilva.



DOVER CADETS, Dover, NJ (1956).  
Photo by Walter Ermel from the collection of Ron DaSilva.

Furthermore, according to Bob Brady, "The executives in the All-American were a brotherhood of old men and they were not anxious to get young people into their club. The National Headquarters of the All-American was in Milwaukee, WI, and it was the only source of judges. Furthermore, each judge was a clone of the founder. Therefore, Schlechta's reactionary power was felt throughout the entire world of competitive drum corps.

According to Bob Brady, "The young guys, the World War II veterans, many of whom had received professional music instruction under the GI Bill, were running into a lot of resistance because of the reactionary views of the All-American. Once a guy got to be an All-American judge, there was no way that he could be relieved of his duty. It was very frustrating.

"The World War II guys gave up their All-American affiliation and became the Pennsylvania Federation Judges, setting up their own judging circuit. They did this in conjunction and in cooperation with a number of other states -- Illinois, Wisconsin, New York, Massachusetts. These states each created their own 'independent' judging federations.

"With the new organizations, the Illinois Federation would send people to Massachusetts and vice versa. They were able

to break the influence of the All-American.

"Finally, after the American Legion meeting in Indianapolis, IN, in October, 1971, a group of former All-American judges broke away and helped form Drum Corps International and the rest was history."

For drum corps to advance musically, it was necessary to break the power of the All-American. Schlechta's people were extremely backward-looking. Their judging



standards were based on 'military appearance' and not on music. In fact, they ardently opposed the free use of the piston.

Brady recalls, "Schlechta was very autocratic, a stickler for the rules. When a group of 145 kids plus support staff from Eastern Pennsylvania came to a contest, Schlechta would not allow them to compete because their application was a day late.

"When the Madison Scouts came to the VFW Nationals in Dallas, TX, in 1971 with a beautiful, but highly non-traditional show ("Alice in Wonderland"), they said to Schlechta, "We don't care if you judge us. Just let us put our show on."

"Schlechta was adamant. He was supported in his views by his secretary who said, 'Tony, if you allow them to do that, they will do anything they want.'"

"Toward the end of Schlechta's reign, when long hair was fashionable for youngsters, Schlechta was such a stickler about haircuts that the kids had to put their hair in hair nets.

"The All-American supplied all the judges for everything and Schlechta selected all the judges in All-American. He was a dictator and nobody was able to cross him. He really set the tone for competitive drum corps from the World War I era onward and he exerted tremendous power, both in the All-American and in his role as chairman of the contest committee of the VFW."

According to Bob Brady, "The American Legion was more lenient than the VFW in terms of drill and cadences, but it was very, very adamant in terms of limiting the scope of the instruments available. On the other hand, the VFW was more concerned with the military aspects of the show and not so concerned about the expansion of the musicality."

Unfortunately, there are no more VFW drum corps contests. However, the VFW still does sponsor marching and maneuvering contests among Junior ROTC units that are still popular in the South.

Parenthetically, the 1944 AADBCBA version of the Judges Manual contains a suggestion for a true test of musicianship for competing units -- a "sight-reading contest" in which music was handed out to a unit and its leader to be performed "cold." This never seemed to go beyond the "suggestion" stage.



The Madison Scouts posed quite a challenge to the VFW Chairman, Anton Schlechta, with their 1971 production of "Alice In Wonderland." At the VFW's championship in Dallas, TX, at the Cotton Bowl, the corps was not allowed to use costumes, skip or dance. Their prop-filled show was performed "straight." The crowd was extremely enthusiastic toward the finals show, where the corps finished in tenth place with one of the top brass lines in the activity. Pictured here are Alice and Pinocchio (above) and "sawing wood," at the "Danny Thomas Invitational" in Boston. Photos by Moe Knox.



SPHINX, Ste-Therese, QUE (approx. 1964). Photo from the collection of Andre Theriault.



MADISON EXPLORER SCOUTS, Madison, WI (1966). Photo by Ron DaSilva.



MANHATTANAIREs, New York City, NY (1967). Photo by Ron DaSilva.

## A drum corps competition is . . .

The following guide to All-American Judging was included in the book "All for One, One for All," by Rev. Gerald Marchand (a history of the St. Vincent's Cadets from Bayonne, NJ). It is used here with Rev. Marchand's permission.

"The pageantry of a championship drum corps competition combines the military precision of West Point, the musical blend of a well-directed band and the showmanship of Broadway. To the veteran drum corps fan, the respective fine points were well understood. To the novice, the various aspects of a drum corps competition set up a maze of varied ideas and questions.

During the days of the St. Vincent Drum and Bugle Corps competitions, the rules for judging each competition were as presented in this chapter.

These competition rules were written in a jocular vein, to make them more enjoyable to read. The purpose of the writing by the St. Vincent Corps was to pay real tribute to the judges, who were men of high caliber and precise training. They were the watchdogs of fair play. They performed a difficult task and deserved real tribute.

In a drum corps competition, on the field with each corps you saw a group of men who, to your mind would have seemed to be in the way of the corps -- nosy individuals who were prying into the business at hand. In reality, these men were authorities in their respective fields of endeavor.

They constituted the balance of power -- it was their duty to determine the capability of each unit in the respective department which they were judging. For purposes of clarity, each department is listed.

### ▲ Inspection

To the side of the field, each corps was set up in a corps front. Mister Curiosity was there with his pad to ensure the primary basis of a good drum corps -- neatness. Failure to be clean-shaven, lack of a haircut, dirty uniform or unpolished shoes were individual items for which he took off a tenth of a point.

Equipment, such as drums and bugles, had to be spotless. Infractions meant a tenth of a point. Mr. Curiosity was there to pry out each violation -- that was his job and he did it.

### ▲ Marching and Maneuvering

As the corps lined up on the field, two nasty little rabbits with pads under their arms would suddenly pop up, playing the game of Hounds and Hares. On the competition field, the hares were after the hounds. No army general was more exacting. A mistake was not the glaring error noticeable to the public -- it was the minute failures which detracted from perfection that constituted their meat.

Intervals between men, distance between ranks, files not covered, dress of ranks, squad sections, platoons and corps fronts had to be in perfect array. Any failure, even of the slightest degree, meant the loss of a tenth of a point for each unit infraction.

The perfection of detail had to be carried out to such a degree that any bad break of formation or any non-conformity of even a pivot met with a disapproving check of Mr. Rabbit to the tune of a tenth of a point. The unforgivable drum corps crime of "out of step" was greeted with a tenth of a point for every 16 steps.

Should the hound decide to become a little lazy and fail to pick up his feet marking time, or become sloppy in his bearing, Mr. Rabbit was there to take off one tenth of a point. An unmerciful cuss was Mr. Rabbit, but he had to do his job -- and he did it.

### ▲ Bugling

If you took special notice of a couple of individuals with big ears, they were the bugle judges. Theirs was the task of ascertaining that each man in the bugle line was a musician, playing his part. Tone quality, musical accents, proper musical blend, tone and release were all qualities which a good drum corps had to effect.

Failure to do so in any and each aspect meant the loss of a tenth of a point. Musical contrast, diminuendo and crescendo, accelerando and ritardondo were vital qualities of a good musical unit. Each failure meant the loss of a tenth of a point.

Handling of equipment, such as position of bugles while marching and playing and bringing them up and down at the beginning and completion of a song, lent to the good order of the unit. Each failure meant a tenth of a point.

### ▲ Drumming

These fellows were really stinkers. They

lurked behind the corps, they walked beside the drummers, they had no respect for privacy. If you suddenly saw someone take out survey equipment, it was the drum judge trying to ascertain the proper angle of the drums, the exact position and height of sticks.

Each failure meant a tenth of a point. Each drum rudiment which corresponded to the musical note on the bugle, had to be done to perfection. Attack, release, contrast, diminuendo and crescendo were all tonal requisites of a good drummer.

Any time he erred in any one of these departments, he lost a tenth of a point for his unit. Like the bugle judge, the drumming judges did dippy doodles to make sure the drummers played their part properly and executed the motions of drumming with precise perfection.

### ▲ General Effect

Showmanship was a vital part of a competition. Hidden in the stands at vantage points were two big bad wolves spotting their prey. These men ascertained the effect of the corps on the audience, the smoothness of execution of the drill, the general temper of the bugling and drumming and the action of the drum major and the color guard.

Were the maneuvers simple or complex; were they set to music; did the entire show have the harmony and blend it should have had? These were the questions the General Effect judge had to determine and score the corps accordingly. It was a difficult task and took a capable man.

### ▲ Cadence

A drum corps was tuned to 128-132 steps to the minute. Here the hound was really after the hare. The cadence judge never stopped sniffing. Five times he clocked a senior corps, three times he clocked a junior corps -- to make sure the corps stayed within the cadence regulation.

For every step over or under the 128-132 quota, the corps lost a tenth of a point. Should a corps, for example, step up their cadence to 134, it lost two-tenths of a point at each clocking. Mr. Hound really kept clicking the clicker.

### ▲ Timer

This poor fellow had a gun and a clock. He shot the gun at the first step off the line or at the first note of music. A senior corps



CLIQUE ALOUETTE, Montreal, QUE (1964).  
Photo by Ron DaSilva.



PENN TREATY CADETS, Philadelphia, PA (approx. 1959).  
Photo from the collection of John Jackson.



MIAMI VANGUARD, Miami, FL (1958).  
Photo by Walter Ermel from the collection of Ron DaSilva.

had to be on the field from 13 to 15 minutes, a junior corps nine to 10 minutes.

He timed them as to the length in motion. He fired the warning gun for juniors at nine minutes; the senior corps at 13 minutes. He timed the corps as they left the field, to make sure they were within the specified time.

If a corps was under- or over-time, there was a penalty of one whole point."

"If a man does not keep pace with his companions,

Perhaps it is because he hears a different drummer.

Let him step to the music which he hears, However measured or far away."

-- Henry David Thoreau



"Our drum manufacturing business was going very well. My brother Theo died within 10 days after getting the flu during the 1917 epidemic. I had to leave my position with the Chicago Symphony and from that day on devoted all of my time to our business.

"I couldn't leave playing go entirely, so I started teaching drum corps. Why? Well, they were good customers, plenty of lodges and Boy Scout corps and plenty of school corps. Of course, at that time, there were no Legion corps. That was only after the War."

-- William Ludwig, Sr., 1879-1973

"My father was really remarkable. He came over in a boat when he was eight years old and landed in Chicago. The kids in the neighborhood beat him up and made fun of him because he couldn't speak English.

He never went beyond grade school, yet he did all these marvelous things for education."

-- William F. Ludwig II

In July, 1998, one of the authors (Ray Osheroff) made an appointment to interview William F. Ludwig II in order to gain additional background information for this chapter. He was making a guest appearance at a musical education conference in New Jersey and scheduled to give his acclaimed talk on the "History of Drumming."

We sat in his hotel room, I turned on my recorder and the reminiscences began to flow.

"Bill, let me tell you something. When I was a child, I memorized all the WFL drum catalogs. They used to have a habit of listing all the personnel in the front with their photographs and I had occasion to visit Chicago and took advantage of the catalog's invitation to visit the factory and your father gave me a tour.

"I was able to recognize all the sales representatives from their photos in the catalog. He showed me a room full of red, satin-lined cases containing gorgeous chrome-plated bugles and gave me a pair of drum sticks as they came right off the lathe.

"Years later, as an intern in Chicago, I attended a drum corps show at the Civic Opera House (*Drum Corps World* magazine's "Symphony In Brass" winter concert). They escorted your father in. He was very, very old at that time and I hadn't seen him since I was 12. And here I was at 26, still in awe of him."

### William F. Ludwig Sr. -- musician and entrepreneur

William F. Ludwig, Sr. was born in Germany in 1879 and immigrated with his parents and sister in 1887. His younger brother and future business partner, Theobald, was born in 1888.

Bill's father was a professional musician and he saw to it that his sons got thorough musical training, including keyboard and violin studies. However, the brothers both became drummers.

At an early age, Bill began to work the

whole spectrum of professional drumming -- circus, bands, concert orchestras, expositions, etc. A thoroughly trained and schooled musician, he was able to command more engagements than he could handle.

When ragtime arrived on the musical

scene, he found that the drum parts were very difficult to execute because the primitive wooden bass drum foot pedals were not quick enough to keep up with the tempos. Through trial and error, Bill was able to design a new, rapid-action foot pedal which he marketed with Theobald, thus establishing the Ludwig & Ludwig Drum Company (1909).

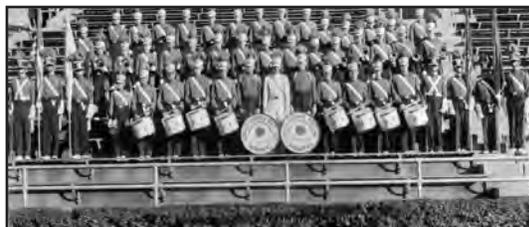
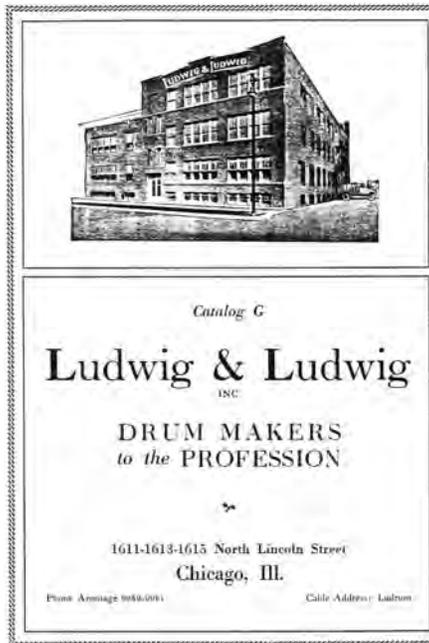
While performing with the Pittsburgh

Symphony, Bill designed a pedal to allow the tympani's key to be changed rapidly, a basic design which has been marketed by Ludwig since that time (1916).

Silent movies created work for drummers who played sound effect contraptions or "traps" and Theobald and Bill built a factory at 1611 North Lincoln Street in Chicago to produce products for this expanding market. The brothers continued working as professional percussionists, reinvesting their salaries into their business.

Theobald contracted a fatal case of influenza in 1917 and "died in Philadelphia because he chased Brockenshire into the hospital to secure a Government contract," his brother indicated. Bill then assumed full control of Ludwig & Ludwig.

Besides the one remaining Ludwig, the company had two superb men on the sales staff, Fred Miller and Joe Grolimund, who rose through the ranks from office boy to



ST. JOSEPH CADETS, Newark, NJ (1952). Photo by Welsh from the collection of Ron DaSilva.



RACINE SCOUTS, Racine, WI (1964). Photo by Ron DaSilva.



ANDREW JOHNSON PRESIDENTS, Greeneville, TN (1958 Legion, Miami, FL). Photo by Walter Ermel from the collection of Ron DaSilva.

promotion manager. Bill, Joe and Fred saw a great opportunity in marketing drums to the returning veterans.

As Bill Ludwig II recalls, "Joe was determined to get those veterans banging drums and blowing bugles if it killed him. Joe said, 'They just don't know how unhappy they are just sitting home leading the quiet life. Yes, sir -- we'll make 'em happy! -- Dad, your wife will be proud of you as you march by. Come on, get in the fun.'"

Grolimund generated printed literature detailing how to form drum corps from scratch with grown men who had never played a drum or a bugle before. Bill, Fred and Joe firmly believed in instruction and their didactic material created a market for them. They started instructing a nearby corps in Racine, WI. This corps was their baby, their protégé. They always thought of it as the first "modern" drum corps.

The Ludwig & Ludwig Company, however, was not alone. In Indianapolis, the Leedy Manufacturing Company also saw market outlets in the veterans drum and bugle corps movement and utilized promotional devices, instructional books, posters, charts, etc. as marketing tools.

"Belonging to a drum corps is a real thrill. The man on the curb envied every drummer in the street. He cranes and strains his ears until the last sound of the drum dies away in the distance."

### The Leedy Roll-off

The Leedy instruction manual gave organizational protocols from the ground up. It included by-laws, rules, disciplines and instrument instructions. For under \$300, you could equip a drum and bugle corps completely by following their methods and, according to their advertising claims, you could have the corps ready to parade in six weeks.

H.H. Slingerland, who was not a musician, was reputed to have made lots of money as a professional gambler. To pay off a gambling debt, a gentleman who owned a correspondence course on how to play the ukulele turned it over to Slingerland. Slingerland took over "How to Play a Ukulele," with correspondence lessons being \$1.00 a week and did so well that he bought a ukulele factory, later branching out into making banjos.

However, constructing a drum is very similar to constructing a banjo and when Ludwig & Ludwig started making banjos themselves, Slingerland, in retaliation, started to make drums and also went after the veterans and their drum corps business.

Slingerland, Leedy and Ludwig & Ludwig flooded the market with promotional, instructional, "How to" material, each company calling itself "Drum Corps Headquarters" or the equivalent.

In 1927, as the veteran amateurs paraded around happily banging their drums, a black cloud suddenly appeared over the heads of their professional brethren. "The Jazz Singer," the first talking motion picture, put virtually every trap drum, sound effects man in the silent movie theaters out of work.

The drum manufacturers were in desperate trouble despite the veterans market. Leedy was sold for cash to the Conn Company, but Ludwig & Ludwig was sold to Conn in exchange for \$1,000,000 of Conn stock. The stock that Ludwig received became worthless when the stock market crashed in 1929.

Bill Ludwig, Sr. then moved his family from Chicago to Elkhart, IN, where Conn manufactured drums under the name of Leedy & Ludwig. As Bill exited Chicago,

Slingerland, hearing that there was machinery available, quickly snapped it up and enlarged his base of operation.

Slingerland garnered his share of the veterans market. One product, the "tenor tympanum," a tenor drum with a parabolic bottom, was cleverly marketed for its "flash." Ludwig had resisted making them because he felt they were acoustically inferior. This was an error, according to Bill II because, "they sold very well."

After six years, Bill Ludwig, feeling stifled, resigned, moved back to Chicago and, although he had lost his "name," he began manufacturing under the name *WFL Drums*. In 1955, Ludwig bought his own name back from Conn and began manufacturing under the name Ludwig Drum Company.

The three giants -- Ludwig, Leedy and Slingerland -- manufactured percussion and not brass instruments. All bugles marketed under their names were not manufactured by them.

They served as jobbers for various brass instrument manufacturers who engraved the drum

maker's name on the bells of the bugles. The early bugles were profitable to the manufacturer. Later, when the piston valve was added, the brass people made very little money on these instruments.

They manufactured them during the off-season and disdainfully called them "fish horns," as they required almost as much work to produce as a trumpet, but had to be sold at a much lower price.

The drum companies were constantly

## Reliable Service Ludwig & Ludwig

### How We Got Our "Know-How"

When you go to a man for advice or help, it makes a big "hit" with you to know he talks from actual experience.

Theory is fine, but when the man you are talking to can say: "Sure, I know just what you mean. I've been there myself many a time" -- when you can get that kind of help you know you are on the right track.

Those of you whom we have not met personally can not be expected to guess where we had our training.

Believing that it will prove interesting to those with whom we deal, we give below the professional experience of Ludwig Brothers.

That it has been a big factor in our pronounced success in pleasing you professional drummers is evident from the rapid growth of this business.

With each year we have been fortunate enough to find new ways in which to give a better and larger service to America's professional and amateur drummers.

We keep up right to the minute in all the new things and in the standard requirements of the profession we feel we stand at the head of the procession.



William F. Ludwig

#### Professional Record of William F. Ludwig

Omaha Exposition  
Grand Opera House, Chicago, Ill.  
Brooks Band, New Orleans, La.  
Brooks Band, Buffalo Exposition  
Phinney's Band, St. Louis Exposition  
Phinney's Band, Jamestown Exposition  
English Grand Opera Co. Four Seasons' Tour  
Madam Butterfly Grand Opera Co.  
Pittsburgh Symphony Orchestra  
Chicago Grand Opera Company  
Chicago Symphony Orchestra

#### Professional Record of the Late Theobald R. Ludwig

Delwood Park Band, Joliet, Ill.  
Well's Band, St. Louis, Mo.  
Colonia Theatre, Chicago, Ill.  
Auditorium Theatre, Chicago, Ill.  
Innes' Band, En Tour  
Ballman's Band, Chicago, Ill.  
Hand's Band, Chicago, Ill.  
Towers Theatre, Chicago, Ill.  
Chicago Grand Opera Company

#### America's Leading Drummers

The drummers of the following foremost musical organizations in the U. S. have signified their approval of the working principles of this drum by choosing it for their daily work in preference to any other make:

Victor Herbert Orchestra, New York  
New York Philharmonic Orchestra  
New York Symphony Orchestra  
New Symphony Orchestra of New York  
Busonia Symphony Orchestra, New York  
Detroit Symphony Orchestra  
Los Angeles Symphony Orchestra  
Philharmonic Orchestra of Los Angeles  
Chicago Grand Opera Company  
St. Louis Symphony Orchestra  
Victor Orchestra, Philadelphia, Pa.  
Minneapolis Symphony Orchestra

Conway's Band  
Labaree's Band  
Souza's Band, Great Lakes, Ill.  
Arthur Dvor's Band  
Kryll's Band  
Innes' Band  
Ballman's Band, Chicago  
Ferdol's Band  
Gen. Phillips Band  
United States Marine Band, Washington, D. C.  
"The President's Own."



The Late Theobald R. Ludwig



ST. MARY'S CRUSADERS, Beverly, MA (1964).  
Photo from the collection of R. Peletier.



WINDY CITY CADETS, Chicago, IL (1958 Legion, Miami, FL).  
Photo by Walter Ermel from the collection of Ron DaSilva.



GOVENAIRES, St. Peter, MN (1960).  
Photo from the collection of Robert Zinko, American Legion archives.

seeking suppliers for the bugles they were marketing and the Ludwig family attempted an unusual alliance to keep the flow going.

In a controversial arrangement, Bill Ludwig II was married to the daughter of H.N. White of King Band Instruments. White's wife had great disdain for the burdensome "fish horns," which she periodically threw out of the window.

Needless to say, the alliance between these two dynasties forged by a contrived marital bond was short-lived. Bill Ludwig, Sr. had to seek other sources for his bugles.

### William F. Ludwig, Sr. -- Musician and educator

For Bill Ludwig, the "rudiments" were the soundest way to learn percussion. Just as the English language has 26 letters, the drummer's alphabet had 26 rudiments. The American rudimental system was probably passed on to the Continental Army by the Swiss and became firmly rooted in the Connecticut area.

Bill idolized J. Burns Moore, who represented the pinnacle of the Connecticut style, with its high-sticking strokes and very precise, slowly accelerating rolls. In 1933, at an American Legion Convention, he and Moore founded the National Association of Rudimental Drummers (NARD), promulgating instructional materials for 26 standard American rudiments.

Bill, the educator, fought for good drumming, not for profit or money, and was fanatic about proper instruction. He could not tolerate inaccurate hand grips, improper tuning, etc., and as a standard bearer for fine drumming, one day a week he went to Joliet, IL, to coach the percussion section of Adam McAllister's Joliet High School Band.

Ludwig imported Andrew V. Scott, a Scotsman who had cultivated a taste for Scotch whiskey as well as drumming. A large, rotund man, who wrote drum and bugle corps training manuals for Ludwig and Rubank Publishing, he taught the "flashy"

Scotch art of twirling tenor and bass drum sticks and functioned as an in-house clinician.

Scott was an arranger who was heavily involved in educational programs. Desiring to bring the Connecticut style into the Midwest, Bill also imported Frank Arsenault from Connecticut, giving him a factory job, but also a mandate to teach Connecticut-style drumming to the Midwest drum and bugle corps.

When Bill Ludwig started his business, there were no percussion teachers in the schools. Percussion instruction came from the manufacturer via representatives and printed literature. Drums were marketed to the band director.

When the profession of percussion teacher became separated from that of band director, the manufacturers had to conform to the demands of the percussion instructors.

The Percussive Arts Society, composed of university-level percussion teachers, had a different aesthetic. Their high tensioning of the drums, the matched grip and the de-emphasis of rudiments were an absolute anathema to Bill Ludwig.

As the PAS gained power, NARD diminished and was finally closed in 1973 by Bill II after Bill Sr.'s death. There was a new era in drumming, a new sound and, despite all his great successes in life, Bill Ludwig's final years were not happy ones.

Eventually, the Ludwig Drum Company was purchased by the Selmer conglomerate which today engages Bill II periodically to give his talk on the "History of Drumming."

Today, when Bill II concludes his program, youngsters in the audience who have never seen a Legion parade, but who know that Ringo Starr played WFL Drums, sense that they are in the presence of a living link with history. When he finishes his talk, he gets a standing ovation and is besieged by autograph seekers.

"My father always loved the work of George Bruce, the drummer, and Daniel Decatur Emmett, the fifer. They wrote a book in 1862, "The Bruce and Emmett Drum Instructor." They say that Emmett wrote the music to *Dixie*, but really he just transcribed it from the regular camp duty, as it was already in print.

"In the 1920s, there were no percussion teachers. What was going on in the schools was really bothering my father. The band directors were saying the kids all had the drums at different angles and didn't know how to hold the sticks.

"There was no one to teach them, no one to take lessons from, no systematized methods. This bothered my dad, so he got together with 12 or 13 other guys, including J. Burns Moore, at the Legion Convention in 1933. This was the biggest convention ever.

"My father and these guys decided that there ought to be an association and my father named it the National Association of Rudimental Drummers or NARD. He then picked out the 26 rudiments that he thought were essential.



This drum method is the result of more than twenty years of research and study in the field of drumming and drum instruction. It is based on the Standard Drum Rudiments as adopted by the National Association of Rudimental Drummers (N. A. R. D.). The Rudiments are not a recent invention. They have existed and were used successfully for more than a hundred years.

The Rudiments have stood the test of time and are used almost without exception in every musical organization the length and breadth of the land. New systems have appeared from time to time but the Standard American Rudiments still remain unchallenged.

These time-tested Rudiments, that are, in fact, the "scales" for the drum, have been officially adopted by the American School Band Masters Association and nearly every prominent drum teacher in the country has established them as the only foundation of proper and expert drumming.

The rudiments are primarily martial in character and are adaptable to classical and modern music in the same proportion as are the scales on other instruments. The exact application of them to concert or symphonic playing depends upon the musicianship of the individual.

The rudimental system has standardized drum notation and execution. Rudimental players always play alike producing uniformity in the drum section. Rudimental drummers play better, phrase better, read better, and inject dynamic taste into every composition. The Rudiments are a proven fact, not a theory. They stand unconquerable and supreme.

WM. F. LUDWIG

### PROFESSIONAL CAREER OF WM. F. LUDWIG

FOUNDER, LUDWIG DRUM CO.

- |  |   |
|--|---|
| 1895--Wood Brothers' Circus  | 1908--Auditorium Theatre, Chicago   |
| 1896--Harris Nickel Plate Show   | 1909--Philharmonic Orchestra, Chicago, Timpanist, Pittsburgh Symphony Orchestra   |
| 1898--Omaha Exposition   | 1910--Chicago-Philadelphia Grand Opera Co.  |
| 1899--Salisbury's Orchestra  | 1911-1912--Chicago-Philadelphia Grand Opera Co.   |
| 1900--T. P. Brooke, Chicago Marine Band, Chicago Opera House                         | 1913--Arthur Pryor's Band, Chicago Civic Grand Opera Co.  |
| 1901--Brooke Band, West End, New Orleans, Brooke Band Tour of Canada                 | 1914--Max Bendix Orchestra, Chicago Civic Grand Opera Co.   |
| 1902--Buffalo Exposition, Chicago Opera House  | 1915--Chicago Symphony Orchestra  |
| 1903--Rosenbecker's Chicago Symphony Orchestra, H. W. Savage English Grand Opera Co. | 1916-1917-1918--Chicago Symphony Orchestra  |
| 1904--H. W. Savage English Grand Opera Co., Phinney's Band, St. Louis Exposition     | 1918--Resigned from the Chicago Symphony Orchestra and discontinued professional career to devote full time to the manufacture of percussion instruments. |
| 1905--English Grand Opera Co. Tour, Brooke Band, Chicago                             | 1922-1932--American Legion Drum Corps Activities  |
| 1906--English Grand Opera Co. Tour, Conway's Band                                    | 1924-1942--Active in development of Public School percussion clinics, etc.  |
| 1907--Madam Butterfly Grand Opera Co.; Phinney's Band, Inevitable Exposition         | 1943-1965--Operation of Ludwig Drum Co.   |



WYNN CENTER TOPPERS, Brooklyn, NY (1958 VFW at Yankee Stadium). Photo by Walter Ermel from the collection of Ron DaSilva.



AMBOY DUKES, Perth Amboy, NJ (1962). Photo from the collection of Robert Zinko/American Legion archives.

"At his own expense, he printed millions of these rudimental instruction sheets. He was fighting for good drumming, not for profit or money. He hated to see bad drumming. He hated to see bad, inaccurate hand grips and poor tuning of drums. He was really dedicated to education.

"The percussion manufacturers used to sell to the band directors. The school music programs got so large, especially at the colleges and universities, that they started to have specialized departments and finally percussion departments.

"When these percussion people came on campus, they took over the responsibility for teaching percussion majors. They became the controlling factor as to which instruments to buy for the band and orchestras because they knew more about it than the band director.

"However, the percussion teachers were getting dissatisfied with the order of the rudiments and the number of them. They were becoming the teachers and we were simply becoming the manufacturers. So they formed the Percussive Arts Society -- PAS. This undermined NARD.

"My father was so upset because they advocated the matched grip. You know that the traditional grip was around because the drum was carried at an angle. With the new

carriers, the drum is now horizontal and the matched grip is perfectly fine, but my father felt that the matched grip was detrimental to drumming.

"He began to attack the college professors about this. He didn't want the rudiments and the grip altered. He also didn't want the sound of the drum changed. He loved that deep, booming, thunderous sound of a field drum. He wanted it to be loud and to carry. These percussion arts guys were tightening up the drum

did not always agree with them."

-- William F. Ludwig II

### That's a bugle!

"The band instrument companies were not anxious to continue with the manufacturing of the piston bugles that we could sell under our name. They called them 'fish horns' because they were actually made during the off-season.

"In 1943, I married H.M. White's (King Music Instruments) daughter. They said it was love, but in my heart, I wanted us to get King Musical Instruments to make bugles for us. My mother-in-law, Mrs. White, had my father moved to Cleveland to become executive vice president of King Musical Instruments which was snowed under with

business because of the war.

"One day my father came to work and saw that all the piston bugles had been thrown out into the alley. Mrs. White didn't want anything to do with these bugles because her late husband had sold them wholesale for \$18.50 and was losing money on them. So much for

### WM. F. LUDWIG'S ACTIVITIES AS A DRUM CORPS DRUMMER



It was forty years ago that Wm. F. (Bill) Ludwig, then a boy about thirteen, experienced his first real thrill playing a drum. This was for an old fashioned torchlight political parade. Fifty cents was the remuneration received and Bill Ludwig was the whole corps, but it was his first opportunity to test the value of the rudiments of drumming which he was studying. Similar success followed in rapid succession for "Bill" was even then a champion if only of the tenth word.

With that glamorous start Bill Ludwig entered his career which covered all branches of musical activity—famous bands, grand opera, symphony orchestra, theatre, and dance work, but "Bill" always preferred drum corps work. It was quite natural that all professional activity was later abandoned for drum corps work.

Prior to the World War there was considerable drum corps activity in Lodges, Turners, Militia, and Spanish War Veterans' organizations. The real drum corps enthusiasm, however, did not manifest itself until about 1920, and the famous Racine Corps led the parade by a wide margin which it held for several years. In doing so, that outstanding corps has held the American Legion Drum and Bugle Corps Championship four times, and set the high standard for present-day corps.

The Ludwig Drum and Bugle Service Department came into being when the drum corps movement first started. Requests for information of all kinds were already pouring in. "How can we organize a corps?" was the popular question. It was soon evident that special publications would have to be prepared to meet the insistent demand for information.

First the Ludwig Drum and Bugle Manual, written and compiled by Mr. Ludwig, was published and was received with instant acclaim. "The marches, 'Here They Come' and 'The Legion Drummer' contained in that book were originally written for the Evanston (Ill.) American Legion Corps, then instructed by Mr. Ludwig, and were played by that corps when it won first place at the Illinois State Contest. Both these marches are now nationally famous.

Because the Ludwig Drum and Bugle Manual was primarily intended as an elementary instructor, additional literature of advanced material was planned and prepared. The *Marcher Book*, compiled and prepared by Sanford A. Mueller, which is a complete and concise treatise on drumming, was next published, and was followed by the *Ludwig Drum Corps Guide*, and original music by Andrew V. Scott. The *Guide*, revised to 1932, embraces all the modern instruments used in the corps, drills, maneuvers, the playing of the instruments, etc. The *Drum Major's Manual*, and the *Baton Twirling Book* complete the Ludwig Library of Drum Corps Books, which represents the most authentic and complete library on this subject in existence. All these texts are described more fully elsewhere in this book.

With the aid of these texts, many professional drummers were able to enter this fascinating work as instructors, with the result that the United States now has the finest drum and bugle corps in the world. The American Legion and Veteran of Foreign Wars Corps have set a standard that is the envy of all other nations. This will live to their everlasting glory.

### W.F.L. DRUMS ARE MADE BY PROFESSIONALS!

Read the professional careers of Wm. F. Ludwig, Sr. and Wm. F. Ludwig, Jr. You will find that they are familiar with professional requirements in every field attended not by luxury but by actual experience consisting of more than 50 years of drummers and 40 years as manufacturers of drums.

Wm. F. Ludwig patented the first of the modern pedals in 1905—the first pedal system—the first throw off snare drum—and also built the first electronic all-positions ball type. He is the designer of the modern piston bugle and many similar devices.

Wm. F. Ludwig, Sr. and Wm. F. Ludwig, Jr. maintain a constant and intimate contact with drummer requirements and are ever ready to serve you every need to the best of their ability. This is the best of the entire W.F.L. organization—men who are trained to serve first, last, and always. That is why W.F.L. Drum Co. has attained leadership in the drum world and why you should use W.F.L. Drums.

"We trust that we may have the opportunity to serve you!"



WM. F. LUDWIG SR.

WM. F. LUDWIG JR.

*W. F. Ludwig*  
President

#### LOOK FOR THIS TRADEMARK

This trademark is your guarantee of receiving a genuine W.F.L. product manufactured under the personal supervision of the original Wm. F. Ludwig. Look for the "keyhole" trademark—and be sure it's a famous W.F.L. product!



### KEY MEN OF THE W. F. L. ORGANIZATION



**Carl E. Gantier**  
Credit and Office Mgr.  
C. E. Gantier has been connected with Wm. F. Ludwig for 25 years and handles orders, credits, and office procedure in the W.F.L. organization. His wealth of experience assures you of prompt, efficient service.



**Philip Arnold**  
Superintendent  
"Phil" Arnold has charge of factory production and all phases of manufacturing of the modern W.F.L. plant. He is a specialist in high quality production.



**A. E. (Dovey) Davidson**  
Field Representative  
"Dovey" Davidson is traveling field representative for the W.F.L. organization. He will be glad to call upon you and help you with your drum problems.



**B. F. Ondrejovic**  
Purchasing Agent  
Mr. B. F. Ondrejovic holds the responsibility of selecting only the finest raw materials for W.F.L. products. His wealth of experience is assurance of procuring only the best materials.



**Dave Arnt**  
Sales and Service  
Dave Arnt is in charge of all service problems and attends the sales department. He is a professional drummer of high ability and knows the requirements of the professional drummer.



### W.F.L.

WM. F. LUDWIG, President  
DRUM CO. 1728 N. DAMEN AVE., CHICAGO 47, ILLINOIS

CATALOG No. 49—Price effective April 1, 1949 and subject to change without notice.

heads to get more articulation.

"My father was very saddened in the last years of life, despite all his successes. He was really trying to fight for his way of drumming. After he died, I folded NARD because it was in conflict with the Percussive Arts Society and you don't need two groups of people trying to tell the public how to play drums.

"The PAS became the teachers, even if I

my marriage!

"The Ludwigs moved back to Chicago and I got divorced. When I sold the Ludwig Drum Company to Selmer in 1981, I tried to get them to make a line of bugles. They



BLACK KNIGHTS, Belleville, IL. (approx. 1954). Photo from the collection of Drum Corps World.



DUMONT POLICE CADETS, Dumont, NJ (1962). Photo by Ron DaSilva.

## LUDWIG WILL HELP IN EVERY WAY POSSIBLE

There is no company in the world that has had as much or as varied experience in the formation, equipping, or advising of Drum Corps as Ludwig & Ludwig. Hundreds of organizations owe the existence of their Corps to the suggestions that we have been able to furnish. Hundreds of Corps owe much of their success, their trophies and their pride to the advice and guidance that Ludwig & Ludwig Drum Corps Headquarters has given them.

Any suggestions, recommendations or advice that we can give your organization on Drum Corps matters is yours for the mere asking; anything we can do to aid your Drum Corps at any time will be done just as readily — we are always at your service. You are invited to make fullest use of this personalized, free advisory service at any and all times.

In addition to this personalized service, the Ludwig & Ludwig Drum Corps Headquarters Staff has, with the cooperation of the leading Drum Corps authorities in the country, compiled and assembled a wealth of Drum Corps material and information in booklet form which is recognized by leading Corps throughout the country as the only authoritative, up-to-date information of its kind available. These books, which form a complete Drum Corps Library, will enable any Corps to progress to any point of proficiency that it may set for itself. Following is a partial list of these texts:

### Fund-Raising Plans -- Free

For those organizations that want a Drum Corps, but to which the raising of funds appears as a problem, Drum Corps Headquarters has compiled a mimeographed bulletin telling of successful ways in which other organizations have raised the funds necessary for the purchase of uniforms and instruments. Excess of organizations have been helped by the ideas set forth in this bulletin, and it is almost certain that success of your plans will be feasible for your use. It is free—write for it if raising funds for Corps equipment is a problem.



### Three Rehearsals Instructor

With this Ludwig Elementary Drum Corps Instructor any musician who can read music can produce a marching and playing Drum Corps in only three rehearsals. This instructor is supplied free with every complete order for Drums and Bugles shipped by Drum Corps Headquarters, Ludwig & Ludwig. It is simply written so it can be understood easily, and is complete enough in every detail to enable a Corps to appear in public with credit to itself and its sponsoring organization. This text cannot be bought—it can be secured only with complete Drum Corps orders, and is free.



### Model Constitution

A model Constitution and By-Laws for Drum Corps is supplied free to Corps in the process of organizing, or Corps already organ-

ized, that want a sound working plan for their organization. This is a mission-able little booklet that will solve a lot of perplexing questions. Write for it if you are organizing your own Corps.

### Free Folio of Music

The Ludwig Folio of Drum Corps Music, illustrated to the right, contains seven Drum Corps music numbers composed by three outstanding Drum Corps music composers, Wm. F. Ludwig, A. V. Snow and Edw. Preacor. The selections contained in it are written for G-D bugles and cannot be secured elsewhere. This folio cannot be bought or secured in any way except free with Drum Corps orders for Ludwig Master Model Piston G-D Bugles. Music scoring for other Drum Corps instruments is included with these selections, and the folio contains instruction in the proper use of the piston, and other type G-D bugles as well. "Easily worth several hundred dollars to any Drum Corps" is what one Musical Director said of this folio when he saw it. And it is given free with orders for Ludwig Master Model Piston Bugles as a part of Drum Corps Headquarters service.



### Ludwig Drum and Bugle Manual

This is a 66 page book which contains elementary instruction in drumming and bugling, also for these instruments, a number of easy, but excellent marches, some elementary drills and ten splendid, not too involved, maneuvers for twenty-four and thirty-six piece Corps. In addition to this there is a lot of information that every Corps member as well as the entire Corps should know—use and care of the instruments, Corps spirit, etc. Every member of the Corps should have a copy of this text. Because of its scope and size it is necessary to make a charge of \$1.00 for this text, but it's worth it!



### Ludwig Drum Corps Guide

This is an instruction book for the advanced Corps which includes advice on the maintenance of the Corps, parade positions and formations, Tenor and Scotch Bass Drum instruction, Convention, Canteen and Brass Night tips, Field and Street Drills, Drills and Maneuvers (eight by famous Drill Masters), Street drum beats and 38 pages of Drum Corps music—music scored for the instruments used in Corps work, and both with and without the II bugle. Contains 76 pages and is \$1.50.



### Ludwig Drum Major's Manual

This text is now used as the standard instructor and guide by the U. S. Army School of Music, Drum Corps, Bands, etc. Explains fully the language of the levon: Positions, Honors, Salutes, Regimental Formations for Ceremonies, Parades, Field Music, Mass Bands, etc. etc. and all other matters vital to the Drum Major and those under his command. Contains 50 pages size 5 1/2" x 8 1/2". Price is only \$1.00.



"new" system had a precedent fully rooted in the past. In any event, by 1931, alternating choirs of "D" and "G" bugles were considered acceptable at National contests.

To move matters along further in the market, Ludwig had created a regulation "G" bugle with a "D" slide mounted on it. To activate the "D" slide, one simply turned a rotary valve.

This was reinventing the wheel because in 1910, Bugle Major Swit of the Canadian Army put a rotor onto a standard "B-flat" bugle, allowing the bugle to be played in the key of "F" for the alternating choirs.

In 1922, as part of their catering to the drum corps movement, the Conn Company built a single-valve "B-flat" trumpet with a piston change to "F."

An easily manipulated rotor meant that the instrumentalist could move smoothly from "G" to "D" or "B-flat" to "F" at will. However, Dr. Hawke was going

to allow the use of this instrument, but the caveat was that the player could not change the key of the instrument while in competition. He could either set it in "D" or set it in "G" and leave it there.

Ludwig marketed its rotor bugle. In essence, this short-lived instrument provided a rapid alternation between the tonic and dominant keys, but was not marketed as such. In very clever wording, the instrument was marketed as enabling the player to change from "G" to "D" without "carrying extra parts around."

It also hints that "other corps, not under the ruling of the American Legion, can use this bugle in many different ways."

Essentially, Ludwig was marketing a Bersag horn with a rotor instead of a piston valve.

Crooks -- déjà vu! Rotors -- déjà vu, déjà vu, déjà vu!

What Dr. Hawke feared most -- the valve bugle -- was actually invented in the 1860s by the Italian maker Petti. Light infantry -- "sharp shooters" (English) Bersaglieri

(Italian) or Jaeger Korps (German) depend greatly on the bugle as a signal instrument. Canadian Bugle Major Swit belonged to a light infantry unit and, in Italy, the Bersaglieri had been using Petti's single-valve instrument since the 1860s.

As defined in Grove's Dictionary of Music: *Bersag horn* -- a variety of valve-bugle stated to have been first used in the Bersaglieri corps of the Italian army. These horns are used in sets of families of four, viz., Soprano, Alto, Tenor, Baritone and Bass, all being pitched in "B-flat." The soprano and alto corresponded in pitch and quality to the ordinary cornet and flugel horn respectively, and the tenor and baritone to the tenor and baritone altohorns or "saxhorns."

Their distinction lies in the use of one piston valve in place of the usual three. This valve lowers the pitch a fourth as from "B-flat" to "F" and affords a means of completing the diatonic scale.

During the last war, many regiments were supplied with these instruments for marching use and as they were easily learned, the players were able to render harmonized

wouldn't touch it because the bugle had to be in the key of 'G' and all of their instruments were in 'B-flat.'"

-- William F. Ludwig II

Following the Great War, the veterans amateur field music had the bugle playing the *role* of the bugle. As the public was exposed to the pageantry, there was an impetus to expand beyond the simple signal instrument and achieve a more exciting and varied tone color.

It was not problematic to add a more robust bottom to the bugle section by creating a valveless instrument sounding an octave below the signal instrument and having the tone quality of a trombone.

Although the Army had authorized the "F" trumpet with the "C" crook in 1879, this instrument had been forgotten. When Scotty Chapelle "invented" the crook to give his bugles the ability to play as bell ringers, he was really reinventing the wheel.

The reluctance of Dr. Hawke might have been tempered if he was aware that this

## MASTER MODEL BUGLES

### G and D BUGLES

**BARO-TONE and SOPRANO MODELS**

**The Ultimate Drum Corps Bugle**

The Ludwig Master Bugles fill every need for playing modern corps music written in the keys of G and D, as played by leading prize winning Corps today. A Special Folio of Music will be supplied free with orders for Ludwig Master Model Bugles, and Drums for Corps. Having the appearance of ordinary bugles to the audience, they are equipped with a horizontal piston valve that is unobtrusive when the bugle is held, and operated with the thumb of the hand holding the instrument. The change from the key of G to D, and back to G again, is made *instantly* without removing the bugle from the lips, and without the use of the left hand. Scientifically correct, and of highest quality, they are easy blowing, accurate, perfectly balanced, and fine appearing—the most modern Drum Corps Bugle made.

<p><b>Master Model Soprano</b></p> <p>The Master Model Soprano Bugle is 21" long. Perfectly balanced for firmness, easy blowing, and accurately pitched, equipped with a water key and finger hook, it is the finest single-day bugle obtainable. Has the piston change from G to D, and a slide change to F for band work.</p> <table border="0"> <tr><td>No. 1247 — Brass</td><td>..... \$19.00</td></tr> <tr><td>No. 1247K — Chrome</td><td>..... 25.00</td></tr> <tr><td>No. 1247KG — Chrome, Gold Bell</td><td>..... 26.50</td></tr> <tr><td>No. 1247S — Silver</td><td>..... 22.50</td></tr> <tr><td>No. 1247SG — Silver, Gold Bell</td><td>..... 25.00</td></tr> <tr><td>No. 1243 — Bag for above Bugle</td><td>..... 1.25</td></tr> </table> <p><i>Hard cases on special order.</i></p>	No. 1247 — Brass	..... \$19.00	No. 1247K — Chrome	..... 25.00	No. 1247KG — Chrome, Gold Bell	..... 26.50	No. 1247S — Silver	..... 22.50	No. 1247SG — Silver, Gold Bell	..... 25.00	No. 1243 — Bag for above Bugle	..... 1.25	<p><b>Master Model Baro-Tone</b></p> <p>The Master Model Baro-Tone Bugle is pitched one octave lower than the Soprano bugle and gives the bass voice to the bugle section. The music is played as written, and does not have to be transposed. Made in G with piston change to D. No slide to F. Length is 24".</p> <table border="0"> <tr><td>No. 1219 — Brass</td><td>..... \$30.00</td></tr> <tr><td>No. 1219K — Chrome</td><td>..... 39.50</td></tr> <tr><td>No. 1219KG — Chrome, Gold Bell</td><td>..... 41.00</td></tr> <tr><td>No. 1219S — Silver</td><td>..... 36.00</td></tr> <tr><td>No. 1219SG — Silver, Gold Bell</td><td>..... 37.50</td></tr> <tr><td>No. 1244 — Bag for above Bugle</td><td>..... 1.50</td></tr> </table> <p><i>Hard cases on special order.</i></p>	No. 1219 — Brass	..... \$30.00	No. 1219K — Chrome	..... 39.50	No. 1219KG — Chrome, Gold Bell	..... 41.00	No. 1219S — Silver	..... 36.00	No. 1219SG — Silver, Gold Bell	..... 37.50	No. 1244 — Bag for above Bugle	..... 1.50
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No. 1244 — Bag for above Bugle	..... 1.50																								

**Ludwig "D" Crook**

The Ludwig "D" Crook is a length of tubing used with the Professional Bugles (will not fit No. 220) which, when inserted, changes it from the key of G to the key of D, enabling corps to play the modern G-D music. This "D" Crook only for use in corps where the G bugle is now in use. New corps are urged to equip themselves with the Master Model GEE-DEE bugles from the start because of that bugle's many excellent advantages.

No. 1230 — Brass	..... \$2.00
No. 1230K — Chrome	..... 2.70
No. 1230S — Silver	..... 2.70



INVADERS, Norristown, PA (1958).  
Photo by Walter Ermel from the collection of Ron DaSilva.



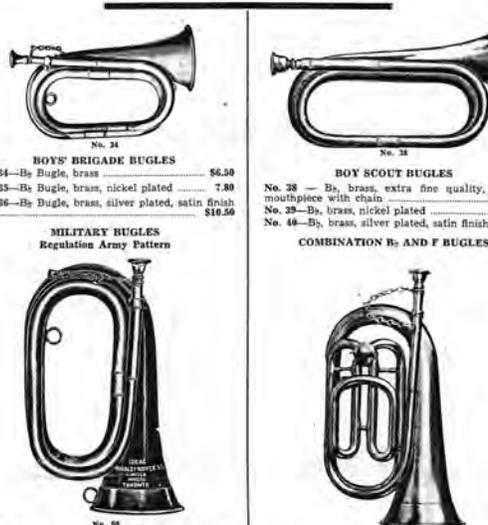
DIPLOMATES, Quebec City, QUE (1970).  
Photo by Ron DaSilva.



KINGSTON INDIANS, Kingston, NY (1970).  
Photo by Ron DaSilva.

**WHALEY ROYCE AND COMPANY LIMITED**

## Bugles



**BOYS' BRIGADE BUGLES**  
 No. 34—Bb Bugle, brass ..... \$6.50  
 No. 35—Bb Bugle, brass, nickel plated ..... 7.50  
 No. 36—Bb Bugle, brass, silver plated, satin finish ..... \$10.50

**MILITARY BUGLES**  
 Regulation Army Pattern

**BOY SCOUT BUGLES**  
 No. 38 — Bb, brass, extra fine quality, nickel mouthpiece with chain ..... \$8.00  
 No. 39—Bb, brass, nickel plated ..... \$10.00  
 No. 40—Bb, brass, silver plated, satin finish ..... 12.00

**COMBINATION Bb AND F BUGLES**

**MILITARY BUGLES**  
 No. 45—Bb, copper, brass trimmings, nickel mouthpiece with chain ..... \$16.00  
 No. 46—Bb, copper, nickel plated ..... \$12.00  
 No. 47—Bb, copper, silver plated, satin finish ..... \$16.00

**"IDEAL" MILITARY BUGLES**  
 Made in Canada by Whaley, Royce & Co. Limited  
 Unquestionably the strongest made and the easiest blowing Military Copper Bugles ever manufactured.  
 No. 50—Bb, copper, "Ideal" ..... \$15.00  
 No. 51—Bb, copper, nickel plated, "Ideal" ..... 18.00  
 No. 52—Bb, copper, silver plated, satin finish, "Ideal" ..... \$21.00

**Made in Low Pitch only**  
 No. 80—Bb and F Bugle, brass ..... \$15.00  
 No. 81— " " nickel plated ..... 19.00  
 No. 82— " " silver plated ..... 24.00  
 No. 90— " " copper ..... 17.50  
 No. 91— " " nickel plated ..... 21.50  
 No. 92— " " silver plated ..... 26.50

The new Combination Bb and F Bugle supplies a long-felt need and entirely eliminates the necessity of the F Crook. Instantaneous change, by means of a Rotary Valve, from Bb to F, or vice versa.

In addition to the soprano and baritone instruments, there seemed to be a need for an extended range instrument whose role could be played by the French horn bugle.

A baritone bugle was adapted to play with a French horn mouthpiece and, in the late 1930s, the valved French horn bugle appeared. This invention should probably be credited to Caesar LaMonica of the Harvey Seeds Post, Miami, FL, a superb arranger well-respected by Ludwig and Slingerland.

The ordinary baritone bugle had a trombone-like voice. To give the illusion of a true bass voice, the bore of the baritone was increased. A particularly interesting instrument of this kind was made by Holton.

With the Bersag Horn instrument in place, it

music of a more varied character than is possible from the ordinary bugle band."

-- *Groves Dictionary of Music, 1944*

Déjà vu, again and again.

Bill Ludwig went to the 1927 Legion Convention in Paris, took a side trip to Italy and brought a Bersag horn back with him. He went to brass manufacturer William Frank and had him create a Bersag horn in the key of "G" with piston change to "D."

The valve was placed horizontally to preserve the "regulation" appearance, but Slingerland was making "G/D" valve bugles with an upright valve.

If one inspects the Slingerland bugles, it seems that William Frank was their manufacturer as well. Frank patented a locking system that placed the horn in either "G" or "D," inactivating the piston to accommodate contest rules.

was not long before the arrangers were seeking to expand its range.

Initially there was surreptitious pulling of the slides. The rules were later amended to allow for slide pulling, which lowered the pitch by one-half step. Slide pulling was facilitated by sanding down the inner tubing. Later "pull slides" were built into instruments made by Conn and Getzen. Once the

**yesterday's research  
new products today!**



Getzen catalog circa 1960

**CONCERT MODEL FRENCH HORN BUGLE**

**OBLIGATO SOPRANO BUGLE**

**DOUBLE PISTON BUGLE**

**MELODIC BASS SLIDE**

and only from **GETZEN**

**L&S BUGLES CHICAGO MUSICAL INSTRUMENT COMPANY CATALOG 1937**

W. Frank Maker of Slingerland, Ludwig, L&S And Other "Brands" Bugles in The 1930s

*Bugles*

The present drum corps and American Legion requirements call for three types of bugles, the soprano, tenor and baritone (Tenor).  
 The soprano bugle is the regulation model, approximately 17 inches long, built in G with slide to F. The tenor bugle is the same pitch as the soprano, built in G with slide in the same larger bore and half, giving deep melodic tones. The baritone (Tenor) Bugle is one octave in size (lowered).  
 G/D Bugles (Soprano Bugle) and in proportionately larger sizes.  
 G/D Bugles (Tenor Bugle) with piston valve, one built in G with the piston valve, one built in G with the piston valve. The piston bugles are equipped with a locking device by which the valves may be held either up or down, and sealed for competition.  
 L & S Bugles are all American made, of finest materials, one rich in tone quality and sound in tone. They are equipped with high grade hand instrument type mouthpieces, heavily silver plated.

- Regulation G/F**  
 Built in G with slide to F. Equipped with water key.  
 No. 110—Soprano ..... \$12.50 \$13.50 \$14.50  
 No. 111—Tenor ..... 13.50 14.50 15.50  
 No. 112—Baritone ..... 15.00 16.00 17.00
- Upright Piston G/D**  
 This model with upright piston is more convenient for playing melodies. Favored by many Legion groups and permitted in competition.  
 No. 120—Soprano ..... \$15.00 \$16.00 \$17.00  
 No. 121—Tenor ..... 16.00 17.00 18.00  
 No. 122—Baritone ..... 17.50 18.50 19.50
- Regulation Piston G/D**  
 Standard model equipped with piston cutting in length. Favored and water key.  
 No. 130—Soprano ..... \$12.50 \$13.50 \$14.50  
 No. 131—Tenor ..... 13.50 14.50 15.50  
 No. 132—Baritone ..... 15.00 16.00 17.00
- Forster G/F**  
 This instrument is of the same pitch as the Regulation G/F bugle and may be used for the same purpose. The tenor and baritone lines make it especially attractive in appearance.  
 No. 101 ..... \$12.50 \$13.50 \$14.50
- Imported Regulation G/F**  
 A few light imported bugles of fine intonation and workmanship. Suitable for bars or for smaller corps. Single for sales competition.  
 No. 141—Tenor ..... \$ 5.50  
 No. 142—Baritone ..... 5.50  
 Clear longer, same. Each ..... 1.50
- Bugle Accessories**  
 D Crook for Regulation Soprano and Tenor Bugles ..... \$1.00  
 Brass ..... \$2.50  
 Brass Impregnated ..... 4.50 4.00 3.50  
 Silver plated ..... 4.50 4.00 3.50  
 Chrome plated ..... 5.00 5.00 4.50
- Bugle Mouthpieces**  
 No. 103—Regulation G/F Mouthpiece, silver plated ..... \$1.00  
 No. 104—Soprano G/F Mouthpiece, silver plated ..... 1.00  
 No. 107—Baritone Bugle Mouthpiece, silver plated ..... 1.00
- Bugle Cards**  
 No. 108—Wooded red, yellow, blue, white or mixed colors. Each ..... \$2.10



The illustrations that appear in this section on pages 49-55 are a cross-section of educational and advertising materials produced for drum and bugle corps by a number of companies. Of course, Ludwig & Ludwig -- and later Ludwig Drum Company -- was a leader in making this type of material available and was directly responsible for the growth of the drum and bugle corps activity, especially during the 1930s. From the collection of Raphael Osheroff.



MILLSTADT CRUSADERS, Belleville, IL (approx. 1968). Photo from the collection of Drum Corps World.



BON BONS ALL-GIRL, Audubon, NJ (1956). Photo by Walter Ermel from the collection of Ron DaSilva.



NEW ORLEANS CADETS, New Orleans, LA (1958). Photo by Walter Ermel from the collection of Ron DaSilva.

pull slide was permitted, it was a short time before a rotor was allowed to further augment the Bersag horn.

That was as far as it could go. If the arrangers could convince the judges, a new system was needed. The "G-F-F#" system designed by Kanstul in the late 1960s brought the bugle into the realm of the band instrument and it wasn't too long before two upright valves appeared, followed by a third, leaving field music far behind.

#### ▲ Appendix: the valve bugle

The Bersag horn was created by the Pelitti brass instrument factory of Milan, Italy, in 1870. In 1885, Canadian Bugle Major Swit created a "B-flat/F" rotary-valve bugle which was manufactured in great quantities in the

1930s by Whaley Royce.

In the 1920s, Conn was offering a single-valve soprano and baritone instrument, but these were built on the chassis of the standard B-flat trumpets. In addition, Dr. Hawke alluded to a "B-flat/F" instrument, probably of foreign manufacture, in use at West Point in the 1920s.

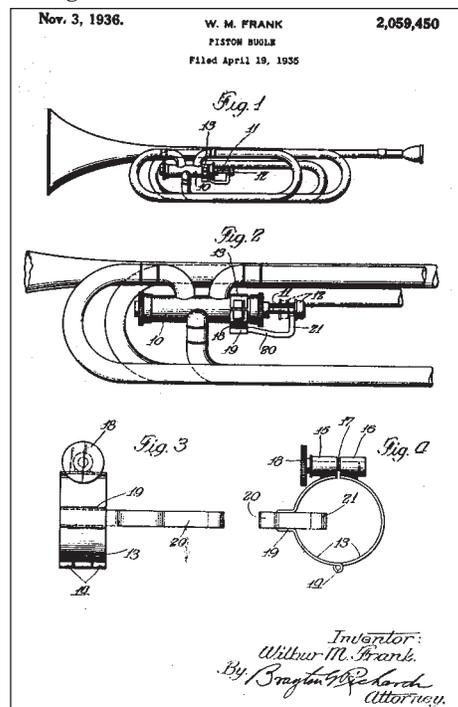
When WFL encountered the Bersag horn in 1927, he had already been manufacturing a "Gee-Dee" bugle in which the key change was made by adjusting a slide. The firm of William and Wilbur Frank applied the Bersag horn principle and created a "G/D" bugle.

Although the Frank firm placed the piston horizontally to preserve the regulation appearance, they also manufactured bugles with the piston in a vertical position.

The King Company had its own rendition of the "G/D" bugle which truly resembled the regulation bugle in all its dimensions.

The Frank version and all other renditions had a more elongated appearance and did not have the dimensions of the U.S. Regulation bugle. In spite of Mr. Ludwig's

pronouncements, the Ludwig G/D valve bugle was a late comer to the Bersag horn menage.



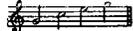
### A New Bugle With New Musical Advantages

An entirely new drum corps spirit has been developed by the introduction of the new piston bugle. No longer is the modern drum and bugle corps confined to the conventional four notes of the standard "G" or "B" flat bugle.

This new piston bugle adds the "D" arpeggio



to the standard "G" arpeggio



resulting in the piston bugle scale, shown on the next page.

The single-pitched bugle with but four notes at its command was quite satisfactory for signal purposes, for which it is intended, and for an occasional martial tune of a simple form that had to be confined to these four tones in one key. Any instrument that is forced to play continually in one key, especially if confined to a limited number of tones, will naturally tend to become monotonous. The musical ear instinctively desires to hear a relief from the tendency towards the monotony of one chord only. This new instrument is built in "G" with a piston valve operated by the thumb that changes the bugle to "D"; the "D" is four tones lower than the dominant of the tonic "G", and offers to the ear the most logical and satisfying progression possible.

The four tones of the standard bugle become not only monotonous but very tiresome to listeners, especially at a convention where a number of corps are assembled.

The old four-note tunes may now be abandoned for an entirely new type of diversified music as far as corps playing is concerned.

More interesting than this example are original compositions or many that are already published. Popular melodies may be arranged. The modern corps insists upon harmonized arrangements, using first and second bugles. The baritone may be used as a third instrument in the corps but is also very effective for an occasional solo passage.

Mr. Louis M. Blaha, instructor of Post No. 96 American Legion Drum and Bugle Corps, of Cicero, Illinois, was the first to realize the possibilities of a combination of this kind. The first piston bugle was built upon his suggestion. Mr. Blaha was present at the National American Legion Convention at Detroit and heard the marvelous effects that were possible with the use of the "G" bugle equipped with a "D" crook or a "D" slide. Mr. Blaha determined then that some more

effective means should be devised to make this combination more practical and bring it into more general use. The first set of piston bugles were built for the Cicero corps. The results were so pleasing and satisfactory that Mr. Blaha decided to carry this idea further into the schools.

The writer had the good fortune to hear this corps perform, and they play as well as they look. They are a credit to Mr. Blaha and his efforts and compare very favorably with the best of the American Legion corps.

#### Demanded By Progressive Corps

This entire development is really the result of the more progressive drum and bugle corps insisting upon modern, or more melodious, composition. To achieve this it was absolutely necessary to enlarge the scope of the bugle.

The Board of Trade Post, Chicago, Illinois, were first, as far as my recollections go, to use a "D" crook on "G" bugles, in 1926. Edward Prescott was the instructor. He and a few of the old-timers of the corps that served in the Spanish-American War demonstrated the use of the "D" crook as it was used at that time. This appealed to the newer members of the corps; and it was adopted.

The crook is an extra attachment between the mouthpiece and the mouth stem of the instrument. Special music had to be arranged for it. "Susan Jane" and "The Cavalier" as printed in the Ludwig *Drum and Bugle Manual* are the original arrangements prepared by Mr. Prescott, the instructor, for the corps at that time. By referring to this book, you will find that the compositions are so arranged that the players using "G" bugles play either two or four bars and then alternate with those that play "D" bugles, who also play two or four bars.

#### Crook Found Inconvenient

Some of the corps that followed found that the crook, being detachable, was not very convenient to take care of and preferred to have the crook, or the "D" part built into the instrument. This was done and is operated by the opening and closing of a small slide; and, again, the corps had to be divided, half playing "G" bugles and half playing "D" bugles, except when all "G" pieces were played. This instrument could be changed from "G" to "D"; but it wasn't possible for the player to change pitch while playing. Some of the more progressive corps heard these combinations and ventured on more difficult compositions, necessitating rapid changing from "G" to "D". This could be done, but only with a great deal of practice. It was one of these corps that Mr. Blaha heard at Detroit, and he determined to have an instrument



Mr. Blaha with the new Piston Bugle which he helped to develop and which he has been a pioneer in using.



Mr. Blaha demonstrating the fact that the piston does not change the characteristic appearance of the bugle.

built that would make the changes immediately and thereby broaden the scope of its musical possibilities.

In the illustrations, Mr. Blaha demonstrates the invisibility of the piston when the bugle is in use, destroying none of its characteristics as a bugle. This instrument, in fact, is not chromatic; it simply has the use of the two conventional arpeggios, that in "G" and that in "D". Combining the two makes but one diatonic scale in "D" with the upper harmonies that are possible are the "D" bugle by

reason of the extra length of tubing that is used. The American Legion's attitude toward this instrument, of course, is important. Their ruling permits the use of the "D" crook, also of the Gee-Dee combination slide bugle, provided, however, that the slide be locked so that the pitch of the instrument cannot be changed while on the contest field. Further, the ruling specifies that corps that use the Gee-Dee combination bugles will not receive additional credit for it, so that all will be on an equal basis with the corps that are not so equipped.

The new piston bugle is provided with a locking device that locks the piston in either the "G" or the "D" pitch, according to the assignment of the players for contest numbers; and, therefore, it is permitted where such rules are to be enforced. For that work, corps select music that is written for the crook on the type of "Susan Jane" or "The Cavalier," where one set of players plays two or four bars and then the other set of players play the same number. This makes the interchanging of

players more practical than the more complicated music would. It is especially advisable to select simple pieces on account of the drilling that is required for the Legion contests, for, with the present rules, you will not be permitted to change the pitch of a bugle while playing; but for all other playing during the Legion Convention or at any other function, the free use of the valve, of course, is permitted. The corps so equipped can increase its repertoire considerably. New music has already been written for these combinations and still more will be arranged.

Many instructors prefer to arrange their own. Old corps that have grown tired of the four-tone style of music can be revived when they see and hear the possibilities of this new bugle. Corps that are now organized will immediately recognize the advantages of the piston bugle.

Small corps, as well as large corps, will benefit by the use of this new instrument because a player plays continuously and plays a continuous melody. The fascination of it is more inspiring to the player than the former bugle

was. Many of the players that have grown tired of the old drum corps can now be induced to take up corps work again.

#### Recommended Piston Instrumentation

Complete instrumentation of Ludwig Piston Bugles is ideal. Where funds are limited, however, the following ratio is recommended.

24-Piece Section	16-Piece Section	8-Piece Section
8 G-D Piston BARO-TONES	4 G-D Piston BARO-TONES	2 G-D Piston BARO-TONES
8 G-D Piston Sopranos	6 G-D Piston Sopranos	4 G-D Piston Sopranos
8 G Bugles	1 G Bugles	6 G Bugles

(Above) The patent drawings of the W.M. Frank Company of their horizontal piston valve design. Illustration from the collection of Raphael Osheroff.



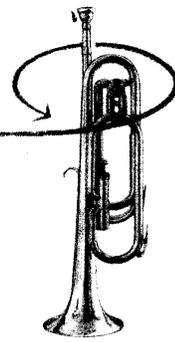
ISLANDERS, Babylon, Long Island, NY (1956). Photo by Walter Ermal from the collection of Ron DaSilva.



PAL TOPPERS, Brooklyn, NY (1970). Photo by Ron DaSilva.

# Enjoy the rich, full sound of increased G-D bugle range with the new Ludwig ROTARY SLIDES

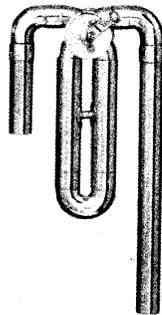
The use of the F and F# rotary slide has become common-place with the modern drum and bugle corps of today. All Ludwig CLASSIC Bugles have matching rotary slides available for quick conversion. The new Classic double-bearing rotary slides are precision built for years of smooth, trouble free action. For best results, order your Ludwig bugles equipped with rotaries as illustrated. Ludwig rotaries are designed to fit only Ludwig CLASSIC Bugles made by Holton.



## F# SOPRANO ROTARY SLIDE

The Classic Soprano, equipped with smooth action rotary valve, offers a total of four separate key changes . . . built in G with single piston to D—the rotary adds F# and C#.

- No. 4252 A—F# Soprano Rotary, Brass..... \$36.00
- No. 4252 M—F# Soprano Rotary, Chrome..... \$39.00

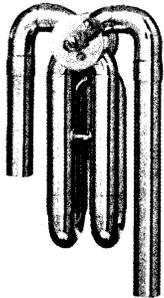


## F# FRENCH HORN ROTARY SLIDE

The F# rotary slide increases the tonal possibilities of the French Horn bugle by adding the keys of F# and C# to G-D series of notes.

This extended range makes the instrument ideal for both harmony and solo melody parts.

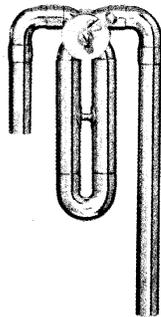
- No. 4362 A—F# French Horn Rotary, Brass..... \$37.50
- No. 4362 M—F# French Horn Rotary, Chrome..... \$40.00



## F# BASS-BARITONE ROTARY SLIDE

The new Classic Bass-Baritone slide is pitched in the key of F offering changes to F and C in addition to the single piston changes to G & D. The Bass-Baritone bugle thus fills in the missing notes providing complete chromatic possibilities for bugle choir.

- No. 4369 A—Bass-Baritone Rotary, Brass F# .... \$40.00
- No. 4369 M—Bass-Baritone Rotary, Chrome F#.. \$43.00
- F# or E Rotary, extra \$5.00



## F# BARITONE ROTARY SLIDE

The F# Baritone Rotary Slide offers new chromatic possibilities for the new Classic Baritone bugle. Twin bearing rotary valve is finest available. Rotary adds the keys of F# and C# to the standard G—D Baritone Bugle.

- No. 4266 A—F# Baritone Rotary, Brass..... \$38.00
- No. 4266 M—F# Baritone Rotary, Chrome..... \$41.00



your bugle with a handsome fitted CLASSIC case.

The new Classic Bugle Cases offer the finest, most luxurious protection to your bugles available. Handsome jet black leatherette covering and binding accented with white stitching is complimented with black plush lining.

- No. 2523—Soprano Bugle Case..... \$22.50
- No. 2663—Baritone Bugle Case..... \$27.00
- No. 3623—French Horn Bugle Case..... \$30.00
- No. 3691—Bass-Baritone Bugle Case..... \$40.00



## Part VI Reprise and coda . . .

One of us, Ray Osheroff, attended a drum and bugle corps show at Chicago's Civic Opera House in 1965. All the luminaries of the drum corps world were present.

The show opened with the fanfare played by the Racine Kilties, followed by a standstill exhibition on stage of the Midwest's leading corps. At intermission, the audience migrated to the center of the exhibition hall where the manufacturers displayed their wares on the floor.

William F. Ludwig, Sr., old and stooped, vision and hearing failing, was escorted to the exhibition area. Guided from booth to booth to view all the equipment on display, Mr. Ludwig had his escort stop in front of a brass instruments manufacturer's stall.

Perplexed, he stared at the shiny contra "G-D" instrument, beautifully illuminated as it sat on a pedestal. Walking around and inspecting it from all angles, he had a quizzical look on his face. He asked his companion what it was and, when he had been so informed, he repeatedly stated, "That's a bugle? That's a bugle?"

If he could only see drum corps now!

Augmenting the Bersag horn involved a desire to enhance the range. Buglers sanded down the tuning slide so that the "G" instrument could shift to "F#." The need for a chromatic device led to the approved utilization of rotary slides, making the horn essentially a two-valve horn. The next step, of course, after a two-valved instrument, was to change the nature of the valve so that buglers were given an instrument with the same capabilities as a band instrument, but utilizing only the first two valves. Illustration from the collection of Raphael Osheroff.



TROOPERS, Casper, WY (1964).  
Photo by Ron DaSilva.



TORONTO OPTIMISTS, Toronto, ONT (1969).  
Photo by Ron DaSilva.

## Appendix

We would like to call our readers' attention to what we consider to be extraordinarily valuable resources:

1. [A History of the American Legion](#), Richard Seelye Jones, Publisher Bob Merrill, Indianapolis, IN, 1946

2. [The American Legion - An Official History, 1919-1989](#), Thomas A. Rumer, Publisher M. Evans and Company, New York 1990

3. [The American Legion Story](#), Raymond Moley, Jr., Meredith Publishing Company, New York, NY, 1966

We would like to also provide thumbnail biographies of four additional individuals who have been extraordinarily helpful to us in their reminiscences of how things were and how they came to be.

### ▲ Michael "Mickey" Petrone

Mickey Petrone is currently the president of Drum Corps Associates, the senior circuit. Born in 1924 in Bayonne, NJ, he cut his eye teeth in drum corps at the age of 14 with the MacKenzie S.A.L. Drum & Bugle Corps.

His drum corps activity as an adult was really formed from his military experience and he describes himself as a "drill man," not a musician. When he first entered the Army, his prior experience with military-style drum corps put him in good stead and he really became an expert on marching and close order drill.

Discharged from the service in 1946, Mickey received his Bachelor and Masters Degree from Seton Hall University, courtesy of the GI Bill, and he spent his professional life as a high school science teacher.

Bayonne in 1946 was a tough place and Mickey's parish was right in the middle of everything. The kids in the neighborhood were having a difficult time. They weren't exactly living in the Horn of Plenty.

When Mickey returned to Bayonne, he went into service as a drill instructor for St. Vincent's parade corps. His "alma mater," the MacKenzie S.A.L. corps, had lost many of its members to active military service and the corps never got resurrected after the War.

Therefore, all drum corps activity in the postwar period centered on St. Vincent's and the rest was history.

Mickey felt that the presence of a parish drum corps in a tough neighborhood had an invaluable social function. It kept the kids out of trouble, it gave them something to focus on, a sense of group cohesiveness and an identity.

He mourns the passing of the neighborhood corps because of its valuable social function. Mickey is a traditionalist and is not personally too comfortable with attempts to "push the envelope" in a musical sense.

When questioned about the kind of musical education the kids under his tutelage received, Mickey replies, "In those days maybe a quarter or half of them would learn how to read music, the rest played by rote and they learned the hard way.

"The drum line learned how to play the rudiments -- rudiments, rudiments, rudiments. Most of the drummers played by rote or memory, but they still generated great drum lines. Years ago, if a kid walked in off the street at the age of 14, you taught him how to play.

"Today, corps have tryouts and you can't even go to a tryout unless you can play. You now have competition among really great horn players and drummers to try to get in the line. It is no longer a patriotic reproduction of military field music.

"I taught hundreds of corps and every *kid* I meet says, 'Hi! Remember me. You taught me.' Some of today's instructors earn their living exclusively by their drum corps work; they are professionals. I earned my living all my life as a high school teacher and never made a dime from my drum corps work.

"Today's corps are no longer a neighborhood activity and it would be very difficult for a parish to get involved with drum corps as it exists today. There is a shortage of priests who used to really sparkplug those parish drum corps.

"In the old days, if a church started a drum corps, whether the priest liked it or not, he would be the moderator because that was part of his duties -- youth activities, CYO.

"Many fine priests were so interested in the program that they actually gave their whole life to it. They even took money out of

their own pockets to help finance it.

"Father Finnegan came out of Newark with the toughest group of kids you ever saw and made a great drum corps. In Boston, there was a priest by the name of Father Carr -- Holy Trinity, a good corps that came out of one of the worst slum areas.

"The drum corps not only saved souls, it was saving the bodies, too. It taught kids how to live, taught kids how to travel. The kids were taken out of different areas and met different people and found out what life was all about.

"Sometimes, when we took our corps down South into segregated cities, when parades passed through a certain section of town, we could see black kids on the sidelines jumping and cheering our black kids who were marching. We had great memories."

Mickey's correspondence address is: Drum Corps Associates, Michael H. Petrone, President, 10 Columbus Dr., Monmouth, NJ 07750.

For a donation of \$20.00, readers can purchase a wonderful book about the history and activities of St. Vincent's Cadets, the Bayonne powerhouse that Mickey was so much a part of. *All For One and One For All* by Rev. Gerald Marchand can be ordered from the St. Vincent's Cadets Alumni Association, c/o Reverend Rev. Gerald Marchand, P.O. Box 3102, Point Pleasant, NJ 08742.

### ▲ J. Robert Brady

Bob Brady was born in 1925 in Pittsburgh, PA, and participated in his high school music program and in neighborhood drum corps. He went into the Marine Corps at the age of 17, completed basic training at Parris Island, where he played in a pickup drum and bugle corps which utilized plastic "G" bugles.

He spent his military service as a member of the Fleet Marine Force, went back to Pittsburgh and, under the GI Bill, studied music at the University of Pittsburgh.

Veterans of the Pittsburgh area were active in establishing the Pittsburgh Rockets. Unlike the influences of the military men after World War I, the veterans who were schooled under the GI Bill as formally-trained musicians entered the drum corps scene. The Pittsburgh men felt that, if they didn't know something, they would bring somebody in from some place else.



BOYS OF '76, Racine, WI (1927 Legion, Paris, France at Eiffel Tower).  
Photo from the collection of Robert Zinko/American Legion archives.



PATERSON CADETS, Paterson, NJ (1956).  
Photo by Walter Ermel from the collection of Ron DaSilva.



ST. ROCCO'S GOLDEN ACES, Brooklyn, NY (1963).  
Photo by Ron DaSilva.

If you were in Pittsburgh, you realized that most of the talent was in the East -- Philadelphia. The Pittsburgh people would go to Philadelphia and study what the Reilly Raiders and the Archer-Epler Musketeers were doing. These two Philadelphia corps were the first to begin pulling slides and they were fighting to allow free use of the piston on the horn.

According to Bob, the American Legion fought against having the valve horn because they did not want to get into trouble with musical unions or ASCAP, etc.

They were afraid that if they achieved musical sophistication and people paid to come to the contests, then royalties would have to be paid to the composers and the musical unions. This was a problem that Bob discussed with the Ludwigs, who really did not think that it would ever come to pass.

After about seven years of playing with the Pittsburgh Rockets, Bob was teaching two junior corps in the Pittsburgh area and joined the All-American Association in 1966. In spite of his activities as a drummer, he became a marching and maneuvering judge.

Anton Schlechta eventually invited Bob Brady to join the VFW Contest Committee which Bob did, as he felt in this position he could be helpful to the drum and bugle corps activity nationwide.

He remained on the VFW National Contest Committee and, when Anton Schlechta passed away, Bob succeeded him to become the chairman, a position he still holds today.

At present, Bob is actively teaching music in high school and at the University of Pittsburgh. He is not bothered by the use of three-valve instruments and enjoys the heightened sophistication of the arrangements.

However, he is disturbed that the musical complexity seems to have eluded general audiences and is now happy that DCI seems to be "playing toward the public the way DCA does." In this way, Bob states, "People can relate to the music and enjoy it as a general audience rather than as a group of people who have studied music theory."

Even as pleased as he is with the sophistication of the music, Bob still has not acclimated to the tightly-tensioned, "piccolo" snare drums.

Correspondence for Bob may be sent to:

Veterans of Foreign Wars of the United States -- National Contest Committee, Attention: J. Robert Brady, Chairman, 319 Tadmar Rd., Roth Township, Perryville, PA 15237-1821.

### ▲ Bob "The Kid" BellaRosa

No, he is not Italian -- the surname is derived from his father's native country, the Philippines.

"The Kid" was born in Brooklyn in 1935 and began performing with the myriad of children's outfits that were a part of the parade scene in New York City following World War II -- military and naval cadets, church-funded fife, drum and bugle corps (replete with white pants, overseas caps and short capes), CYO corps and finally with American Legion corps, i.e. the Todd Memorial Post 1333 and Jose Resar Post, named after a Filipino-American war hero.

Initially starting as a drummer, somewhere along the line he switched to bugle and eventually became a contest-winning French horn performer.

Bob played with virtually all of the corps in the New York metropolitan area and is proud of having organized and taught many neighborhood drum corps in Brooklyn. He estimates that perhaps 4,000 youngsters fell under his tutelage.

Like Mickey Petrone, he sees the neighborhood corps as having been very, very valuable socially and mourns their demise.

In the 1950s, Bob organized an American Legion Post with a drum corps named after Jose Corulla, a Filipino-American who had played with the St. Helen's Fife, Drum and Bugle Corps of Brooklyn. As Bob recalls, "My kids were never music majors, but they stayed in school and out of trouble."

Bob's day job has always been in transportation and he is now a retired locomotive engineer. "The Kid" wants to maintain the memories and the heritage of past glories. To call him a historian is truly a misnomer. He is an archivist of the first order and has assembled, through the years, data, photographs, memorabilia, instruments, uniforms, writings, reports, etc. that provide a picture of the past history of virtually every drum corps that has ever existed in the United States (and a few overseas as well).

Bob is the founder and director of the Drum Corps Hall of Fame, which he

maintains as a museum.

Active in journalism since the 1950s when he started writing a column for the Chicago-based *Midwest Corps News* and then as a publisher starting in 1956 of *Eastern Review*, he is currently editor and publisher of *Drum Corps Heritage*, a monthly newsletter that features fascinating historical vignettes, classic photographs, writings, oral histories and reminiscences pertaining to all of drum corps.

In addition, his private library contains thousands of recordings of drum and bugle corps and he distributes cassette copies to his subscribers.

Through the course of our conversations, "The Kid" shared his reminiscences and information about the drum corps scene, both pre-war and post-war in New York City.

Bob believes that valveless French horns were available in the 1930s and that Caesar LaMonica of Miami probably was the first to use the valved French horn. He has great admiration for LaMonica and he feels that James J. Donnelly of Paterson, NJ, was the true king of all drum corps music.

According to "The Kid," Donnelly's career as an arranger began in the 1920s and continued into the 1960s. His music could be found everywhere. He had a "genius" for getting around the limitations of the horns he had to work with.

He was able to convey at least the impression of the music to the audience and had a way of writing that got you to lead in from one number to the next.

The old buglers would play only a little sample of the melodies, just enough to give the affect to the crowd.

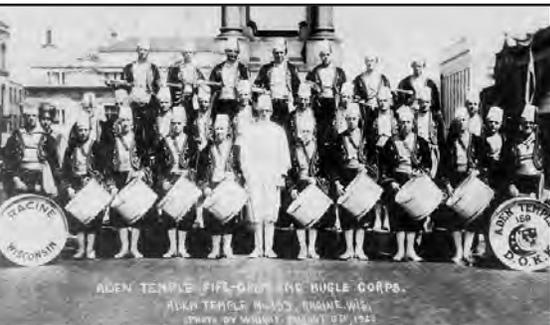
Bob has a personal preference for the old Conn valve bugles and feels that the French horn, even with the single piston, was a superb instrument.

Correspondence to "The Kid" is through *Drum Corps Heritage*, 200 Columbia St., Brooklyn, NY 11231.

### ▲ Monsignor Edward J. Wojtycha

Some interesting questions in the drum corps world would be, "Where did it all come from? How did all this get started? Who were the founders? What did they lead to?"

In 1941, young parish priest Father Edward F. Wojtycha discussed the forming of



ADEN TEMPLE SHRINE, Racine, WI (1923). Photo from the collection of Susan Hills.



GOLDEN EAGLES, Brooklyn, NY (1963). Photo by Ron DaSilva.



LIBERTY BELL PIRATES, Philadelphia, PA (approx. 1958). Photo by Walter Ermel from the collection of Ron DaSilva.

a drum and bugle corps as an adjunct to a Boy Scout troop sponsored by St. Vincent's Parish in Bayonne, NJ. The rest is history as is well-documented in "All for One, One for All."

Monsignor Edward F. Wojtycha was the moderator, the driving force, the "élan vital" of the mighty St. Vincent's and long after the corps disbanded (1962) he has seen the seeds he had planted continually blooming into fruition.

The corps was more than a musical organization. It was a vital community force and today its proud alumni are doctors, lawyers, dentists, teachers and, above all, many happily married couples, all from within the corps family.

The corps was a unique organization, not only for its moderator and its drill instructor and percussion teacher, but because it had James J. Donnelly as its musical director.

Monsignor Wojtycha was kind enough to provide us with some of his impressions of Donnelly and also of the great Scotty Chappell of Lt. Norman Prince.

As Monsignor Wojtycha states, "Jim was a musical genius and, in addition to that, he was a man extremely interested in young people. Jim was a product of World War I and was originally a playing member as well as the musical director of the famous Capt. Harry Doremus AL Post Corps of Paterson, NJ.

"He worked as a keeper of song hits -- he was the librarian of music for the bands of the Keith/Orpheum Circuit during the period after World War I.

"Initially, Jim became interested in fife and drum corps and he and Vincent L. Mott, a former Manhattan borough president, co-authored the *Martial Album for Drums, Fifes And Bugles*, published by Carl Fischer, New York, NY 1932. This was the 'G' bugle days, but Jim realized that something was lacking.

"If Beethoven could write music, Jim Donnelly could transform it to the drum corps beat. The sound of music was imbedded in that man.

"Jim Donnelly's music charmed the whole drum corps world. He wrote for senior and junior corps and he wrote with a distinctive touch of class that placed St. Vincent's Cadets into the realm of the real giants.

"Jim Donnelly changed the bugle world with his innovations and made it possible for bugles to play what they could never accomplish before -- initially with the use of crooks and then the piston.

"He and Caesar LaMonica brought the French horn bugle into the drum corps world. As an arranger, he was a wizard -- he could sit down in an auditorium filled with drum corps members practicing their bugles and banging their drums and compose all the horn parts for a song number -- without the use of any instruments."

As Monsignor Wojtycha states, "Jim was a real teacher and he set a deep moral example. He was and is loved to this day." His products today are priests, lawyers, doctors, teachers and all kinds of good people.

If you mention Jim Donnelly in the drum corps world -- senior or junior -- you will hear, "There was only one Jim Donnelly."

"We all grew up with him in the drum corps world. In the days of limited instruments, with his brilliant arranging he was able to convey the effects of a song to the audience, even if all the notes couldn't be obtained.

"Donnelly began the evolution and development of the instruments today from their predecessor dinky tin-horn 'G' bugles. Monsignor Wojtycha does not use the term genius lightly and he regards Mickey Petrone, in his own field of drill, as much of an artist as Donnelly was.

With Donnelly we have a colossus who strode over the interval between the post-World War I and the post-World War II periods.

Donnelly was productive and innovative when drum corps was still a field music and was still innovative as he brought the movement into the realm of musical sophistication.

Some of the great music that Donnelly arranged for the corps over the years: *Victory at Sea, War March of the Priests, Emperor's Waltz, Betty Co-Ed, Conquest, If You Knew Susie, Blue Tango, Stars and Stripes Forever, Double Eagle, Colonel Bogey, Siamese Patrol, Robert E. Lee, Vamp, Meet Me Tonight in Dreamland, South Pacific, Moonlight and Roses, True Blue, Gypsy Sweetheart, Without A Song, Drinking Song,*

*Sail the Ocean Blue, Rain In Spain, Lady of Spain, Eastside, Westside, Tropical Heat Wave, The Boss, Bolero, Beautiful Dreamer, Drink to Me Only With Thine Eyes, Moon Over Miami, Tonight We Love, Papa Loves Mambo, Yankee Doodle Dandy, Over There, Polish National Anthem and Wearing of the Green.*

The tremendous fanfares and final closings that he scored for St. Vincent's were unforgettable as stated in "All For One, One For All."

Monsignor Wojtycha had likewise great admiration for the "talent and genius of Scotty Chappell." As he states, "Scotty Chappell to me was the radical, the revolutionary and a drum corps genius. More important, he was my first contact with the drum corps activity outside the Jersey domain.

"I know first impressions are lasting and are even prejudicial. What I have to say is meant as no offense or detraction from the other great senior corps, but what I saw and heard on the field at Harvard Stadium in 1946 when I first saw Lt. Norman Prince, was that this is the greatest drum corps I ever saw.

"Scotty Chappell and his men impressed me with a realness I will never forget and the mix and mingle which followed in the next days at Boston served notice to me of the type of fellowship and geniality which a senior corps can produce."

As Monsignor Wojtycha says, "No one can dispute the talent of Jim Donnelly. Until Jim Donnelly entered the drum corps field, the old line drum corps was real corny, strictly 'G' bugle stuff. Its height of accomplishment was 'The Legion Drummer.'

"No one would think of *Brahms' Lullaby* for drum corps until Jim produced it for the Harry Doremus corps using 'G' bugles and 'D' crooks. Who came up with the piston, the French horn and obligato soprano? Who produced more national winners than Paterson, NJ's, own Jim Donnelly?"

It was a privilege for us to have had Monsignor Wojtycha share his impressions of these two great drum corps innovators who began with the earliest of the veterans movement and took drum corps far beyond its field music roots.



**SELDEN GOLDEN LANCERS**, Selden, Long Island, NY (1956).  
Photo by Walter Eremel from the collection of Ron DaSilva.



**EASTERN AIRLINES**, Miami, FL (1949).  
Photo from the collection of Robert Zinko/American Legion archives.



**COMMONWEALTH EDISON**, Chicago, IL (1936).  
Photo from the collection of Robert Zinko/American Legion archives.

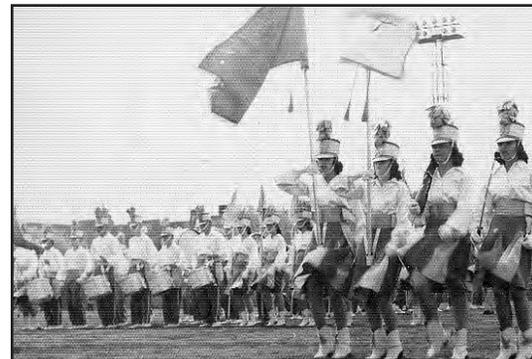
	Composer	Title	Publisher	© Date	Accession #
<b>Band marches with regimental trumpets, bugles and drums</b>	James O. Brockenshire	* <i>Glory of the Trumpets</i>	Carl Fischer	1916	M-421
	James O. Brockenshire	* <i>Swinging Down the Line</i>	Carl Fischer	1932	M-627
	R.J. Burt	<i>Infantry-Kings of the Highwa, The</i>	George F. Briegel	1938	M-627
	L. Dugat	* <i>French Foreign Legion</i>	Alfred Music	1931	M-921
	Frank Frank	<i>Spirit of the First Division, The</i>	George F. Briegel	1925	M-501
	Edwin Franko Goldman	* <i>Bugles and Drum</i>	Carl Fischer	1936	M-205, PF-77
	John C. Heed	<i>Regimental Pride</i>	Carl Fischer	1905	M-1675
	Fred K. Huffer	<i>Black Jack</i>	M.M. Cole	1918, 1939	M-505, PF-42
	Fred K. Huffer	<i>Columbia Post</i>	Chart Music	1924	M-790
	Fred K. Huffer	<i>Lucky Slim</i>	Harry B. Jay	1927	M-515
	Carl Mader	<i>General Ike</i>	Carl Mader	1944	M-1283
	Jean M. Missud	* <i>Our Bugler</i>	Broadcast Music	1918, 1941	M-1037
	L.W. Reeves	<i>Second Regiment Connecticut National Guard</i>	Cundy Bettoney	1880, 1908	PF-18
	John Philip Sousa	<i>Bullets and Bayonets</i>	G. Schirmer	1919	M-1438
	John Philip Sousa	<i>Gallant Seventh, The</i>	Sam Fox	1922	PF-55
	John Philip Sousa	<i>Riders for the Flag</i>	Sam Fox	1927	PF-32
	John Philip Sousa	<i>Sabre and Spurs</i>	Sam Fox	1918, 1946	PF-57
	John Philip Sousa	<i>Semper Fidelis</i>	Carl Fischer	1888, 1916	PF-23
John Philip Sousa	<i>Thunderer, The</i>	Carl Fischer	1889, 1917	PF-19	
<b>Band marches with regimental trumpets, bugles and drums</b>	J.O. Brockenshire	<i>Adjutants Sickles</i>	Carl Fischer	1901	648
	Al Hayes	<i>American Exultant</i>	Fillmore Bros. Co	1917	71
	Fillmore	<i>Americans We</i>	Fillmore Bros. Co	1929	120
	M.L. Lake	<i>American Trumpeteer</i>	Carl Fischer	1914	30
	John N. Klohr	<i>Arch of Steel</i>	Fillmore Bros. Co	1935	143
	Burt/Brieger	<i>Army Engineer March</i>	George F. Briegel	1939	803
	Kenneth J. Alford	<i>Army of the Nile</i>	Hawkes & Son	1941	1174
	E.L. Gruber	<i>Army Goes Rolling Along</i>			819
	John Philip Sousa	<i>Black Horse Troop</i>	Sam Fox	1925/1961	941
	Fred K. Huffer	<i>Black Jack</i>	M.M. Cole	1919/1939	650
	Fabian Lopez	<i>Brave and Watchful</i>	Carl Fischer	1932	341
	Zo Elliot	<i>British Eighth</i>	Carl Fischer	1944	169
	Ed. McDonald	<i>Bugle Boy</i>	Don Keller	1938	700
	E.F. Goldman	<i>Bugles and Drums</i>	Carl Fischer	1936	396
	John Philip Sousa	<i>Bullets and Bayonets</i>	G. Schirmer	1919	118
	M.L. Lake	<i>Bullfighters, The</i>	Carl Fischer	1914	903
	K.J. Alford	<i>By Land and Sea</i>	Boosey & Hawkes	1968	1514
	Frank Frank	<i>C.M.T.C.</i>	George F. Briegel	1925	316
	J.O. Brockenshire	<i>Captain Anderson</i>	Carl Fischer	1907/1934	317
	J.O. Brockenshire	<i>Cavalry Soldier</i>	Carl Fischer	1917	216
	Czema C. Lafler	<i>Col. Crystal March</i>	George F. Briegel	1937	685
	A. Jack Thomas	<i>Col. Gale</i>	Cundy-Bettoney	1912	562
	Passamonte	<i>Col. McCloskey</i>			688
	Fred K. Huffer	<i>Colombia Post</i>	Chart Music	1924	649
	A.F. Wendland	<i>Comhusker, The</i>	W.R. Dalhey	1930	306
	Jas. Farrell	<i>Defender, The</i>	Boosey & Co.	1908	447
	Gordon Stutely	<i>Drum Major, The</i>	Boosey & Hawkes	1938	1494
	E. Chenette	<i>Drums and Bugles</i>	Carl Fischer	1927	654
	Arr. Whitcomb	<i>1861 March</i>	Manuscript		1160
	Frank Frank	<i>8th U.S. Field Artillery March</i>	Frank Frank	1927	438
	R. Pelitier	<i>European March</i>	Manuscript	1972	1184
	B.J. Burt	<i>Far Horizons</i>	George F. Briegel	1958	194
	Lt. Col F.E. Resta	<i>1st Regiment U.S.C.C.</i>	Manuscript		763
	Henry Fillmore	<i>Footlifter</i>	Carl Fischer	1959	643
	L. Dugat	<i>French Foreign Legion</i>	Alfred Music	1931	668
	J.O. Brockenshire	<i>Gallant 7th</i>	Carl Fischer	1904	875
	John Philip Sousa	<i>Gallant 7th</i>	Sam Fox	1922	644
	A.F. Wendland	<i>Gate City</i>	F.C. Menges	1930	311
	F.G. Nierlich	<i>General Sweeney</i>	George F. Briegel	1938	319
	H.L. Blankenburg	<i>Gladiators Farewell, The</i>	Boosey & Hawkes	1907	1511
	Jean Missud	<i>Glorious 26th</i>	Jean Missud	1919	667
	J.O. Brockenshire	<i>Glory of the Trumpets</i>	Carl Fischer	1916	215
	<i>Graduation March</i>	Manuscript			
John Philip Sousa	<i>Golden Star</i>	Chappell & Co.	1919	1045	
Kenneth J. Alford	<i>H.M. Jollies</i>	Hawkes & Son	1926	846	
R.H. Woods	<i>Illinois</i>	Carl Fischer	1914	329	



ALMAS SHRINE, New York (1953).  
Photo by Ed Olson from the collection of Ron DaSilva.



MILLINERS, location unknown (1952).  
Photo by Ed Olson from the collection of Ron DaSilva.



ST. ANN'S CADETS, Fairlawn, NJ (1959).  
Photo from the collection of Ron DaSilva.

	Composer	Title	Publisher	© Date	Accession #
<b>Band marches with regimental trumpets, bugles and drums</b>	R.J. Burt/S.A. Dapp	<i>Infantry Kings of the Highway</i>	George F. Briegel	1938	859
	A.E. James	<i>Jellalabad</i>	Boosey & Hawkes	1934	450
	R.J. Burt	<i>Kings of the Highway</i>	Manuscript		687
	Frank Frank	<i>Kings Post, The</i>	George F. Briegel	1936	507
	H.A. Vandercook	<i>Lake Front Park March</i>	C.L. Barnhouse	1904	35
	H.J. Crosby	<i>Leading the Parade</i>	Walter Jacobs	1920	1240
	Louis Ganne	<i>Le Pere La Victorie (Father of Victory)</i>	Carl Fischer	1938	310
	George Krier	<i>Le Reve Passe</i>	Boosey & Hawkes		1519
	D.J. Plater	<i>Light Infantry</i>	Boosey & Hawkes	1931	1298
	A.W. Hughes	<i>Little Bugler</i>	K.L. King	1930	288
	Carl Mader	<i>Lucky Slim</i>	Cundy-Bettoney	1927	481
	L. Ganne	<i>Marche Lorraine</i>	Carl Fischer	1906	331
		<i>Marche D.U. 28E R.T.T. DeFile</i>			
	<b>U.S. Military Academy Catalog West Point, NY</b>	R.E.J. Milne	<i>March Vanier</i>	Boosey & Hawkes	1967
Ed. Chenette		<i>Mariens March</i>	Rubank Inc.	1938	665
Harold Bennett		<i>Military Escort</i>	Fillmore Bros. Co	1923	220
R.B. Hall		<i>New Colonial</i>	John Church Co.	1901	324
Philip Hood		<i>Nelson Touch, The</i>	Boosey & Hawkes	1957	1315
Lt. Philip Egner		<i>Official West Point March</i>	Melrose Music Corp.	1928	13
C.E. Duble		<i>Old Glory Triumphant</i>	John Church Co.	1919	1020
		<i>Old Grads March</i>			
		<i>Old 9th Infantry</i>	Manuscript		839
Edwin F. Goldman		<i>On Parade</i>	Carl Fischer	1934	395
Jean M. Missud		<i>Our Bugler</i>	Broadcast Music	1918/1941	10
F.E. Bigelow		<i>Our Director</i>	Carl Fischer	1969	323
G.M. Cohan		<i>Over There</i>	Leo Feist	1917	394
R. Wagner		<i>Parachute Regiment</i>	Boosey & Hawkes	1950	1302
Fred Huffer	<i>Post Office (General Ike)</i>	Carl Mader	1944	508	
C. Robert	<i>Quand Madelon</i>	Boosey & Hawkes		1520	
<b>Courtesy of Sgt. Donald P. Trefethen Hell Cats (continued)</b>		<i>Quick March Bab-Mandeb</i>			
		<i>No. 5 Quick March "Second"</i>			
	W.C. White	<i>Regimental Heralds</i>	Carl Fischer	1932	689
	J.C. Heed	<i>Regimental Pride</i>	Carl Fischer	1905	22
	H.J. Crosby	<i>Regiments Return</i>	Cundy-Bettoney	1916	414
	John Phillip Sousa	<i>Riders for the Flag</i>	Sam Fox	1927	561
	Frank Frank	<i>Rising Eagle, The</i>	Frank Frank		449
	Arthur Graham	<i>Rushmoor</i>	Boosey & Co.	1908	448
	John Philip Sousa	<i>Sabre and Spurs</i>	Sam Fox	1918/1962	1
	A. Turlet	<i>Sambre Et Meuse</i>	Leo Feist	1937	309
	D.W. Reeves	<i>2nd Conn. Regiment</i>	Leo Feist	1937	666
	A. Winkler	<i>2nd Regiment N.G.N.J.</i>	Carl Fischer	1900	534
	D.W. Reeves	<i>2nd Conn. N.G. March</i>	Cundy-Bettoney	1880/1908	489
	Lt. Col F.E. Resta	<i>2nd Regiment U.S.C.C.</i>	Manuscript		764
	R.B. Hall	<i>2nd Regiment</i>	Carl Fischer	1894	765
	J.R. McKenna	<i>Secunderbad</i>	Hawkes & Son	1937	351
	John Philip Sousa	<i>Semper Fidelis</i>	Carl Fischer	1888/1916	313
	D. McBain	<i>Sergeant's At Arms</i>	Hawkes & Son	1937	686
	K.L. King	<i>Sons of Veterans</i>	C.L. Barnhouse	1909	132
	Frank Frank	<i>Spirit of the First Division</i>	George F. Briegel	1925	315
	R.H. Woods	<i>Spirit of St. Louis</i>	Carl Fischer	1927	337
	Kenneth J. Alford	<i>Standard of St. George</i>	Hawkes & Son	1930	371
	J.O. Brockenshire	<i>Swinging Down the Line</i>	Carl Fischer	1932	647
	G.H. Huffine	<i>Them Basses</i>	Fillmore Music	1924	568
	Halloway	<i>35th Infantry</i>	Manuscript		847
	C.C. Letter	<i>31st U.S. Infantry</i>	George F. Briegel	1938	720
	Raye/Jacobs	<i>This is My Country</i>	Shawnee Press	1960	930
	John Philip Sousa	<i>Thunderer, The</i>	Carl Fischer	1889/1917	404
	L.V. Metcalf	<i>Troop C</i>	Fillmore Bros. Co.	1924	788
	E.K. Heysen	<i>Trumpet Corps</i>	Fillmore Bros. Co.	1922	72
	T.F. Darcy, Jr.	<i>U.S. Army March</i>	Bourne Inc.	1942	887
	J.F. Wagner	<i>Under the Double Eagle</i>	Carl Fischer	1895	430
Raymond Brown	<i>Vermont Infantry March</i>	George F. Briegel	1947	939	
Lt. Col. F.E. Resta	<i>West Point Sequi-Centennial</i>	Manuscript		698	
Hermann Starke	<i>With Sword and Lance</i>	Hawkes & Son	1900	1312	
Robert Berglund	<i>Wolfhounds March (27th Inf. Reg.)</i>	Manuscript		740	



WEST HAVEN SAL, West Haven, CT (1940).  
Photo from the collection of Robert Zinko/American Legion archives.



SAM HUBBARD POST, Atwood, KS (1951) Legion, Miami, FL).  
Photo from the collection of Robert Zinko/American Legion archives.



CYPRUS SAL, Magna, UT (1946 Legion, San Francisco, CA).  
Photo from the collection of Robert Zinko/American Legion archives.



### An early "touring" corps . . .

The Des Moines, IA, Sons of the American Legion (S.A.L.) junior corps traveled to Florida to participate in the 1934 American Legion Convention parade. Shown here are scenes of the corps as they enjoyed the festivities.

(Left column, top to bottom) A group shot of the corps taken in Hannibal, MO, Mark Twain's hometown; sleeping quarters at a casino in Hollywood; Director Jack Fromm and a few members; group visiting an American Legion Post in Hialeah Park; (right column) at the beach in Hollywood; unloading the equipment truck; marching in the parade. Four other S.A.L. corps also traveled to Florida!



MONAHAN SAL, Sioux City, IA (1939). Photo from the collection of Robert Zinko/American Legion archives.



SIDNEY L. SMITH POST, Aberdeen, SD (1929 Legion, Louisville, KY). Photo from the collection of Robert Zinko/American Legion archives.



PARK RIDGE POST, Park Ridge, IL (1928 Legion, San Antonio, TX). Photo from the collection of Robert Zinko/American Legion archives.