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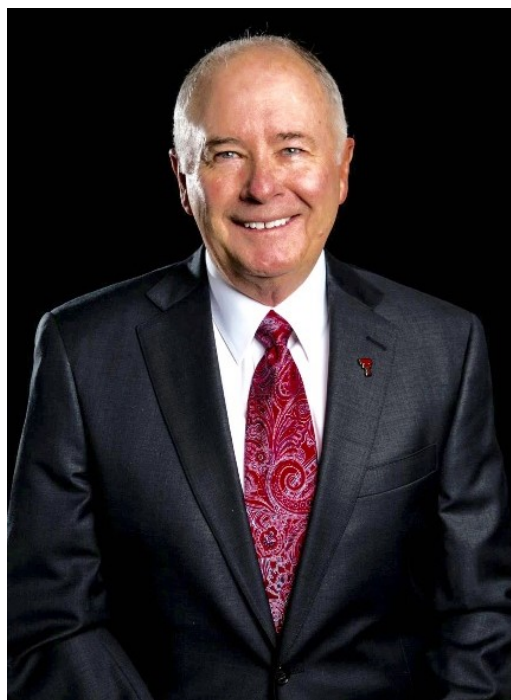
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August

NEWSLETTER

2016

GREETINGS BROTHERS AND SISTERS! - KEITH BEARDEN (ALPHA/TX)



The school year is once again upon us. On behalf of those of us who are retired, we want to wish the best to our active colleagues. We share your ambitions for the “new” beginnings. I remember very well what it is like to stand in front of those eager faces awaiting instructions on how to get from point A to point B. You are the one they look to for guidance, wisdom, character and support. As you begin this season, I sincerely wish you the best in your plans and as always encourage you to teach like your hair is on fire! It is my hope that you cram one hour into one hour and not one hour into three hours. Time efficiency in everything you do makes for a super organization with great attitudes and larger senior classes. Students, parents and your family will appreciate your organizational

skills so students can spend more time with their families and you with yours.

Phi Beta Mu International is in the middle of a great year where wonderful things are happening. Midwest will be exciting as always as we honor our outstanding contributor, outstanding bandmaster and for the first time-presenting the recipient of our newest award-The Col. Earl D. Irons Program of Distinction. Sincere thanks to past president Paul Worosello for bringing this vision to fruition. Special thanks to his committee members Dana Hamant, Cindy Lansford, Jackie Gilley, Martin Dickey and Tom Brown. Thanks to the members of our PBMI board and the work you do for all of us!

As you know we have established a new chapter (Beta Zeta) in Brazil. We look forward to hearing of their successful development during their infancy as a chapter.

Other chapter news includes the re-start of the Oregon chapter (Lambda Zeta). Special thanks to brothers Ike Nail and Brian Griffiths for firing up the band directors in Oregon. The process of re-establishing the Arizona chapter (Kappa Zeta) is underway with the effort being spearheaded by Ray Laffin, former secretary of Gamma Chapter in Indiana. He has been living in Arizona and is diligently trying to generate interest in the chapter. Keith Rudolph, PBMI board member will be assisting them with installation details and the ceremony.

I continue to encourage you to join our Facebook page (Phi Beta Mu International). Thanks to Sheryl Bowhay for managing this site.

PHIBETAMU NEWS & COMMUNICATION

Wal-Mart has all of their “back to school supplies” on the shelves and have so since mid July; this seems to indicate that a new season of education is upon us. I’m sure most of you are already ramped up for another year of Band.

PhiBetaMu International is also ready for the new year with many activities taking place before year’s end. In order for your Chapter to take full advantage of PhiBetaMu International, please note the following.

- You cannot receive communication nor newsletters from PhiBetaMu unless your email address is up to date. We had 200 bounce backs from the May emailing of the Newsletter. I encourage you and Chapter Secretaries to insure that your email is current and is not being blocked by your school or institution.
- PhiBetaMu International is looking for nominees to the International Board (2 positions are available). Please consider nominating a member from your chapter.
- PhiBetaMu International will again this year host a reception for Chapter Secretaries, Presidents and guests during the Midwest Band & Orchestra Conference in Chicago. Please plan to make arrangements to attend.
- PhiBetaMu International will again hold our annual Members AGM and Awards Breakfast during the 2016 Midwest Band & Orchestra Conference in Chicago. Please plan to attend.

More information on all Midwest PhiBetaMu activities will be forth coming in the November Newsletter.

Mike Townsend

GREETINGS BROTHERS AND SISTERS! - CONTINUED

Our Facebook page is a quick way to disseminate information to you since our newsletters are only quarterly. If you're not a "Facebook junkie", please check our Phi Beta Mu International website (phibetamu.org) occasionally for new announcements, trends, etc. I'm happy to announce there are now 24 "Interviews with the Masters" (PBM International Outstanding Bandmasters) posted on our website.

Lastly, I want to offer a heartfelt and sincere thank you to those who have contacted me during my recent challenge by a Malaysian mosquito. For those who were unaware, I was judging in Kuala Lumpur, Malaysia in early August and was bitten by a rogue mosquito which happened to be the carrier of Dengue Fever. Upon return to Texas, my doctor admitted me to the hospital. Six days, many blood withdrawals and 15 bags of IV

fluids later, I was discharged. I had a "mild case" but strong enough to prevent me from traveling to SE Asia again, since a second case of Dengue can be fatal.

Life, Love, Music,

Keith Bearden

President, PhiBetaMu International

EARL D. IRONS PROGRAM OF DISTINCTION - PAUL WORSOELLO (ALPHA/TX)

In December of 2015, Phi Beta Mu International approved the Earl D. Irons Program of Distinction. The purpose of the award is to recognize those bands that exhibit and exemplify the founders' ideals by honoring superior achievement, moral uprightness, and promoting the international development of bands.

Each chapter was encouraged to nominate one of their members by June 1, 2016 to serve on a five member panel. Eight chapters participated with the following names placed in nomination: ALPHA (TX) - Cindy Lansford, ALPHA THETA (NE) - Brady Rohlfs, BETA (OK) - Jackie Gilley, GAMMA (IN) - Dr. Lissa May, IOTA (KS) - Dana Hamant, NU (PA) - Dr. Andrew Yozviak, THETA (SC) - Martin Dickey, ZETA (GA) - Thomas Brown

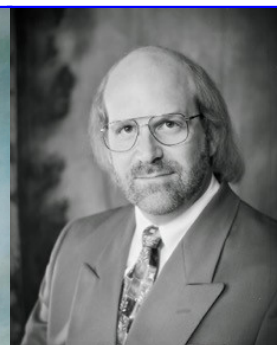
The International Board was charged with selecting the five member panel. The following people were selected:



Cindy Lansford has served as adjudicator and clinician in Texas, Oklahoma, Arkansas, Louisiana, Utah and Alaska. Her professional affiliations include TBA, TMEA, TMAA, and is currently past president of Alpha Chapter PhiBetaMu.



Jackie Gilley is well-known as an adjudicator throughout the United States. She is past president of the Beta Chapter of PhiBetaMu and a member of OMEA, OBA, NAFME, and WIBDA. In 2014 she was inducted into the Oklahoma Music Educators Association (OKMEA) Hall of Fame.



Dana Hamant is active as an adjudicator for marching, concert, solo and ensemble festivals and as an honor band conductor and clinician. The Kansas Bandmasters Association named him an Outstanding Bandmaster in June of 2014.



Martin Dickey is an active adjudicator, clinician, drill designer, and consultant, in the U.S. and Europe. He is currently President of the South Carolina Chapter of PhiBetaMu, Vice-Pres. of the South Carolina Band Directors Assoc. & President-Elect of the South Carolina MEA.



Thomas Brown is in demand throughout the southeast as an adjudicator and clinician. He has judged marching & concert bands in Georgia, Alabama, Florida and South Carolina. He is a four-time recipient of the National Band Association Citation of Excellence.

EARL D. IRONS PROGRAM OF DISTINCTION - CONTINUED

Any Phi Beta Mu member may nominate a band program they feel is deserving.

This first year, two bands from two different states were nominated. The evaluation is a two tiered process. The concert band performance evaluation is the first level. Both band programs successfully passed the first level. The second stage involves evaluation of other performance aspects (marching band, jazz band and chamber groups), as well as awards/honors, community outreach, leadership and legacy. That evaluation is currently ongoing. Winners will be notified by November 1 with the presenta-

tion made during Midwest of this year. There is no specified number of programs honored for any given year. I hope everyone will attend the Phi Beta Mu activities at Midwest this December to recognize/honor all bands selected during this award's inaugural year.

For this second year, bands may be nominated by Phi Beta Mu member starting with the beginning of the academic year through April 30.

Note: The earlier the nomination is received, the more time the nominated program has to assemble all required material.

Send name of nominated band, director and contact information to Paul Worosello: worosell@swbell.net who will notify the director of the nomination by sending a letter of congratulations and information on how to proceed. Bands are under no obligation to act upon the nomination.

For more information about the award go to www.phibetamu.org and click on "[view the news release](#)" under heading, Earl D. Irons Program of Distinction.

Please welcome our newest contributor to the PhiBetaMu Newsletter, Julie Capps - Lambda/MO



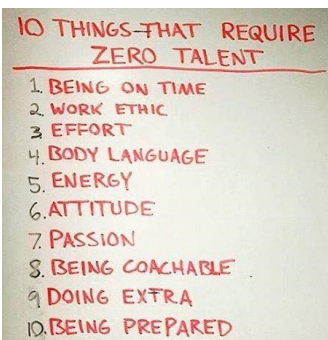
PhiBetaMu luncheon at MMEA, Lambda chapter. Left to right : Cindy Price Svehla, Liberty North, Ann Goodwin Clark, Cameron, and me, Julie Capps, Santa Fe RX

To all who have emerged from band camp, to all who have already started, to those who are enjoying a few more days of summer - have a great school year and don't forget to wear these with pride!

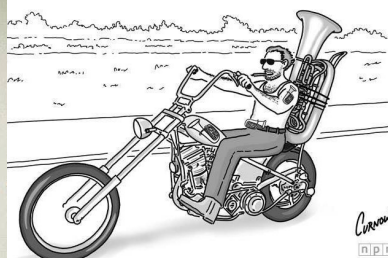


Life, love, music.

Travis J. Weller



Born Tuba Wild



„Wassermusik“: Corno da istallazione

OUTSTANDING BANDMASTER 2016 - COLONEL AKIRA TAKEDA

Colonel Akira Takeda Commander / Conductor
Japan Ground Self-Defense Force Central Band



Colonel Akira Takeda is the 13th commander of the Central Band of the Japan Ground Self-Defense Force, which was established in 1951. He was promoted to Colonel in July 2007 and appointed to his present position in August 2007 after several years as an Executive Officer.

Colonel Takeda holds a Bachelor of Music degree from Musashino Academia Musicae in Trumpet Perform-

ance. His primary instruction on trumpet came from Mr. Sueyoshi Nozaki, formerly of the NHK Symphony Orchestra, and Prof. Yutaka Tobe, principal trumpet of the New Japan Philharmonic. He also studied wind band methods with Mr. Toshio Akiyama, former President of the Japanese Band Directors Association. After graduation, he continued conducting studies with Prof. Kazue Kamiya.

Colonel Takeda began his military career in 1980 as an instructor in the education division of the GSDF Central Band. His assignments as band officer included commander of the 2nd Combined Brigade Band, the 1st Division Band, and the Northeastern Army Band, as well as chief of the education division of

the Central Band. Concurrently, he was enrolled at Tokyo University of the Arts as an auditor in 1987. He participated in a master class of the 1996 International Conductors Course in the Netherlands under the guidance of Prof. Eugene Corporon of the University of North Texas College of Music.

As premier band commander of the JGSDF, Colonel Takeda has conducted main concerts, tour concerts, national event performances and requested commercial label recordings including New Arrangement Collections Vol. 3-13 of Brain Music Co., Premium Wind Ensemble Collection of Rocket Music Inc., and Best of Marches of Fontec Inc. He is also in charge of education for commissioned officers and enlisted musicians of the GSDF bands.

Colonel Takeda was invited to guest conduct the U.S. Army Band Pershing's Own in 2009 and the U.S. Military Academy Band in 2012, where he shared examples of Japanese wind band literature with American audiences. Takeda also authorized the Central Band's Tuba Euphonium Quartet and Saxophone Quartet to participate in Chicago's Midwest Clinic in 2011 and 2013, respectively.

In 2009, Colonel Takeda and the Central Band were awarded the prestigious Colonel George S. Howard Citation of Musical Excellence for Military Concert Bands, administered by the John Philip Sousa Foundation.

Colonel Takeda is a member of the Japanese Band Directors Association and is an executive of the Japan Sousa Society. He was selected as an honorary member of the American Bandmasters Association in 2015.

MUALPHA SPRING SOCIAL 2016 - MIKE TOWNSEND (MUALPHA/AB)



MuAlpha celebrates PhiBetaMu in the "traditional way"!

On June 11, 2016 thirty members of MuAlpha Chapter of PhiBetaMu International held our annual spring social meeting at the home of Bro. Robert Eklund in Calgary AB CA. The event was jointly hosted by brother's Eklund and Townsend. The weather was good and all in attendance enjoyed great camaraderie and BBQ. The menu consisted of: "Mike's mustard maple band beans" accompanied by bacon wrapped steak, salmon or chicken and watermelon for desert! Yes, watermelon was in season in Canada (Costco just received a fresh shipment); so we "thumped the melon" and picked a good one.

MuAlpha's 87 members include 67 Active, 17 Honorary, 2 Retired Active, and 1 Retired Active Honorary member.

OUTSTANDING CONTRIBUTOR 2016 - CHIP AVERWATER

Chip Averwater Chairman: Amro Music Stores
Past chairman: NAMM President: Play It Again Memphis
Author: Retail Truths



Chip Averwater is chairman of Amro Music Stores in Memphis, TN, a company founded by his grandfather in 1921.

Chip played clarinet, guitar, bass, and organ growing up, and at 12 began polishing instruments and sweeping floors at Amro Saturdays and summers. After receiving a Bachelor's degree in German and a Master's degree in Business Administration, he

joined Amro full-time and helped build it into one of the largest musical instrument retailers in the U.S.

Chip served for 14 years as a board member and officer of NAMM, the International Music Products Association, and served as its chairman from 2007-2009. The association represents over 9,000 musical instrument businesses and produces the NAMM Show, one of the largest trade conventions in the U.S. NAMM actively promotes and supports music education in the schools and has been a proponent and important ally in music education lobbying and legislation.

Chip was also a founding member and long-time president of Play It Again Memphis, a charity that collects instruments in the community, refurbishes them, and provides them to students who might not otherwise be able to participate in music.

He is author of Retail Truths; The Unconventional Wisdom of Retailing and has been a featured speaker at meetings and conventions in the U.S., Europe, Australia, and Asia.

Chip lives in Memphis with Jan, his wife of 38 years. They have 3 sons and one grandson. Chip enjoys playing and listening to music, reading, and travel.

YOUNG DIRECTOR'S PROJECT - TRAVIS COAKLEY (DELTA/MS)

Two years ago the Mississippi Chapter of Phi Beta Mu began a project with the goal of helping young band directors in our state. Our mission was to provide information for young and developing directors that could help them navigate the perilous waters accompanied with being new to the profession.

Many of our new directors teach in rural districts and may not have a mentor teacher in close proximity so it was imperative that we come up with a solution that would provide the information in a way that could be readily accessible by anyone regardless of their location. Our tool of choice? YouTube!

Ten members of Delta Chapter created a series of videos that covered topics that include: Classroom Management, Beginning Woodwind Auditions & Initial Instruction, Beginning Brass Auditions & Initial Instruction, Score Study & Rehearsal Strategies, Beginning Percussion, Marching Band Strategies, Social Media Considerations, Paperwork Submission, and Mentorship.

The videos have been a huge success in our state and are available to anyone you would like to share them with at www.msbandmasters.com/phiбетamu.htm. Jonathan Schwartz, a former band director, and his video production company (C.A. Video) assisted

with the production of these videos and he did a masterful job.



JOIN US ON FACEBOOK

Join and invite other PhiBetaMu Members to join the PhiBetaMu International Bandmasters Fraternity Facebook Group. This is a closed group, others can see who the members are and what PhiBetaMu is about. However, they will not see posts or any information that is located in the site. Our site can be found on Facebook using "title search" and type in Phi Beta Mu International Bandmasters Fraternity.

WHAT WOULD I DO IF I WEREN'T AFRAID? - DAVID GREGORY (ZETA/GA)

Those eight simple words taken from the pages of the intriguing little book by Spencer Johnson entitled "Who Moved My Cheese?" seem innocuous enough. In fact, with their lack of pretentiousness and their blunt honesty, they seem almost childlike. But they became much more for this writer.

Several years ago I discovered the book from which this phrase is taken and, like so many others, enjoyed reading the short fable. In fact, discussion of the principles presented in the story became quite fashionable in education and business settings around the country. It was as if people were being reminded of something long

course of action. And like practically everyone else, I soon ceased those musings and got on with my life as I was then living it. Then somehow my cheese got moved.

I am certain that circumstances and situations at the time were primary factors, but when I read that simple question, **really** read it, I began to think about aspects of my life, both personal and professional, in a completely different light. The adjusted perspective from which I viewed issues, and my subsequent actions on those issues, allowed me to accomplish more and to be encumbered less by "things that didn't count" in the grand scheme.

One thing in particular that surfaced in my professional life was the realization that "if I weren't afraid," I would approach differently some of the issues that gather so much of our attention and use so much of our artistic energy. I would not "be afraid" to speak (and sometimes act) more confidently and honestly on behalf of others. I would, if the occasion arose, not be afraid to be a voice for those in our profession who did not have a forum through which they could speak, and I would attempt to act on behalf of those who could not do so for themselves. In short, as I find myself standing at the end of a career so much richer and more rewarding than I ever had imagined (and maybe because of the little book mentioned above), I am "less afraid" than before to speak for our profession and our professionals.

So, "if I weren't afraid," I would say things to my profession I believe need saying...things we know to be true, but things not very often spoken. As the sage once said, "Knowing the answer is easy; saying it out loud is the hard part." I would say things to our young professionals in hopes of helping them in their careers, and I would say to those of us just about "off the stage" some of the things

we need to hear as reminders of our obligations to those who follow us and as a tribute to those who taught us and whom we have followed.

"If I weren't afraid," I would remind us all that we are in this profession to serve those we are privileged to teach, not the reverse. Those who serve their students well are the ones who pass along a love for the beauty of music and music making. They are the ones who find their greatest rewards in the successes shared with students and in the fact that those students have grown and their lives changed for the better because of association with the teacher. I would say to those who take for granted the privilege of working with and sharing music with young people, you are missing the essence of your work. Our students are more significant than our personal preferences, because the future of our profession rests with those we teach. Those of us who teach must remember that unless we teach our students well and honestly, our profession soon will reflect that lack of integrity. We must remind ourselves that the future of our art form is more important than our individual professional reputations. I believe it is more important to see successes through our students than in our printed resumes.

"If I weren't afraid," I would remind us all that well-rounded band programs are the only ones that realistically have a chance of surviving in these times of budget and staff cutbacks. Programs that invest too much money and time and resources in one dimension of the program and ignore other important musical and educational components, no matter which area is over emphasized, do more harm than good in the long run. I would urge our music education teacher preparation programs to make every effort to send out graduates who are good musicians with solid backgrounds in pedagogy, conducting, teaching techniques, and traditional as well as contemporary band literature.



ago learned but also long ago stored away, or forgotten. For me, the book was interesting and entertaining, except for one critical section.

There was not a great deal of preparation for the "what if" section that caught my attention and held it so firmly. Just as virtually all of us have done at some point in our lives, I too had wondered what would have happened over the years if circumstances, not major things...just some minor things here and there, were different, or if I had taken a different

WHAT WOULD I DO IF I WEREN'T AFRAID? – (CONTINUED)

It is inconceivable that one graduating from a university with a degree in Literature would not be well grounded in Shakespeare, Milton, Hemmingway, Joyce, Dante, Steinbeck, Frost and other “classics.” Why should we not expect comparable preparation for the future band directors of our profession? When we take paths of least resistance and build ill-founded programs and send young professionals into the business without sufficient preparation, are we not in our own way taking part in the Emperor’s New Clothes Syndrome? I would say that... “if I weren’t afraid.”

“If I weren’t afraid,” I would speak publicly more often about the fact that so much “not good” music is finding its way into our band repertoires, and remaining there. The fact that music is recorded on CD’s and mailed to band directors throughout America does not constitute grounds for qualification as good music. The music publishers and industry members are doing what they are supposed to be doing: making available to our teachers a variety of compositions from which we are to choose our performance and instructional selections. It is incumbent upon us as trained professionals to make good decisions and upon our teacher preparation institutions to train young teachers properly in a wide and sound background of ensemble literature. I believe we are allowing far too much sub-standard literature and literature that is the most recent product of a “composer du jour” to be accepted unchallenged into our programs. And I believe that, through the programming of their work, we too many times reward composers who have not developed the skills and crafts of composition and musical content. If we do not set standards of quality with our choices of music, how can we expect our students to do differently in their work?

“If I weren’t afraid,” I would challenge openly and quickly all who cast aspersion on our profession. I would not stand idly by and allow those inside and outside this business to classify it as a second-rate option for a career, nor would I look the other way by accepting compromised excuses for unacceptable work and allow this noble profession to be relegated to that of “just a job.” I would speak more strongly, now that I am in my “finale years,” that those in this profession who belittle it and blame it for failures in their own lives should leave it and take their frustrations elsewhere. Their students do not deserve such prejudices. Those young people who choose music should be given every opportunity to explore its magic, not to experience their teacher’s dissatisfactions in life.

“If I weren’t afraid,” I would spend more time and energy helping those new to our profession and those about to enter it. I would commit more of myself to this art form that has given to me so many times over what I have put into it. I would make certain that our next generation of music makers knows that there are those who will do for them and work with them and speak for them in order to help them become successes in their work with students. There is much I should give back to this profession, and I would attempt to do more, “if I weren’t afraid.”

Finally, “if I weren’t afraid,” I would make every effort to let those who are important to me know it. I would not “be afraid” to tell others how much I value their friendship and how much I appreciate the fact that they place confidence in me, both musically and personally. I would spend less time and energy around those who are inherently negative individuals and who find only bad things in others. With more years behind me than in front of me, I believe it to be of even greater necessity that I speak honestly to

those who have helped shape my life and to be “less afraid” to address appropriately those who insist on leading negative lives. I would thank those who helped me and those who help our profession, and I would tell them that I am better because they came into my life and shared music with me. They were and are the people who helped me find exceptional things and to realize that, in a very real sense, music rescued me.

As I reflect upon my years...my career, I cannot help but think of the thousands of people and events that encompassed those years. I am sincerely appreciative of and indebted to those who helped and encouraged me, helped by accepting **and** by questioning decisions I made and actions I took. Each played a necessary role and both were important. I am reminded that I am a product of all I have experienced, the events and activities that gave me artistic forums, those peers and mentors who left indelible prints on my life and career, and, most of all, the thousands of students I had the honor of serving through the creating and sharing of the compelling beauty of music.

I would say these things, and many more, should I be given an opportunity, and “if I weren’t afraid.” **Don’t wait...it goes by in a blink.**

Editors note:

David Gregory, Conductor and Musical Director of the Georgia Wind Symphony, is former Director of Bands/Coordinator of Music Education at Reinhardt University (Ret.) and Director Emeritus of Tara Winds. He has conducted elementary, junior high, high school, community college, university, and professional bands during his career. Dr. Gregory is a Past President of the National Band Association.

TRANSCRIPTION OF PHIBETAMU HISTORICAL AUDIO TAPES – TAPE 2

PHI BETA MU - THE FIRST FIFTY YEARS - INTERVIEW OF MR. JACK MAHAN BY MS. BARBARA LOVETT



MS. LOVETT: This is April the 23rd, 1987. I am visiting with Jack Mahan in his home in Arlington, Texas. Jack, please tell us something about yourself and your association with Colonel Irons.

MR. MAHAN: Well, actually, I was born in Fort Worth, Texas, August the 10th, 1911. And when I got in high school, I first started playing a mellophone. And then mother and dad -- this was during the Depression, finally bought me a trumpet --. And I was playing trumpet. And my senior year in high school, I was at Central High School in Fort Worth, and they were getting ready to go to contest and they didn't have a bass player. And so I was captain of the band, and so I gave my all and played an E flat tuba -- in order to have a bass for this particular thing because we had plenty of trumpets and stuff like that. And then this contest was in Abilene, Texas. And that was

the year that they could still have people that were not part of the band play. And another -- my friend and I were messing around backstage, and one of the San Antonio bands was playing, and this trombone player was backstage playing trombone where he couldn't be seen at all. And when the band stopped, we asked him what he was doing and he says, "Hell, I'm playing. What did you think?" He like to have scared us to death.

And so, this was my senior year in high school. And so, the kids were all going to go away to college, and we went out to some -- one of the student's houses, a friend of mine, for a going away party. And I wasn't going to do anything; because of the Depression we just didn't have any money or anything. So, one of the students said that Colonel Irons needed a bass player out at Arlington and bet I could get a scholarship out there. And so, I went out to Arlington to see about it. And that's when I first met Colonel Irons. This was in 1930.

MS. LOVETT: Who was your high school director? MR.

MAHAN: E.D. Crites was the high school director that I had. He had all of the Fort Worth bands. He just traveled from one band to the other. And this band that we took to the contest was made up of the All City band -- I mean, the best students in the All City band.

MS. LOVETT: Do you remember how many students

there were? MR. MAHAN: No, I don't remember anything like that. About the only thing I remember is that my friend that I ran around with was named Dick Sloan and he played bassoon. And so, we were buddies, you know, and ran around together. I don't remember much about it except that I was captain of the Central High School band as the commander, it was a military band, and Dick was the major, which made him the commander of the All City Band.

And so, that was the group that was there. And Dick and I had to stay for graduation. And we drove out to Abilene, and when we got there, they were housed upstairs in an armory or something like this, I don't remember exactly. When we got there and went upstairs, well, the kids were throwing shoes and stuff back and forth at each other. And Mr. Crites was lying on his bunk over there, just scared to death, didn't know what to do. And, of course, we took over and straightened them up, because we were the military leaders of the band. And he -- Mr. Crites was a good musician and all that sort of thing, but that's all he did was he left all the discipline and everything else up to everyone else. Like I can still hear him saying, "Now, boys. Now, boys." And that was just about the extent of his corrections or anything like that. And, possibly, that's where I learned my lesson that there's only one

way to have a band, and that's to have a well disciplined band. And so, that probably was the best thing that I got out of that experience.

But anyhow, I went to Arlington. It was then called NTAC. And I had no idea what I was going to study. I felt like I was going to be an engineer. That's what everybody else wanted to be at that time. And so, I took the catalog home and threw it on the bed and it fell open, face down. And so when I sat down on the bed I just put my thumb in the spot and picked it up and it said Band and Arts, of course. And I said, well, that's what I'd really like to do is be a band director. And so, mother and dad went to the bank and borrowed 50 dollars so that I could start going to school and it's -- there just wasn't any money available anywhere at that time.

MS. LOVETT: This was 1930 that you started in Arlington?

MR. MAHAN: In Arlington in 1930. And so I graduated there in the two years that is normal, but there were no



Jack Mahan

TRANSCRIPTION OF PHIBETAMU HISTORICAL AUDIO TAPES –TAPE 2 (CONT.)

jobs available or anything like that, so I went back the third year as Colonel's assistant.

I was a student assistant, of course. And his library -- and I don't know whether you know anything about Colonel, you probably don't, but he was a great golfer, and he spent all of his time out on the golf course, and most all that I learned from Colonel was walking around on the golf course and him telling me how to tune a band, how to balance a band, and that sort of thing, just between holes.

MS. LOVETT: So, the golf course was your classroom?

MR. MAHAN: Yeah, it really was the classroom. We had seven or eight students in the class, which would meet ever so often, but I wasn't satisfied with that. I kept going around with Colonel and asking questions and learning things. And so that's the way I really learned mainly how to do things. And, of course, that was basically after I was his assistant and wanted to learn more about it. So, probably, I've walked more golf courses than any other one human not to have played any golf. MS. LOVETT: Oh, you didn't play with him? MR. MAHAN: No, I didn't play with him. I just walked around and listened to him tell me how to do things.

So, I became the Commander of the band, and finally I became a Corps Executive Officer, I was a Major, and there was a Lieutenant Colonel that was above me there. This was

a military band again. So it's two military bands. And simultaneously with that, the 111th Medical Regiment band, which was a National Guard band, was in Fort Worth, and they needed a bass player. And so, they swore me in. And the way we did that was they wrote down on the cement 21, and made me stand over it and they made me swear in, and said, "Are you over 21?" I said, "Yes." And so, I got in. This group was made up of really circus players and professional musicians that at off-season they would go to the National Guard camp, you know.

And so, it was -- Cecil Meadows was the director of that band, and it was a very fine band. They were professional players. And so, I was one of three or four kids. Alto Tatum was in there. He was also a kid. And there were about three or four of us. The rest of them were all professionals. So we really learned a lot and enjoyed it during those years.

MS. LOVETT: You played bass in this also? MR.

MAHAN: I played bass from the time that I took up the bass for this beginning situation of the contest. -- well, then I liked the bass, and so Colonel needed a bass, so I started on bass and I just stayed with it. Of course, I started with double B flat then and I never played an E flat with the Colonel or anything like that. I was playing regular double B flat. And then, of course, I took up

string bass. And then I played in dance bands and that sort of thing around locally. But the experience of doing Colonel's rehearsing for his bands and stuff like that, getting them in shape for his concerts, and then he would come in and polish them, and play the concert. This was the real experience that I had.

And, of course, at this time, Colonel was experimenting with his cornet and he was a clinician in lots of places, as far as that part goes, but he was always experimenting on high notes, and he developed his book on range. I can't think of the name of it now, but it's -- it's -- Southern Music has it. Yes, they still have his book. And it's -- it develops the embouchure and use of the range and things of this nature. He was doing all that sort of thing. And I can remember he would stand in the band hall, at one end of it, and then he would just "Eeee" and hit -- hit a note just as hard as he could, and he'd say, "Hear that bounce off the other side there?" He said, "That's what you need, is to learn to project. Project." And I've watched him do that time after time after time. And then, we would go outside of the band hall, by a post, and he had a -- a pillowcase full of golf balls, and he'd dump them out on the floor -- or on the ground, and then he'd take them out one at a time and -- and hit them a block away. This was an open block. Hit them a block away and right at a tele-

phone post at the other end. And then he'd do the next one, and keep on. And we were -- we'd talk and stuff like that. And we'd walk up the other way and come back and do it the other way. And then we'd go back inside and he would do some more cornet work and things like this. So, he was really my musical father. I had a wonderful dad and mother, but he was my musical father.

MS. LOVETT: Well, he sort of just took you under his wing and just shared his knowledge with you then?

MR. MAHAN: That's right. And he took me and three other students that never did become bandmasters or anything like this, but took us to the last national band contest, which was at Tulsa.

That was in -- I don't -- '30 or '31 or something like this. And that's the last time that I think Mr. Sousa appeared in public and conducted. But we heard the Joliet Band and the Senn High School band and Revelli's -- MS. LOVETT: Oh, it starts with an H. MR. MAHAN: Hobart. Hobart.

Editors note:

The tapes were recorded by Barbara Lovett (Alpha/TX) interviewing members on the "beginnings of PhiBetaMu". They were transcribed by Sissy Pierce (Omicron/AR) and edited by International Past President Eldon Janzen (Omicron/AR).

The interview with Jack Mahan (Alpha/TX) is lengthy and will be presented in two or three instalments in the Phi Beta Mu Newsletter.