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# Mentoring - Our Opportunity to Give Back



## President David Willson's Reminder:

Let's not forget that we as honored band directors have a civic duty to pay back our beloved profession that has rewarded us with Phi Beta Mu. Please reach out and mentor someone. The experience will be very rewarding for you and the payback will last a lifetime. Find someone that needs the tools and be there for them. Pick up the phone, send an e-mail, and **DO IT TODAY!!!**

**Editor's note:** Mentoring stories will be passed along when there are enough to warrant an additional publication. Email submissions with photos (if possible) to [Buzzy@rhythmbee.com](mailto:Buzzy@rhythmbee.com). I hope you enjoy this issue.

## Three Generations of Phi Beta Mu Mentoring

**Maurice McAdow, A Mentor for Many**  
by Eldon Janzen, Director of Bands Emeritus  
University of Arkansas



Maurice McAdow

*Mr. McAdow emerged as a conductor-teacher in Texas at a time ripe for the development of a premier concert band. He came to North Texas State College in the mid 40s with all of the credentials of a star, but with a disdain for those who promoted their careers on paper. He was from a musical family; starting as a 16 year old trumpet player in a Kansas tent show and ultimately performing as a flautist in the St. Louis Symphony. He studied trumpet with Bellstedt and woodwinds with professionals in major symphony orchestras. His conducting teachers included the well known Russian conductor Nacolai Malko. This and scores of other honors and credentials were seldom revealed until his funeral service in 2001.*

*His conducting demeanor on the podium was a picture of eloquence. In an age that accepted dictatorial dominance from conductors, he remained a man of few words. His teaching as he phrased it "comes from the stick."*

See McAdow on page 5

**Mentor/Father — Mentor/Teacher**  
by Jana Gorham, Band Director  
Owasso Public Schools — Owasso, Oklahoma



Eldon Janzen

*My name is Jana Gorham, and there have been two people in particular whom I consider to have made an enormous contribution to my life. These individuals are Eldon Janzen and Robert Bright.*

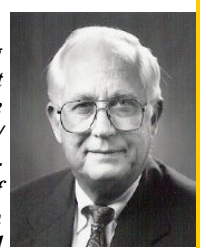
*Eldon Janzen, my father, has been my mentor since I was old enough to observe him in his role as band director and music educator. He taught me the aspects of band that go beyond the notes and rhythms. From Dad I learned that the skills students acquire through participation in a quality music program are the same as those that will make them successful as adults. Punctuality, responsibility, leadership, and self-discipline are traits that will affect those young musicians the rest of their lives. I also learned how important it is to show students that we, as teachers, truly care about them both as a person and as a musician; that we are there for them when they struggle as well as when they succeed.*



Jana Gorham

*My dad has been the ultimate role model for me and for many, many others who have had the opportunity to work with him during his 45 years as a band director.*

*I began studying private horn with Robert Bright in the eighth grade while he was the trumpet/horn instructor at the University of Arkansas. Of course we spent my lesson time covering the usual areas of technique, articulation, pitch, etc.. However, we also spent a great deal of time talking about life and what it takes to be successful. He taught me to set my goals high both personally and musically, and to always "go for it" with no doubts or reservations. He taught me that great music comes from the heart, that it is an expression of emotion communicated to others through performance. I have the utmost respect for Mr. Bright and will always consider him to be the best horn teacher ever! I also feel truly blessed to call him my friend.*



Robert Bright

*I would not be where I am today, extremely happy and fulfilled from knowing that I'm making a difference in the lives of young students, had I not learned what it's all about from the two gentlemen mentioned above.*

## Eldon Janzen and Jack White to be Inducted into the Phi Beta Mu International Hall of Fame Honors

The International Board of Directors is purposefully hesitant to nominate and induct members into the International Hall of Fame. In the history of the fraternity, there have only been four inductees (D.O. Wiley, Jack Mahan, Col. Earl D. Irons, and Milburn Carey). In December of 2007, two outstanding band directors and Past Presidents of Phi Beta Mu International will become the fifth and sixth members of the Phi Beta Mu International Hall of Fame. Jack White and Eldon Janzen will be inducted into that illustrious body at the Friday luncheon meeting at Midwest 2007. We are gathering tributes of all kinds to honor Eldon and Jack. I hope you will be a part of the celebration by attending Midwest and honoring them at that Friday meeting. You will be richly rewarded by the Midwest experience. **Please participate by sending letters of appreciation, stories about your experiences, or pictures related to these two men.** These tributes will be on display at the luncheon, then they will be presented to Jack and Eldon as permanent tokens of our esteem. Each of us will have honors of some level during our career. We will hope for broad and enthusiastic participation. These loyal brothers of Phi Beta Mu deserve no less from us at this special occasion.

Email text and digital photos to [Buzzy Green](mailto:count@rhythmbee.com) (count@rhythmbee.com).



Eldon Janzen

### International President 1989-1995

The following text is from a letter from Mr. Janzen to Van Ragsdale, Immediate Past President. The letter was in response to Eldon's being notified that he had been elected into the Phi Beta Mu Hall of Fame.

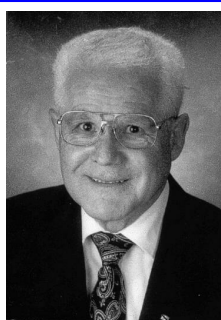
*Dear Van and Members of the International Phi Beta Mu Board:*

*Your letter advising that I have been selected for induction into the International Hall of Fame almost put me in shock! I was expecting to open your letter detailing our committee procedure for the coming year; least of all did I expect the news you sent. As they say in Mississippi, I was "slack jawed" and wholly disabled for the moment. To make sure I had not misread the content of your letter, I gave it to my wife who confirmed the message; we were both without words for the moment (she got over it pretty quick). But for me to have my name mentioned with the present members of the Hall is a very meaningful and moving realization. Editorial comment: The following are Eldon's memories of each of the current Hall of Fame members.*

*My certificate of membership in Phi Beta Mu dated 1964 is signed by Jack Mahan, Secretary. Three years later I was elected to be president of Alpha chapter and Jack was my constant guide through those two years in Texas. He was the kind of person you would want to run your company if your were Bill Gates. When I moved to Arkansas it was apparent that our chapter had strayed far from the fold. With Jack's encouragement (and strict interpretation of the Constitution!) our chapter came to life and has thrived. We stayed in touch with his wife many years after his death.*

*I never personally met Col. Irons, but he was on the panel of judges which gave me the first "One" I ever made (in Commerce Texas, 1955). As we were leaving the stage after that performance, one of my percussionists ('drummers' to most of you) quietly whispered, "I know what we made". I thought: "silly girl", but couldn't resist asking how she knew. She said: "The judge on the left with the cigar raised his first finger after we played and the other two judges marked their sheets!" That judge with the cigar was Col. Earl Irons. I never forgot him. Neither did I personally know D.O.Wiley but he judged my bands and was legend in West Texas as an organizing force both in Phi Beta Mu and TMEA. His dedication to the early band movement left a mark on every program and director in the area. Many young directors of that time attribute their success to his willing and helpful spirit.*

*Milburn Carey only recently left us. My boyhood home was  
See Janzen in the next column.*



Jack White

### International President 1982-1989

The following text is from a letter from Mr. White to Van Ragsdale, Immediate Past President. The letter was in response to Jack's being notified that he had been elected into the Phi Beta Mu Hall of Fame.

*Van,*

*What can I say? I am so honored by this great selection, that I can hardly express myself. My tenure as the President of Phi Beta Mu was one of the most happy times of my life and the fellowship with all the great members that I served with during those years will never leave my memory. I just showed my wife your letter, and she is beside herself! We are planning, with God's help, to attend the Midwest this coming December, so if you can make a reservation for me and my wife for this coming December, with God's help we will be there. Let me know any further "details" about this "event," please. God bless, and thanks, again, for your and the other board members' honoring me so with this great selection. Best wishes and keep me updated on this event.*

*Sincerely,  
Jack White*

*Janzen — continued*

*only 35 miles from Phillips University in Enid Oklahoma where Milburn directed the band and orchestra. As director of the Tri State Music Festival his name was on every sheet of correspondence, on the radio, and in the newspapers. It was the 'main event' in Oklahoma and I proudly plastered the annual attendance stickers on my trombone case each year I was in the band. Much later when I became a member of PBM, I saw and understood the respect he commanded in all fraternal affairs. In more recent years, all of us in the American Bandmasters Association stood as he delivered the opening prayer at each session with an eloquence unparalleled. He would have been a credit in that role had he been on the floor of the United States Senate. His opening prayers and benedictions at ABA from 1983 to 1997 have been lovingly printed and bound for all to remember and reflect.*

*So my friends, brothers and sister, I am in your debt. I am humbled by your willingness to consider me in this light. I hope I can in some way be in your service for years to come.*

*AND finally, yes; Nel and I will be present in Chicago for the ceremony at the Friday luncheon, Lord be willing and dry bones remain intact!*

*Love to all  
Eldon*

## Dr. Tim and his Mentor



Tim Lautzenhiser



Earl Dunn

Tim Lautzenhiser is a well-known personality in our profession. In addition to holding the Earl Dunn Distinguished Lecturer Chair at Ball State University, he is President of Attitude Concepts for Today and serves on numerous boards in collaborative efforts throughout the music education industry. His mentor is **Earl Dunn**, Director of Bands/Emeritus - Ball State University. Tim writes:

*Mr. Dunn was my college band director and he continues to be my source, my guide, my counselor, my dearest friend, and the one I go to with any kind of decision, both professional and personal. He and Mrs. Dunn are surrogate parents...rarely does a day go by we don't chat on the phone. Mr. Dunn has spent his life showing bullmastiffs, and we have three dogs that were gifts from Mr. Dunn. We spend our holidays with them and they are considered a part of our inner family.*



Mike Clark and Lois Wiggins

Lois Wiggins is a successful band director and trumpet player in Kentucky. She was recently elected to the Phi Beta Mu International Board of Directors. Lois and her mentor, **Mike N. Clark**, enjoy a relationship that revolves around their shared career and apparently extends to the golf course. Lois recounts their years as follows:

*I met Mike 20+ years ago as I was starting my career as a band director. He introduced himself to me after my very first marching band contest awards ceremony. I can remember him congratulating me on how my band played and marched. To this day that unsolicited support still means a great deal. Later that school year Mike recruited me to be his assistant at Madisonville North Hopkins High School in Madisonville Kentucky. I worked with Mike for 6 years and consider that time to be the absolute foundation of my career. I have been blessed to have had*

*some success in this field and I credit my accomplishments and success to the time I spent working along side Mike. He never hesitated to share his ideas and knowledge in all aspects of teaching children instrumental music. His work ethic, perseverance and organization have motivated and stayed with me for the last 20+ years. I know that if I call on Mike (even after all these years) he would not hesitate to provide support with my career or with life. Through the years he has been a great friend and mentor and I would love to take this opportunity to honor the impact that he has had on my life and career in instrumental music education.*

## A Triple Mentor



Ben Hawkins



Jim Sudduth

Dr. Ben Hawkins is Professor of Music and Director of Instrumental Ensembles at Transylvania University in Lexington, Kentucky. Like many of us, he was deeply affected his college band director. He had the pleasure of working under the late **Jim Sudduth** at Northwestern University, Southwest Texas State University, and Texas Tech University. Dr. Hawkins describes his memories and appreciation for Dr. Sudduth in this way.

*It is difficult for me to express my gratitude to Jim briefly. We first met when I was a freshman at Northwestern, where he was my marching band director. A couple of years later, I had dropped out of school and was undergoing some difficult personal times. With his encouragement, I reentered college at Southwest Texas State, where he had become Director of Bands. But for his support and understanding of my personal challenges, I don't think I would have finished college, in music anyway.*

*After I taught for a few years, I did my doctoral study at Texas Tech, where Jim was my major professor. Between the time I left Tech in 1985 and Jim's death in 1997, we communicated often, and he visited Kentucky to work with my groups, and do other guest conducting.*

*Jim was a mentor not only to me, but to many, many other band directors. When Jim was critically ill at one point near the end of his life, for several weeks the waiting room at the hospital was constantly full of his students, former students, friends and other well-wishers. In December 1997, I was honored to participate in a me-*

*morial concert of music either by or associated with Jim. Hemmle Recital Hall was full of people there to commemorate Jim's wonderful life as a teacher, husband, father and friend.*

*It is difficult to do justice to the many ways that Jim helped me, among others, during his too-short life. He was a strong, caring, ethical man, a master teacher, and as fine a musician as I ever hope to know.*

## A Dance with the Teacher



Diane Baker



Charles R. Smith

Diane Baker is the Director of Bands at Cedar Bayou Junior High School in Baytown, Texas. She has an interesting and unusual story about her start in the band world.

*My name is Diane Baker. I've been a band director on both the middle and high school levels for some 34 years. My story begins in 1950 when I was born to a wonderful set of Christian parents, August and Peggy Baker. Being the second child, I was always the quiet one. My older sister, Starr, would speak to people for me because I was truly, painfully shy.*

*We didn't have much money at our house. My father was a labor foreman at the local Mobil Oil refinery and my mother worked part-time at the bank in town. But we had a great childhood - full of chasing butterflies and dreams, both slightly beyond our reach.*

*Although money was very tight at our home, our mother was convinced that music should play a very important role in our lives. It was decided that both my sister and I would take piano lessons from the organist at the Methodist church in town. This we did in the afternoons after school. Having that background cultivated one of the most significant decisions in my life.*

*My sister and I were both in the choir, until the heartthrob of my life, the choir director at both our school AND at our own 1<sup>st</sup> Baptist, left for another job in the state. Crushed and disappointed beyond belief, there I was entering high school ready to be in Mr. C. J. Leslie's choir and he was no were to be found! After a summer camp with the new director, where he instructed us to use our diaphragm, I was summarily moved OUT of that class and offered the*

See Baker on page 5

## Mentors are not only about Music



Phil Milligan



Robert Gifford

**Phil Milligan** is Assistant Principal at Bryan Middle School in St. Charles, Missouri. **Dr. Robert Gifford** is recently retired as the Director of Bands at Southeast Missouri State University.

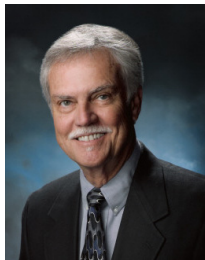
*I met Dr. Gifford in 1981, when I was a junior Music Education major at Southeast Missouri State University. My first two years at SEMO were relatively uneventful. I am sure that many of my teachers doubted if this student from a small amount of musical talent would even be around very long.*

*In my junior year, Dr. Gifford came to Southeast and for some reason, thought I was a student worthy of entrusting with some responsibility. Dr. Gifford literally turned me from a struggling student into a successful teacher. He taught me how to rehearse an ensemble, how to listen critically, and how to relate to others.*

*I was a band director for 17 years, most recently at Lafayette High School in the Rockwood School District, and have been a school administrator for the past seven years. Although my career path has taken me out of the band room, the lessons taught to me by Dr.*

See **Milligan** in column 3

## Mentors in Word And Deed



Harris Brinson



Gary Garner

**Harris Brinson** is Director Emeritus at Angelo State University in San Angelo, TX. **Dr. Gary Garner** is Director Emeritus at West Texas A&M University in Canyon, Tx. **Buzzy Green** (formally known as Alfred N. Green) is the Director of Fine Arts for the Irving, Texas Schools and Newsletter Editor for Phi Beta Mu International.



Buzzy Green

*I had just gotten to junior high school and had begun to realize that I had some musical talent—or at least some skills that could pass. Fourteen is a little young to seriously ponder careers. At that age, we still say, “When I grow up . . .”, and on March 15, 1965, I was typical in that regard - but not for long.*

*Enter two influential gentlemen.*

*Harris Brinson became my band director at Pampa Junior High School (Texas) when I was in the eighth grade. I had never seen a teacher whose work was a sacred mission. What I was to learn is that Harris is first of all a leader — then he teaches. At that stage of my life, his energy and dedication for the task*

*were new to me. I was immediately intrigued and came to admire those traits.*

*In the spring of that year, I was sitting in the cornet section (probably causing trouble) when Mr. Brinson announced that we would have a guest teacher on that day. I was surprised when Mr. Brinson introduced Dr. Gary Garner, took a notepad, and sat down to watch the rehearsal.*

*For the next couple of hours, I was in “the zone.” Time passed too quickly, and I learned even more about the dedication to excellence that I had seen in Mr. Brinson. At the end of the clinic, I knew that I had seen something very special. Soon, I was saving money for horns and band camp rather than bikes and ball games.*

*I will always remember that day. It set me on a path that continues even now into the future. Since then, I have spent years under each of their batons, used them both as clinicians, worked for Mr. Brinson, and enjoyed both of their company and their friendship more than I can say. In every setting, their integrity and professionalism are easy to see but difficult to emulate. But I have tried.*

*There was rarely a formal mentoring arrangement, probably because I was not very easy to teach, but I watched at every opportunity, and I learned a lot. They have always been at the other end of the phone or on the road if needed to help me. They are the models by which I continue to craft a life that would have been otherwise unimaginable.*

**Milligan** — continued  
*Gifford still serve me well every day as I try to educate young people.*

*When I create the short list of people who had a major impact on my life, there is no way to leave Dr. Gifford off of that list. I honestly do not know if my career in education would have ever happened if he had not come into my life.*

*For all of this, I will be forever grateful.*



**Midwest 2006 Clinic**—Ronnie Rios is Director of Bands at Harlingen High School in Harlingen, Texas. In that capacity, he has led the program to enviable growth and achievements, including winning the Texas A&M-Kingsville and the Houston Jazz Festivals. Ensembles under Ronnie’s direction have also performed at Midwest. Ronnie is well-known for his expertise in the field of band music. In addition to frequent Midwest contributions, he is active as a clinician, adjudicator, and workshop presenter in his native Texas. His presentation at Midwest 2006 was entitled *Get it and Keep it: Building and Maintaining Support for your Jazz Program*.

## Band Hall Humor by David Willson

I never did well in auditions for some reason. I would put the mouthpiece up to my lips and the quivering started. Regardless, I decided to tryout for All State Band. When I opened the audition room door, the room appeared bigger than the Roman Coliseum, and sitting in the round were the five pagan gods in their white robes and waist length silver hair. I took my seat. One of the gods said, "Db scale." I looked up and said, "Do you want that slunged or turred." They fell apart and I had no idea why!!!!

## Teaching Tip by Buzzy Green

Most directors begin rehearsal with the same note each day. Try this as the first activity in your next rehearsal:

1. Get the band’s attention.
2. Ask that no one make even the slightest sound until the entire band does.
3. Ask them to **sing** (on your downbeat) the note that you start with each day.
4. Give the downbeat. Many realize that they hear that note each day before it is played, but many will be amazed.

Send humorous stories and teaching tips to [buzzy@rhythmbee.com](mailto:buzzy@rhythmbee.com).

## McAdow—continued

Within days after my discharge from the army in 1953, I arrived in Mr. McAdow's office, a very small cubbyhole in a building adjacent to the Music Hall. My army experience had involved two years of fronting and playing in a jazz quartet, and after playing several scales in the lazy legato of "Sweet Lorraine" he grew silent, looking out the window away from me. He slowly turned and quietly asked, "Can you tongue?" as if I were back in 7th grade brass class! It brought me back to the world of legitimate music and I hastened to demonstrate a more traditional articulation which got me into the trombone section of the famed North Texas Concert Band.

I relished those rehearsals and concerts which followed. Mr. McAdow's rehearsals were remarkably devoid of spoken comment or instruction and it became almost immediately apparent that it was the conducting gestures which demanded a marvelous interpretation of the literature. His method required the ultimate in discipline, but there was never a written or spoken "rule." For a new student such as me, the word was quickly passed on: 1. you NEVER miss a rehearsal 2. you NEVER converse with your neighbor; 3. you ALWAYS watch the conductor; and a dozen other unspoken rules which became a matter of automatic response.

The following semester, I was honored to stay on as his graduate assistant. Getting acquainted with his personal and humorous nature was unforgettable. His stories and observations were endless. After a rather arduous typical home coming weekend, we were walking out of the "Mean Green Stadium" at the conclusion of the football game. It had included almost every challenge a band director faces in the fall including the failed battery in his hand held megaphone. He summed it all up with his usual well-termed descriptive phrase: "A day like this makes you feel like you've been through two loads inside a Maytag washer!"

The summer provided me with some employment around his home in Denton. The interior was an artistic showplace. Mrs. McAdow, a most accomplished clarinetist, was also a lady of great decorating skills. My wife and I often recall a beautifully decorated antique bathtub surrounded by dozens of meticulous hand painted daisies. The stairway walls were decorated with hand painted wall paper. The entire home was a study in personalized living space. She was a wonderful homemaker.

To say that Mr. McAdow was "one of a kind" would seem redundant, since the phrase has been used throughout history. But there was something very special about a man who left his home at age 16 with his trumpet and a vision. With each step, he achieved a goal and looked toward the next one. His knowledge of the instruments was not from a

curriculum, but rather by paying hard earned dollars to the very best players in the profession. His understanding of the great literature for band was spread throughout the midwest by regular tours of his concert band. I learned the importance of first, developing a product of quality, and then, exposing it to the public at large which he promoted largely without a budget. He virtually spent hours on the telephone booking concerts, bargaining for meals and housing, and very often talking to school superintendents who had only the vaguest idea of what a musical treat was in store for the school or community.

"One of a Kind?" Most certainly, but even more impressive he was a pioneer in the field of promoting musical art through a medium which was largely confined to parade routes and football fields. Perhaps most fitting, his legacy lives on through a son whose own career builds on what a great mother and father started.

## Baker—continued

opportunity to join the band. My mother felt I was way too young to discuss sex in the 9<sup>th</sup> grade.

Join the band? Only kids who played instruments were in the band. I only played piano and sang Alto, occasionally in the correct key. What would I do? What would I play? We had never had the money to join the band – to play a horn. And how could I possibly learn to march on a football field?

Approaching the band director that summer day, Charles R. Smith, was like making a trip to see the dentist: You weren't sure what was going to happen – you only hoped that it didn't last long. Still being the shy type, my mother and I entered the band hall to discuss the situation with him. After all the facts came tumbling out of my mother's mouth and I stood quietly behind her, it was decided that I'd be a drummer! Yes – a drummer! (In the mid-60's we weren't Percussionists yet.) Why, with my background in piano I'd be able to read BOTH the mallet parts and the tympani. Definitely a novelty in those days. So off we went to the music store to purchase a pair of 2B drum sticks, a practice pad (a slanted piece of wood topped with a dab of rubber) and an Easy Steps to Band, Book One.

The next evening came too quickly. I had never stepped foot in the band realm before, never had a lesson on 'drums' in my life and I was exiting the car for the first time to enter a new world: the world of summer band rehearsals. There must have been 300 chairs set up in that room with a Scotch Bass Drum in the back and a couple of Snares beside it. Wouldn't you know? That was the ONLY time there were NO OTHER DRUMMERS to show up? So it's me, the shy and quiet freshman who had never touched a drum in the back by myself. The flutes and

trumpets and saxes were all pointing at me. "Isn't that the Choir Girl? What's she doing here in the Band Hall?"

Charles R. Smith, the Director of the Band of Bands, The Mighty Pirate Marching Band approached the podium. Everyone scrambled to their seats. The room went totally quiet. He called out a march. Raised his hands and gave a down-beat. I feverishly tried to keep up. He kept looking my way. The heater must have been on full blast – and it was summer! – 'cause it was hotter than blazes in there! I kept watching him, the music, him, the music. He stopped the band. My heart was beating through my chest. He looked at me – everyone turned in their chairs and did the same. Any moment I knew I was going to drop through a trap door underneath me! Why oh Why oh WHY was I there?! I must have been crazy to think a choir girl with no instrumental background would be accepted, could handle the pressure of playing in the band. How was I to escape?!

Mr. Smith said: "I thought you said you'd never been in band before".

Shy, Choir Girl replied: "I haven't, Mr. Smith."

Mr. Smith finished: "Well...the rolls need a lot of work, but other than that....nice job".

The Heaven's parted! Angels Rejoiced! A smile spread across the faces of everyone in woodwind row & a NEW BAND STUDENT WAS BORN!

My four years with Charles R. Smith and the Band of Bands were some of the greatest experiences in my life. There was the first marching contest. To this day I only remember lining up and then exiting the field. Nothing else. There was the Christmas party, where I actually asked Mr. Smith to dance with me AND HE DID! There were the band trips to Florida and Buccaneer Day's and so many football games. There was All Region, Solo/Ensemble, Concert Contests. The excitement in achieving 1<sup>st</sup> Divisions! The humility when we didn't. The lessons we learned that had NOTHING to do with music but EVERYTHING to do with life. The discipline we developed. The love of Scheherazade & the Sorcerer's Apprentice. The classics by Holst. We played Peter Gunn on Friday nights and Overture to 1812 at the Spring Concerts. Life was music. Music WAS life.

Mr. Smith taught us so many things. How could that shy young lady ever tell him how much I loved him? How would the Choir Girl ever be brave enough to say to him: "You're the reason I'm a music educator today. You're the reason I've been Blessed with the life I've lived. You're the hero of my life."

I just did.

# Hmmmmmmmm! Is it me?

Editorial essay

In the grand scheme of things, musical or otherwise, the individual issues we face are trivial. We deal with contests, festivals, trips, attendance, intonation, phrasing, etc. etc. etc. Each enriches our students' lives and enhances their potential. They also profit from seeing us tackle and solve each problem. However, the tackling and solving takes its toll on us as individuals and also impacts our profession. In that sense, unintended and unseen "failures" can be more enduring than evident accomplishments. It is to the benefit of our profession and to everyone involved for us to recognize and address those "failures."

We may be so intent on goals that we forget family. It is easy to believe that the students deserve (and our job demands) 100% dedication. Meanwhile, family members may be without a spouse or parent for extended periods. But that is a less important background issue. Or is it? We should assume that our students notice our long days - and nights - and realize that being in a band director's family has its rewards **and** a heavy cost.

We can be so focused that we don't have time to enrich our own lives. There is no doubt that the students we teach are grateful for our sacrifice at the price of our own fitness, recreation, and personal growth. But we may pay a higher and more lasting price for "midnight oil" than we would for Iraqi crude. Our students rightly assume that band directors have less than average knowledge about current movies, theater, books, television, **and even music**. Missing out on the popular culture has its advantages. But student decisions are colored by their keen observations about their band directors.

For as long as the profession has existed, it has been difficult to attract the brightest and best (except for band nerds) into music education. Music education cannot compete in the financial arena. But is that the end of the story? We should assume that our students intend to live a full and rich life in every area. Most want a strong supportive family to which they can contribute and from which they can draw strength and love. Most expect to remain on the hip side of the culture. And all recognize that there is more to life than a large income.

When our students watch how we participate in family life, how we tend to our own well-being, and how we relate to the culture, they draw conclusions about a life in music education. If we live a life that is more isolated and "frantically blue collar" rather than self-aware "in-control professional," they know it. We do a service to our students and our profession when we ask and **honestly** answer one question on a regular basis.

**Are my best students attracted to a career in music education by the quality of my life?**

## Phi Beta Mu International Website Updates

Phi Beta Mu Members who did not get this newsletter via email do not have a valid email address on the International Website. Please contact your chapter president or chapter secretary concerning the procedure to update personal information. If that does not yield the desired results, please send an email stating your name and chapter to [buzzy@rhythmbee.com](mailto:buzzy@rhythmbee.com).