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ARCHIE RAYMOND McALLISTER

AND THE DEVELOPMENT OF THE JOLIET TOWNSHIP HIGH SCHOOL BAND

by

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Running head: A. R. McAllister and the Joliet Band

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Introduction

Archie Raymond McAllister was a music education phenomenon. Raised on a small family farm without formal music instruction, McAllister developed the Joliet Township High School Band from its inception into a nationally acclaimed champion high school band. McAllister's stringent high musical and disciplinary standards positively influenced thousands of his former students and peers alike. His impact also facilitated and promoted the development of band programs and professional band leadership associations throughout the nation.

The Joliet Township High School Band, first taught in a woodworking shop with nail kegs for chairs, became the epitome of band organization and discipline under McAllister's instruction. The Joliet Band earned numerous state and national titles. The group traveled extensively and impressed audiences from New York to California. Many instrumental organizations, including the United States military bands, tried to emulate the Joliet instrumental program.

To date there is not any known completed study of Archie Raymond McAllister and the Joliet Township High School Band. This may be due to the diverse variety of sources not before known to the public. However, such a study is a logical and worthwhile activity to document the qualities which made Mr. McAllister an outstanding pioneer in music education.

Much of the material contained here was obtained from Mr. McAllister's personal letter file and band scrapbooks recently donated to the music

archives of the Troy State University Music Department by Dr. Forrest McAllister, Archie McAllister's son. These historical documents provided much of the basis upon which to build and conduct this study.

Methodology

In July of 1988, this historical survey began with the study of Archie Raymond McAllister's personal letters, documents and scrapbooks containing memorabilia of the Joliet Township High School Band. These materials were donated to the National Band Association (N. B. A.) Hall of Fame of Distinguished Band Conductors archives housed at Troy State University, Troy, Alabama, by Archie McAllister's son, Dr. Forrest McAllister.

This information was researched and organized chronologically to build a framework upon which to construct a historical project. Letters were mailed to members of the N. B. A. who might have known A. R. McAllister to solicit any pertinent information. Very little information was received that was helpful.

The Joliet Herald News in Joliet, Illinois, was contacted for assistance in soliciting information from its readers who might have been band alumni. On September 9, 1988, an article was mailed to the paper concerning the research project to solicit information from its readers. The article entitled *McAllister band students- Where are you: researcher* was edited and published in the Showcase entertainment section of the newspaper on September 25, 1988. The response to the article was tremendous!

Questionnaires were sent to each responding alumnus. Of these, 26 were returned completed. Many contained letters and photographs relevant to past band experiences. Names and addresses of other alumni who might be interested in contributing in the study were also given. Several subjects

called and gave taped phone interviews. The information collected from the above was merged with the data from the University archives to further the study.

Archie McAllister's son, Dr. Forrest McAllister, was most helpful in contributing needed information to the study. A rough draft was sent to Dr. McAllister for proofing to identify any misinterpretation of information. Many corrections were made. In some circumstances the original source gave incorrect data. Dr. McAllister was very pleased with the progress of the study and most helpful and anxious to see it completed. Dr. McAllister also gave me his sister's name, Mrs. Henning Hanson, and her phone number. She also contributed information.

Dr. McAllister has also been helpful in numerous phone interviews. He provided information to facilitate completion of this historical survey of his father's life and the Joliet Band where other sources were insufficient.

Personal contact with family members and former Joliet band members was found to be the most rewarding personally.

This historical survey was conducted to assist instrumental music educators by instilling in them the need for McAllister's high musical and disciplinary standards.

Childhood

Archie Raymond McAllister was born July 28, 1883 in humble surroundings on the family farm in Jackson Township eight miles from Elwood, Illinois. Archie, born to a "Scotch Dad and a Yankee Mother" (Smith, 1930), was the eldest of four children. The McAllister family did not often travel by horseback or by walking to Elwood or nearby Joliet due to time limitations caused by farming responsibilities.

From his early childhood Archie became very fond of music. He was very inquisitive as to how musical instruments produced their sounds. He would spend much of his time creating or copying musical instruments with which to play and experiment. When farm responsibilities would release him from his assigned chores, Archie would utilize this time by "making corn-stalk fiddles and playing on elder flutes" (Smith, 1930, p. 7).

Learning to play the cornet was one of young McAllister's personal ambitions. At the age of 12, he asked his father for a cornet (JT Band, 1962). The McAllister farm's financial situation did not allow him the outright purchase of a cornet. Instead, a piglet was given to Archie by his father. Archie, then only fourteen, raised the piglet on a bottle to enter it in the upcoming Will County Fair. McAllister won first prize and used his winnings and money from selling the pig to purchase a cornet from J. W. Pepper. Thus, his musical career began.

Tragedy struck the McAllister household when Archie was but sixteen. His father's death forced him into the providing role for his family. Even with

this added responsibility he was able to play his cornet in the Elwood Silver Cornet Band (Bauer, 1960, p. 36). Successfully auditioning for this group demonstrated McAllister's mastery of the cornet in only two years!

McAllister was not certain as to what type of career to pursue. His first true love was music, but with the encouragement of his family, he decided to do something more practical. He pursued many different types of professions before selecting music as a career. At the age of eighteen, McAllister left the farm and decided to become a personal secretary to an interurban electrical company. Many of the organizational skills learned on the farm were put into use and were further developed at this company. Little did McAllister know that these skills would be put to use in one of the most comprehensive instrumental music programs in the future.

Many of the McAllister's neighbors predicted, "That McAllister boy [Archie] will come to some bad end" (Smith, 1930, p. 7). These predictions were all proven to be false by McAllister's many successes in his musical career. One such success took place simultaneously to leaving the farm. McAllister organized and led the Ladies Silver Cornet Township Band which proved to be one of his most rewarding experiences (Zusag, 1956, p. 26). McAllister assessed each member \$.25 for expenses and the following year the near symphonic-sized band won first prize in a contest. The band won a music storage rack even though they were the only band in the competition. At another contest the group won \$5.00 against considerable competition (Smith, 1930, p. 7).

While commuting to work in the interurban area, McAllister met a

young lady by the name of Clara Worst of Plainfield, Illinois. They became very close friends and were married on September 5, 1906 at the Methodist Church in Plainfield, Illinois (F. McAllister, personal communication, February 23, 1990). During this period of McAllister's life he attended business classes and later became an auditor for a street car company.

Becoming disenchanted with his work behind a desk, he quit his job and even sold his cornet. Several business men in Joliet invested in the business venture to develop a fruit ranch in the Bitter Root Valley area in Montana. The dream of working outside, using his hands as he did as a child, attracted McAllister so much that he moved to Montana and resided there a couple of years. While on the ranch, McAllister pursued his hobby of woodworking. He built furniture and many other decorative and practical appliances for the home. The fruit ranch proved to be unsuccessful and A. R. moved back to the Joliet area. He studied manual training with Clara's uncle, Edward Worst, Superintendent of Industrial Arts, Chicago, to become a shop teacher (F. McAllister, personal communication, August 3, 1990).

Upon returning from Montana, McAllister became a member of the Joliet Steelworkers Industrial Band. He studied manual trades and music to increase his meager knowledge. "Mr. McAllister himself spent much time in the study of music and keeping abreast with the times, but he can truly be called a self made man" (An intimate chat about A. R. McAllister, 1930). McAllister studied under some of the nation's most famous music educators. "A. R. McAllister studied directing at the A. F. Weldon School, Chicago [since

Mr. Weldon's death known as the VanderCook College of Music], for six years followed by two years at the Conn National School, Chicago, under the late Frederick Ennis" (Will Joliet Win, May 1928).

Upon completing his manual training and graduating from Lewis Institute, McAllister taught in the Jewish Training Schools of Chicago for two years (Bauer, 1960, p. 36). He also performed in the Municipal Band and the Dixieland Band. His oldest son, Leslie, was born at this time. After teaching manual training two years at the Jewish Training Schools, McAllister was offered the same type of teaching position at Joliet Township High School.

"In 1912, when McAllister was in his early twenties, there appeared in Joliet an all girl brass band. 'Mac,' in his spare time, had organized the group at the Trinity Methodist Episcopal Church" (Thompson, p. 1). While McAllister was teaching manual training at Joliet High School in 1913, J. M. Thompson, the music supervisor, carefully planned and organized the grammar school band. The school board voted an appropriation to purchase 25 horns for the grammar school. This created an interest in bands in the Joliet Schools (Thompson, p. 1). The grammar school band was supported by the City Board (F. McAllister, personal communication, August 3, 1990).

While McAllister was teaching at Joliet the Superintendent of Schools, E. B. Brown, attended a football game in Rockford, Illinois. Superintendent Brown was very impressed with the Rockford Band because they performed in the grandstands during halftime. Superintendent Brown decided he wanted a band at Joliet Township High School. The band for the high school would be

supported by the Township Board (F. McAllister, personal communication, August 3, 1990). This was the inception of what would become one of the nation's greatest musical organizations, the Joliet Township High School Band.

Once in teaching, McAllister led a quiet personal life. He enjoyed golfing, fishing and his family. As devoted family parents, Archie and Clara were blessed with five children: Leslie, Lois, Forrest, Archie, and Billy, who passed away in infancy. All the children were reared with a firm loving hand. "He [A. R. McAllister] did not show it too much but he was a very religious man. ... He lived the various teachings of the scriptures; very kind, very considerate, [and] very firm" (F. McAllister, personal communication, November 17, 1988). High moral values and ethical conduct were two attributes possessed by McAllister. The children were reared in the same strict discipline that the Joliet Band became known for (Bauer, 1956, p. 36). "McAllister ran a tight ship" (W. D. Revelli, personal communication, June 25, 1988) in both personal and professional life. Lois H. McAllister Hanson, Mac's daughter, spoke of her father as being "... straight forward, strict and compassionate. He had the same discipline with his children at home as he did with the Joliet Band" (personal communication, January 19, 1990).

The Inception Of The Joliet Township High School Band

The birth of the Joliet Township High School Band is very similar to the beginnings of many other bands. "The scene was the office of the High School Superintendent, or rather the outer room of the office; the time was Nov. 11, ...

and around the table sat J. Stanly Brown, H. A. Stillman, Harry Leach, John H. Garnsey, Dr. F. W. Werner and Herbert W. Spencer" (The Spectator, June 17, 1927). Several questions were brought up as to the justification of having a high school band and how much of a tax burden a band would be. After much discussion, "Stillman moved the band matter be referred to the supply committee with power to act. It was a great step, a great plunge into what seemed an extravagant expenditure of public funds, but the board stood by its decisions, and the committee reported on Dec. 11 that it had given an order for 15 second hand instruments" (High School Band Given Praise by Citizens, 1927). The instruments arrived in approximately four weeks. The expenditure for the instruments was justified by the board on the premise the band would be of assistance to athletics. The total funds spent was less than three hundred dollars.

Upon receiving the instruments, the process to select a band leader began. In looking through the resumes of the staff at Joliet High School, the administration noticed the woodworking teacher in the manual training shop had experience playing the cornet. The manual training instructor, Archie Raymond McAllister, was offered the band position in addition to teaching manual training and he accepted the position as the original Joliet Township High School Band leader (F. McAllister, personal communication, August 3, 1990).

"For several years he conducted the band in conjunction with manual training work, using his own lunch period for practice time, and receiving no

compensation for the work. Later, the school board, at the insistence of two members, Dr. F. W. Werner and H. A. Stillman, appointed Mr. McAllister full time band director" (A. R. McAllister, 1944).

The young Joliet Township High School Band's rehearsal facility was lacking both acoustically and equipment-wise. Band was taught in the manual training room in the presence of power tools and equipment. Music chairs and stands were nonexistent. McAllister persevered, and made the necessary chairs from old nail kegs that were assembled in the shop classes by nailing boards on the kegs for back supports (F. McAllister, personal communication, November 17, 1988).

The original band began rehearsal in March, 1913 (F. McAllister, personal communication, August 3, 1990). At first, the rehearsals "started with individual instruction, then sectional, then band" (1927 National Champion High School Bands, 1937). McAllister was excited about the creation of a new band program. Since it began so humbly, each day was an improvement. What seemed an impossible obstacle to many was just another challenge to be mastered by band leader McAllister.

McAllister had no published beginning band method book to use. The young band director accepted this challenge by studying and transposing the beginning cornet method from his youth. He taught using "... a transposition from an elementary cornet book for material to work with"(Zusag, 1956). Shortly thereafter, McAllister met with H. A. VanderCook of Chicago and with VanderCook's assistance, a published beginning band method was selected

(F. McAllister, personal communication, November 17, 1988).

From the very beginning, McAllister expected and received total effort and respect from each of his band students. "He was a General Patton of the music world" (Willard Kraker, Joliet Bandsman 1931-1934, personal communication, November 22, 1988) and "... a stern task-master" (Evan Grandberg, Bandsman 1931-1934, personal communication, December 19, 1988). "His bearing made you feel proud that he was your band director" (Virgil Long, Joliet clarinetist, personal communication, January 6, 1989).

In his first rehearsal, he originated and established his famous "Results, no alibis." (Bauer, 1960, p. 36) slogan. This slogan established a pride among McAllister's students to work very hard and to persevere under strict discipline. Such discipline in and an attitude toward rehearsal facilitated the band's maturity. Before the beginning of a rehearsal, the band would be warming up, but when McAllister opened his office door to come out for the beginning of rehearsal, total silence reigned in the bandroom. He was sincere with his students and their needs and took a personal interest in each one. Once before a tour "there was one boy even poorer than the rest of us [the band]. He had no clothes to go [on tour]. So Mac got him [the student] a suit, [a] couple shirts and a tie so he could go. That made us all feel good" (Robert McGuire, Joliet bassist 1934-1938, personal communication, November 17, 1988). If any student was sick McAllister would call to see if the child was all right. Mutual trust and accountability were created between teacher and student. "Students would rather take a beating than tell Mr. McAllister they

could not attend a rehearsal because [of any reason] ..." (F. McAllister, personal communication, November 17, 1988).

Quality leadership best describes McAllister according to Don Doubleday, 1934-1938 Joliet Trombonist:

There are certain characteristics, attitudes and methods common to exceptional leadership regardless of the scope of the task at hand. The effort of quality leadership is the development of respect. Respect for the group, respect for the individuals of the group, and respect for one's self in the functioning of the group. This respect is not solely from the bottom up but also from the top down as well as horizontally. This ability, or gift, was Mac. He was an exceptional leader, and with exceptional leaders respect merges with love (personal communication, December 19, 1988).

McAllister was known for being very consistent and fair in his discipline and evaluations of his students. As a disciplinarian McAllister had a way to give criticism with a caring smile that took the edge off but you knew he meant it (Robert McGuire, bassist 1934-1938, personal communication, November 17, 1988). Favoritism was not mentioned in any of the students surveyed. "His (Archie's) own children participated in the band as they grew older, but no favoritism was ever allowed. His sons, Leslie, Forrest, and Archie, Jr. received the same strict discipline as all of his band boys" (Zusag, 1956, p. 16). If a student talked in rehearsal, Mr. McAllister would look at the student and then the door; and the student would then remove himself from the room

without any other words being spoken (F. McAllister, personal communication, November 17, 1988). When McAllister removed a student from the rehearsal, the student knew he had broken the rules. "We learned from Mac, [that] discipline is as important as the ability to play your instrument or maybe more so" (Ross Engimann, saxophonist 1934-1938, personal communication, February 1, 1988).

McAllister used chair placement tryouts the first week of each semester to determine seating and band placement. All students including seniors auditioned alone for McAllister. Everyone tried to better his position in the section (Raymond Fahr, alto clarinetist 1937-1941, personal communication, October 11, 1988). McAllister "showed no favoritism and constantly kept his high school musicians on their toes. He babied no one" (Louis J. Fifer, Trombonist 1937-1941, personal communication, February 20, 1989). Each student was given a score and then ranked appropriately. The most proficient musicians were placed in the top band until full instrumentation was achieved. After full instrumentation was met, students were placed in the R. O. T. C. (second) Band.

According to the Northside Citizen (September 11, 1925), the band had only five weeks rehearsal before its first performance for a student assembly (Crack Band, 1925). The Joliet Herald News wrote of the quality of the premiere performance, "To say they made a good impression would be putting it mild. In just a few months a band is made. An encore was required" (Joliet Herald News). After describing the rehearsal room and his method of rehearsal,

McAllister stated the following of the students entering the band program, in addition to the original 12, "We added two drums and two more volunteers who furnished their own instruments. Now we number sixteen. Our first appearance was a school assembly. Then in April we played a baseball game" (1927 National Champion High School Bands, 1927).

A picture of the original Joliet Township Band of 1914 is found in the Spectator (June 17, 1924) listing the following original members "Forrest Merrill, Ahlvia Tehle, Joseph Wallace, Reginald Wagner, George Lagen, Howard Schluntz, Everett Meader, Franklin Bush, Merrill Zinzer, Clark Feeney, Hobart Schulenberg, Elmer Brockway, Carl Calmer, Dave Hirsh, Hollis Miles, Herbert Folkers, Herbert Hinricks, and Raymond Pretz." McAllister was a perfectionist even in staging the band's pictures. Each picture personifies discipline due to meticulous attention given to detail. All the band members took pride in this director trait. Each annual "... picture shows the strength that he [McAllister] had given to all who have known him" (Frank Muhich, clarinetist 1934-1938, personal communication, November 1988).

McAllister's bands through history had a very rigorous rehearsal schedule. Each band rehearsed daily during the regular school day, but during contest season rehearsal occurred two or three times daily which meant before and/or after school. Each student received individual private lessons weekly from McAllister himself and each student was expected to be well prepared and was expected to show much improvement. More than music was emphasized in these private lessons:

He [McAllister] had a talk with me about self confidence. He tried to instill that in me and I can honestly say that he succeeded. After that I remembered the lesson and feel that much of what I did in later life, where self-confidence was needed, was largely due to that lesson.

One [of] the other lessons that most everyone who was in the band got from Mr. McAllister was self-discipline. His strictness and attention to detail have helped former band members whether they realize [sic] it or not. A lot of A. R. McAllister rubbed off on people but they were not aware of it. Few can say he [McAllister] had no impact on their lives (Bernard H. Baher, clarinetist 1934-1938, personal communication, March 10, 1989).

McAllister encouraged each of his students to take private lessons outside of school with one of the many competent music teachers in the area. In the band's early days about 50 percent of the students studied privately; but, as the competition grew for chair and band placement, in the future nearly 100 percent studied privately (F. McAllister, personal communication, November 17, 1988). An example of one of his private instructors is Jesse Fields of The Joliet Music College, who taught approximately eighty-five brass students each week (W. Revelli, personal communication, July, 1988). Each section in the band had separate sectional rehearsals under Mr. McAllister or one of his well-trained section leaders briefed by the director each week. During the summer months there was a weekly two hour rehearsal that all

attended.

The band continued to grow and prospered under McAllister's leadership. Music was perfected by "his ability to blend sections together to make a band sound like a great organ. He directed similar to Sousa, no great flourish, just easy to follow" (Virgil Long, clarinetist, personal communication, January 6, 1989). In rehearsal:

He demanded best effort from all the band members, and got it. In each section, members were seated according to ability, so members were motivated to work toward first chair. He [McAllister] was a dedicated perfectionist but with an understanding of students. He tried to select music that the members enjoyed playing, and/or explained the source or story of the selection. He expected an excellent performance and motivated the members to accomplish it (David Malby, clarinetist 1934-1938, personal communication, November 25, 1988).

McAllister never approached a rehearsal or performance ill prepared. "His studious study of a musical score showed in a performance" (Russell Smith, oboist 1929-1932, personal communication, October 11, 1988).

The Joliet band leader personified patriotism and civic responsibility. He expected each of his members to do likewise. A 1923-1927 Joliet trombonist said McAllister was "an inspiration to anyone who played under him" (Andrew Barber, personal communication, November 15, 1988). "McAllister's influence was felt and contributed to all who studied under him" (Gordon A. Osmus, Sr.,

Bassist 1934-1938, personal communication, January 21, 1989). "His life was devoted to that school. His one ambition was to see Joliet Township High School on top not only in music but in every field of endeavor. He was on hand for every basketball game, and his band played for every athletic event held by the high school" (Zusag, 1956, p. 26).

"By 1917, the Joliet Township High School Band had a national reputation. They were asked to play for conventions, fairs, and military camps" (Bauer, 1960, p. 36). From 1917 through 1918, the small Joliet Township High School Band distinguished itself when it played for every military assignment of men who left for combat duty and for every train load of soldiers stopping in Joliet enroute to camp or the front lines of World War I (National Contest Program, March 1928, p. 11).

In January of 1918, the Joliet Township High School Band received national recognition for its quality and service. It was selected as the official band of Camp Pershing, Louisville, Kentucky. At the call of war, seventeen of the nineteen living original band members entered the service. During the summer of 1918, the Joliet Band spent two weeks of the summer at Steever, Lake Geneva, Wisconsin, for a music camp and received "The Best Band Appearing in Summer" award ("Crack band", 1925).

On most of the band's trips McAllister scheduled concerts to be performed enroute. Some performances were stand-up concerts or parades through the business districts to the municipal buildings for concerts on their steps. Some were only at the train stations during stops.

Performing for service and civic organizations was very important to Mr. McAllister and the Joliet Band. These performances included playing for a wide variety of volunteers such as all Red Cross activities, Boy Scout drives, Association of Commerce activities and every Liberty Loan issue.

Community events, such as Memorial Day Parades, always included the band. His band gave the school and community a name in the music world which will follow it down through the years, but when they went on concert tours it was introduced as the Joliet Township High School Band rather than his band. It was he [Archie McAllister] who brought Joliet the name, 'City of Champions' " (Zusag, 1956, p. 26).

The performers took great pride in their musical performances. The Joliet Rotary Club included the band whenever possible in its activities. In 1920, the band escorted the Joliet Rotary Club members to the International Convention in Atlantic City, New Jersey. For the band's performances at the convention the band was awarded the Boy Band Banner. While in Atlantic City, the band performed a week's engagement on the boardwalk with performances at Gettysburg, Washington, D. C. and Niagara Falls. The band also received "The Cup of Philadelphia" for its performance there (Crack band, 1925).

The Citizen Military Training Corps at Camp Roosevelt were entertained by the Joliet Band in 1921-1922 in Rolling Prairie, Indiana. "In 1921, it [the Joliet Band] was made [the] official band of CMTC (Citizens Military Training Corps) and began to get recognition from the U. S. government" (JT Band,

1962). During the 1923 trip to Camp Roosevelt, the band performed at La Porte, Indiana for President Harding's funeral train (F. McAllister, personal communication, February 23, 1990).

Also in 1923, the Joliet Township High School Band accompanied the Joliet Rotarians to their National Convention in St. Louis, Missouri. The Rotary Club played a significant role to the band's growth over the years. George Wiswell, President of the Joliet Rotary Chapter and the proprietor of the leading music store in town, rallied the support of the Rotary and community for the band. This supportive group evolved into a very active band parent organization whose moral and financial support was greatly needed by the Joliet Band.

Another local supporter of the Joliet Band was Johnny Lux, the City Editor of the New Herald Joliet Newspaper. Mr. Lux traveled with the band on tours and furnished the band with tremendous amounts of publicity (Smith, 1930, p. 45). This constant communication kept the public informed and rallied support for the Joliet Band. McAllister was quoted concerning the support given to the band when he stated "The band has always enjoyed the hearty support of the school board, the Superintendent [sic], civic clubs and the community as a whole" (National Contest Program, March 1928, p. 11).

By the spring of 1924, the high school band had become quite symphonic in instrumentation. The Joliet Band scored the highest of any band in their class in the North Illinois District Contest allowing the band to compete at the state level. The band captured its first state title this year. The

Joliet community, always very proud of their band's success, strengthened their support for this prospering educational organization. McAllister once said, "Our successes have been community successes and are regarded as such by band members" (1927 National Champion High School Band, 1927).

McAllister then went on to say "Band members individually and collectively are doing their utmost to bring further honors to our school and city. The continued support of the community is vital to their [the band's] continued success" (National Contest Program, March 1928, p. 11). Such a philosophy and attitude strengthened the community's support as well as the band's pride to better serve the community through local performances.

By 1925, the band had grown to large proportions numbering 66 in the top band, 50 members in the second band and 40 members in the beginning band (Crack Band, 1925). Improving the size and quality of the bands at Joliet was not the only accomplishments of the year. The bands received new uniforms consisting of blue and gold capes with gold tassels [plumes] in the caps (Band to appear, 1925). The premiere performance in their new uniforms occurred on April 17, 1925, in the band's Sixth Annual Concert. The band used the proceeds from the concert to help defray the cost to compete in Champaign, Illinois. Cornetist Clifford Lillya played the *Carnival Of Venice* at the concert in preparation for the state contest on April 25, in Champaign. Later in life, Clifford Lillya furthered his musicianship and received advanced degrees in music and taught trumpet at the University of Michigan.

In district competition in the spring of 1925, the Joliet Band received

the top scores and advanced to state competition in Champaign, Illinois. For the second consecutive year, the Joliet Band earned the distinction of being the top band in the state.

The Joliet Township High School Band accepted the invitation to perform at the International Kiwanis Convention in St. Paul, Minnesota on June 22, 1925. The Joliet Chapter of the Kiwanis Club presented the Joliet Band with a special five foot diameter bass drum for the convention performance (Joliet Band performs for International, 1925). The audience at the convention was so impressed with the Joliet Band's performance that the band received the title of "The Official Musical Organization of the Illinois, Eastern Iowa Kiwanis District" and gladly accepted an invitation to play for the International President's Ball. While on this trip the band also performed concerts at the Public Park and Government Hospital in St. Paul and the Riverside Park in La Crosse, Wisconsin (School band wins honors, 1925). A parade in Springfield, Illinois, for the opening of the State Encampment of Veterans of Foreign Wars was also on the tour agenda for June 25, 1925.

The Will County Corn Day Parade on January 26, 1926, was the first band appearance of the year. This routine annual performance was the beginning of one of the greatest seasons for the Joliet Band. The band again won the district competition as well as the state title for an unprecedented third consecutive year. "They [Joliet Band] came home victorious, and went back every year [1924, 1925, and 1926] to win again, until [they were] eliminated from the state contest because of three consecutive victories" (Zusag,

1956, p. 26).

National Band Competition

McAllister felt that bands could benefit from a national association organized to support instrumental music programs. McAllister helped organize the National School Band Association in 1926. The association would sponsor national events such as the national competition. Rules to be followed were drawn up for the sight-reading, marching, solo and ensemble, and concert categories of the competition. The sight-reading selection was an unpublished manuscript.

“Preceding the national tournament, contests in each state were under direct auspices or with the co-operation of the committee on instrumental affairs of the Music Supervisors’ National Conference, with the National Bureau for the Advancement of Music actively assisting” (National Contest Program, March 1928, p. 5).

Archie McAllister was elected President of the National School Band Association in 1926 and served in this post for 14 years (Zusag, 1956, p. 260). According to the National High School Band Contest Program, McAllister was elected “as a result of the prowess his band has achieved” (March 24-26, 1928, p. 11).

A national champion band was to be selected from the top bands of many states. A panel of nationally acclaimed judges was to make the decision. The national competition of 1926 was held in Fostoria, Ohio and had 13 bands

from 10 states represented. These competitions were set up to have only one champion per class with the other bands ranked according to scores.

The National Contest Program stated the main objectives for having a National School Band Contest to be:

Extension and improvement of band and instrumental music generally in the schools of the country is [sic] the purpose of the contests. The committee states its belief that the chief gain to the participants is the stimulus given band members to strive for higher attainment and the opportunity to compare their playing with that of other school ensembles and to receive the constructive criticism of the judges.

More adequate recognition of the educational importance of bands with the consequent increase in their value to schools and communities, it is believed will result from the interest aroused by local, state and national contests and the increasing number of entrants in these events (March 1928, p. 5).

As in the state contest the bands were to play a warm-up march not to be judged. In the national competition, a band's classification was determined by school enrollment. Schools with more than 750 students were class A, 250-750 students were class B, and less than 250 students were class C (Tulsa Ready To Welcome, 1931). All bands in each class played a required selection in order for the judges to better compare the quality between the band finalists. In addition to the preselected piece, the bands had to perform another piece from

a national music list. This list contained 45 selections numbering from one to forty-five. The number one selection was the most difficult with forty five being the least difficult. Joliet was in class A, the most difficult class, where the piece selected had to be chosen from number one to thirty (National Contest Program, 1930).

Each band in national competition prepared two or more well known pieces to be played with other band contestants in a mass band program. These programs were conducted by greats such as John P. Sousa conducting *The Stars and Stripes Forever*. The Joliet High School Band earned the highest score and was awarded the first national band title.

Archie McAllister was a true believer that all musicians must hear better musicians and they should model themselves after them in order to improve all aspects of musical performance. McAllister took advantage of every opportunity to invite and have good bands come and perform for his students. The year 1926 was no exception, in that the United States Marine Band, under the direction of William H. Santelmann, performed afternoon and evening performances at Joliet High School on November 2, 1926.

In the spring of 1927, many Joliet members earned top place awards in their solo and ensemble divisions and further advanced to national competition in Council Bluffs. The band was exempted from competing in the concert portion of competition at the state level due to three previous titles in as many years (F. McAllister, personal communication, August 19, 1990).

The 1927 National Band Competition panel of judges, announced in the

official program, were Herbert Clarke, Captain Taylor Branson of the United States Marine Band, Osborn McConathy and Joseph Maddy. Joliet's competition program consisted of *Grandioso* by Seitz, *Triumphal March* by Grieg and *Roman Carnival* by Berlioz (Joliet Plays, 1927). There were 23 entries from 14 states competing in Council Bluffs.

Joliet won the National Championship for the second consecutive year. The finalists and their scores were Joliet, 2708 points; Council Bluffs, 2706 points; and Modesto, 2638 points. Joliet also captured first place in the parade marching category of the competition (Joliet Again Wins, 1927). McAllister was re-elected the President of the National School Band Association on May 27 at the National Competition (Joliet Plays, 1927).

The band boys of the Joliet Band could not have imagined the support they were about to receive upon their return home from Council Bluffs. In celebration of capturing the second national title, over ten thousand people crowded the streets of Joliet for a welcome home reception for the Joliet Band (Plan Tribute, 1927).

The reception was not the only reward the band and Mr. McAllister received for their efforts. According to the Joliet Herald News, "McAllister is given one thousand dollars at Band Banquet. ... Members of the band receive gold medals" (Banquet Honors, 1927). McAllister was also presented with a special gift from the Joliet Township High School Band members. "McAllister is given medal by band boys. [It is a] Replica of [the] Championship Trophy, studded with diamonds." The inscription on the medal read, "Presented to

A. R. McAllister by the boys of the JTHS Band-1927" (Banquet Honors, 1927).

There was no secret as to the success of this young but fine school organization. A. R. McAllister was the driving force behind this outstanding band program. In an interview, McAllister stated his band philosophy:

I consider the school band an educational institution and as such we strive through it to build citizens who are better because they can perform and appreciate music, because they have had training in discipline, in self government and the highest type of sportsmanship. You can see that this is a long hard road from the first twelve [students] but nothing startling. Just the result of persistent conscientious effort, confidence of members, loyalty to the organization, team work and Hard Work" (1927 National Champion, 1927).

Excitement swept through the streets of Joliet during the beginning of the 1927-28 school year in that Miss Lois Delander, a student of Joliet High School, won the title of "Miss America". The band and friends gave her a hero's welcome home on September 19, 1927. Later, Joliet High School played host to the United States Navy Band under the direction of Lieutenant Charles Bender. The afternoon and evening performances were sponsored under the auspices of the Kiwanis Club. The Joliet Band listened and learned much from such guest concerts.

Due to the sexist stereotyping of this historical era, girls did not participate in the large high school bands because it was considered not

feminine to do so. The Joliet band was also affiliated with the high school's R. O. T. C. . As one band alumnus stated:

We had no girls in the band other than the sponsor, a girl picked by the bandsmen to march with the drum major. In fact it was a serious contest to see if you could get your girl selected. The sponsor appeared with the band in concert formation at the head of the flute row, towards the audience. She simply sat there, enjoyed the music, stood on occasion, bowed and that was all, adornment (Louis J. Fifer, trombonist 1937-1941, personal communication, February 20, 1989).

However it was acceptable for girls to play in small chamber type ensembles. In 1928, McAllister conducted a group of girl entertainers from JHS and the junior college. The ensemble was called the Collegiate Entertainers. The group had been in existence three years. They rehearsed twice weekly and played at affairs for the high school and local activities. The group of young ladies were not permitted to perform for pay. Lois, McAllister's daughter, who was a self-taught drummer, performed on the drum set in the Collegiate Entertainers until her high school graduation in 1927 (L. H. McAllister Hanson, personal communication, January 19, 1990).

The Joliet members continued their winning ways by placing first in the solo and ensemble portion of district competition. Because the band had won at the state level in concert competition the previous three years, it was not permitted to compete in this facet of the state contest.

The entire town of Joliet was excited because it was to host the national band competition. Much preparation had to be made for the visiting bands competing in Joliet. In addition to preparing for the national competition the band also performed in the Rotary International Parade in St. Paul, just a week prior to the National Contest.

For the National Contest of May 24-26, of 1928, the Joliet Band played *Finlandia* by J. Sibelius as the required number, *March Anthes* by Gill as the warmup, and *Hungarian Rhapsody* by Liszt as the selected number (National Contest Program). John Philip Sousa conducted the 2,000 piece mass band concert in Joliet at the national competition (When Sousa Led Massed Band, 1932).

No one could have imagined how high the host band's scores would be but Joliet outscored all their competition in each division. The Joliet Band won the solo, marching, sight-reading and concert playing categories of the contest. Scores from the 1928 National Contest Concert Category were Joliet 95.8, Senn 94.8, Modesto 93.1, Gary 92.3, Hammond 90.5 and Council Bluffs 90.4. In addition to winning the marching contest, four members of the champions got first places in the solo contest (For identity of national solo winners see Appendix A). Joliet also had four second division and one third division participant (Band Takes First, 1928).

Joliet's record of three consecutive national titles in class A earned the band permanent possession of the coveted National Trophy. This triumph would be unmatched in history. Again that year, as in the spring of 1927,

McAllister was presented with a one thousand dollar check and he was re-elected to serve as the President of the National School Band Association.

In September of 1928, McAllister was the guest of honor at the Conn Dealers annual banquet at the Hotel Elkhart for his efforts and in recognition of his accomplishments. The *Inflexible March* by Al Sweet (b. 1876, d. 1945) was dedicated to A. R. McAllister in 1929, honoring the three consecutive national titles won by the band (N. E. Smith, p. 404) and his high musical standards. McAllister never lowered his expectations. He was quoted in speaking of the Joliet Band, we "...followed the plan of ... constantly raising the standard of our music, our performance, and our ideals" (McAllister, Director, Deserves Much Credit).

In spite of all of the attention McAllister received and the time required as a music educator, the McAllister family was very close. Archie McAllister scheduled time to be with his family and shared in all the quality experiences associated with family life. To have more time with his family, "Archie purchased some 78 rpm records and then played them on a crank up gramophone. At 5:30 in the morning, the four kids and Archie would go through calisthenics together" (F. McAllister, personal communication, November 17, 1988).

McAllister was a sought after guest conductor, clinician, band consultant, and contest organizer. It was announced in the Traverse City Record-Eagle (December 17, 1928) that Mr. McAllister was to teach courses for band leaders and drum majors at Interlochen, Michigan, for the National High

School Orchestra and Band Camp on June 23 through August 18, 1929.

Many of the former band students who studied under Mr. McAllister pursued and improved their musical and leadership skills after graduation from high school. One example was Warren Wood, a national trombone soloist, who was declared the best drum major of the Big Ten Conference. Warren was a sophomore at the University of Illinois in December of 1928 when this title was announced. Later his leadership qualifications were utilized as Speaker of The House of Representatives in the Illinois Legislature. Robert Kraker, 1934-1938 bandsman, stated "the training I received in the band made it a lot easier for me while in the Air Force as a follower and leader" (personal communication, November 22, 1988).

As in the past, when the national contest involved a large amount of travel expenses, fund raising had to be planned well in advance. The 1929 national contest was to be in Denver, Colorado. The Joliet Band was not permitted to compete because they had won the previous three national contests similar to the state contest ruling. The band was, however, invited to come and perform as the host band, to have its solo and ensemble contestants compete and also, the band was asked to lead the parade in Denver for all the other bands. On January 6, 1929, the Joliet Herald News announced that McAllister was printing "On to Denver" programs to be used for the concerts whose proceeds would go to defray the cost of travel. This series of local concerts not only raised funds for the band but kept the members of the public well informed as to what their band was doing.

According to Forrest McAllister, A. R. McAllister's son, his father treasured news of his students and former students doing well, no matter what vocation or profession they had chosen (personal communication, November 17, 1988). One such moment occurred when the University of Illinois Band performed in Joliet on February 27, 1929, with the following former Joliet students in the college band: Don J. Hay, Warren L. Wood, F. A. Matteson, Charles McKeown, Curtis Stock and Edwin Porter. Such an achievement was the result of McAllister's teaching.

Even though the Joliet Band could not compete in the concert or marching categories in Denver, the band students had an added incentive to further advance their talents. It was announced (Joliet Band to Lead, 1929), "as a special feature of this year's National Solo Contest at Denver, scholarships valued at \$300.00 cash, will be awarded to winners in the different instruments. The scholarships will entitle the winners to an outing at Camp Interlochen."

April always was a busy month for the band. On April 5, 1929, the band performed its sixteenth anniversary concert which was followed by the North Illinois District Band Contest in Elgin on the 11th, 12th, and 13th. The Joliet Band had four first place and one third place winner (For identity of winners see Appendix A).

In April of 1929, it was announced that the public was invited to show their support to the band on May 4 by purchasing a button that read "I am sending the band to Denver." May 4th was declared "Opportunity Day" to give

everyone a chance to support their band on its way to Denver. The band needed to raise \$5,500 for trainfare on the Rock Island Train (Joliet to Show, 1929).

Prior to the departure for Denver, the band kept its vigorous concert schedule with performances for an Illinois jewelers' convention, a concert at Camp Dwight, and a concert at the U. S. Veterans Hospital in Dwight. The members of the band presented Mr. McAllister with a self-winding watch as a token of their appreciation for all he had done for the band.

When the preparations for the trip had been completed, it was announced that the high school band would depart Monday, May 20, with Glen Henderson, Robert Harris, Allen Sahler, Edward Tomastic, Donald Leffler and Edwin Mitchell to represent Joliet in the Solo competition (Band Leaves For Denver, 1929).

Archie McAllister planned many performances en route to and from Denver. The Kansas City Star reported the championship band performed a concert in Kansas City on its way to Denver. The band was accompanied by its sponsor, "Miss America", Lois Delander, a student of Joliet High School (A Championship Band Here, 1929). Performances were not the only stops on the tours; the band stopped to see the tourist attractions as well. On the way to Denver, the band stopped to view Pike's Peak in Colorado Springs (Joliet Band Gets View, 1929).

The Joliet Band led the National Parade in Denver demonstrating their understanding of performing music and marching fundamentals

simultaneously. Earlier, in McAllister's teaching career, he was disappointed in the quality of performance demonstrated by bands attempting to march and play. "If a band improved its playing, the marching suffered; so he [Archie] perfected a set of marching rules that are now used as official marching rules for nearly every band in the United States" (Carloss, 1930).

The Denver Post announced the winners in the parade portion and went on to cover the annual Mass Band Concert. It stated, "After one first number [Conducted by Captain Charles O'Neil, the Mass Band of 2,000], A. R. McAllister was invited to direct the combined bands through the remaining numbers of the program" (Lansing, Michigan Band Wins, 1929).

Joliet bandsmen did very well in the national solo contest in Denver winning five first places and two second places on various instruments (For identity of solo winners see Appendix A).

The Joliet Band members looked forward to the annual band dance held at the end of each year. The JTHS Band dance for 1929 was held on June 13. The band dances were private affairs for the members of the band and their dates only. Many Joliet students, not in the band, envied the band for its camaraderie and special events held only for its members.

The following school year was filled with excitement in anticipation of being able to earn the right to compete in the nationals in Flint, Michigan, during the spring. The band performed at all their local events including the football games, basketball games and the seventeenth annual concert on March 28, 1930. Several soloists performed in the solo recital along with the

small ensembles on March 21, 1930.

At the district contest, Joliet Band members swept most of the solo and ensemble awards. Joliet High School band members captured eleven first places out of a possible sixteen, four second places, two third places and two out of three ensemble entries. The grade school band did almost equally as well in taking seven first, five second, one third and one fourth place award.

Despite all the honors and praise heaped upon him, Archie McAllister has retained the modest, unassuming demeanor which has endeared him to the city to which he has brought so much fame. While Archie McAllister's musical genius has brought three national high school Championships [sic] to this city, his ability to maintain a large organization of boys in perfect discipline and to develop them into expert musicians is of far more value to the community than all the cups and trophies his organization has won.

We like Archie McAllister because he is eminently fair, is devoted to his work and [is] liked and [is] respected by the members of the organization of which he is the director (Unauthentic Biographies, Archibald McAllister¹, 1930).

The city council of Joliet declared May 3, 1930 as its annual "Opportunity Day" to kick off the fund raising campaign for state and national competition.

The Joliet Band received recognition for its success in state and national competition in the seventh annual district contest program. The Joliet Band also was recognized in the Illinois School Band State Program where it stated

that the Joliet Band will no longer compete in the Illinois contest as it holds the reputation of being the undefeated National Champion High School Band (Illinois School Band Association Program, 1930).

In the state solo contest in Urbana, eight Joliet members placed and earned the right to compete at the national level in Flint, Michigan (For the identity of solo winners see Appendix A). The saxophone ensemble finished first and the brass ensemble received a third place award (Joliet Lands Six First, 1930).

Again the band performed fund raising concerts to be able to travel to Flint, Michigan. The band announced a three day concert engagement at the Rialto Theatre in Joliet with proceeds going to defray travel expenses (Hundreds Will Help Send Band, 1930). In the fund raising efforts of 1930, \$500 was raised from the Rialto Concerts; \$2,100 was raised from the Opportunity Button sale, and \$3,000 was given by the city of Joliet. The band also attracted donations of over \$4,000 at a concert at the Dwight Hospital.

The band was scheduled to leave for Flint, Michigan on May 21, 1930 and return to Joliet on May 25, 1930. The band performed in the afternoon on Thursday, May 22. Nineteen bands were competing in the national contest. The slogan for the band in competition was "Make It Four!"

John Philip Sousa conducted the Massed Band Concert at Atwood Stadium. Joliet students looked forward to playing under professional musicians' batons. "It was a great thrill to sit in concert when noted Directors [sic] conducted their own compositions" (Robert J. Nasenbeny, clarinetist 1936-1938, personal

communication, November 30, 1988). McAllister was also elected for the fourth consecutive time as President of the National School Band and Orchestra Association.

The Joliet Band was well-received in their performance in the national competition. The five foot bass drum that was donated by the Kiwanis Club of Joliet also made quite an impression as the Flint Sunday Journal states, "Joliet, whose bass drum was so great that a four-wheeled buggy was needed to haul it On its giant head was inscribed the number of national championships which this organization had won. Because of its obvious superiority it was later barred from competition" (Flint Closes Shop for Parade, 1930).

The judges for the national competition in Flint were John P. Sousa, Edwin Franko Goldman, Captain Taylor Branson of the U. S. Marine Band, Harold Bachman, A. Austin Harding, Captain Charles O'Neil, Victor Grabel and Jay W. Fay. Joliet's musical selections performed in concert competition were *Egmont Overture* by Beethoven, which was required of all class A bands, and *Phaeton-Symphonic Poem* by Saint-Saëns, number three on the required list.

Joliet felt great about their concert performance on stage. John Philip Sousa, national judge, stated, "The way the band [Joliet] played *Phaeton*, ... played by no other band in the contest, was ... the sensation of the contest" (Carloss, 1930). The band played as well as ever. The entire audience and members of the Joliet Band were shocked as the results of the competition were announced. The Joliet Band had received overall second place in the competition. It appears that the Joliet sight-reading score was lower than the

winner's sight-reading score. When the scores were added together with the concert scores Joliet's total was lower than Senn High School's score. The way the judges' scores were weighted, the sight-reading judge's score greatly affected the outcome of the competition. Forrest McAllister, Archie's son and solo clarinetist in the Joliet Band in Flint, Michigan, stated, "A. R. did not observe the four grand pauses [in sight-reading] and the band followed his leadership. Joliet lost overall in the competition by only 6/100's of a point" (F. McAllister, personal communication, November 17, 1988). In reading the results to the audience at the award ceremony the announcer even stated over the public address system that the band that played the best did not win. "Archie ... lived with the fact that he took full blame in 1930, because he felt he let them [the Joliet Band] down in sight-reading" (F. McAllister, personal communication, November 17, 1988).

In the solo and ensemble portion of the contest, Joliet bandmen were awarded four first division, four second division, one third division and one fourth division rating (For the identity of national winners see Appendix A).

The Joliet Band received another hero's welcome. Ten thousand fans greeted the band when they returned home. As Clay Smith wrote that the band played the "best stage performance, ... No band ever played better. ...The Joliet Band is a world champion" (Smith, 1930).

The School Musician spoke highly of McAllister and the success of his career when it published:

There is perhaps, no more worthy a person for musicians to bestow

recognition upon than A. R. McAllister, President of the National School Band and Orchestra Association, and Director of the Joliet High School Band.

The success of any new organization is dependent almost entirely upon its leaders-and from its inception [the National School Band and Orchestra Association] in 1925, Mr. McAllister has been one of the active leaders of the School Band Association movement. In 1926, when 13 bands entered the first national band contest at Fostoria, Ohio, [he] saw the need of an association. They elected Hyrum Lammers of Ogden, Utah, president and A. R. McAllister first vice-president.

The following year, Mr. McAllister was voted president and has been re-elected every year since that time, including the year 1930-1931 season. Mr. McAllister has an indomitable spirit and will make a success of whatever he does, which manifest itself [sic] in this as well as everything else throughout his life (October 1, 1930).

Many of McAllister's students also received national recognition from the media. Many instrument companies placed ads and pictures in magazines of Joliet Band students playing their brand of horns. The students' names were used with lists of the students' accomplishments in competition. In the November, 1930 issue of the School Musician Norman MacLean, a Joliet bandsman, was praised by the publication for his efforts and hard work. He had received eleven first and five second place awards from 1926 to 1930.

Norman studied flute privately with Mr. W. H. Holmes of Joliet and later from Mr. Roy Ziegler of the Joliet Symphony. MacLean captured two second places and one first place in the national solo competition (cited in MacLean Praised By Band Magazine, 1930).

The Joliet Band was received well at their eighteenth annual concert on March 27, 1931. The concert served as a warmup for the band's upcoming district competition in St. Charles. In solo and ensemble competition the band received ten first place, seven second place and one third place awards entitling all to go to State Competition in Champaign on April 24. Out of seven ensembles, five earned first place and two second place awards (Joliet Scores Music Victory, 1931). The Joliet Band was determined, since the previous national competition, to settle for nothing less than first place in the nationals.

In state competition on April 24 in Urbana, the Joliet Band Students captured nine first place, nine second place, and two third place awards (For identity of award winners see Appendix A). All recipients of first and second places were entitled to go to the nationals in Tulsa (Winners in High School, 1931).

Fund raising provisions were made for the band's trip to Tulsa, Oklahoma. To cover the travel expenses to Tulsa, the band needed to raise \$4,500. The band announced its fund raising concerts at the Rialto Theatre in early May. May 2 was declared the annual "Opportunity Day" to purchase a "Take the Band to Tulsa" button. By Sunday, May 3, the band raised \$2,000 from

the button sales, \$1,200 from concert engagements for a total of \$3,200 of the needed \$4,500. The band had a deficit of over \$1,000 with a very short time to raise the remaining funds needed. Articles in the paper said that more funds were needed to finance the trip to Tulsa (Raise \$2,000 of Funds for Band, 1931). The necessary funds were finally raised in time for the trip.

As stated earlier, McAllister took the burden of the previous national defeat solely upon his shoulders. The band members sensed this and were motivated even more to perform well in Tulsa. To prevent the same sight-reading experience from recurring, McAllister changed his rehearsal routine prior to the 1931 National Competition. "Every morning for four weeks the band would meet at 7:30 [before school] and do nothing but sight-read for 30 minutes. The competition routine for sight-reading was followed to the extent that whistles were even used as in the contest (F. McAllister, personal communication, November 17, 1988).

Forrest McAllister spoke of his father's teaching techniques in rehearsal for sight-reading. "They [the band] had an almost organizational procedure. They were taught to look at key signatures and to look at time meters so forth and so on. ... Whether it was andante [or] largo He [A. R. McAllister] was more interested in the band doing their own examining while he clocked them." In contest proper, he would call attention to the items of concern. McAllister would then communicate through his conducting" (personal communication, January 16, 1990).

The Joliet Band trips represent an era in American history. The train

fare for a round trip ticket between Joliet and Tulsa was \$21.98. The cost did not include meals. To handle the band tour the railroad provided a baggage car, three tourist sleepers, a standard pullman car, one combination pullman/observation car, and two diner cars.

The judges for the national contest in Tulsa were John Philip Sousa, Captain Charles O'Neil, Karl King, Edwin Franko Goldman, Frank Simon, Will Earhart, Albert Austin Harding, Victor Grabel, Ernest S. Williams and Carl Busch (National Band Contest Program, 1931). The Nationals in Tulsa meant a great deal to the members of the Senn High School Band because they had won the previous two years. A third title in Tulsa meant the Class A National trophy would remain in Senn's permanent possession (Tulsa Ready To Welcome, 1931).

The enthusiasm of the rivalry between Joliet and Senn High schools in the contest was demonstrated in the Joliet Herald News article when it said:

The principle [sic] rivalry at the contest this year lies between Nicholas Senn of Chicago and Joliet. Senn won the national title two years ago at Denver when Joliet was not a contestant. Last year at Flint a sightreading judge gave the Title [sic] to Senn, although Joliet outplayed the Chicago outfit in the contest proper.

Senn is straining every effort to win again this year [so] that it may come into permanent possession of the cup which it has twice won. Joliet is just as determined to win and if it does it will be the fourth national championship to come to the blue and gold Band [sic] (Band Off To Tulsa, 1931).

The selections performed in Tulsa by the band were *Vanished Army* by Alford, *La Forza del Destino* by Verdi selected from list and *Entry of the Gods into Valhalla* by Wagner which was required of all class A bands in the National Contest (Three Thousand Applaud, 1931).

The blue and gold band of Joliet was received very well during and after their performance in Tulsa. The soloists and ensemble participants felt very confident about their performances. Rumors were circulating around during the finals that the Joliet solo and ensemble musicians captured more awards than any other organization (Three Thousand Applaud, 1931). The judges and spectators expressed their appreciation for the hard work of the Joliet Band members with a thunderous ovation. Captain A. R. Gish, former Senn High School director stated, "The Joliet Band again proved it is a great musical organization" (Three Thousand Applaud, 1931) after hearing the Joliet concert performance.

The results of the contest were well covered in the media. Joliet's entries led the solo and ensemble division of the contest. Joliet soloists won five first place, five second place and two third place honors (For the identity of winners see Appendix A). Two ensembles also won first place in their divisions (Illinois Bandsmen Lead, 1931).

The Joliet band won and reclaimed the national title in 1931 in Tulsa. The Joliet band had defeated Senn High School by four whole points and excelled above everyone else in 1931 in sight-reading (F. McAllister, personal communication, November 17, 1988). This was the fourth national title

brought home by the Joliet Band (For winners of previous National Band Championships see Appendix B). McAllister was also reelected President of the National School Bandmasters Association.

The band received another hero's welcome in Joliet. Thousands turned out to receive their winning band home. The Joliet Sunday Herald News (May 24, 1931) had the headlines "Heads Up! Here Comes the Greatest High School Band in America" plus a full page spread in recognition of the Joliet Band while the Tulsa Daily World (May 24, 1931) featured a picture of the Joliet Band proclaiming them Band Champions of U. S. High Schools.

In late September of 1931, Archie was invited to rehearse the Marion School Band in Indianapolis, Indiana. A reporter observed the rehearsal techniques and wrote:

All the youthful members of the concert band were particularly responsive to McAllister's directing and seemed delighted to meet the distinguished band leader. He was forceful and emphatic in his directing, at the same time displaying a technique and knowledge of music and instrument coordination that account for his marked success in national competition (Roessler, 1931).

National Band Festivals

The year 1932 was one of great change for bands and contests across the nation. In a reorganization meeting in January presided over by A. R. McAllister, President, the National School Band Association (N. S. B. A.), it

was decided to go to a rating system instead of the individual percentage score and ranking. In previous contests there appeared to be only one winner in each class when all bands attending the nationals were winners from their respective states. It was also voted on that in 1932 there was to be no concert portion of the national band contest due to the depression limiting the funds required for travel of an entire band. National solo and ensemble though was still scheduled in the spring.

The death of John Philip Sousa in 1932 dealt a devastating blow to the nation and the Joliet Band. On many occasions Sousa heard, critiqued and conducted the Joliet Band. After hearing a Joliet performance, Sousa once declared that the band was "the greatest amateur band in the world" (Carloss, 1930). Sousa was respected by all. Bands mourned his death and paid tribute during their concerts. One such tribute was done when the University of Illinois Band under the direction of Albert Austin Harding played a concert in Joliet on April 30, 1932. A. R. McAllister guest conducted the *Stars and Stripes Forever* in memorial of John Philip Sousa.

Twenty-five top Joliet musicians were featured in the annual solo and ensemble recital on March 28, 1932. The 19th annual concert in April featured Forrest McAllister (Archie's son) conducting the Joliet Band for the first time.

In 1932, the National Solo and Ensemble Contest took place in Marion, Indiana. This was the first year that ratings were used instead of ranking the bands in order with only one winner. Joliet Band members were rated the following in the May 2 ensemble contest: flute quartet, superior; clarinet

quartet, excellent; saxophone sextet, superior; and trombone quartet, superior (National Solo and Ensemble Winners, 1932).

It was also announced in early September of 1932 that the Joliet Band was used in the production of a newsreel showing high school bands in action. The newsreel was made by the Peoria Studios in Peoria, Illinois. A sound picture was to be made during the second week in September.

The band schedule was very demanding. A concentrated series of rehearsals and performances was required. Take for example the schedule for a week during the fall of 1932. Activities began on Monday with a noon to one p. m. regular rehearsal. Sectionals followed after school. Tuesday's rehearsal at noon was spent practicing marching formations with sectionals held after school. On Wednesday, the regular noon until one p. m. regular rehearsal was later followed with a 3:42 p. m. to 5:30 p. m. marching rehearsal. On Friday, there was a special rehearsal for a reception for President Hoover who was to be in town later in the day. At noon on Friday, the band performed in the Get Out and Vote Parade. On Saturday, the band performed for two West Aurora football games at 12:45 p. m. and 5:00 p. m. .

The spring of 1933 was busy with the regular routine of local performances. On March 24, the Annual Recital of Soloist and Small Ensembles occurred and Joliet's 20th Anniversary Concert was performed on March 31. The band was also preparing *Dunedin March* by Kenneth J. Alford and *Les Preludes* by Liszt for the 10th Annual Contest sponsored by the Illinois School Association in Urbana on April 27-29. The Joliet band again earned top

ratings. The National High School Championship Band Contest for ratings occurred in the Northwestern University gym in Evanston, Illinois. A larger number of bands was expected to participate since all bands qualifying in 1932 or 1933 were eligible because there was no national competition in 1932 for concert bands (World's Fair Year, 1933, p. 3).

Festival Evaluation

In the new type of rating system utilized in 1933 "Bands will be judged for concert work on the following points: (1) Adherence to traditional interpretation; (2) Beauty of tone quality; (3) Correctness of pitch; (4) Artistic effectiveness of performance; (4) Ability to read at sight -a separate contest being held for this purpose" (World's Fair Year, 1933, p. 3). The bands would then be awarded an honor rating of one, two or three. A one rating would signify a superior performance by the band.

As a basis for the ratings, each band was required to play three judged compositions. The pieces to be performed and evaluated were "(1) A march of the quick step variety selected by the band. (2) A required composition uniform for each class as follows: Class A-Wagner's *Rienzi Overture*. Class B-Weber's *Peter Schmall Overture*. Class C-Hildreth's *One Beautiful Day*. (3) A composition chosen by the band from a prepared list of 60" (World's Fair Year, 1933, p. 3). No national champion trophy was presented or national title given. Awards were presented to bands designating their ratings and classifications. Bands could then purchase individual medals for their members designating

their ratings: Gold for a superior rating, silver for an excellent rating, bronze for a good rating (World's Fair Year, 1933, p. 3). In the other areas of competition rules were also followed. In solo competition, each solo was to be memorized or the rating earned was lowered one division.

The Joliet Band received the top rating of superior with many of its members doing quite well in solo and ensemble events. Joliet musicians earned seven first division, fourteen second division and seven third division ratings². The quality of musical instruction at Joliet High School is exemplified by the number of soloists eligible to participate at the national level and quality of the ratings earned (For for identity of the 1933 participants and ratings earned see Appendix A).

The extremely warm weather during the 1933 national contest took its toll on both the 3000 bandsmen participants and directors in their heavy uniforms. The bands performed a five mile marching drill that concluded at Dyche Stadium, Evanston. Boy Scouts lined the drill route giving out cups of water to sweltering bandsmen who were marching by. McAllister and three of his bandsmen were among the 150 who required medical attention. McAllister was taken to his motel room by ambulance.

Upon regaining consciousness, McAllister instructed his son, Forrest, not to let his bandsmen do any more work or marching. A. R. McAllister then relapsed unconscious in his room (A. R. McAllister Is Overcome, 1933). Forrest McAllister, Joliet's assistant band leader, recalled that the underside of the stadium bleachers resembled an infirmary for the 150 heat stressed bandsmen.

None were seriously injured although 18 from various bands were admitted for overnight observation in area hospitals.

Upon returning home, the Joliet Band did not participate in the traditional victory parade because of the heat stress conditions that the members were exposed to earlier (F. McAllister, personal communication, January 16, 1990). When questioned of A. R. McAllister's condition, Forrest stated that the "four months of nervous strain preceding the national tournament of champions had measurably weakened Joliet's popular bandmaster. ... He is a very sick man" (A. R. McAllister Is Overcome, 1933). A. R. McAllister rested in Evanston and returned to Joliet a day after his band returned permitting him to recover an extra day.

Following the 1933 contest, McAllister received a letter from Joseph E. Maddy, chairman of the committee on instrumental affairs, Music Supervisors National Conference. The letter addressed a consensus of the national judging panel. Maddy wrote that, even though no championship band was distinguished, "... the judges were so favorably impressed with the work of your band [McAllister's] that they [the judges] requested me to write to you stating that they consider your band outstanding among the bands receiving first honor rating, or first division" (Joliet Band Held Champion, 1933).

The Massed Band concert consisted of 75 bands under the direction of nationally known conductors. The conductors for the 1933 massive concert were Captain Charles O'Neil of the 22nd Regiment Band in Quebec, Lieutenant Charles J. Bender of the United States Navy Band, A. R. McAllister of Joliet and

Captain Taylor Bronson of the United States Marine Band.

The 1933-34 school year was very busy for the Joliet Band as in years past. During this school year the band played over fifty performances (see Appendix C for a listing of events in which the band participated in 1933-34).

The band presented its 21st Annual Concert on March 23, 1934. The North Central District Contest was hosted in Joliet. Joliet had 22 members selected to represent Joliet High School in the District contest on April 6-7. The Illinois State Contest was conducted at the University of Illinois in Urbana on April 26-28. Of the original 22 soloists at the district event, 10 had received a superior rating at state competition with 9 of the 10 earning recommendations to compete at the nationals in Des Moines, Iowa on May 31st - June 2nd, 1934.

May of 1934 also brought a new look to the Joliet Band. The uniforms previously ordered had arrived and the band premiered their attire in a New Uniform Concert on May 20, 1934. The uniforms arrived in time for the national contest and tour to Iowa.

The band received very high ratings in the national competition. "The sight-reading judge declared that the Blue and Gold musicians far excelled any high school band they had ever heard. Their performance in Shrine Auditorium won universal acclaim". Other bands in class A competition were Harrison and Mason City. The band then returned to Joliet for another hero's welcome.

In 1935 the Joliet Band received superior ratings at the district and state

levels of competitions. Regional or national competition judges awarded the Joliet Band with superior ratings also.

Joliet's Band Feeder Program

To sustain a successful high school instrumental band program, a quality feeder program must be established to give musicians time to master the necessary fundamentals of performance and to acquire experience. As stated earlier, the grade school in Joliet established a band program a month or so prior to the high school (Thompson, p. 1). Bill Thompson was the first director for the grade school. Later in the early 1930's Glen Ford took the grade school post. Ford started his musicians in the third grade on recorders and then transferred students to instruments. The band developed into full symphonic instrumentation with a very mature sound. Full instrumentation at the grade school level prevented many instrumentation problems at Joliet High School.

Ford's successor was Archie McAllister's son Forrest. Under Forrest McAllister's leadership the grade school band received national acclaim in 1938 at a Music Educators National Conference in St. Louis. The grade school band performed the premiere performance of L. Cailliet's *Elsa's Procession to the Cathedral* from *Lohengrin* which was in manuscript for the Conference. Forrest conducted the grade school band until World War II when he enlisted and went through basic training with Glen Miller. Forrest recommended Charles Peters, Joliet Band Alumnus, as his replacement.

Peters replaced F. McAllister and remained in the position 29 years until retirement. Peters expected the best from his students and strongly encouraged pupils to study privately outside of school due to the stiff competition for chair and band placement. Nearly 100% of the grade school students received private instruction. Peters saw McAllister as "a tremendous organizer, musician, disciplinarian and friend" (Personal communication, November 1988). The grade school band earned top ratings whenever they performed. After the high school band was established, it benefited greatly from the quality instruction and symphonic instrumentation of the grade school band (F. McAllister, personal communication, November 17, 1988). Ross Engimann, 1934-1940 bandsman, stressed the importance of the grade school band when he stated that the success of the Joliet Band was attributed to the "quality of the Grade School Band which sent well trained boys to high school. Mac took them and polished them into the organization, recognized all over the country" (personal communication, February 2, 1989).

McAllister served on many different music review and selection committees. He had purchased many selections for his band over the years and music publishers sent him new publications to review and use. By the year 1936 the Joliet Concert Band Library consisted of approximately 3,000 titles. This permitted members of the band to obtain much experience from reading music (A. R. McAllister, personal communication, March 3, 1936).

Archie McAllister stayed very informed of any new technologies or inventions that would improve the music profession. A true innovator in the

field, McAllister designed an intercom system that would permit him to listen and communicate with students practicing in different practice rooms while in his office. Prior to this system he had to travel from room to room to assist and listen to his students. This made McAllister much more efficient in monitoring his students practicing (F. McAllister, personal communication, November 17, 1988). Usage of the intercom system was described by George Lehr, 1935-1938 bassoonist. He wrote:

The band rehearsal room had formerly been an auditorium and the backstage dressing rooms had been converted into individual practice rooms that we were assigned to in place of our study hall periods These were connected by [an] intercom system to A. R. 's office so as you were practicing he could listen to you if you wanted even [to] discuss over the speaker what he wanted you to work on- [sic] tone, technique or interpretation (personal communication, December 5, 1988).

McAllister also heard of a new type of electric tuner to be used in rehearsal and proceeded to acquire one. Three months prior to the March tour of 1936, the Joliet High School Band had their first Conn Stroboscope. The band was the first band to have a stroboscope (F. McAllister, personal communication, November 17, 1988).

McAllister was not exempt from the obstacles facing all directors. A student had missed a Saturday rehearsal and was moved down one chair placement. The dentist, Dr. Goldstein, wrote a letter to McAllister thinking the

punishment too severe. In McAllister's written reply it was stated that the student, Werming Ziegler, had a culmination of several offenses against the band rules and regulations, and this was the straw that broke the camel's back. The parents were concerned in that chair placement could determine selection for trips and awards. McAllister then informed Dr. Goldstein the move was not necessarily permanent and a good record could earn Werming's former status back. The outcome was totally up to the student (A. Goldstein and A. R. McAllister, personal communication, March 5-6, 1936).

Joliet's Eastern Tour

The Joliet Band performed its famous eastern tour from March 27 through April 11, 1936. The Biennial Meeting of the Music Educators National Conference of the United States and Canada was held on March 29 in New York City.

In the midst of New York's preparation for the conference, the late George M. Bundy, New York and Elkhart businessman, conceived the idea for a high school band to perform at the Radio City Music Hall. He planned for the band to perform the same week as the conference. Mr. Bundy had a definite band in mind, Archie McAllister's Joliet High School Band. Bundy then had to convince the director of music for the music hall, Erno Rapee, that it was a good idea. Rapee said he had not ever heard of a good high school band. With Bundy's influence along with the help of the conference, Rapee went to Joliet to hear a concert and was greatly impressed.

Joliet was asked to perform in order to demonstrate how advanced high school music programs can be and to act as a model for the lesser developed band programs of the East. The contract called for a two week performance engagement, the first being the week of the conference. Rapee then put together a marvelous stage production with 300 distinguished artists including a 75 piece symphony orchestra under his direction, a 30 voice male chorus and the Rockettes (Shepherd, 1953, p. 49). A long tradition of musical expertise and discipline, along with national attention for such, facilitated the invitation to perform at the meeting. The invitation was gladly accepted.

The eastern tour was announced to the media in January of 1936. The performance for the National Music Educators was in the Metropolitan Opera House. Other performances scheduled by McAllister for the tour, but independent of the educator's meeting, were to be held at Madison Square Garden and the Radio City Music Hall (To Be Guest, 1936).

The music industry and professional musicians had long respected Mr. McAllister and the Joliet Band. An example of this respectful admiration is a quote taken from The Music Trades, the leading journal of the music industry, by Dr. Edwin Franko Goldman (School Music Committee Aims, 1936):

The Joliet, Ill., High School Band is one of the greatest organizations I have ever heard. The precision and musicianship of these youngsters are unbelievably marvelous. Wherever this band plays the audiences are thrilled. Bring this great band to New York and you will be performing one of the most effective contributions to

the cause of musical development in our schools and communities that is possible. Every penny expended to bring this great band to the Conference [Bureau for the Furtherance of School music in the East] is a most worthy contribution. I say unreservedly 'Bring the Joliet Band here' as the most important step that could possibly be made in sending our instrumental music development in the schools to a most auspicious start.

Archie McAllister, as in the past, scheduled many extra events, rehearsals, concerts and sight seeing opportunities for his band members on the eastern tour. En route to New York the members of the band were able to tour Niagara Falls, New York. While in New York the band serenaded the Mayor in a special performance. The band was also utilized in clinics and used to accompany 42 associated glee clubs at Madison Square Garden. En route home the band performed in Philadelphia at Irving auditorium for several schools. This was followed by a brief historical tour on April 9. Following the Philadelphia visit the band toured Washington, D. C. and then returned to Joliet. (When The J. T. H. S. Band Invades Manhattan, 1936).

Archie McAllister was the epitome of a director who planned and organized every item down to the last detail. Then for major events these details were printed and given out to the students to read and use for future reference (For an example of McAllister's attention to detail see Appendix D for the itinerary and rules for New York trip). This trait prevented many problems from occurring, both disciplinary and communicative.

The highlight of the eastern tour was the week of performances at Radio City Music Hall where the band performed an Easter show with the Rockettes. The engagement called for four performances Monday-Friday and five performances on Saturday. Forrest McAllister was granted leave from his directing position to accompany the Joliet Band on the tour. The contract for the Radio City Music Hall engagement called for 90 boys on stage and a director. Forrest accompanied the band in case Archie needed assistance or in case of an emergency.

The band was to be playing as the stage rose out of the pit area. During the morning rehearsal before the show, Leona Lederdorf, Director of the entire Easter Show for the Hall, did not like the appearance of the music stands and asked if the band could perform without them present. The program was a demanding one with selections such as De Nardi's *Universal Judgment*. McAllister then turned and asked the band if they thought they could perform the entire program from memory and every single student responded with a confident yes. Then the band ran the program and kept performing *Universal Judgment* from memory for performances to come (F. McAllister, personal communication, November 17, 1988).

Forrest sat in the front row directly in front of his father for all the performances until the last. Just prior to this performance Archie was talking to Forrest in the dressing room and mentioned that Forrest had not conducted any of the performances. Forrest replied that he was happy there were no unexpected emergencies that required him to conduct. Forrest was then told

by Archie to conduct the upcoming performance and Forrest accepted the gracious offer of the great man, Archie Raymond McAllister (F. McAllister, personal communication, November 17, 1988). During the week's appearances the band performed for capacity crowds for a total of 160,000 people (Zusag, 1956).

So successful were the Radio Music hall performances that W. G. Van Schmus, the President of Radio City Music Hall, wired L. C. Stephens, President of the Joliet Board of Education, to see if the board would permit the band to extend their stay in New York another week. Schmus wanted the band to perform another week allowing more New York school children and patrons to witness the Joliet performance to stimulate more interest in music education (personal communication, April 1936). The request for the band to stay another week to perform was denied by the administration because the band members had already missed several days of school.

Many professional musicians witnessed and were very complimentary of the Joliet performances in New York. Herbert Clarke wrote McAllister stating, "Well, You have made New York 'MUSIC MAD' with what you demonstrated on your trip east, and this beginning will do so much to encourage all School Bands throughout the country, having set a hard pace to follow" (personal communication, May 5, 1936).

Raymond F. Dvorak, director of University of Wisconsin Bands and music judge, wrote McAllister stating:

Congratulations for your new achievements and honors. I have felt

for some time the City of Joliet should honor the man who is responsible for the Great Joliet High School Band but I am glad that the first city to confer this honor was the greatest city in our commonwealth, New York City.

Other bands may for a small instant of time compare with your boys but Joliet sets the pace and what a pace it is, no band can compare (personal communication, April 21, 1936).

In the finale of the Radio City Music performances, "the band was the integrating agent for the chorus and ballet. Then the Music Hall orchestra fell in as a supplemental addition under the Band's [sic] leadership. ... We viewed an exhibition which we would not have believed possible" (J. V. Hanna, personal communication, April 15, 1936). C. L. Barnhouse wrote, "I must confess the greatest was your Music Hall performance, which still sends the chills up my spine. ... If the East is not awake to the possibilities of instrumental music in the schools, then they never will since you and your boys put on a glorious show, which could be equaled by few professional groups" (personal communication, April 17, 1936).

Many were impressed that the performance was from memory without music stands (F. R. Rogers, personal communication, April 3, 1936) and that the behavior of the band was beyond reproach both on and off the stage (E. F. Goldman, personal communication, April 9, 1936). Max Winkler, President of Boosey, Hawkes, and Belwin, suggested McAllister write a book called How to Start a Band.

McAllister's Continued Success

The tradition of superior ratings earned by the Joliet Band persisted for the remainder of McAllister's career. In district "and at each state contests [sic] the Joliet Band has come away with a Division I Superior rating every year including 1962 [date of publication]The band achieved the Division I Superior rating in regional contests in 1935, 1938 and 1940. During the war years, the regional contests were abandoned and now only the state final contests continue to be held (Word 'Defeat' Not In Vocabulary, 1962). From 1933 through the rest of McAllister's career the national rating competitions were called the regionals, national regionals, and the regional nationals by the media. Whenever the Joliet Band participated in these events past the state level, they were rated superior or first division (F. McAllister, personal communication, January 19, 1990). The record and reputation of the band permitted many students, many of which were poor, to attend college on music scholarships. An example of this opportunity was Bob Moore, 1935-1939 oboist, who was offered five scholarships and accepted one to Wayne University in Detroit from 1939-1941 and another to the University of Missouri from 1941-1942 (Bob Moore, personal communication, November 7, 1988).

William Vreuls, 1933 oboe/English horn soloist, also credits his band experience for his later successes in a career and life. He "was awarded a music scholarship to attend Carleton College, Northfield, Minnesota to play English horn in the Carleton Symphony Band." He wrote, "Having been

brought up in the great depression years, without the JTHS Band I would have never been able to attend college and get my chemical degree. All my material wealth is due to the musical ability and principles picked up in going through band programs" (personal communication, November 12, 1988).

Composers were glad to hear news that their compositions were being played by the Joliet Band. Often publishers would speed up the printing of another composition by the programmed composers (E. Leidzen, personal communication, April 10, 1936). McAllister knew exactly what he wanted to hear from his band and sometimes rescored or deleted parts to accomplish the desired effect. Lucien Calliet wrote McAllister concerning one such alteration:

I liked very much the brass quartet played muted in the rear instead of the front [as scored]. I noticed that in the last part of that quartet you eliminated the clarinets leaving only the flutes to get a softer effect which would have been more difficult with the clarinets and although the harmony was not quite complete the effect was excellent. I will use it in the future myself with the muted combination and I thank you for the idea. ... I want to congratulate you again for your wonderful accomplishment [New York Tour] which I did not think possible with a school band (personal communication, April 16, 1936).

In August of 1937 the Fraternal Order of Eagles took the band to Chicago to the Eagles National Convention. The Joliet Band entered the marching contest held in conjunction with the convention with bands from all over the

United States. The Joliet Band won first prize at the Fraternal Order of Eagles Contest, which was another national title for the Joliet organization.

Joliet's 24th Annual Concert featured the premiere performance of the *March of the Steel Men* by Charles S. Belsterling. The original piano version known as *The Ambassador* was written for a torchlight procession. Belsterling, who later became vice-president of the United States Steel corporation, heard the Joliet Band perform at the steel corporation offices in New York and at Radio City Music Hall. When conversing with Joliet businessmen, they became aware of his composition background and asked Belsterling to send a composition. He mailed *The Ambassador* (piano march) to the businessmen and they presented it to A. R. McAllister. He studied the piece and found it possessed much merit. McAllister engaged Harry L. Alford to arrange the piece for full symphonic band. On April 28, 1937, the Joliet Band performed the piece at a dinner concert, the 24th Annual, at the Joliet Country Club for civic and business leaders with the composer present. After hearing the premier performance, Belsterling renamed the piece *March of the Steel Men* that evening (R. Lang, personal communication, January 21, 1990).

Henry Fillmore of Cincinnati attended the Belsterling premiere and stated:

I was flabbergasted, if you'll pardon the expression, for none other seems to suit. The program called for the highest ability of professional bands, yet it was played with ease of manner and brilliant interpretation by these youths of the Joliet High School. I

don't know when I have heard a concert band do justice to a program as did Joliet's boys last night. I can't realize yet that those selections were played by students. In my opinion, their rendition was the last word. The program was diversified, calling for a variety of talent, yet it was woven into a harmonious pattern which challenges any similar group of musicians I have ever heard. In both classical and popular numbers, Mr. McAllister's interpretation was perfect and the boys' response equally good (R. Lang, personal communication, October 21, 1988).

Many of McAllister's students acquired a lifelong appreciation of music.

Lou

Lois J. Fifer, first trombone in the Belsterling performance, treasures that experience still. Presently a successful savings and loan executive, Fifer commissioned a march to be written for his savings institutions. Paul Yoder was commissioned to write *First Federal on Parade*. A. R. McAllister was the stimulus behind many such projects.

Playing for the Illinois Education Association had become an annual event each spring. More than 1,000 teachers attended the meeting at Will County Institute. The previous year's audience at the meeting was very unruly with laughter and talking during the performance. "Mac detested any audience that would not maintain silence for those who wanted to hear" (Don Doubleday, personal communication, December 19, 1988). During rehearsal before the 1938 concert McAllister instructed each band member to bring newspapers, knitting or anything to occupy time at the concert (Ross

Engimann, personal communication, February 2, 1989).

As Mac came to his stand he would acknowledge the applause (while) greeting the audience. He would usually stand staring them down until full silence before turning and raising his baton. This time no silence was possible. ... He put down his baton for a signal to start the prearranged act of aping the audience (reading newspapers or knitting or generally moving around) In about 30 seconds there was total silence (Don Doubleday, personal communication, December 19, 1988).

“Mac turned around and addressed the teachers. He told them that since they demanded undivided attention from their students while they were teaching, he demanded the same attention for these boys” (Ross Engimann, personal communication, February 2, 1989).

The National (Regional) Contest of 1938 was hosted by Elkhart, Indiana. The Joliet Band won a first division rating and special recognition as an outstanding band by the judges. McAllister wrote the following of how competitions had contributed to the quality of the Joliet Band program. He first listed awards earned in competition bestowed upon his musicians and then justified competition. He wrote:

The present band includes in its membership many national champions, including individual soloist [sic] and ensembles. Among them are national champions on flute, oboe, English Horn, clarinet, cornet, drum, xylophone, Eb clarinet, tenor saxophone, student

directors, [and] baton twirlers. Also the following ensembles: [sic] cornet trio, clarinet quartet, Bb clarinet quartet, brass quartet, brass sextet, and drum ensemble. The individual proficiency of the organization is a criterion to its ensemble standing.

The large percentage included in the above enables one to form in advance, an opinion of the standards of this organization. The director attributes much of the success and high standards of this band to the consistent participation over a period of years in properly organized and conducted competitive events. So favorable are these events as now handled by the rating plan, that this activity which is one feature of the Music Educators National Conference's activities, through the affiliation of this latter organization with the N. E. A. , is now accepted as standard and approved practice (A. R. McAllister, personal communication, 1938).

In an article commemorating the 50th anniversary of the Joliet Band and its accomplishments the author recognized how much the band meant to Joliet. He wrote:

During World War II, the same procedure was followed [playing for Will County youths departing for service]. And even now [1962 publication], each group of Will County departees is serenaded by the bandmen. McAllister was proud of this record and to him it was one of the band's major achievements. The state headquarters of both the Veterans of Foreign Wars and the American Legion have honored

the band and its director with official commendation certificates for such devotion (Word 'Defeat' Not In Vocabulary, 1962).

"President Franklin D. Roosevelt sent for him [McAllister] during World War II to help nine other men selected to advise the Army, Navy, and Marine Corps on musical activities. Band directors throughout the nation recognized Mr. McAllister's exceptional ability" (Zusag, 1956). The armed forces wanted to make their bands standardized and more efficient to improve their quality. Some had said in the past that the Joliet High School Band played better than some professional military bands. A standard music repertoire consisting of marches and classic overtures similar to Joliet's was also desired by the military bands. McAllister traveled to meetings in Washington on many occasions. Richard Tyler, Joliet Band Student Secretary, wrote:

I was typing a letter to the U. S. War Dept. for McAllister and they wanted him to come to Washington to set up bands or procedures and they sent two tickets with the letter, Mr. McAllister said to send the two tickets back [sic] the least he could do was pay his own way with all the boys making the sacrifice for our country, quite a guy (personal communication, October 21, 1988). He enjoyed serving his country any way he could.

In March of 1940 the Joliet Herald News announced the plans of a Joliet Township High School Band western tour. The band was invited to play for the Music Educators Convention in California. Enroute to the Los Angeles convention the band traveled through El Paso, Texas and Ciudad Juarez,

Chihuahua, Mexico. On the tour the band played 14 to 19 concerts throughout including performances in Las Vegas and Omaha, Nebraska (Boys to Travel 4,700 Miles, 1940). The approximately 100 musicians traveled by train to the west coast. The train fare including meals was \$62.25 per student.

The Joliet Band continued to play for troops leaving for active duty. In October of 1943, McAllister received a letter from Sergeant Clarence C. Smith, a former Joliet bandsman. Sergeant Smith was stationed in Africa and wrote of his feelings on the day he left Joliet. "I will always remember the day I left with the band playing those fine marches and patriotic numbers. When I was in the band one of my favorites was when we played "Stars and Stripes Forever" and as the band was playing that as we pulled away that morning it was a real send off" (C. C. Smith, personal communication, October 25, 1943). Smith also went on to discuss meeting another former Joliet bandsman, Frank Baird, who was a Warrant Officer in charge of a fine Coast Artillery Dance Band.

The 32nd annual concert was a special tribute to all the band's former members who were in the armed forces. A large banner displayed 246 blue stars, each representing a former bandsman in service and a single gold star represented one former member killed in action.

High officials in the state and federal government recognized the Joliet organization as one of superior quality. "The Joliet Band ... has played for and been complimented by every governor of Illinois since Gov. Dunn and has played for every President of the United States from Woodrow Wilson to and

including Franklin D. Roosevelt. ... Mr. McAllister was called to Washington on numerous occasions to aid the government's army band and music morale building program" (A. R. McAllister, 1944).

McAllister's Family

McAllister had the opportunity to see four of his children grow and become successful adults. All four were musicians and performed while in high school. McAllister's oldest son Leslie McAllister, born December 16, 1907, played the trombone in the Joliet Band under his father's direction. He later studied electricity and pursued a career in electrical work. Leslie McAllister died on November 28, 1985.

A. R. McAllister's daughter Lois Henrietta McAllister, born March 14, 1909, did not directly participate in the Joliet High School Band since young ladies were not permitted. Lois learned to play the drums on her own and did play in the girl's jazz group under her father's direction until her graduation in 1927. She then attended the junior college in Joliet and no longer performed. Lois McAllister married Henning Hanson and she now resides in Florida.

Forrest Lee McAllister, Archie's second son, was born on July 8, 1912. Forrest McAllister performed as clarinet soloist for the Joliet High School Band and competed in the national competition in Flint, Michigan. After high school Forrest attended De Paul University and the VanderCook College of Music in Chicago. Forrest taught private lessons in 1932 during the low point

of the depression and was the support for his immediate family since Archie McAllister was paid in script for teaching. Forrest also taught the understudy R. O. T. C. Band at Joliet High School. He later taught the Joliet Grade School Band and received national acclaim. Later in Forrest's career he was band director in area high schools and colleges. He edited and published the School Musician magazine from 1951 to 1976 and received an Honorary Doctorate of Music from Phillips University in Enid, Oklahoma. Forrest McAllister retired in 1976 and currently resides in Florida.

Archie Raymond McAllister, Jr. , McAllister's third son, was born June 14, 1919. Archie, Jr. performed on the flute in the high school band. Upon his graduation he served in the military. A. R. McAllister, Jr. and William Austin conceived the idea of forming a band consisting of veterans while in a foxhole on Guadalcanal in the South Pacific (Clarence E. Sandberg, personal communication, October 22, 1988). After his honorable discharge, he received a Bachelor's degree from VanderCook College and then organized the American Legion Band of Joliet in 1946 made up of mostly Joliet bandmen veterans. The group entered the state competition for legion bands and won first place in spite of not having uniforms. Each member of the group wore his own uniform from service. The group then went to national competition in San Francisco and won. The Legion Band of Joliet won 22 consecutive national titles while under Archie Jr.'s leadership. The Joliet Legion Band became known as the McAllister Legion Band (F. McAllister, personal communication, November 17, 1988). Archie Raymond McAllister, Jr. passed

away on December 2, 1983. A wreath is placed on his grave each Memorial Day as a tribute to his leadership (Clarence Sandberg, french horn 1931-1935, personal communication, October 22, 1988).

Archie R. McAllister, devoted father, was proud of his children's accomplishments. His health began to deteriorate during the spring of 1944. He began undergoing treatment during the summer at the Mayo Clinic in Rochester, Minnesota. He was suffering from hardening of the arteries as the result of malignant hypertension. McAllister, not cured, returned to Joliet just before the school term to fulfill his duties as band director for the upcoming year (F. McAllister, personal communication, January 19, 1990).

McAllister conducted the band at the Free Milk Fund baseball game on Sunday afternoon, September 10. This was McAllister's last public appearance as director (A. R. McAllister, 1944).

Archie McAllister's Illness And Death

In mid September, McAllister became very ill and family members were summoned. A. R. McAllister, son of a very religious mother, requested Holy Communion be administered from a Methodist minister while he was in the hospital.

On September 29, 1944, the man who earned the title "father of the school band movement in America" (JT Band, 1962), Archie Raymond McAllister, passed away in the afternoon hours at St. Joseph's hospital. His wife, Clara; his daughter, Mrs. Henning Hanson; and two of his sons, Forrest

and Leslie were at his bedside when death came. His passing shocked the band world. His influence was felt by all instrumental band students across America. As Ray M. Martin, President of the Dixie Band and Orchestra Association, wrote "Every band member and director in the United States should be happy that an organization like the Joliet Band exists and can represent the high school bands of America in such a way as to create the sensation that your band [McAllister's] created in New York City during the conference" (personal communication, April 22, 1936). The founder and director of the Joliet Township High School Band had influenced thousands during his 32 years tenure as director.

Robert Johnston,^e clarinetist 1943-1947, wrote of McAllister's passing: It was an honor to know this man, and in his passing, I was a young teenager, but I respected him (McAllister) as much as my own father. I shared a great loss in his passing. I remember standing when the band was his honor guard. ... Following Mac's death, the next morning we walked into the band room, flag draped over his podium, everyone with a tear or crying, but we knew we had to make sure the bands of 1944, 1945 and 1947 and forever [future bands] would remember him and what he stood for (Robert Johnston, personal communication, November 9, 1988).

All who came in contact with McAllister in his 61 years learned from, loved and respected him. A former student wrote to McAllister from overseas stating "... I shall never forget your band and the wonderful guidance,

training and lessons of life that you taught me. I hope you will pardon my sensationalism, but excluding my beloved wife, that band is one of life's dearest things to me" (A. R. McAllister, 1944). Warren Wood, a former bandsman and 1959 Speaker of the House Of Representatives of the State of Illinois is quoted, "Next to my father, this man had the greatest influence on my life" (The Magnificent Tribute, 1959).

Following McAllister's death, the Joliet Band assembled and paid an annual tribute to its founder and former leader. On each Memorial Day the band ~~processed in~~ ^{Marched with muffled drums} silent ranks to the grave site to place a wreath on the simple but dignified resting place. Director Houseknecht explains:

It is important that we maintain this organization as he would have wanted it maintained as an honor to the life he devoted to it.

It is further important that we maintain the standards and ideals of this organization because this band room is one of a few remaining spots on earth where beauty, great art, subordination of self and self discipline are the rule rather than the exception.

As we march quietly to decorate his grave, think on the things and attempt to conceive of the immense privilege that has been yours in coming to know his great personality, even in spirit. ... He

left his impression with so many in a thousand indefinable ways

(McAllister, 1955, p. 13). This annual procession was still being performed in 1955. In 1962, McAllister "is still remembered by music educators throughout the country as the 'Band Pioneer' " (Word 'Defeat' Not In

Vocabulary, 1962).

Much deserved praise was given to McAllister during his life. Many contemporaries of McAllister saw the work and dedication in the man. Edwin Franko Goldman wrote the following to L. C. Stephens, President of the Joliet Board of Education, concerning McAllister's recognition: "As for Mr. McAllister, I feel that not enough praise can be given to him. He is a fine conductor and a remarkable organizer and, I believe that your city owes him a debt of gratitude for what he has accomplished. He is certainly one of the most outstanding men of the country in his field" (personal communication, April 9, 1936). "Traits of his character included integrity, industriousness, humility, justice, kindness, loyalty, obedience, perseverance, pride and dignity. He also had a sense of humor" (The 1962 'Mac' Awards, 1963).

After McAllister's death an award was created in his memory to be presented to top band directors in the nation. Selection for the award was made by the Mac Award Governing Board that was made up of 30 of the finest university, college and high school directors in the country. The award is presented to those select few who demonstrate the qualities possessed by the late Archie Raymond McAllister. The trophy is a statue of Mac and reads, " 'MAC' presented to (recipient) for his effective effort in maintaining the high ideals, music standards and professional leadership set by the late A. R. McAllister, eminent American bandmaster and outstanding leader in the music education field of America" (The 1962 "Mac" Awards, 1963).

At the sixth annual national convention for the American School Band

Directors Association held in Joliet, Illinois, the membership gave a magnificent tribute to the late A. R. McAllister. The McAllister family was presented with two copies of a Tribute To A. R. McAllister (Magnificent Tribute, 1959). Forrest McAllister gave one to Joliet High School and kept the other in the family until just recently it was given to Troy State University with other McAllister memorabilia for display and research (To read the Tribute see Appendix E).

Clay Smith, a columnist, traveling with the Joliet Band to Denver in 1929 had a chance to interview and observe A. R. McAllister. He acquired an insight of the Joliet Band organization and was quite impressed with the director. Smith closed his article with:

A. R. McAllister has not yet come into his own. Some folks are born to build great skyscrapers, others to paint beautiful pictures or write a great book. Still others to spell-bind the world with their oratory or their artistry on some instrument while there are other noble souls like Mac who are born real teachers, and they fulfill their part in God's great plan as a pedagogue-and are just as far advanced in that line as the great artist is in his line [and] as great geniuses in other lines are in their field. Mr. A. R. McAllister is just such a genius in his chosen profession, and "while his work in life may not make history, he does his part in making life worthwhile for you and me" (Smith, 1930, p. 45).

"Archie Raymond McAllister was laid to rest in his uniform with full

military honors in the Elmhurst Cemetery, Joliet, Illinois" (Bauer, 1960, p. 36). McAllister's uniform cap, gloves, and baton are sealed in a glass case in Joliet High School as a final memorial to this great director and educator.

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Appendix ASOLO AND ENSEMBLE AWARDS EARNED BY JOLIET BANDSMEN

1928 NATIONAL CONTEST IN JOLIET, IL

Name	Instrument	Ranking
Raymond Tremelling	clarinet	first
Glen Henderson	cornet	first
Leonard Bradley	oboe	first
Robert Harris	French horn	first
Edwin Porter	saxophone	second
Harold Emiley	tuba	second
George Switzer	trombone	second
Norman MacLean	flute	second
Edwin Mitchell	baritone	third

(Extracted from Band Takes First, 1928)

1929 STATE CONTEST IN ELGIN, IL

Norman MacLean	flute	first
Edward Tomastic	oboe	first
Tom Camp	bassoon	first
Glen Henderson	cornet	third
Donald Leffler	bass	first

1929 NATIONAL CONTEST IN DENVER, CO

Glen Henderson	cornet	first
Thomas Camp	bassoon	first
Edward Tomastic	oboe	first
Norman MacLean	flute	first
Donald Leffler	bass	first

(Extracted from First Honors, 1929)

Robert Harris	French horn	second
Edwin Mitchell	baritone	second

(Extracted from Lion Share of Solo, 1929)

1930 STATE CONTEST IN URBANA, IL

Norman MacLean	flute	first
Harold Leonhardt	bass	first
Joseph Yaggy	cornet	first
Clayton Schorie	tenor saxophone	first
Wilbur Bradley	bass clarinet	first
Donald Griffin	alto clarinet	first
Robert Clemmens	Eb clarinet	second
Allen Sahler	alto saxophone	second
Wesley Bode	trombone	third
Eugene Wright	snare drum	third
saxophone ensemble		first
brass ensemble		third

(Extracted from Joliet Lands Six First, 1930)

1930 NATIONAL CONTEST IN FLINT, MI

Clayton Schorie	tenor saxophone	first
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Wilbur Bradley	bass clarinet	first
brass ensemble		first
saxophone ensemble		first
Norman MacLean	flute	second
Joseph Yaggy	cornet	second
Donald Griffin	alto clarinet	second
Robert Clemmens	Eb clarinet	second
Harold Leonhardt	bass	third
Howard Hugg	baritone	fourth

1931 STATE CONTEST IN URBANA, IL

Robert Cooper	piccolo	first
Norman MacLean	flute	first
Robert Hoffman	Bb clarinet	first
Donald Griffin	alto clarinet	first
Julius Turk	bass clarinet	first
Edward Thurlow	baritone	first
Ray Bourrie	oboe	first
Harold Leonhardt	bass	first
saxophone sextet		first
Frank Rich	French horn	second
Clayton Schorie	tenor saxophone	second
John Clements, Jr.	Eb clarinet	second
Joseph Yaggy	cornet	second
Wesley Bode	trombone	second
Eugene Wright	snare drum	second
saxophone ensemble #2		second
woodwind quintet		second
clarinet quartet		second
brass quartet		third
horn quartet		third

(Extracted from Winners in High School, 1931)

1931 NATIONAL CONTEST IN TULSA, OK

John Clements	Eb clarinet	first
Ray Bourrie	oboe	first
Joseph Yaggy	cornet	first
Wesley Bode	trombone	first
Robert Cooper	piccolo	first
Norman MacLean	flute	second
Eugene Wright	drum	second
Harold Leonhardt	bass	second
Julius Turk	bass clarinet	second
George Reed	cornet	second
Edward Thurlow	baritone	third
Donald Griffin	alto clarinet	third
saxophone sextet		first

Appendix B

Winners of previous National Band Championships are:

At Fostoria, Ohio, 1926

Class A - Joliet High School, Ill.

At Council Bluffs, Iowa, 1927

Class A - Joliet High School, Ill.

At Joliet, Illinois, 1928

Class A - Joliet High School, Ill.

Class B - Boys' Vocational School, Lansing, Mich.

At Denver, Colorado, 1929

Class A - Nicholas Senn High School, Chicago.

Class B - Boys' Vocational School, Lansing, Mich.

At Flint, Michigan, 1930

Class A - Nicholas Senn High School, Chicago.

Class B - Hobart High School, Ind.

Class C - Nicolet High School, West DePere, Wis.

At Tulsa, Oklahoma, 1931

Class A - Joliet High School, Ill.

Class B - Hobart High School, Ind.

Class C - Nicolet High School, West DePere, Wis.

(Extracted from 1933 National High School Band Contest Program)

Appendix C

EVENTS IN WHICH BAND PARTICIPATED IN 1933-34

EVENT	DATE
Labor Day Parade	
Rehearsal for Fall Festival	Sept. 14
Dress Rehearsal for Fall Festival	Sept. 19
Fourth Annual Fall Festival	Sept. 21
Concert at Assembly	Sept. 27
Dundee Football Game	Sept. 22
Harvey Football Game	Sept. 29-30
Concert, American Steel and Wire Co.	Oct. 3
Concert, Rock River Methodist Conference	Oct. 4
Columbus Day Parade	Oct. 12
Elgin Football Game	Oct. 13
Broadcast, No. 1	Oct. 19
East Aurora Football Game	Oct. 20
Fall Popular Concert	Oct. 27
Pep Meeting for Rockford Game	Nov. 2
Concert, Illinois State Teachers Meeting	Nov. 3
Rockford Football Game	Nov. 4
Broadcast, No. 2	Nov. 9
Armistice Day Parade	Nov. 11
West Aurora Football Game	Nov. 11
Concert, N. R. A. Meeting in Auditorium	Nov. 13
North Central District Band Clinic in Joliet	Nov. 18
Girls Interclass Meet Dances	Nov. 24
Broadcast, No. 3	Dec. 7
N. R. A. Parade	Dec. 8
Basketball Game, Morton H.S.	Dec. 9
Basketball Game, Harvey	Dec. 15
Basketball Game, Elgin	Dec. 22
Basketball Game, Lockport	Dec. 29
Goodwill Tour, Opening new road	
Basketball Game, West Aurora	Jan. 5
Broadcast, No. 4	Jan. 11
Basketball Game, Freeport	Jan. 26
Basketball Game, Waukegan	Feb. 10
Lincoln-Washington Assembly	Feb. 12
Broadcast, No. 5	Feb. 14
Pep Meeting	Feb. 15
Basketball Game, Rockford	Feb. 16

Indoor Baseball Game	Feb.	20
Basketball Game, East Aurora	Feb.	23
Twenty-first Anniversary Concert	Mar.	23
Concert at New Prison	Mar.	31
District Basketball Tournament	Mar.	8,9,10
Sectional Basketball Tournament	Mar.	14,15,16
District Contest held at Joliet, Concert	Apr.	6,7
State Contest, U. of Illinois	Apr.	26,27,28
Concert for Garden Club	Apr.	30
Complimentary New Uniform Concert	May	20
Commencement Week, Ivy Day	May	28
National Contest, Des Moines, Iowa	May	30, June 1,2

(Extracted from 1933-34 Joliet Band Scrapbook)

Appendix D

Instructions and Itinerary for New York Trip

Officers for New York Trip

A. R. McAllister, Director, "In General Charge"
L. C. Hahney - Finance Officer
C. J. Tibble - Transportation
Mrs. A. R. McAllister - Chaperone and Dietician
Forest McAllister - Assistant Director
William Vreuls - Librarian
Jack Erickson - Quartermaster

The duties of the officers mentioned above are as follows:

Subject to the approval of the General Director, Forest McAllister will represent the director. His instruction will be regarded the same as personal instructions from said director. He will be the only one authorized to make any changes from printed or announced schedules.

Mr. L. C. Hahney, finance officer, will handle the personal funds of the band members checking same out to them as required by means of a duplicate set of deposit cards, enabling both the officer and each boy to know how much he has on hand at all times. Boys must follow this plan for handling their protection, which experience has shown is necessary. Mr. Hahney will also have charge of the payment of meals en route, incidental expenses, etc. He will also assist in the general discipline.

Mr. C. J. Tibble will have charge of the transportation of all passengers and baggage from the time of leaving Joliet until the delivery of same to the High School band room on our return. He will have charge of the arrangements for additional meals required, sightseeing trips, etc. He will also assist in the general discipline.

Mrs. McAllister will have charge of the general chaperonage and approve the various meals served.

William Vreuls will have complete charge of the music, seeing that same is on the stands ready for use when necessary and is packed in the trunk for shipping after performances. Any instruction given by him concerning this duty will be promptly carried out by all members.

Jack Erickson will act as quartermaster and will be responsible for seeing that all of the instruments and all personal baggage placed in his care gets to its proper destination. Small instruments will be deposited in two large trunks under his direction. They must be checked in to him after each performance. Any instruction given by him concerning the carrying out of his duties will be cheerfully complied with.

It will be the general duty of the above officers to assist in any way possible to make everything in connection with the trip function smoothly and for the good of all concerned.

MY PERSONAL REMINDER

Membership in the J. T. H. S. Band is an Honor and a Challenge.

It is my responsibility:

- To know all the rules
- To be familiar with all schedules
- To be on time
- To keep up my personal appearance
- To respect and care for all band equipment whether school or personal property.
- To respect the uniform and be worthy to wear same
- To respect authority and the rights of others
- To assist others in following the rules
- To uphold the tradition of the band
- To be a gentleman and a worthy representative of Joliet.

I will keep myself physically fit, mentally alert, and morally straight.

He profits most who serves best.

GENERAL CONDUCT

Conduct:

From the time you leave Joliet until you arrive home, your personal conduct, twenty-four hours of the day, affects the entire band. You must sacrifice any and all personal privileges which you or your parents individually may permit privately where same will work as a detriment to the band as a whole.

Under this must be considered scuffling, boisterousness, promiscuous smoking, irregular eating, improper diet, drinking, care of clothing, care of person, courtesy, respect of regularly constituted officers, keeping appointments and retiring hours, care of hotel and railroad property, care of band property, conduct in concert halls, theaters, dining rooms, etc. .

At all times, respect the property, equipment, rights and privileges of the others. Summed up in a few words,

"CONDUCT YOURSELF AS A MEMBER OF THE JOLIET HIGH SCHOOL BAND."

SPECIAL INSTRUCTIONS

Friday:

The band will leave Joliet at 7:15 p.m. Friday, March 27, via the Michigan Central. A baggage car will be placed in the Michigan Central Yards adjacent to Collins Street Friday morning. Baggage may be delivered to same any time during the day, but it is not advisable to do so until late afternoon when the quartermaster is on duty. Personal baggage must be delivered to the car and will remain in same until after leaving Niles, Michigan, after which each boy will get the minimum baggage necessary for overnight and take to his berth, returning it to the baggage car before leaving the train at Niagara Falls. Baggage, personal and instruments, will remain in car and be transferred to the Taft Hotel where each boy will secure his personal baggage and take same to the room to which he will secure his personal baggage and take same to the room to which he is assigned. Instruments will be placed in a room assigned for storage.

RETIRE

11:15

QUIET

11:30

SATURDAY:

The band will arrive at Niagara Falls Saturday morning about 7:30 E.S.T. and will go directly to the Cataract House where breakfast will be served. You will then be at liberty for sightseeing until 10:30. You will be told where to meet when you are released after breakfast.

Luncheon will be served on the train immediately after leaving Niagara Falls. Meal identification tickets will be issued to each member of the band. Those holding tickets starting at one will eat luncheon first and in numerical order. For dinner the order will be reversed.

Meals en route will be supervised by Mr. Tibble and Mr. Hahney.

On arrival at New York, remain in a group so transportation to Taft Hotel by means of busses can be promptly accomplished.

RETIRE

11:15

QUIET

11:30

SUNDAY:

Breakfast	7:00 - 8:00
Rehearsal	9:00 - 10:30 (room to be announced)
Luncheon	12:00 - 1:00
Afternoon Free	
Dinner	5:30 - 6:30
Rehearsal	7:30 - 9:00

RETIRE 11:00

QUIET 11:15

MONDAY:

Breakfast	7:00
Leave for Metropolitan Opera House	8:00
Concert	9:00
Luncheon	12:00
Serenade Mayor La Guardia	2:00
Rehearsal	3:30
Dinner	5:30
Evening Free	

RETIRE 11:00

QUIET 11:15

TUESDAY:

Breakfast	6:30
Leave for Pennsylvania Hotel	7:30
Play Clinic	8:15 - 9:30
Rehearsal Radio City	10:15 - 11:15 (tentative)
Take busses for Steel Co. Luncheon	11:45
Afternoon Free	
Dinner	5:30
Evening Free	

RETIRE 11:00

QUIET 11:15

WEDNESDAY:

Breakfast	7:00
Rehearsal Radio City	9:00
Luncheon	12:00

Rehearsal	2:00
Dinner	5:30
Concert Madison Square Garden	7:30

RETIRE 11:00

QUIET 11:15

THURSDAY

Breakfast	7:00
Rehearsal Radio City	9:00

Daily Radio City Thursday, Friday, Saturday, Sunday,
Monday, Tuesday, Wednesday, playing schedule to be
announced.

Friday, April 3: Dinner courtesy Kliens. (Place announced)

WEDNESDAY, APRIL 8:

On leaving for last performance at Radio City, take personal baggage to room where same was delivered on arrival. After last show, put instruments on truck as directed and take bus to Pennsylvania Station. Both assignments same as going trip.

RETIRE 11:15

QUIET 11:30

THURSDAY, APRIL 9 - WEAR UNIFORM:

Breakfast in Broadstreet Station Philadelphia,	7:00
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Sightseeing trip, luncheon, and concert at Girard College as directed.

Dinner	6:00 (Place announced)
Concert - Irvine Auditorium	8:00 p.m.

Return to sleepers

RETIRE 11:15

QUIET 11:30

FRIDAY, APRIL 10 - WEAR UNIFORMS:

Breakfast	6:30 in Washington
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Sightseeing trip and luncheon and serenade
of President Roosevelt as directed.

Concert at Central High School	3:30
Dinner on train	6:30

RETIRE 11:15

QUIET 11:30

SATURDAY, APRIL 11:

Breakfast on train 6:30

Luncheon on train 11:30

Arrive Englewood 1:30 (tentative)

Arrive Joliet 2:30 (tentative)

Baggage will be transferred to band room.

[The above was followed by a comprehensive train car seating chart.]

ROOM ASSIGNMENTS AT HOTEL TAFT

The plan followed in main room assignments is first grouping the boys as nearly as is possible in fours and with an older boy acting as room leader for each group. Secondly, with the idea of so distributing the boys so as to facilitate the handling of them by their room leaders. It will be the responsibility of the room leader to see that the proper discipline and order is maintained in the rooms and to report any occurrences which will reflect discredit upon the band. They will report the presence of the members of their room to the check-up office at retiring time. Each of these boys is selected because his record indicates that he can be trusted to assume this responsibility. Each member of the room group must give fullest cooperation to the leader.

No change from room assignments may be made. Boys are forbidden to congregate in any one room. They must confine themselves to their own quarters and use the lobby for assembling.

The assignments of room leaders and boys are as follows:

Jack Erickson, Quartermaster

Laverne Reimers

Charles Smith

Forest L. McAllister, Assistant Director

Archie McAllister, Jr.

Howard Weber

William Vreuls, Librarian

Robert Moore

Neal Leach

Raymond Shepley

Forest Allcut

Harvey Goodspeed

Raymond Wagner

Jack Cheville

[The above was followed by the completion of the motel rooming list.]

(Extracted from McAllister handout given to students prior to New York departure.)

Endnotes

¹ This was the only instance discovered where the name Archibald was used. Apparently this was published in a document similar to a high school newsletter. No author was given.

² A discrepancy exists between sources as to the exact number of divisional ratings awarded to Joliet musicians in Urbana. The inconsistency may have occurred from misinterpretations of raw scores.