

A History of the Coolidge High School Band: Building a Rural Program through  
Community Engagement and Stakeholder Support, 1935–1980

by

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## ABSTRACT

This study examined the forty-five year history of a rural band program in Coolidge, Arizona from 1935–1980. Research questions included investigation into the band’s place in the diverse populations with whom they interacted, the stakeholders, and support from the community. Circumstances of the creation of the town, the high school and band, the stakeholders involved in those processes, the ensembles (including learning and teaching), and outside influences such as national level music policies, ecological, and socio-political events were a necessary part of the study. High school yearbooks, student-written newspapers, and local newspapers were consulted for the bulk of the primary-source data. Other sources were also used to corroborate biographical information about band directors, administrators, and influencers outside of Coolidge High School. The most significant finding was that over the forty-five years investigated, the unwavering community support sustained a strong music program in the rural town, even though teacher turnover was high. Publicly demonstrating learning and teaching, the Coolidge High School Band program engaged the local community with numerous performances, drew positive attention from state-level community, and was recognized outside of Arizona at least once regionally. The local community demonstrated tremendous support for the band program over the years, including constant communication in the newspapers, attendance at performances, providing of scholarships, and approval of various bond elections to improve facilities that would be used by the band. More research is recommended on rural music programs and community engagement.

## DEDICATION

I would like to dedicate this work to my wife, Melissa Anderson, for her patience as I spent many hours sitting at my computer and many days at archives and museums gathering information. Also, our children Amanda, Rudolph, and Charlie as they grew to adulthood during this journey.

I also want to dedicate this work to my parents, R. Eugene and Delphia Anderson who instilled in me a life-long love of learning and curiosity about the world around me.

Finally, this is dedicated to all those students who participated in the Coolidge High School Band program from the beginning to the present.

## ACKNOWLEDGMENTS

First and foremost, I must express my utmost gratitude to the faculty at Arizona State University for their patience, encouragement, and faith that I could complete this project which over many years grew to near overwhelming proportions. I am especially appreciative of Dr. Sandra Stauffer and Dr. Margaret Schmidt for their flexibility and never giving up on me or my progress that at times seemed unconventional, and even tedious. I am deeply grateful to Dr. Jill Sullivan, who has pushed, prodded, encouraged, and driven me forward as I completed this research. I could not have created this document without her ideas, her wisdom, her strength, and her faith in my abilities over the course of the entire program.

The employees of the Arizona State Library, Archives, and Public records were so phenomenally supportive of my efforts. For nearly a month and a half, they tolerated my daily entry and reviewing of over fifty-years of microfilm. With each new request, they smiled and brought another stack of boxes filled with information for me to find. The Coolidge High School Band's story could not have been discovered without their open and friendly assistance.

The Coolidge Historical Museum allowed me to come in on numerous Saturdays, looking over their records, donated yearbooks, old school newspapers, and scrapbooks. I am supremely grateful of their cheerfulness, their time, and their energy.

I would also like to extend my gratitude to Coolidge High School who allowed me in their vault to peruse and document the information in the yearbooks dating back to the founding of the school.

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## CHAPTER 1

### INTRODUCTION

The schools and the citizens of most rural communities are so interconnected that when examining the history of a rural-town band program, one must study “the social, cultural, and political contexts in which they reside.”<sup>1</sup> These relationships among stakeholders impact the school music program, and the “community engagement needs continuous support and participation from the stakeholders from the initial start of the program.”<sup>2</sup> The intent of the current research was to investigate a rural high school band, how it is connected to the community in which it resides, and how its stakeholders provide support. At the time of the founding of the town of Coolidge, Arizona, and the creation of Coolidge High School, a band evolved in the first school year, and the band program grew and thrived during the forty-five years described in this study (1935–1980).

There is an importance to developing relationships, communication networks, among stakeholders in rural education. Prest studied rural communities in an argument

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<sup>1</sup> Andrea Van Deusen, “It Really Comes Down to Community: A Case Study of a Rural School Music Program,” *Action, Criticism, and Theoryform Music Education* 15, 4 (August 2016): 56–75.

<sup>2</sup> Anubama Ramachandra and Nur Naha Abu Mansor, “Sustainability of Community Engagement—in the hands of stakeholders?” *Education and Training* 56, no. 7 (2014): 588–598.

for praxial education in terms of context, reflection, interaction, and consequence.<sup>3</sup> Proceeding from false assumptions about rural education, she determined realities that small, rural schools (featuring secondary schools with fewer than five hundred students) needed inclusivity to foster success. Additionally, she also found many of the same students were involved in many different activities. People in larger, urban or metropolitan centers ignore the context of rural communities, especially in standardized forms of assessment that include music contests and festival ratings. Rural settings, for teachers, are not mere steppingstones for a better position after having gained experience; rural schools hold great “potential for fulfilling employment.” Also, the music and cultures of the indigenous peoples of such a setting, such as the Native Americans/First Nations communities hold an inherent possibility for students discovering other ways of knowing.<sup>4</sup>

Hunt through constructivist research, interviewing participants from rural school districts, determined characteristics of rural school programs that could be both advantageous and not. First, there was greater community involvement in the schools and thus the music programs. Performing groups from rural schools had greater opportunity to perform in community and civic events. Teachers, in some cases, had contact with the same students from kindergarten through the twelfth grade. Community support was greater, parents were more involved, and the general citizenry had more interest in

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<sup>3</sup> Anita Prest, “The Importance of Context, Reflection, Interaction, and Consequence in Rural Music Education Practice,” *Journal of Research in Rural Education* 28, no. 14, (2013): 1–13.

<sup>4</sup> Prest, “The Importance of Context”.

school-related activities. Drawbacks were that a teacher, (and potentially students as well), lost privacy in such situations. The entire community could easily scrutinize each event. Music teachers often moved from school to school throughout the day.<sup>5</sup>

Howley, Howley, and Yahn, explored the growing body of research involving rural education in terms of motivation. The researchers identified four motives that drive studying rural communities and education, through the examination of existing research studies. The first of these was Rural Knowledge which sought to increase the body of professional knowledge in that field. Second is Rural Convenience in which “the complete study manuscript exhibits no concern for rural context, but instead notes only that the units of analysis” are in a rural setting. Third, is Rural Justice, or a study that focuses on a specific concern or ethical issue. Finally, the Rural Caring motive was one that led to “appreciation of rural ways of living, being, knowing, and loving.”<sup>6</sup>

Yettick, Backer, Wickersham, and Hupfeld explored the question of whether rural school districts were disadvantaged by legislation that focused more upon an urban understanding of education. The researchers did that in the context of the Elementary and Secondary Education Act (ESEA) specifically within the state of Colorado. In some cases, the challenges of rural schools were minor and even non-existent to urban school districts. Administration offices in the outer-lying area schools were burdened with

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<sup>5</sup> Catherine Hunt, “Perspectives on Rural and Urban Music Teaching,” *Journal of Music Teacher Education* 18, no. 2 (April 2009): 34–47.

<sup>6</sup> Aimee Howley, Craig B. Howley, and Jacqueline Yahn, “Motives for Dissertation Research at the Intersection between Education and Curriculum and Instruction,” *Journal of Research in Rural Education* 29, no. 5 (2014): 1–12.

paperwork meant for much larger staffs to complete. There were also fewer opportunities for professional development. In rural areas, school districts often felt left out of the flow of information.<sup>7</sup>

From an historical perspective, the current study concerns rural music education and the historical context of community planning and building of a rural school band program for much of the twentieth century. In 1944, Ragsdale stated that “Good rural planning can occur only when the rural population as a whole is able to apply the processes and techniques of social problem-solving to local as well as broader problems.”<sup>8</sup> Ragsdale believed that a basic understanding of the rural community was blocked to students. He laments the fact that, in general, textbooks were “not local in character” and that libraries only contained “state and national data.” Ragsdale’s purpose, through a survey, was to “better acquaint pupils with the community,” to generate greater interest in the activities of the school, to improve student appreciation of community affairs, to gather information that could be used to compare nation-wide, and to increase student ability to use the tools of research such as statistical procedures, interview techniques, writing, speaking, and problem solving.<sup>9</sup> He proposed a class where students

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<sup>7</sup> Holly Yettick, Robin Baker, Mary Wickersham, and Kelly Hupfeld, “Rural Districts Left Behind? Rural School Districts and the Challenges of Administering the Elementary and Secondary Education Act,” *Journal of research in Rural Education* 29, no. 13 (2014): 1–15.

<sup>8</sup> C. E. Ragsdale, “Evaluation of Rural Community Planning in Relation to the Curriculum of Rural Education,” *Journal of Educational Research* 38, no. 4 (December 1944): 286–290.

<sup>9</sup> C. E. Ragsdale, “Adventures in Rural Education,” *Journal of Experimental Education* 12, no. 4, (June 1944): 332–337.

worked together to form a greater understanding of their community, which included the use of local newspapers for the dissemination of information regarding projects developed by student committees. The aim was to develop closer school-community relationships.<sup>10</sup>

Various national-level events impacted education at all levels through the years of the current study. For example, following the World War II years in 1945, music education rationales shifted from the patriotic or nationalistic displays in music performance and understanding.<sup>11</sup> The music education profession embraced the concept that music was an art, but also held to the idea that music had an inherent community-unifying nature. According to the Music Educators National Conference (1951), “The generally educated person has good taste. He has learned to make musical choices based upon musical knowledge and skill in listening.” The music listener knows the difference between art and entertainment, and which one has a more profound value.<sup>12</sup>

#### Necessity and Precedent of Rural Music Education History

McCarthy examined the content of the first twenty volumes of *The Bulletin of Historical Research in Music Education* in order to determine the types of research

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<sup>10</sup> C. E. Ragsdale, “Evaluation,” (December 1944): 286–290.

<sup>11</sup> J. Scott Goble, “Nationalism in United States Music Education during World War II,” *Journal of Historical Research in Music Education* 30, no. 3 (April 2009): 103–107.

<sup>12</sup> Music Educators National Conference, *Outline of a Program for Music Education* (Washington D.C.: Music Educators National Conference 1951).

consistently published therein.<sup>13</sup> In her research study work, she divided articles into categories of biography, curriculum methods and materials, historiography, research reviews and sources, analysis of primary sources, and music education development. In the last category of music education development, she listed three sub-categories of “international,” “national,” and “local or regional.” McCarthy stated that “local or regional” articles were initially not numerous (as of 1999), but as *The Bulletin of Historical Research in Music Education* grew, articles of a rural context increased in number. Articles involving rural (regional or local) music education history numbered only eleven percent of the total number of studies.<sup>14</sup> Therefore, more historical research involving the introduction and development of music in a more local public-school setting was encouraged. As McCarthy stated above, only eleven percent of historical music education articles are related to “regional or local” research. What McCarthy did not state, besides a clear definition of “local and regional,” was the percentage of those articles considered urban or rural, if any.

Sondra Wieland Howe stated that a broader definition of music education history was required. She continued to say that music education history needs to tell “the story of

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<sup>13</sup>Marie McCarthy, “The Bulletin of Historical Research in Music Education: A Content Analysis of Articles in the First Twenty Volumes,” *The Bulletin of Historical Research in Music Education* 20, no. 3 (May 1999): 181–202.

<sup>14</sup> Marie McCarthy, “The Bulletin of Historical Research in Music Education: A Content Analysis of Articles in the First Twenty Volumes,” *The Bulletin of Historical Research in Music Education* 20, no. 3 (May 1999): 181–202.

the education of all types, and in diverse community settings.”<sup>15</sup> Although she was writing through the feminist lens, the idea need not be relegated to that perspective alone.

Gordon Cox discussed music education researchers in that they needed to “be responsive to the social, historical, ideological, and cultural contexts in which the teaching and learning of music takes place”<sup>16</sup> which, in the case of a rural school band program in South-Central Arizona spans the greater socio-political events of much of the twentieth century and those influences on the rural community. Also, Cox mentions that “music education is a broad area encompassing both formal and informal settings,” which when studied from the beginning of a rural town school band program may indicate the types of music, ensembles, performances, and the importance of such a program in the community as a whole.

Cohen listed a growing number of approaches to music education history including “from the bottom up.”<sup>17</sup> In other words, *not* from a national level, and *not* from a top-down perspective. Lee expounded on a definition of music education history in many possible contexts, one of which was “the teaching of music by ordinary people in unstructured settings, as well as that undertaken by specialists in structured settings.”<sup>18</sup>

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<sup>15</sup> Sondra Wieland Howe, “Restructuring the History of Music Education from a Feminist Perspective,” *Philosophy of Music Education Review* 6. (1998): 96.

<sup>16</sup> Cox, 77.

<sup>17</sup> Sol Cohen, *Challenging Orthodoxies: Toward A New Cultural History of Education*, (New York; Peter Lang, 1999).

<sup>18</sup> William Lee, “Toward the Morphological Dimensions of Research in the History of Music Education,” in M. McCarthy and B. D. Wilson eds., *Music in American Schools 1838–1988* (College Park: University of Maryland, 1991): 114–117.

Gordon Cox discussed a concept called a “usable past,” and in doing so, he mentioned five possible ways to develop that idea. The first of these was “an engagement with contemporary policy.”<sup>19</sup> In the study of the Coolidge High School Band, that concept can be applied to those historical policies with which the educators of the time dealt. Second, Cox discussed history of curriculum detached from reforms, specifically mentioning conflict between reformers.<sup>20</sup> In the history of a rural town band program, can evidence of these issues be found and reported? Third, Cox described a “silent history,” referring to an ignoring of teachers’ work over time.<sup>21</sup> The methods and practices of the music teachers (band directors) in Arizona’s Coolidge High School could be discovered through research and perhaps provide inspiration for future rural band programs. Fourth, an encouragement of teachers to engage in ideas not only from the present, but also from the past that could be used as a springboard to new ideas and new methods of teaching and learning. The final possibility Cox discusses of a usable past involves cross-cultural connections, specifically, those of an international nature.<sup>22</sup>

#### Statement of Purpose

The purpose of the current study was to investigate and document a forty-five year history of the rural band program at Coolidge High School, which evolved

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<sup>19</sup> Gordon Cox, “Transforming Research in Music Education History,” in Richard Colwell, ed., *MENC Handbook of Research Methodologies* (New York: Oxford University Press, 2006): 73–94.

<sup>20</sup> Cox, 73–94.

<sup>21</sup> Cox, 73–94.

<sup>22</sup> Cox, 73–94.



concurrently with the opening of the school, located in Coolidge, between Phoenix and Tucson. Situating the band within the history of the region, the circumstances involved with the founding of the town, the events leading to the creation of the high school, evidence of the challenges involved with beginning an instrumental music program, biographical information regarding the directors of the band program, teaching and learning practices, significant performances, community service, community engagement, and an examination of the influence of national-level events on the yearly operations of the band program.

## Research Questions

Research Question #1: What was the place of the Coolidge High School band program within the community of Coolidge Arizona, the surrounding area, and the state of Arizona?

Research Question #2: Who were the stakeholders of the Coolidge High School Band program?

Research Question #3: How did the community support the band program?

Research Question #4: What were the circumstances involving the creation of the town of Coolidge in rural Arizona in the 1920s?

Research Question #5: What were the circumstances involving the creation of a new high school district in the city of Coolidge by 1935?

Research Question #6: Who was instrumental in establishing Coolidge High School?

Research Question #7: Who were the band directors over the years?

Research Question #8: What were the ensembles first created at Coolidge High School?

Research Question #9: Was there an influence of the National School Band Association, universities, or from military bands in the state?

Research Question #10: What is the evidence of music teaching and learning in the Coolidge High School Band program over the years?

Research Question #11: How were national and international socio-political events reflected in the yearly operations of the band program, if at all?

## Rationale for the Study

Therese Kerbey, in her dissertation, “A History of the 14<sup>th</sup> Army Band (WAC): 1942–1976,” stated that “four broad factors stimulated” her study.<sup>23</sup> Attempting to do the same: (1) Rural communities make up approximately 19.3% of the American population, comprising over 97% of the nation’s land area, and includes roughly 60 million people.<sup>24</sup> (2) Town bands, including school bands, have existed in America as early as the Colonial period, according to James Keene, were organized on a more permanent basis as early as 1800,<sup>25</sup> and are thus a continuing influence on American culture that requires study, including school bands. (3) There are holes in the historical record and a dearth of research studies involving bands in rural community schools in America, not just the state of Arizona. Mark Fonder stated in 1990 that out of approximately 13,600 high school bands in America, only a small percentage have had their origins or activities documented for historical record.<sup>26</sup> (4) There is an absence of biographical-historical research dealing with those music teachers who went into the rural schools, far away from the national spotlight, taught music, created programs, engaged communities, and

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<sup>23</sup> Therese D. Kerbey, “A History of the 14<sup>th</sup> Army Band (WAC): 1942–1976,” (DMA diss., Arizona State University, 2015): 5.

<sup>24</sup> United States Census Bureau, “New Census Data Show Differences Between Urban and Rural Populations.” Census.gov, Accessed October 14, 2019, <https://www.census.gov/newsroom/press-releases/2016/cb16-210.html>.

<sup>25</sup> James A. Keene, *A History of Music in the United States* (Hanover, NH: University Press of New England, 1982): 282–283.

<sup>26</sup> Mark Fonder, “Discover Your Band or Orchestra’s Roots,” *Music Educators Journal* 77, no. 1 (September 1990): 40–45.

influenced lives. Their actions, their impacts, their accomplishments, and their methods will remain lost to history unless someone takes on the challenge of trying to tell more of their stories.

There is published research on Arizona band history. Although Amanda Tester's thesis dealt with the histories of three bands in Arizona, the goal was to show how those bands were used as political tools in the years approaching Arizona statehood: Additionally, Tester explored the impact of three Arizona band programs in the days before statehood. The research also examined the Phoenix Indian School Band, as well as the Phoenix Pioneer Band, and the Industrial Liberty Band in the context of their use in the socio-political context of the American Band Movement and the intention of elected territorial officials to gather the national support necessary for the approval of Arizona statehood.<sup>27</sup> Although focusing on the activities of three different groups in the context of socio-political discourse, Tester's thesis does add to the historic record of band history in the state of Arizona. However, none of these groups operated in the confines of what might define as "rural," and the research focuses on aspects of their activities, not a history of their programs.

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<sup>27</sup> Amanda Tester, "Putting into Music the Subjugation of the Desert: The American Band Movement in Phoenix, 1885–1910" (master's thesis, Arizona State University 2016).

“The Phoenix Indian School Band, 1894–1930” by Greg Handel and Jere Humphreys.<sup>28</sup> More historical research exists studying band programs in rural Arizona.<sup>29</sup> Which means that the historical record of those band programs is lost if researchers do not turn their eyes to the rural schools of America in the context of music education and specifically band education. Handel and Humphreys also listed the population data of Phoenix, Arizona, at roughly 48,118 residents in 1930.<sup>30</sup> While that population was smaller than Tucson during the 1930s, Phoenix was also dramatically larger than many of the outlying communities in any of the surrounding counties of the time.

Andrew Goodrich,<sup>31</sup> as described in a qualitative study in 2005, studied an Arizona high school jazz band and stated, “The site selected for this study was Thunderbird High School in a suburb of Phoenix, Arizona, with an enrollment of approximately 1800 students for the 2002–2003 academic year.” According to United States Census, Phoenix, Arizona is the 6<sup>th</sup> largest city in the United States of America, with an estimated population of 1,660,272 and is the most populous city in the Maricopa

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<sup>28</sup> Greg Handel and Jere Humphreys “The Phoenix Indian School Band, 1894–1930,” *Journal of Research in Music Education* 26, no. 2 (April 2005): 144–161.

<sup>29</sup> There were bands and music programs in rural Arizona at the time though historical records of these are yet to be discovered. The Sacaton Indian Band, the State Prison Band, Musicians' Clubs, private lesson studios, and the Central Arizona College Band are all areas for potential future research.

<sup>30</sup> Greg Handel and Jere Humphreys, “The Phoenix Indian School Band, 1894–1930” *Journal of Research in Music Education* 26, no. 2 (April 2005): 144–161.

<sup>31</sup> Andrew McDonald Goodrich, “Inside a High School Jazz Band,” (DMA diss., Arizona State University, Temple, 2005): 48.

County Metropolitan area which estimates a total population of 4,167,947 people.<sup>32</sup>

Thunderbird High School, is clearly not a rural area school band program, nor is Goodrich's research historical.

Joseph Cordiero in his dissertation "A Century of Musical Development in Tucson, Arizona, 1867–1967,"<sup>33</sup> discussed the numbers of music teachers and types of curriculum in Tucson Unified School District, Flowing Wells School District, Amphitheater School District, Sunnyside School District, and various parochial and private schools in the Tucson metropolitan area. The Tucson metropolitan area holds an estimated population of 1,010,025 residents. The population of Tucson alone is estimated at 545,975 in the most recent census data.<sup>34</sup> The Tucson metropolitan area is also one of the oldest European-settled cities in the United States, with the Tucson Presidio founded by the Spanish in August of 1775.<sup>35</sup> "By 1950, Tucson's population had reached 120,000, and by 1960, it had nearly doubled to 220,000."<sup>36</sup> If these figures are accurate, Tucson

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<sup>32</sup> United States Census Bureau. "Phoenix City" Quickfacts. Census.gov, Accessed October 14, 2019, <http://www.census.gov/quickfacts/table/PST045215/0455000>.

<sup>33</sup> Joseph Cordiero, "A Century of Musical Development in Tucson, Arizona, 1867–1967," (A.Mus.diss., University of Arizona, Tucson, 1968).

<sup>34</sup> United States Census Bureau. "Tucson City," Quickfacts. Census.gov, Accessed April 20, 2019, <https://www.census.gov/quickfacts/table/PST045215/0477000>.

<sup>35</sup> Tucson, Arizona. "About Tucson." TucsonAz.gov, Accessed May 2, 2016, <https://www.tucsonaz.gov/info/about-tucson>.

<sup>36</sup> Tucson, Arizona. "Brief History of Tucson." TucsonAz.gov, Accessed May 2, 2016, <https://www.tucsonaz.gov/info/brief-history-tucson>.

was the most populous city in Arizona well into the 20<sup>th</sup> century and thus, clearly not a “rural” community.

Amber Johnson examined the newspapers of territorial Flagstaff and Prescott in search of musical activities among the communities. Both the *Arizona Miner* of Prescott and the *Arizona Champion* of Flagstaff describe concerts, dances, theater performances, and entertainment for social gatherings. However, she notes that in general, of musical activity in the rural towns, “in places where no preeminent performers or famous composers resided” there is little to no historical record.<sup>37</sup> Although she was reporting on events earlier than the period of the activities of the Coolidge High School Band program, the observation remains: There is little attention paid to the rural towns of Arizona that had and still have school music programs in operation today.

Heather Hatch collected a set of photographs of musical ensembles and performers active in the Arizona Territory, saying the “people everywhere pursue the pleasures of music, and the residents of territorial Arizona were no exception.”<sup>38</sup> In Hatch’s compilation, she stated that the music during the territorial times was sophisticated, including marching bands, operettas, and orchestra concerts. She also provided pictures and documentation of performing groups including Tucson’s Club Filarmonico, the Fort Lowell Band, the First Infantry Band from Fort Grant, the Copper Queen Band of Bisbee, the brass band of the Southern Pacific Railroad Mechanics, the ad

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<sup>37</sup>Amber V. Johnson, “A Most Enjoyable Evening: Music in Early Prescott and Flagstaff, Arizona Territory, ca. 1865–1890” (master’s thesis, Arizona State University, Tempe, 2011).

<sup>38</sup> Heather S. Hatch, “Music in Arizona Territory,” *The Journal of Arizona History* 12, no. 4 (Winter, 1971): 263–280.

hoc student band of the University of Arizona, the Mariner's Juvenile Band (and orchestra) of Tucson, and the United States Indian School Band from Phoenix.

Galen Leitzel states, "No single comprehensive study exists that traces the history of the public school band in the United States in the 1920s and 1930s."<sup>39</sup> Through a literature review, Liezel also discovered that there do exist studies that "had as their topic either the history of individual bands or the history of bands in individual states."<sup>40</sup> However, through a narrow focus of the research, only one of these historical studies involved a band program in the state of Arizona.<sup>41</sup>

Today, *Merriam-Webster Online Dictionary* defines *rural* as "of or relating to the country and the people who live there instead of the city."<sup>42</sup> Coolidge, Arizona is fifty-six miles southeast of Phoenix and sixty-nine miles northwest of Tucson. Of the population of Coolidge, 29.2 percent are described as "individuals below poverty level."<sup>43</sup> Brewton defined *rural* in terms of communities as containing "open country, villages, and towns with 2,500 or less population." In a more direct statement, Brewton also reported that in

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<sup>39</sup> Galen E. Leitzel, "The History and Development of the American Public School Concert Band, (1920–1941) and Its Influence on Concert Band Repertoire," (DMA diss., Shenandoah Conservatory of Shenandoah University April 2006): 8.

<sup>40</sup> Leitzel.

<sup>41</sup> Greg Handel, and Jere Humphreys "The Phoenix Indian School Band, 1894–1930" *Journal of Research in Music Education* 26, no. 2 (April 2005): 144–161.

<sup>42</sup> Merriam-Webster *Online Dictionary*. "Rural," merriam-webster.com, Accessed October 12, 2019, <http://www.merriam-webster.com/dictionary/rural>.

United States Census Bureau "Community Facts" Census.gov, Accessed October 12, 2019, [http://factfinder.census.gov/faces/nav/jsf/pages/community\\_facts.xhtml](http://factfinder.census.gov/faces/nav/jsf/pages/community_facts.xhtml).



1939, “In the rural areas of the United States, fifty-four percent of the nation’s teachers are directing the learning of 49.7 percent of the nation’s public school pupils in 88.5 percent of the nation’s public school buildings.”<sup>44</sup> Therefore, in the 1930s, education in the United States of America was still an extremely rural enterprise.

The significance of the fact that education was largely rural in nature during the 1930s can be described in statistics also provided by John E. Brewton: Fifteen states were considered “rural,” and one of those was the state of Arizona. In those states, three out of four teachers taught in rural areas (73.8 per cent), three out of four students attended rural schools (72.7 percent), and rural areas contained 92.6 percent of the school buildings in those fifteen states.<sup>45</sup>

The latest data from the United States Census lists the rural community of Coolidge, Arizona with a current population estimate of 12,993.<sup>46</sup> The Coolidge Unified School District website states that the population of Coolidge is “less than 10,000” in

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<sup>44</sup> John E. Brewton, “The Challenge of Rural Education” *Peabody Journal of Education* 16, no. 6 (May 1939): 397.

<sup>45</sup> John E. Brewton, “The Challenge of Rural Education,” *Peabody Journal of Education* 16, no. 6 (May 1939): 397.

<sup>46</sup> United States Census Bureau, “Coolidge City.” Quickfacts. Census.gov, Accessed October 12, 2019, <http://www.census.gov/quickfacts/table/PST045215/0415500>.

2016<sup>47</sup> However, in 2019, the District only described the population as a “medium large, Town.”<sup>48</sup>

The United States Census Bureau reported that population increases in Arizona from 1920 to 1940 as 334,162 to 499,261.<sup>49</sup> Coolidge, in 1930, was an unincorporated town that was technically a precinct of Florence. Population statistics reported for Pinal County (22,081 total) with Florence having two precincts of 915 (Precinct 1) and 403 (Precinct 14) residents. Yet, a third population was reported as part of Florence Precinct 14, but not a part of Florence. That population was 866.<sup>50</sup> The first issue of the *Coolidge Examiner* reported an estimated population for Coolidge as 800.<sup>51</sup>

By 1935, the local newspaper, the *Coolidge Examiner*, headline “Fast Growing Population Makes High School Need Imperative,” appeared in the April 19 issue.<sup>52</sup> One month later, the same newspaper reported that the overall elementary school and

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<sup>47</sup> Coolidge Unified School District, Coolidgeschools.org, Accessed April 20, 2016, <http://www.coolidgeschools.org/>.

<sup>48</sup> “District Statistics,” Coolidge Unified School District, Coolidgeschools.org, Accessed October 12, 2019, [http://www.coolidgeschools.org/1\\_1\\_computing](http://www.coolidgeschools.org/1_1_computing)

<sup>49</sup> United States Census Bureau, “Resident Population and Apportionment of the U.S. House of Representatives; Arizona” Census.gov, Accessed November 28, 2018 <https://www.census.gov/dmd/www/resapport/states/arizona.pdf>.

<sup>50</sup> “Arizona; Number and Distribution of Inhabitants” Census.gov, Accessed March 29, 2019, <https://www2.census.gov/library/publications/decennia/1930/population-volume-1/03815512v1ch03.pdf>.

<sup>51</sup> “Information; Mileage from Coolidge,” *Coolidge Examiner*, March 7, 1930.

<sup>52</sup> “Fast Growing Population Makes High School Need Imperative,” *Coolidge Examiner*, April 19, 1935.

independent school enrollment population for the 1934–1935 school year had risen to a total of 621 students.<sup>53</sup>

By 1939, the challenges of rural education rose in importance to the world of education. John E. Brewton wrote that, “One of the nation’s greatest educational problems is to discover ways and means of improving rural schools and through them the quality of life in rural America.”<sup>54</sup>

#### Delimitations

There is a danger to the current study in the form of demographic homogeneity, as described by Jere Humphreys,<sup>55</sup> in that the researcher almost exactly fits the model of a “preponderance of men of European ancestry from certain geographical regions of the United States, all of whom are highly trained in the classical music tradition.”<sup>56</sup> The tendency to emphasize “leading individuals, programs, and institutions at the expense of rank-and-file music education,” or music outside the realm of school might be a limitation in scope.<sup>57</sup>

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<sup>53</sup>“Pinal County Schools Show Enrollment Gains; Every district shows increase with steady growth over previous season,” *Coolidge Examiner*, June 21, 1935.

<sup>54</sup> John E. Brewton, “The Challenge of Rural Education,” *Peabody Journal of Education* 16, no. 6 (May 1939): 397.

<sup>55</sup> Jere T. Humphreys, “The Content of Music Education History? It’s A Philosophical Questions, Really” *Philosophy of Music Education Review* 6, no. 2 (Fall, 1998): 90–95.

<sup>56</sup> Humphreys, 90–95.

<sup>57</sup> Humphreys, 90–95.

The sole focus of the current study was the forty-five year history of the band program at Coolidge High School. While there were other music classes and ensembles, the current study only focused in depth on the band program. Since the researcher attended Coolidge High School and was a member of the band program starting in 1980, the years 1935–1980 were chosen as the limits of the study.

## CHAPTER 2

### REVIEW OF LITERATURE

#### General Band History

Proceeding from a very broad concept of the word “band,” *The Norton/Grove Concise Encyclopedia of Music* defines *band* as “an instrumental ensemble.”<sup>58</sup> Since the term implies so much more, *The New Grove Dictionary of Music and Musicians* elaborates on the previous definition, adding that a band is “larger than a chamber ensemble,” specifically referring to various groups of musicians involving brass, woodwinds, percussion, and in some circumstances, strings, accordions, and various other instruments. Bands are also referred to as “symphonic wind bands,” which are related to the groups under the direction of Gilmore or Sousa.<sup>59</sup> According to Raoul Camus, the first group of instrumentalists in an ensemble to appear in Colonial America was in 1635, in what is today state of New Hampshire.<sup>60</sup> The first “community” or non-military band, as stated by Richard Hansen, had a documented first appearance in 1714.<sup>61</sup>

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<sup>58</sup> Stanley Sadie, ed. “Band” *The Norton/Grove Concise Encyclopedia of Music* Macmillan Press Ltd.: London (1988): 54.

<sup>59</sup> Stanley Sadie, ed. “Band” *The New Grove Dictionary of Music and Musicians* Macmillan Press Ltd.: London, New York, Hong Kong. Volume 2 (1980): 106–107.

<sup>60</sup> Raoul Camus, *Military Music of the United States of America* (Chapel Hill: University of North Carolina 1975): 3–6.

<sup>61</sup> Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, Inc. 2005): 13.

Keene reported that by approximately 1800, bands started to appear in America on a more permanent basis mostly centered around local militia or military posts.<sup>62</sup> From the 1830s to the 1880s, travelling bands existed, many towns created bands, circus bands, minstrel show bands, industrial bands, family bands, normal school bands, and professional touring bands like those of Sousa and Gilmore mentioned above. Sullivan notes that women formed all-female bands of every type of these reported ensembles in American History.<sup>63</sup> Camus states that potentially 10,000 various types of bands participated in American activities throughout the nation.<sup>64</sup>

In 2011, Jill Sullivan published *Bands of Sisters: U.S. Women's Bands during World War II*. Sullivan reminds that, as mentioned above, bands made up entirely of women existed in American history. The military was no exception and detailed in this book is the history of the Marine Corp Women's Reserve, Women's Army Auxiliary Corps, Women's Army Corp, Coast Guard SPAR, and the Women Accepted for Voluntary Emergency Service bands.<sup>65</sup>

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<sup>62</sup> James A. Keene, *A History of Music Education in the United States* (Hanover: University Press of New England, 1982): pp. 282–283.

<sup>63</sup> Jill Sullivan, "A Century of Women's Bands in America," *Music Educators Journal* 95, no. 1, (September 2008): 33–40.

<sup>64</sup> Raoul Camus, "Band: American Wind Band" *The New Grove Dictionary of Music and Musicians* 2<sup>nd</sup> edition. (New York: Oxford University Press, 2001): 635.

<sup>65</sup> Jill Sullivan, 2011 *Bands of Sisters: U.S. Women's Military Bands during World War II*. Maryland: Rowman and Littlefield: 1–9.

There are a variety of general band histories including Hansen (mentioned above), Frederick Fennel's *Time and the Winds*,<sup>66</sup> and Frank Battisti's *The Twentieth Century Wind Band/Ensemble: History, Development, and Literature*.<sup>67</sup> All three of these sources, document three overarching themes: After the Civil War, 1) town bands, 2) professional touring bands, and 3) college/university bands all flourished. The popularity of professional touring bands and town bands motivated the expansion and greater organization of college and university bands, which led to the rise to public-school band programs in the early part of the 1900s, especially following the First World War; and that the necessity for leadership in these band programs created a need for teacher training programs to develop future band directors who would presumably grow to lead the nation in music.

*Women's Bands in America: Performing Music and Gender*, edited by Sullivan details many other contributions to the world band music by all-female bands spanning a hundred and forty years and three different centuries of American history. Historical information in this text is not limited to bands in the style of Gilmore or Sousa; also included is information about Vaudeville, drum and bugle corps, biographical data of women in band settings, as well as rock music. The issue of instrument choice and

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<sup>66</sup> Frederick Fennel, *Time and The Winds*, (Kenosha, WI: G. Leblanc Corp., 1954).

<sup>67</sup> Frank Battisti, *The Twentieth Century American Wind Band/Ensemble: History, Development, and Literature* (Fort Lauderdale, FL: Meredith Music Publications, 1995).

stereotyping merits discussion. All these subjects can enter into the narrative of a rural town band.<sup>68</sup>

### Histories of Specific Band Programs

The following review of studies contain elements in common with the history of the Coolidge High School Band program, school ensembles, military-influenced ensembles, rural versus urban, similar methodologies, similar difficulties in data-gathering and reporting, similar regional location, and inclusion of biographical information about directors.

Jill Sullivan and Amy Spears wrote in *Women's Bands in America; Performing Music and Gender* the history of a number of all-female school bands in the chapter titled, "All-Female School Bands: Separate Spheres and Gender Equality."<sup>69</sup> Here, historical data was generated through archival research that spanned a decade of data-gathering and analysis of photographic records. The goal was to find evidence of the existence of women's school bands and their activities. Bands in education settings benefitted in the twentieth century from a variety of socio-cultural factors including a general belief system that music was important in American society, the disappearing popularity of professional touring bands, the philosophy of progressive education, which allowed for bands in the school setting, professional band musicians finding jobs in

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<sup>68</sup>Sullivan, Jill, ed. 2017 *Women's Bands in America: Performing Music and Gender*. Maryland: Rowman and Littlefield: 1–14.

<sup>69</sup>Jill Sullivan and Amy Spears, "All-Female School Bands; Separate Spheres and Gender Equality" *Women's Bands In America; Performing Music and Gender* Rowman and Littlefield (New York 2017): 95–125.



teaching, and the end of World War I which saw the return of many military bandmen who needed work.<sup>70</sup> For specific bands Sullivan and Spears reported on normal school bands (those in teacher-training schools) from at least six different institutions from 1906 to 1944, featuring all-female ensembles made up of students in preparation to become regular classroom teachers, not necessarily music teachers. In addition, there were bands in “Training Schools for Delinquent Girls,” in the late nineteenth and early twentieth centuries.<sup>71</sup> Evidence exists that all-female bands were more prominent fixtures in high school bands through the 1930s, including in such places as Benton Harbor High School in Michigan, Seaside High School in Oregon, and Fostoria High School in Ohio among others indicating that there is much research left to be done regarding these groups. Of course, there were also all-women’s bands in American colleges and universities as well. Sullivan and Spears reported on five of these, including those at The University of Iowa, Kent State University in Ohio, the University of North Carolina at Greensboro, Florida State University in Tallahassee, and Valparaiso University in Indiana.<sup>72</sup> To summarize,

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<sup>70</sup> Jill Sullivan and Amy Spears, “All-Female School Bands: Separate Spheres and Gender Equality,” in *Women’s Bands in America: Performing Music and Gender* (Lanham, MD: Rowman & Littlefield, 2017): 95–125.

<sup>71</sup>In Pinal County, Arizona, southwest of Coolidge was a facility called the “State Girls School” and sometimes “The Girls’ Reformatory.” The facility was abandoned by 1935 but was considered as a possible site for the first Coolidge High School building. But since that site was just as far away as other places, the State Girls School was rejected. No evidence yet has been discovered pertaining to any music education that may have occurred there. For more information on bands and reform, see “Music for the Injured Soldier: A Contribution of American Women’s Military Bands During World War II,” by Jill Sullivan, *Journal of Music Therapy* 44, no. 3 (Fall 2007): 282–305.

<sup>72</sup> Jill Sullivan and Amy Spears, “All-Female School Bands; Separate Spheres and Gender Equality,” *Women’s Bands in America; Performing Music and Gender* Rowman and Littlefield (New York 2017): 95–125.

there is a rich tradition of band music among American women through the last hundred and fifty years, and these studies only begin to encourage research in the direction of discovering all of the possible influences and impacts these ensembles and the people involved with them may have had on American culture and life.

Jill Sullivan added to the lexicon of music education band histories in 2006 with a study of two women's bands in the United States military segregated by race.<sup>73</sup> In that investigation, she reported that the military bands of World War II included "seven full-time bands, one recreational concert band, and several volunteer drum and bugle corps" operating during the time period of 1942–1946 and consisting entirely of women. Specifically examining the bands reported as the Women's Army Corp Band #1 (renamed the 400th Army Service Forces Women's Army Corps or ASF WAC Band) and Women's Army Corp Band #2 (renamed the 404th Army Service Forces Women's Army Corps or ASF WAC Band), the research described the experiences and activities of these ensembles, how members came to join the ensembles, how the members of the white band were responsible for starting and teaching black women to play instruments to form a military band, and the bands' performances, schedules, and community engagement as viewed through recollections of band members.

The 404th ASF WAC Band upon which Sullivan reported was made up entirely of African-American women, and at the beginning almost entirely of inexperienced performers learning to play an instrument for the first time. From their initial

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<sup>73</sup>Jill Sullivan, "Women's Military Bands in A Segregated Army: The 400th and 404th WAC Bands" *Journal of Band Research* 41, no. 2 (Spring 2006): 1–35.

performances through their full concert tours, Sullivan provided accounts and quotes from performers about their experience with race relations, celebratory success, sudden deactivation and the activism needed for reinstatement. Ultimately, the stories of these two groups provided a framework upon which the study of the Coolidge High School Band can draw inspiration.<sup>74</sup> The transformative power of music and membership in an ensemble is a story to explore in the context of the founding of a rural town school band made up of people from disparate backgrounds, some of whom had reached Coolidge, Arizona, as a result of extreme strife.

Of additional interest was the literature performed by these women's bands in World War II. Standard literature of the time included marches (typically Sousa), orchestral transcriptions, show-tune medleys, novelty pieces, cakewalks (such as "Lassus Trombone" by Fillmore), and works by Duke Ellington.<sup>75</sup> When exploring the history of the Coolidge High School Band, performance literature provided insight into the models on which band teachers and music educators used may have based their ensembles, especially during the same time frame of World War II.

So many events during the early years of the Coolidge High School Band are informed by the events of World War II that literature played by bands of that time period is relevant. Sullivan reported that the 400th ASF WAC band performed for troops returning from the war.<sup>76</sup> That ensemble may have performed for Coolidge High School

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<sup>74</sup>Jill Sullivan, "Women's Military Bands in A Segregated Army: The 400th and 404th WAC Bands" *Journal of Band Research* 41, no. 2 (Spring 2006): 1–35.

<sup>75</sup> Sullivan, 1–35.

<sup>76</sup> Sullivan, 1–35

students returning from overseas, as well as one of their band directors, William Knapton, who served as a bugler on the aircraft carrier *U.S.S. Thetis Bay*.<sup>77</sup>

In her research on the military bands of World War II, Sullivan also studied the Marine Corps Women's Reserve Band, detailing the formation, recruitment, and outfitting of the ensemble in terms of intended instrumentation and desired requirements for membership. The intent was that the group, made up entirely of women, would be led by Marine Corps musicians, who would make them, "the most outstanding female band of the country."<sup>78</sup> In Arizona in the 1930s, there was evidence that rural-town America was still coming to terms with women having more prominent roles in the community beyond those traditional to the existing agrarian society. Histories of women such as those in the Marine Corp Band during wartime reinforced those changing ideas in the eyes of the citizens of Coolidge, Arizona had to accept. The editor of *The Coolidge Examiner*, Max Williams penned an editorial as early as May of 1935, to the effect that people would have to accept these changes.<sup>79</sup> Examples of women in leadership roles in the military bands strengthen William's argument.

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<sup>77</sup> "William Allen 'Bill' 'Red' Knapton" FindAGrave.com, Accessed February 2019, <https://www.findagrave.com/memorial/129601506/william-allen-knapton>.

<sup>78</sup> Jill Sullivan, "A History of The Marine Corps Women's Reserve Band" *Journal of Band Research* 42. No. 1 (Fall 2006): 1–41.

<sup>79</sup> Max Williams "Should Lady Teachers Marry," *Coolidge Examiner*, May 28, 1935.

In 2006, Daniel Isbell reported on the history of “The Steamboat Springs High School Ski Band 1935–2005.”<sup>80</sup> Isbell discovered that there was little in the field of prior literature about the creation and history of “novelty” bands. Therefore, he adopted a literature review concept of exploring school bands and community relations, school culture, and the idea of a performing ensemble as a “duty or service” to a town. Isbell’s research, like the study of the Coolidge High School Band, is the examination of a largely rural school (from a town of approximately 10,000), though in Colorado, that was founded at roughly the same time —the 1930s. Also, like the Coolidge High School Band, the Colorado program may have been influenced by the rural reform movements of the early twentieth century as outlined by William Lee in “Music Education and Rural Reform: 1900–1925.”<sup>81</sup>

In a quest to discover information about the research into specific school band programs from as early as possible, an article by N. M. Hokanson from 1939 provided some insight into what types of information might be sought. “An Early High School Band” from 1939, Hokanson traced the beginnings and activities of the Aitkin High School Band, of Aitkin, Minnesota. According to the article, the school was founded by an ultimatum from the Minnesota State Inspector of Education. Hokanson discussed some biographical information about the first director (a Mr. I. A. Thorsen), ensembles (Glee Club, orchestra, and band), instrumentation, rehearsal schedules, performance

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<sup>80</sup> Daniel Isbell, “The Steamboat Springs High School Ski Band 1935-2005” *Journal of Historical Research in Music Education* 28, no. 1 (October 2006): 21–37.

<sup>81</sup> William Lee, “Music Education and Rural Reform: 1900–1925,” *Journal of Research in Music Education* 17, no. 2 (1997): 306–326.

literature, and performance activities. In the article is a picture of what was reported as the first Aitkin High School Band along with a list of personnel.<sup>82</sup> A similar article by Tom Merrill sought to begin a history of Joliet Township High School Band in Joliet, Illinois. He began with an anecdote from 1912 of how the superintendent of Joliet Township High School attended a football game in another town, saw the band from that other community and became determined to create a similar ensemble in Joliet Township. Merrill provides some biographical information of the first two directors (A. R. McAllister and Bruce Houseknecht) as well as offered an indication of the success of that ensemble over the course of the twentieth century.<sup>83</sup>

Merrill is not the only researcher interested in a nationally acclaimed high school band program. Phillip Hash examined the early history of Joliet Township High School Band (JTHSB) with the intent to discover the “origin of the JTHSB, the role of the ensemble in the school and community, public appearances, instrumentation, repertoire, the influence of the JTHSB on other school bands in the United States, and the role of the director A. R. McAllister in the success of the program.”<sup>84</sup> The last research goal was

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<sup>82</sup> N. M. Hokanson, “An Early High School Band” *Music Educators Journal* 25, no. 6 (May 1939): 43.

<sup>83</sup> There is also an indication of something of the greater contextual history of the time period investigated: “the airplane had only been around for a decade, World War I was not yet on the horizon, the Model T Ford was just gaining popularity, and the big news of the past year had been the sinking of the R. M. S. Titanic. See Tom Merrill, “History of the Joliet Township High School Band, Part One – ‘Family’” *School Band and Orchestra* (December 2018): 47.

<sup>84</sup> Phillip Hash, “A.R. McAllister and the Joliet Township High School Band: 1912-1926,” *Journal of Band Research* 45, no. 1 (Fall 2009): 33–63.

biographical in nature, and consistent with the intent of the history of the Coolidge High School Band program.

In 2015, Edward Messerschmidt wrote a history of wind music created at Sing Sing Prison,<sup>85</sup> stating that music in correctional facilities was uncommon. Roc Lee also provided a disclaimer that reminds us that “the lack of documentation and proper cataloguing has taken away from the impact of repeated evidence [of the positive potential of music education in prisons].”<sup>86</sup> The study itself places the historical events and concepts of the story on the framework of who was the prison warden at various times, by years, and by activities. Included in that study was documentation of the performances and purposes of the band, including recreation, public relations, morale, patriotism, inmate control, and community involvement. Though a rural school band program may not resemble a prison band, Messerschmidt does provide information about primary data (methodology) that is similar to how a researcher might gather data for the current study pertaining to the Coolidge High School Band. When dealing with the foundation of a town, a school, and a band program in a rural area far away from the larger population centers not only of the state, but from the nation as well, detailed evidence of performances, personnel, literature, rationale, and biographical information about directors could be erratic or non-existent. However, a much clearer picture of the

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<sup>85</sup> Edward D. Messerschmidt, “Making Music ‘Up the River’: A Brief History of Wind Music at Sing Sing Prison,” *Journal of Band Research* 51, no. 1 (Fall 2015): 58–70, 72.

<sup>86</sup> Roc Lee, “Music Education in Prisons: An Historical Overview,” *International Journal of Community Music* 3, no. 1 (2010): 14.

history of the band program could be pieced together through examination of primary data such as community newspapers, school yearbooks, school newspapers, and interviews.

Consistencies exist in many historical research studies involving the research questions themselves. In “The Chicago Reform School Band: 1862–1872” Phillip Hash reported that the answers sought by his research involve the origin and time frame of the ensemble, service to school and community, instructors, instrumentation, performances, funding, and influence on other school bands.<sup>87</sup> Kerbey, likewise lists research questions of a similar nature: the establishment of the band, the functions or service, distinguishing characteristics, place in American culture, leadership (directors), personnel, prior training, training within the ensemble, activities (performances), the end of the group, and biographical information about the lives of ensemble members after service and/or after the discontinuation of the ensemble.<sup>88</sup> Isbell, in a study that is more limited than a dissertation still listed as “guiding questions” a search for the factors that contributed to the creation of the Steamboat Springs Ski Band in 1935, changes in performance practice, and inquiry into the relationship between the band and the community.<sup>89</sup>

Phillip Hash also wrote about the Austin High School Girls’ Band of Chicago (1925–1956) in 2018. Through his investigation, he also sought to discover how the

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<sup>87</sup> Phillip M. Hash, “The Chicago Reform School Band: 1862-1872” *Journal of Research in Music Education* 55, no. 3 (Autumn 2007): 252–267.

<sup>88</sup> Therese D. Kerbey, “A History of the 14th Army Band (WAC): 1942–1976” (DMA diss., Arizona State University, 2015).

<sup>89</sup> Daniel Isbell, “The Steamboat Springs High School Ski Band 1935–2005” *Journal of Historical Research in Music Education* 28, no. 1 (October 2006): 21–37.



group was organized (created) and something about the leadership of the group, the activities within the school and the greater community, what relationship may have existed to the Austin High School Boys' Band, and what efforts were made (if any) to "challenge and support traditional gender roles of the early and mid-twentieth century."<sup>90</sup>

In part, the story of the Coolidge High School Band program contained biographical information on the lives and careers of many of the directors. To that end, a review of some biographical literature was required. Jill Sullivan provided a very detailed example of biographical research in her article "One Ohio Music Educator's Contribution to World War II: Joan A. Lamb."<sup>91</sup> Here, she described methodology involving interviews over the phone, in person, and through the mail as primary resources corroborated by additional interviews with other 400th WAC Band members, photographs, newspaper articles, military books, and WAC documents. Included are stories of Lamb's formative years, teaching positions prior to enlistment in the Women's Army Corps, rising to leadership as conductor within that organization, band experiences, changing occupations in the military, and Lamb's post war career as a music educator.<sup>92</sup>

The presence of specific band histories to review is not limited to high schools. Research exists covering large, nationally-acclaimed college and university programs as well. These include biographies of the directors of such programs. In 2014, Michael J.

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<sup>90</sup> Phillip Hash, "The Austin High School Girls' Band of Chicago, Illinois: 1925-1956" *Journal of Research in Music Education* 66, no. 1 (2018): 31-52.

<sup>91</sup> Jill Sullivan, "One Ohio Educator's Contribution to World War II: Joan A. Lamb" *Contributions to Music Education* 33, no. 2 (2006): 27-51.

<sup>92</sup> Sullivan, "Lamb," 27-51.

Raley studied “The Career and Contributions of Music Educator and University of Louisville Band Director Ernest E. Lyon (1915–2005).” Raley set down a framework for his research in chronological order of Lyon’s life and career, as well as contributions to music education both with the university setting and in the greater international music community. He also told the story of Lyon’s career against the backdrop of significant socio-political events of the twentieth century, including World War II, the 1948 presidential campaign, and the changing roles of band music at the collegiate level in the post-war years of the 1950s.<sup>93</sup>

One of the more fascinating biographical studies is that of Gladys Stone-Wright. Her career in many ways emerges from the same socio-political events that affected the Coolidge High School Band program through the twentieth century. Dawn Farmer provides a detailed and insightful look into Stone-Wright’s career as a music educator. Born at the same time as the town of Coolidge, Arizona, though in Oregon, Stone-Wright lived through the Great Depression. She would later recall stories of her experiences with what modern Americans would call poverty and counting Oklahoma license plates on cars headed for California, presumably filled with families relocating, looking for employment. Eventually joining band, she was determined to stay in high school in spite of the social expectations of a young woman of her age generally expected to quit formal education in order to take care of family in the absence of her mother who had gone to live with another family-member for reasons of health.

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<sup>93</sup> Michael J. Raley, “The Career and Contributions of Music Educator and University of Louisville Band Director Ernest E. Lyon (1915–2005),” *Journal of Band Research* 49, no. 2 (2014): 1–27.

At El Mira High School, her first teaching position, Stone-Wright started with almost nothing, in a rural town and a band room that was nothing more than a converted woodshed and not enough instruments to build a band. Through a strong work ethic and a commitment to music and her students, she helped her band program to flourish. She repeated that success at Otterbein High School in Indiana. At Klondike High School, in 1963, she encountered similar facilities to those built in Coolidge in 1964 that of a band room taking up a section of a gymnasium separated only by a curtain. Through community engagement and successful band performances, her accomplishments were noticed enough that the school district constructed better facilities. Becoming band director at William Henry Harrison High School in West Lafayette, Indiana, she built a band program that presented nationally acclaimed performances and went on international tours.

In addition, Stone-Wright was the founding influence behind the association of women band directors known today as Women Band Directors International, a group dedicated to three objectives: “1. To focus a spirit of friendship among women band directors. 2. To provide a common meeting ground for an exchange of ideas, methods, and problems peculiar to women conductors. 3. To provide support and encouragement for women entering the field.”<sup>94</sup>

A large, nationally-and-internationally acclaimed historical research study by Greg Handel and Jeffery Mathews, examined the Northwestern State University Band. In

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<sup>94</sup> Dawn M. Farmer and David A. Rickels, “Legacies of Leadership; Lillian Williams Linsey and Gladys Stone Wright” in *Women’s Bands in America; Performing Music and Gender* Jill Sullivan ed. Rowman and Littlefield (New York 2017): 136–147.

their study, historical context appears early with brief history of Natchitoches, Louisiana, a mentioning of the statehood, the Civil War, Reconstruction, and the woes of post-Reconstruction governmental fraud, corruption, and racism. Though Handel and Mathews did not state research questions, the article did follow a pattern similar to other historical research of the kind. There was a history of the region, the founding of the teacher-training institution, founding of the band program, biographical information about the first director, band activities within the school and community, significant performances, and a discussion of the legacy of the program to the present day.<sup>95</sup>

Stephen C. Eubanks also wrote a history of a band program, also in the western United States, “A History of the Nauvoo Brass Band.”<sup>96</sup> That organization was created by a religious organization, The Church of Jesus Christ of Latter-Day Saints, as early as 1841. In his study, Eubanks detailed the band’s literature at their early performances as well as instrumentation and concepts of support from the church. The music described included military band music and hymns specifically associated with The Church of Jesus Christ of Latter Day Saints of that era. There was also mention of a few of the leaders of the band over the years.

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<sup>95</sup> Jeffrey C. Mathews, and Greg A. Handel, “The Best Sounding Band in the Land: The History of the Northwestern State University Band,” *Journal of Band Research* 49, no. 1 (Fall 2013): 21–37.

<sup>96</sup> Stephen Eubanks, “A History of the Nauvoo Brass Band,” *Journal of Band Research* 51, no. 2 (Spring 2016): 46.

## Band Histories Specific to Arizona

Bands entered the territory of Arizona early with the arrival of military bases in the late 1800s. Evidence provided by John Langellier in 2011 stated that the 4<sup>th</sup> United States Cavalry Band stationed at Fort Bowie performed “Auld Lang Syne” when Apache leader Geronimo and his remaining followers boarded a train to Florida on September 8, 1886.<sup>97</sup> Members of that performing group could also play multiple instruments. Langellier writes that they “put aside their brass and drums to form an orchestra” which could perform “popular civilian tunes and classical selections.”<sup>98</sup> Likewise, there was a band at Fort Lowell. The 6<sup>th</sup> United States Cavalry Band performed as entertainment for the garrison “and locals” as well as during military ceremonies.<sup>99</sup> The Regimental Band also “provided entertainment and played for military formations at Camp Jones” in Douglas, Arizona.<sup>100</sup> The presence of military bands in Arizona continued well into the twentieth century. During World War II, the 93<sup>rd</sup> Division maintained a band that performed concerts and for ceremonies at Fort Huachuca.<sup>101</sup>

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<sup>97</sup> John P. Langellier, *Images of America; Southern Arizona Military Outposts* (Arcadia Publishing, South Carolina, 2011): 13.

<sup>98</sup>Langellier, *Images of America*: 14.

<sup>99</sup>Langellier, *Images of America*: 31.

<sup>100</sup>Langellier, *Images of America*: 39.

<sup>101</sup>Langellier, *Images of America*: 101.

As mentioned earlier, Johnson also wrote of the activities of musical ensembles in Prescott and Flagstaff, Arizona during the territorial years following the Civil War and preceding statehood.<sup>102</sup> Hatch compiled a series of photographs documenting the actions and performances of musical ensembles mostly in southern Arizona during the same time period.<sup>103</sup> Some of Hatch's information was corroborated by the research of Cordiero who extensively studied the music of the Tucson area from 1867–1967.<sup>104</sup> Likewise, the military bands that Hatch and Cordiero documented, as well as the community and military bands Johnson reported, are also verified by the research of Bakkegard.<sup>105</sup>

Recently, Gleason's research into mounted military bands also reinforces the historical record of musical ensembles in Arizona in the pre-statehood years.<sup>106</sup> On April 27, 1875, the 5th Cavalry Band, from Fort Lowell, performed for a social event that included dances.<sup>107</sup> The 4th Cavalry Band was stationed at Fort Huachuca in 1887, with Colonel William B. Royall listed Commanding. By 1897, the 7th Cavalry Band was

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<sup>102</sup> Amber V. Johnson, "A Most Enjoyable Evening: Music in Early Prescott and Flagstaff, Arizona Territory, ca. 1865–1890" (master's thesis, Arizona State University, Tempe, 2011).

<sup>103</sup> Heather S. Hatch, "Music in Arizona Territory," *The Journal of Arizona History* 12, no. 4 (Winter 1971): 263–280.

<sup>104</sup> Joseph Cordiero, "A Century of Musical Development in Tucson, Arizona, 1867–1967," (DMA diss., The University of Arizona, 1968).

<sup>105</sup> B. M. Bakkegard, "Music in Arizona before 1912," *Journal of Research in Music Education* 8, no. 2 (Autumn, 1960): 67–74.

<sup>106</sup> Bruce P. Gleason, 2016 *Sound the Trumpet Beat the Drums; Horse-Mounted Bands of The U.S. Army, 1820–1940*. Norman University of Oklahoma Press. 2016: 94.

<sup>107</sup> Gleason, *Horse-Mounted Bands*: 81.

stationed at Fort Grant, under Colonel Edwin Vose Sumner. Gleason reported that the bands of the years following the Civil War and those years of westward expansion saw an increase in “stature and quality.” Duties of these ensembles included supporting patriotic functions, both military and civic. In reporting the activities of the 7th Cavalry Band in the Philippines in 1904–1905, Gleason also related what other mounted military bands were doing at the same time and that at the turn of the century, the 5th Cavalry was stationed at Fort Huachuca, Arizona Territory, with Colonel Clarence A. Stednian, Commanding.<sup>108</sup>

Handel and Humphreys document some of the history of the Phoenix Indian School Band. Tester relates more of that history in a socio-political context which led, in part, to Arizona statehood. Hatch also corroborates the existence and part of the activities of the Phoenix Indian School Band in her compilation of photographs from 1971.<sup>109</sup>

In *Women’s Bands In America: Performing Music and Gender*, Rickels reported on the career of Lillian Williams Linsey, a music educator who came to Arizona only a year after statehood, working first with various community bands sponsored by the Redewill family who owned a local music store.<sup>110</sup> By 1914, Linsey had joined the faculty of Phoenix Union High School as the first non-student to lead any instrumental

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<sup>108</sup> Gleason, *Horse-Mounted Bands*: 115–116.

<sup>109</sup> Heather S. Hatch, “Music in Arizona Territory,” *The Journal of Arizona History* 12, No. 4 (Winter 1971): 263–280.

<sup>110</sup> David A. Rickels and Dawn M. Farmer, “Legacies of Leadership; Lillian Williams Linsey and Gladys Stone Wright” in *Women’s Bands in America; Performing Music and Gender* Jill Sullivan editor Rowman and Littlefield (New York 2017): 127–136.

ensembles in that institution. In only a single school year, she built two bands, an orchestra, brass quartet, string quartet, saxophone quartet, and a mandolin club. She also played multiple instruments with these groups and conducted.<sup>111</sup>

Lillian Williams Linsey left Phoenix Union High School after only one school year and joined the faculty, on a monthly basis of Tempe Normal School, in Tempe, Arizona. Here, she quickly recruited over one hundred students who made up a boys' band, a girls' band, an orchestra, and a dance orchestra. The Tempe Normal School bands and orchestras set a model of performing in assemblies and school plays, likely followed by school bands and orchestras in the surrounding area. Tempe Normal School itself evolved first into Arizona State Teachers' College where the *Coolidge Examiner* reported that "People of this community are offered the advantages and benefits of one of the most progressive, up-to-date, and qualified colleges of the country."<sup>112</sup> As Arizona State Teachers College evolved even further into Arizona State University, Lillian Williams Linsey could now be viewed historically as the founding influence at the beginning of one of the largest university instrumental music programs in the nation.<sup>113</sup>

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<sup>111</sup> David A. Rickels and Dawn M. Farmer, "Legacies of Leadership; Lillian Williams Linsey and Gladys Stone Wright" in *Women's Bands in America; Performing Music and Gender* Jill Sullivan editor Rowman and Littlefield (New York 2017): 127–136.

<sup>112</sup> "Arizona State Teachers' College," *Coolidge Examiner*, December 6, 1935.

<sup>113</sup> David A. Rickels, and Dawn M. Farmer, "Legacies of Leadership; Lillian Williams Linsey and Gladys Stone Wright" in *Women's Bands in America; Performing Music and Gender* Jill Sullivan ed. Rowman and Littlefield (New York 2017): 127–136.



Lon Wolff, wrote a biographical study of the life of Albert Ross Etzweiler; called “Arizona’s Music Man.”<sup>114</sup> Etzweiler, graduated from Combs College of Music in Philadelphia in 1914, with a degree in music. By the summer of 1915, he had moved to Naco, Arizona, joined the 1<sup>st</sup> Arizona Infantry Regiment of the Arizona National Guard, and joined the regimental band. As of summer, 1916, he was the band leader. After serving in the conflicts against Pancho Villa on the United States-Mexico border and World War I, Etzweiler returned to Philadelphia to teach music, then went to Helena, Arkansas where he directed the community band, and finally came back to Arizona to teach the band and orchestra at Phoenix Union High School by 1922. In the late 1930s, he was elected president of the Arizona State Music Teachers Association and published a band method book for educators.

Though these studies start to fill in some of the historical record of the musical activities of early Arizona, none of them genuinely dealt with a rural high school band program. There were military bands, large school programs, community bands, corporate bands of mining companies, Indian School Band, and biographical information about prominent band directors in the early days of statehood. But nothing of the rural, out-lying area school bands, many of which have had continuous band programs since the founding of their schools.

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<sup>114</sup> Lon Wolff, “Albert Ross Etzweiler: Arizona’s Music Man,” *The Journal of Arizona History* 50, no. 2 (Summer 2009): 125–142.

Music Education in The United States (National), Arizona (Regional), and the Township  
of Coolidge (Local)

Going all the way back to 1921, Carter<sup>115</sup> laments over the value of music education as a whole and that in the recent past music education was seen as having little to no educational value at all or that a person who chooses a lifetime study of music was somehow perverted and there was no use in trying to accomplish anything else with such a person. Carter mused over the nature and value involving entertainment, art, recreation and ultimately comes to something of a conclusion that music ‘may or may not’ have educational value. Carter seems to have decided by the end of his statements that music education holds value in teaching people how to behave, not merely the memorization of facts, but in creating people who behave in a manner better suited to basic human interaction. Music education’s value, especially that of instrumental music lies in the act of doing – rehearsing, playing, and performing music.

In 1926, Archibald Davison of Harvard published a book entitled “Music Education in America” which is not available in original form. However, Wagner (1926)<sup>116</sup> published a review of the book which included valuable insight into the training or expectations of a music teacher in any school system might approach the position. Wegner stated that Davison suggests a teacher should have a solid musical training, a

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<sup>115</sup> Russell Carter, “Music in Education” *The Journal of Education* 93, no. 2 (January 13, 1921): 39.

<sup>116</sup> Samuel G. Wagner, “Review; Music Education in America” *Music Supervisors’ Journal* 13. no. 2 (December 1926): 67–68.

familiarity with branches of education outside of music, an highly cultivated music taste (though no definition of that was provided), and “faith in the youth to perceive and enjoy music.” In secondary music teaching, listening was more valued than talking or discussing. The music teacher must view music education on the same level as a Classical education and thus is just as important as history, mathematics, and Latin. According to Wegner, Davison neglected that component of music education involving ‘doing’ it. However, Davison does manage to devote an entire chapter of his book to College Glee Clubs or as well as engaging music in the local communities mostly in terms of vocal music due, apparently, to a belief that qualified instrumentalists were not readily available in great numbers, though Wegner, the author of the review disagrees.

There were resources available to teachers in rural Arizona in the 1930s. Ada Bicking<sup>117</sup> reviewed a book entitled “Music in the Rural Schools” which is stated provides “practical guidance to the rural school teacher who needs only the desire and the will to acquaint the children in her charge with the joys and cultural benefits that music can bestow and to which they have a natural right in a true democracy of education.” Bicking focused on the idea that the person who might use that resource also might be somewhat untrained as a music teacher. The book contained plans, outlines, materials of various sorts and procedures which would supposedly be of great use to a rural school teacher. More resources are outlined by Cherry, Holdford, and Alexander, in 1936,

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<sup>117</sup> Ada Bicking, “Review; Music in Rural Education,” *Music Supervisors’ Journal* 20, no. 1. (October 1933): 52.

published a “Guide to the Literature on Rural Education”<sup>118</sup> which provided resources that might give insight to the music educator in a rural setting in the mid–1930s on how to deal with the situations of that environment. They said that someone who sought to understand the nature of teaching in the rural schools needed to search for that type of literature regarding two specific sources, those dealing directly with rural schools and those dealing with the field of education that might be applied to rural education. These included subjects like agriculture, transportation schools, one-room schools, one-teacher schools, just to name a few. They also provided a bibliography of resources involving the general background and history of rural education in America, rural education, economics, teacher training, curriculum, measurements and tests, parent education, methodology, public relations, sociology, and supervision. There were also contained book reviews, biographies of rural leaders, and directories of public officials and rural areas or how to obtain them, plus information about professional associations, ongoing research, and needed future research.

Tobias Matthay, in 1932, in an article entitled “Music in Education” in “The Musical Times” began with a direct statement that “the study of music performance is not sufficiently recognized as one of the most direct and potent forms of mind-training, and therefore of true general education.”<sup>119</sup> Writing during the Great Depression, Matthay bemoaned the belief that music, along with all other professions, was in a ‘severely

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<sup>118</sup> Annie M. Cherry, Anne V. Holdford, and Carter Alexander “Guide to Literature on Rural Education,” *The Elementary School Journal* 36, no. 10, (June 1936): 748–759.

<sup>119</sup> Tobias Matthay, “Music in Education,” *The Musical Times* 73, no. 1076 (October 1, 1932): 909–910.

depressed' condition worldwide. He claimed that eventually there would be a return to music as a method of self-expression and as a distraction from the general misery of the world. He mentioned the new technologies of his time as possible enemies of music education including wireless radio transmission, gramophone recording, and talking or sound-film. He believed that mechanical music might be a positive technological development over time but acknowledged that an inherent danger existed because the musician had no other involvement but listening. There was no doing. There was no self-expression. There was no praxis. He stated that if we wished music to continue as a part of the human condition, society (and therefore teachers) must stimulate interest in it while the child was still in school. He also stated that current school curricula in 1932, with an excessive emphasis on examinations, almost prevented the study of music beyond a certain age. He ultimately advocated for the power of public opinion to force education authorities to recognize the value of music in the schools due to the extrinsic values that participation in music created in the performer. Music in the public schools made the nation better-developed mental self-control, presence of mind, concentration, and intelligence. In many ways, that was a statement of advocacy for those who may not understand the inner concepts of musical performance.

Along the lines of advocacy, two more articles published in the 1930s that discussed the importance of music education in the public schools may have informed someone trying to build a fledgling music program. The first, by Louis Woodson Curtis was entitled "The Recovery and Music Education."<sup>120</sup> Curtis' discovery was that during

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<sup>120</sup> Louis Woodson Curtis, "The Recovery and Music Education," *Music Educators Journal* 21, no. 1. (September 1934): 14–15.

the most severe part of The Depression, music in the schools suffered the least and many school districts, in spite of severe financial constraints, managed to maintain some form of music education and in fact the field of music that experienced the fewest losses. That meant that although money was not readily available, music was important enough in the schools to keep regardless of the cost. He said that in the post-Depression era, music educators might seek two goals, the first was to maintain what remained and build upon it. The second was to restore that which was lost.

A different article from the time period is more of a keynote address given before the Michigan Music Educators Association in Lansing on February 20, 1935 by Dr. Paul Voelker who at the time was the Michigan State Superintendent of Public Instruction. In the address, Voelker stated that schools themselves “are essential to the preservation of democracy.”<sup>121</sup> He discussed the extrinsic value of music education in terms of citizenship education, character-building, and the importance of the school music teachers’ influence on an entire student body because of their tendency to see all students and many grade levels for many years. He also discussed the need for education in the perception of beauty (aesthetics) and for the emotional education of children. In his view, music education was integral to the maintenance of American society, democracy, and government. A music educator might have used these arguments to galvanize the necessity in the mind of community of a music program at all levels of learning.

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<sup>121</sup> Paul F. Voelker, (1935) “A State Superintendent Discusses Music in Education” *Music Educators Journal* 21., no. 5 (March-April 1935): 18–19.

If a teacher built a band from nothing in a rural school, would other models exist upon which they could create a template? Perhaps an existing band program elsewhere? Some models did exist. Though there is no indicated author, “Three School bands” (1932) from the *Music Supervisors’ Journal* described, discussed, and provided pictures of school bands from various times and locations. The first of these was the band from the Boston Farm and Trade School created as early as 1858.<sup>122</sup> The picture provided showed a group of 16 brass and percussion in white pants and dark jackets. The second group was the Wellington (Kansas) Boys’ Band, featuring 18 performers, also brass and percussion with student leader described as a clarinet player as well from 1902. The final group in the article was a large ensemble of Pontiac (Michigan) High School in 1932. That was a full ensemble that might closely resemble a wind band. The presence of flutes, clarinets, cornets, trumpets, low brass, and percussion was obvious, while other woodwinds such as oboes, saxophones, bass clarinets were likely there but not easily identified. Were either of these three groups used as models for developing a previously non-existent band program? Since the three groups appear side-by-side in photographs, the evolution of a band program from an unsteady beginning, through development stages, finally to flowering as a fully complemented ensemble, could have been the inspiration and goals of someone forming a program in a new school.

In terms of content analysis, there was a consistent discussion and reports about contests, festivals, and clinics. A. R. McAllister published two articles in 1933 (March

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<sup>122</sup> “Three School Bands: 1858–1932,” *Music Supervisors’ Journal* 19, no. 1 (October 1932): 32–33.

and May)<sup>123</sup><sup>124</sup> regarding the National School Band Contests. In these publications, he listed the rules, regulations, expectations, eligibility, judges and committee members, and schedules for these contests. He also discussed requirements such as each group having time to set up the stage, play a warm-up, perform a required piece, play a number of their own selection, perform a sight-reading test, parade participation, plus solo and ensemble competitions. Notifications of that sort appeared in 1934, 1935, and 1937 as well. In building a band program in rural Arizona, were these contests and competitions even considered? Since these competitions held in places like Evanston, Illinois, were so far from rural Arizona, could they have been a consideration or even a far-reaching goal?

H.C. Wegner's article of 1933 entitled "Financing the School Band"<sup>125</sup> certainly drew the attention, especially if one were beginning from nothing and trying to create something of quality or any band program at all. Because of the ongoing Great Depression, Wegner discusses the tendency to curtail public expenditures in many areas of society and especially that of the public schools. Therefore, challenges arose just in providing enough equipment for a band program, much less paying the teacher. There was something of an ethical philosophy throughout the article that in many ways mirrors modern ways of providing for a school band program. Ultimately, the burden of

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<sup>123</sup> A.R. McAllister, "National School Band Contests," *Music Supervisors' Journal* 19, no. 4 (March 1933): 25.

<sup>124</sup> A.R. McAllister, "The National School Band Contests," *Music Supervisors' Journal* 19, no. 5 (May 1933): 29.

<sup>125</sup> H.C. Wegner, (1933) "Financing the School Band," *Music Supervisors' Journal* 19, no. 4 (March 1933): 53–55.



instruments and supplies fell to the school to purchase. Yes, students and their families should provide their own if possible, but the schools should own their own instruments as well. Much of what he said involved ethics and the avoidance of recompense through the student-purchased instruments from area music stores. Apparently, in some areas of the country, policies that allowed a band teacher to earn money from music stores because students purchased instruments from them; the more students purchased instruments, the more a teacher might make. One statement that resonated is “It should be considered unethical for a director to leave a band stranded, after a few weeks and then go to newer and greener pastures.”

William Revelli might ultimately provide the final insight into what may or may not happen in any school that sought a music program filled with performing ensembles. In an address entitled “The School Band Movement”<sup>126</sup> offered at the 1937 Annual Clinic of the National School Band Association, Revelli warned that problems facing school bands included and were in fact founded upon a lack of uniformity (meaning that every band director was teaching and directing differently than any other), a lack of status for band in the general curriculum (band was not viewed with serious importance), and a lack of universally excellent instruction in every part of the country. Revelli recognized that band education, and possibly all music education, was not a phenomenon of Midwest America. Band education was a national endeavor. When all was said and done, Revelli believed, what happened to a music program, within a music program, would depend largely upon the person who teaches it. The band director held tremendous responsibility

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<sup>126</sup> William Revelli, “The School Band Movement,” *Music Educators Journal* 23, no. 5, (March 1937): 32–33+35.

to build, develop, maintain, and continually improve. The impact of a single teacher, either bad or good, can have long-lasting impact, indeed for decades in some cases. He spoke of community engagement, high standards of performance, and perhaps most importantly, the development of well-rounded human beings. Though he spoke of standards, he also spoke of the importance of what the music does for the person, not what the person does to the music. He advocated for rated festivals over winner-take-all contests or competitions. "Education must cultivate the social spirit and the power to act socially. The rated festival provides that power; the contest eliminates it." He went on to suggest that the rated festivals, not ranked competitions, provided those who participate with positive, constructive criticism, without the discouragement of defeat provided by a contest. His concluding remarks outlined eight needs. 1) A thorough enough study of school band programs as to provide an agreement (nationally perhaps) of any general program objectives. 2) Greater attention to and participation in community music programs. 3) Creation of better music for young or developing bands. 4) The promotion of the idea that band instruction should start in the youngest grades possible. 5) Scores for band programs. Many band programs must not have had scores for their music, only instrumental parts. 6) Uniformity of standards. 7) Community or popular service, which he believed would maintain the importance of band programs to the entire community, thus generating a continued support over long periods of time. 8) Solo and ensemble playing.

However, a secondary source may provide some insight. Wherever there are people, there is music. The Arizona Territory existed for many years before the State of Arizona came into being in 1912. There was music, and thus music education in Arizona

long before any school band movements or contests, clinics, or rated festivals. Before schools in Arizona, there was community. Communities tend to create music. Bakkegard, in 1960, explored the music of Arizona before statehood. According to that research, when the United States military came to Arizona territory to help quell Native American uprisings, to protect settlers, wagon trains, prospectors, ranchers, etc. they found need for constructive recreation. That meant music provided by military bands. Bakkegard discussed several military bands in the 1800s, including the Fort Whipple Concert Band, Prescott Brass Band, the Band of the Twenty-Third Infantry, and the Fifth Cavalry Band. Concert programs detailed such music as “Wedding March” from a Midsummer Night’s Dream by Mendelssohn, as well as works that might be considered orchestral transcriptions from Rossini, Donizetti, Bellini. The soldiers at Fort Lowell (Fourth, Fifth, and Sixth Cavalry Bands, Eighth Infantry) also participated in musical activities, including operettas from 1873–1891. There was a regimental band at Fort Grant, sometimes called the “Camp Grant Minstrels” though there is little evidence that they performed in the Minstrelsy tradition of the East at that time.

The Territorial Board of Education issued a proclamation in 1881 which reads as follows:

While no provision is made for music in the course of study, it is nevertheless strongly recommended that all teachers who understand music sufficiently, shall give some time to systematic drill in the rudiments of singing. Teachers who can lead their pupils in rote singing, should teach two or three carefully selected songs each term. Do not permit boisterous singing.<sup>127</sup>

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<sup>127</sup> Bakkegard, B.M. “Music in Arizona Before 1912” *Journal of Research in Music Education* 8, no. 2, (Autumn, 1960): 67–74.

By reading the newspaper articles from the time period, it can be determined that by hiring a music teacher as one of the first few faculty members, the community, the school board, and the superintendent felt that there was inherent value in a music program for their new high school. Newspaper articles are both primary and secondary source material for historical research. These articles were written at the time of the events by people who witnessed and reported them.

By examining primary source material from nationally published journals, we can compare actions, philosophies, belief-systems, and methods for these nationally published articles to determine if there was any inspiration from these ideas when creating the identity of a rural school band program far away from the large population centers of the Midwest and East Coast. Sources like *Music Educators Journal* and *Music Supervisors' Journal* are not scholarly research journals, but the articles examined were written at the time of the historical matters studied. They contain ideas and philosophies current and relevant to the times. Therefore considered, these are primary sources or secondary sources if reported by another from accounts of actual eye-witnesses.

The Bakkegard article, although published in 1960, yet still provides insight into what might have taken place. Bakkegard's work focuses on events that could influence future band programs in early Arizona. As a secondary source, the article provides relevant information as well as references to earlier materials reported on that could be sought out as primary source material for further research. In Arizona, because of the military history of the 1800s, there was already a significant tradition of band, military band, brass band, and community band music. Therefore, when we see a band program created that does what might be expected at the foundational level by the National School

Band Association, like concerts, parades, school functions, and community functions, we might also say that a group that performs operettas might also be a band program that was founded more on the military band tradition of the territorial years that involved the performance of transcriptions of symphony orchestra music, military band music, and an adherence more the art music of Western Civilization.

More recent research by Gleason<sup>128</sup> relates the activities of the United States military bands in the years before Arizona was a state. In April of 1875, the 5<sup>th</sup> Cavalry Band was mentioned in the *Tucson Citizen* as having performed in a celebration for 8<sup>th</sup> and 5<sup>th</sup> Infantry at Fort Lowell. In addition, Gleason mentions that “Stringed instruments appear in several accounts of cavalry bands.” He includes a description of performances in Tucson at “Levin’s Hotel pavilion,” that included concerts, specifically mentioning the “string band of the 6<sup>th</sup> cavalry.”

There was no mention of philosophies, extrinsic, or intrinsic value of music education. There was no mention of contests, festivals, or clinics. There was only the music program and the confines of the community and the school. Therefore, though inconclusive when building the band program at Coolidge High School in the Fall of 1935, the first director may have had in his mind some of the ideas that permeated the concepts of the purpose or roles of bands in the public schools of the time. The band was said to have participated in community events, Armistice Day celebrations, parades, concerts, and sporting events. Little is available regarding his choice of music. Only in the instance of one operetta, can we determine in what direction he might have thought.

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<sup>128</sup> Bruce P. Gleason, *Sound The Trumpet Beat The Drums; Horse-Mounted Bands of The U.S. Army, 1820–1940* (Norman; University of Oklahoma Press, 2016).

Due to the prominent role of military bands in Arizona going back to the post-Civil War years, especially in the Tucson area, the military band and orchestra model could have been the primary framework upon which the program was built.

### Musical Instruments Stereotyping

The examination of band rosters and photographs for the current study necessitated an additional, if brief, review of literature related to the stereotyping of band instrument selection based on sex. Abeles and Porter researched that phenomenon in 1978 when noticing that less than 10% of the Purdue University Marching Band in 1973 was female. Likewise, major universities Notre Dame and Michigan State University also had few women among their ranks.<sup>129</sup> Porter and Abeles designed four studies to better understand sex stereotyping and musical instrument selection among adults and children as well as to attempt to define causes for stereotyping of instruments behavior. The conclusions of the study were that gender or sex associations among instrument choice were widespread across age groups, beginning with the introduction of musical instruments to children at the earliest ages. Also, if care was taken in that initial introduction to musical instruments, the tendency to sex-stereotype instruments could be minimized. Because the same gender-sex roles exist outside of the world of musical instruments, Abeles and Porter suggested that further research was needed.<sup>130</sup>

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<sup>129</sup> Richard Lyon, "Ms. Band Director," *Conn Chord* 17, 1 (1973): 407.

<sup>130</sup> Harold F. Abeles, and Susan Yank Porter, "The Sex-Stereotyping of Musical Instruments," *Journal of Research in Music Education* 26, 2, (Summer 1978): 65–75.

Payne also studied instrument choice while acknowledging that there are many potential factors in what causes a student to choose one instrument over another, including peer pressure, pressure from the instructor who feels beholden to ensemble needs, cost of instruments, convenience for the family, and gender associations as well. Yet Payne included other ideas intrinsic to the individual student, such as timbre and personality. Payne's conclusions were that more research must be conducted that could further define relationships between timbre (sound) preference and personality traits. Personality inventory and tone-quality preference assessments should be developed and employed to determine the best means for a student to choose an instrument.<sup>131</sup>

Continuing with the concept of personality and instrument choice, Cutietta and McAllister (1997) studied relationships that might exist between those two variables. Of interest to the history of the Coolidge High School Band program was the discovery that many percussionists in the band program over the years were female. By the early 1960s, a group named "Drummerettes" appeared as a special unit, significant enough for an official photograph in the 1962-1963 annual, *The President*.

John Eros stated that stereotyping instrument selection by gender is one of a variety of factors when students choose their first instrument. Choosing an instrument with gender as an influence, for both males and females, limits a student in the number of instruments from which they can choose. Peer disapproval, or pressure, is also a factor but it is influenced by the gender association with that instrument as well. The fewer

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<sup>131</sup> Phillip D. Payne, "Relationships Among Timbre Preference, Personality, Gender, and Music Instrument Selection," *Journal of Band Research* 50, 1 (Fall 2014): 40-55.

instrument choices a student might have then limits the availability and diversity of ensembles within which a student may participate.<sup>132</sup>

Returning to his research from 1978, Harold Abeles again studied musical instrument choice and gender associations in 2009. Abeles saw increases in the percentages of girls playing traditionally male-associated instruments, (trombone, trumpet, and percussion) but questioned whether it was a significant increase from previous studies in the 1990s as well as his own from 1978. As before, other factors were not measurable, such as parent and family influence, the physical characteristics of the instrument, as well as the influence of the band teachers themselves.<sup>133</sup>

#### Rural High School Band and Local Community Engagement

Merriam-Webster online dictionary provides a variety of definitions for the word community, including the concepts of “joint ownership or participation.”<sup>134</sup> Using that definition as a foundation, as well as the results of the current study revealed that the stakeholders involved with Coolidge High School, the Coolidge High School Band, and the town of Coolidge, Arizona exhibit joint ownership. Evidenced by the sheer amount of attention given to the Coolidge High School Band program from 1935-1980, the

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<sup>132</sup> John Eros, “Instrument Selection and Gender Stereotypes: A Recent Review of Literature,” Update: *Applications of research in Music Education* 27, 1 (November 2008): 57–64.

<sup>133</sup> Hal Abeles, “Are Musical Instrument Gender Associations Changing?” *Journal of Research in Music Education* 57, 2, (July 2009): 127–139.

<sup>134</sup> Merriam-Webster, s.v. “Community,” merriam-webster.com, Accessed October 6, 2019, <https://www.merriam-webster.com/dictionary/community>.



community wanted to know about the band, and the band (and thus the school community) wanted to provide that constant communication with all stakeholders. Defining engagement is also a valuable point from which to proceed. Merriam-Webster again (to be consistent) includes, “emotional involvement or commitment.” Therefore, the intent of the current study was to demonstrate the joint ownership, participation, commitment demonstrated by the rural Coolidge community in the support of the Coolidge High School Band program over forty-five years.<sup>135</sup>

Van Deusen stated that music programs in rural schools are often “cherished” by those who make up the community. In a case study rooted in Place Theory, Van Deusen identified three themes when interviewing participants from a rural school. Those themes involved perception of the value of the music program to the school community. The first of those was “the presence of a music program tradition within the greater community.” Second was “the school district’s commitment to providing a comprehensive education to students.” Last, was “the music teacher’s interest in and openness to the community.”<sup>136</sup> In the case of the Coolidge High School Band program, each of these themes existed as early as the founding of the school. Though there was no tradition of secondary music education without the presence of a high school, from the start of the first school year, the school and community strove to build that tradition from nothing to a consistent program that lasted many decades. Likewise, the fact that the school district hired an instrumental

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<sup>135</sup> Merriam-Webster, s.v., “Engagement,” merriam-webster.com, Accessed October 6, 2019, <https://www.merriam-webster.com/dictionary/engagement>

<sup>136</sup> Andrea Van Deusen, “It Really Comes Down to Community: A Case Study of a Rural School Music Program,” *Action, Criticism, and Theory form Music Education* 15, 4 (August 2016): 56–75.

music teacher as one of the first few faculty members, seems to indicate that from the start, the school community provided comprehensive education opportunity of which instrumental music was an important part. Finally, the band directors who led the Coolidge High School Band program over decades commonly made themselves a part of the community, some moving to the town, teaching private lessons, and involvement with civic activities and festivals.

### CHAPTER 3

#### METHODS AND PROCEDURES

Rinnert recommends several sources to guide the gathering of data for an extended historical research work.<sup>137</sup> These include but are not limited to *Research in Music Education*, by Rainbow and Froelich,<sup>138</sup> *The Modern Researcher*, by Barzun and Graff,<sup>139</sup> as well as the chapters on historical research in the *Handbook of Research on Music Teaching and Learning*, by Heller and Wilson.<sup>140</sup> Other guides included

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<sup>137</sup> Nathan Rinnert, "A History of the Bands at the Teachers' School in Mansfield, Pennsylvania: 1871–1971," (PhD diss., University of Miami, 2006).

<sup>138</sup> Edward L. Rainbow and Hildegard C. Froehlich, *Research in Music Education* (New York: Schirmer Books, 1987).

<sup>139</sup> Jacques Barzun and Henry F. Graff *The Modern Researcher* 5th Edition (San Diego, CA: Harcourt Brace Jovanovich, 1985).

<sup>140</sup> George N. Heller and Bruce D. Wilson "Historical Research" in *Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell (New York: Schirmer Books, 1992).

*Introduction to Research In Music* by Wingell and Herzog,<sup>141</sup> Sampsell's *Music Research: A Handbook*,<sup>142</sup> or *Historical Research* by Danto.<sup>143</sup>

### Establishing Historical Context

According to Heller and Wilson, “establishing the context is important in telling a story.” The concept of context in historical research, is a documented awareness of events going on in the world at the same time as the topic under study, and that may have an impact upon that story. Again, Heller and Wilson say that “music education does not occur in isolation.”<sup>144</sup> The world within which the subject matter takes place is important simply because those other situations or events may have an impact upon the narrative. In establishing a context for the history of the Coolidge High School Band, some history of the region—including pre-European settlement, territorial history, Native American interactions, water-rights, and statehood were included in the current study. In addition, the impact of certain national-level socio-political and ecological occurrences such as the San Carlos Act, The Great Migration, The Great Depression, the Dust Bowl, World War II, various elections, and legal rulings informed the historical record. There is also some discussion of the contextual history into the founding of the town of Coolidge, Arizona,

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<sup>141</sup> Richard Wingell and Silvia Herzog *Introduction to Research in Music* Prentice Hall (New Jersey 2001).

<sup>142</sup> Laurie J. Sampsell, *Music Research: A Handbook* 2nd. Edition Oxford University Press (New York 2013).

<sup>143</sup> Elizabeth Ann Danto, *Historical Research* Oxford University Press (New York 2008).

<sup>144</sup> George N. Heller and Bruce D. Wilson “Historical Research; Research Modes and techniques.” In *Handbook of Research on Music Teaching and Learning* ed. Richard Colwell. (New York: Macmillan., Inc. 1992).

the creation of Coolidge High School, and the building of the first instrumental music programs. In these cases, research studies have already been done in prior papers are included in the dissertation as pilot studies.

### Gathering Information

“Collecting information on a historical subject takes the researcher to multiple sources.” Primary sources are original documents from the explored time period, official records, or artifacts that provide first-hand or eye-witness accounts regarding events, people, or periods of time that the researcher is studying. “Historical research requires the use of primary sources.”<sup>145</sup> Booth, Colomb, and Williams, state that “The use of primary sources is critical for making informed inferences about the subject under investigation and may include written correspondence, documents in the form of diaries, letters and memorandums, scrapbook, concert programs, musical recordings, video footage, photographs, some newspaper items, and government records.”<sup>146</sup>

### Source Material, Internal and External Criticism

Primary and secondary source material was gathered included Coolidge High School yearbooks, *The President*, newspaper articles printed in two local (and competing) newspapers obtained courtesy of the Arizona State Library, Archives, and

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<sup>145</sup> George N. Heller and Bruce D. Wilson “Historical Research; Research Modes and techniques.” In *Handbook of Research on Music Teaching and Learning* ed. Richard Colwell. (New York: Macmillan., Inc. 1992).

<sup>146</sup> Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams *The Craft of Research*, 2<sup>nd</sup> edition (Chicago: The University of Chicago Press, 1995): 76–78.

Public Records<sup>147 148</sup> and the Coolidge Historical Museum.<sup>149 150</sup> These articles detail the contextual story of the creation of the high school, the changes in the community, the hiring of faculty, and a consistent record of the events which led to the first school year and many years beyond. The Coolidge Historical Museum and Coolidge High School provided access to yearbooks from Coolidge High School which contained pictures, class rosters, instrumentation, information about performances, biographical information about directors, administrators, and other faculty, as well as program descriptions written by directors and students regarding the accomplishments of the band each year. Many of the yearbooks give brief descriptions of activities over the year and the newspapers corroborate and provide greater details.

Rinnert, in his research “A History of the Bands at the Teachers’ School In Mansfield Pennsylvania: 1871–1971” reported that “student newspapers from 1916 to the

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<sup>147</sup> Arizona State Library, Archives, and Public Records. AzLibrary.gov, Accessed March 19, 2019, <https://azlibrary.gov/archives>.

<sup>148</sup> Each roll of microfilm has a certificate of authenticity that appears once (sometimes twice) per roll. It certifies that the scan is accurate and of the best existing quality. Some of their copies have the Volume Number or date cut off. Whenever possible, efforts were made to secure the Vol./No./Date of each article. Though incomplete, the Coolidge Historical Museum does have boxes and boxes of original copies of newspapers where that information was sometimes found.

<sup>149</sup> Coolidge Chamber of Commerce, “Coolidge Historical Museum,” Coolidge Chamber.org, Accessed March 19, 2019, <http://coolidgechamber.org/m/events/view/Coolidge-Historical-Museum-2016-02-01>.

<sup>150</sup> The Coolidge Historical Museum owns scrapbooks containing old clippings that have no Vol./No./Date apparent. Only year. However, many of these were corroborated with information from the Arizona State Library, Archives, and Public Records. These were donated by community members and in some cases the Coolidge Chamber of Commerce.

present helped in relating band activity and development to the social and cultural surroundings of the entire university.”<sup>151</sup> The Coolidge Historical Museum provided access to copies of the Coolidge High School Newspaper, *Desert Dust*, and then renamed *Bear Tracks* written by students in the late 1940s, which documented a consistent column entitled “Band News.”<sup>152</sup>

Secondary sources for the current study may include similar material, newspaper articles, student newspapers, artifacts, and interviews relating to events, subjects, people, or time periods that are provided by those who were not eyewitnesses to the history. In *Understanding History*, Gottschalk lists four reasons why secondary sources might be of use to a study. 1) they may provide contextual information about the time period, culture, or people studied, 2) they may lead to additional primary source material or bibliographic data, 3) they may provide other contemporary quotations not discovered elsewhere, and 4) to aid in interpretation of the related material.<sup>153</sup>

Kerbey stated that accounts written in “books, dictionaries, journals, and doctoral dissertations may have been created using primary sources are nevertheless considered

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<sup>151</sup> Nathan Rinnert, “A History of the Bands at the Teachers’ School in Mansfield, Pennsylvania: 1871–1971” (PhD diss., University of Miami, 2006.)

<sup>152</sup> During some years, the Coolidge High School student newspaper *Bear Tracks* was published as a weekly column in the local newspaper the *Coolidge Examiner*. As the historical narrative of the band program reached those years, they were added to the story.

<sup>153</sup> Louis Gottschalk, *Understanding History: A Primer of Historical Method* 2nd edition. (New York: Alfred A. Knopf, Inc., 1969): 115.

secondary sources.”<sup>154</sup> Secondary sources may include similar items as primary sources yet they are generated second-hand, by people who did not experience the events in person or by people who previously studied the events for prior research. Kerbey also stated that in some cases, secondary sources may be considered more reliable the farther away from the events studied. Because after the passage of time, more information is generated, more artifacts are brought to attention, and more corroborating evidence may arise to increase the reliability of the story.

Regardless of the primary or secondary nature of the sources, all sources must be verified for authenticity, accuracy, reliability, and/or validity. Stated simply, Rinnert reported that “Sources must be critically evaluated in two ways: authenticity, or external criticism, and credibility, or internal criticism.”<sup>155</sup> Kerbey goes into more detail regarding external criticism which is “concerned with determining the authenticity and accuracy of documents and source material.”<sup>156</sup> Likewise, Kerbey also elaborates on internal criticism as the determination of the credibility of the documents.

Therefore, those tasks which are concerned with external criticism include authorship, originality (is the artifact a copy or an original), date of creation, age, and/or location. That was done through the discovery of multiple sources which can be

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<sup>154</sup> Therese D. Kerbey, “A History of the 14th Army Band (WAC): 1942–1976. (DMA diss., Arizona State University, 2015): 70–71.

<sup>155</sup> Nathan Rinnert, “A History of the Bands at the Teachers’ School in Mansfield, Pennsylvania: 1871–1971” (PhD diss., University of Miami, 2006): 30.

<sup>156</sup> Therese D. Kerbey, “A History of the 14th Army Band (WAC): 1942–1976.” (DMA diss., Arizona State University, 2015): 71.

compared and cross-referenced. Questions cited from Phelps, Sadoff, Warburton, and Ferrera that can be useful in determining external criticism:

Where was the item originally located?

Where is the item now?

Is the document an original or a copy?

What is the estimated age of the item?

Are there autographs or other identifications that will make the verification process easier?

Is the handwriting consistent with other writings by the supposed author?

Are there any indications that such an item existed? (diaries, newspaper articles, etc.)

Is there any reason to believe or suspect that the item in question may be fraudulent or a hoax?<sup>157</sup>

Both Kerbey and Rinnert provided insight into the credibility of source material and internal criticism. Heller and Rinnert each provide four aspects of eye-witness accounts that can be used to determine credibility. 1) The reliability of memory. 2) The author may have had an agenda in the purpose of writing or speaking. 3) Confidentiality. 4) Is the writer or witness an expert on what is reported?<sup>158</sup> Phelps, Sadoff, Warburton,

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<sup>157</sup> Roger P. Phelps, Ronald H. Sadoff, Edward C. Warburton, and Ferrera, Lawrence A *Guide to Research in Music Education* 5<sup>th</sup> edition (Lanham, MD: Scarecrow Press, Inc., 2005): 230.

<sup>158</sup> George N. Heller, and Bruce D. Wilson, "Historical Research" in *Handbook of Research on Music Teaching and Learning* ed. Richard Colwell (New York MacMillan, Inc., 1992): 106.



and Ferrera, state “Even though external criticism may establish that a document, item, or statement is authentic, there may be inaccuracies or inconsistencies within.”<sup>159</sup> Therefore, nothing can be taken at face value. Everything must be cross-referenced, corroborated, and examined from multiple sources as much as is possible. The motives of the authors or creators of historical documents or artifacts must be constantly examined for bias or ulterior motive. Questions must also be asked about the original intended audience of the document. The length of time between the occurrences studied and the documentation of the event must be considered, especially regarding the memories of people who may have been eyewitnesses, but the events were years and possibly decades in the past. All of these are concerns of internal criticism.

#### Additional Source Material Artifacts

The process of gathering source material revealed artifacts: photographs, newspaper clippings, and concert/commencement programs from years passed aided in compiling the story that is the historical narrative of the program. A hand-written manuscript of a titled musical composition, “Coolidge High School March” and re-titled “CHS Bears March” was discovered. The piece was composed supposedly by band director Marvin Anderson in 1961 and is currently in the possession of the researcher. The *Coolidge Examiner* newspaper published a story about the premier performance.

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<sup>159</sup> Roger P. Phelps, Ronald H. Sadoff, Edward C. Warburton, and Ferrera, Lawrence *A Guide to Research in Music Education* 5<sup>th</sup> edition (Lanham, MD: Scarecrow Press, Inc., 2005): 230.

CHAPTER 4:  
**CONTEXTUAL HISTORY**

The Cameron Bill/San Carlos Act of 1924 and the communities in the Gila and Salt River Basins of rural Arizona in the 1920s and 1930s.

Much of the history of south-central Arizona is tied up in the historical events and legal precedents associated with the distribution and ownership of resources, and the movement of people to and from various population centers. The Arizona region became property of the United States of America in 1848 as a result of the Mexican-American War. The discovery of gold in California in 1849 resulted in mass migrations of Americans headed west. The Gila River Indian Community today estimates that as many as 60,000 non-Native Americans passed through their territory between 1849 and 1851.<sup>160</sup>

In 1859, Congress established the Gila River Indian Reservation<sup>161</sup> as the first such reservation in the Arizona territory. Originally, the reservation encompassed approximately 64,000 acres along both sides of the Gila River<sup>162</sup> however the Gila River

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<sup>160</sup> Gila River Indian Community. "History." GilaRiver.org, \_ Accessed October 2018, <http://www.gilariver.org/index.php/about/history>.

<sup>161</sup> Gila River Indian Community. "History." GilaRiver.org, Accessed October 2018, <http://www.gilariver.org/index.php/about/history>.

<sup>162</sup> Shelly Dudley, "Pima Indians, Water Rights, and the Federal Government: U.S. vs. Gila Valley Irrigation District," *26 W. Legal Hist. 133 2013*, 26, no. 1–2 (Winter–Spring 2013): 133–158.

Indian Community places that now at 372,000 acres in South-Central Arizona along the Gila River.<sup>163</sup>

However, non-native farmers farther Northeast of the Gila River Valley began to use the water from the Gila for farming, ranching (cattle, livestock), and copper mining. The natives of the regions saw a significant loss of water flow as a result.<sup>164</sup> According to the website of the Gila River Indian Community, much of the water from the Gila River was cut off by construction of dams and other structures, which largely eliminated farms in the 1870s and 1880s. From approximately 1880 to approximately 1920, the Gila River Indian Community faced several physical catastrophes including famine and starvation. The federal government stepped in with disastrous assistance programs that led to high rates of obesity, diabetes, poverty, and alcoholism. The natives of the region lost cultural and artistic traditions as well as traditional rituals.<sup>165</sup>

The Arizona Territory was officially created by the federal government in 1863.<sup>166</sup> The earliest non-native settlement in the area was the town of Florence, near

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<sup>163</sup> Gila River Indian Community. "History," GilaRiver.org, Accessed October 2018, <http://www.gilariver.org/index.php/about/history>.

<sup>164</sup>Shelly Dudley, (2013) "Pima Indians, Water Rights, and the Federal Government: U.S. vs. Gila Valley Irrigation District," *26 W. Legal Hist. 133 2013*, 26, no. 1–2 (Winter–Spring 2013): 133–158.

<sup>165</sup> Gila River Indian Community. "History." GilaRiver.org, Accessed October 2018 <http://www.gilariver.org/index.php/about/history>.

<sup>166</sup> Shelly Dudley, "Pima Indians, Water Rights, and the Federal Government: U.S. vs. Gila Valley Irrigation District," *26 W. Legal Hist. 133 2013* 26, no. 1–2 (Winter–Spring 2013): 133–158.

Coolidge, which was officially founded in 1866.<sup>167</sup> The first irrigation canal in Florence was built before the town itself, in 1864. As Arizona Territory became more viable for settlement, more non-Native farming/mining communities began to appear including Casa Grande (1879<sup>168</sup>), Maricopa Wells (1850s stagecoach stop; 1879 as an unincorporated town<sup>169</sup>), Globe (1876<sup>170</sup>), just to name a few.

The San Carlos Act of 1924, also known as the Cameron Bill, was signed into law by the thirtieth President of the United States, Calvin Coolidge. At the time, the president had been in office for less than a year following the death of his predecessor President Warren G. Harding. According to documents of the Historic American Engineering Record, National Park Service Western Region, Department of the Interior,<sup>171</sup> the San Carlos Irrigation Project was authorized as early as May 18, 1916. Because of additional hindrances to the flow of water from the Gila River to the Native American communities, two diversion dams were created in Pinal County, one near Florence, and one near the

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<sup>167</sup> Town of Florence, Arizona. “Town History,” FlorenceAz.gov, Accessed October 2018 <http://www.florenceaz.gov/town-history/>.

<sup>168</sup> City of Casa Grande, Arizona. “Our Community,” CasaGrandeAz.gov, Accessed October 2018, <https://casagrandeaz.gov/our-community/>.

<sup>169</sup> City of Maricopa, Arizona. “History of Maricopa.” Maricopa.gov, Accessed October 2018, <http://www.maricopa-az.gov/web/visiting-maricopa/history-of-maricopa>.

<sup>170</sup> City of Globe, Arizona. “Globe Information; Past and Present.” GlobeAz.gov, Accessed October 2018, <http://www.globeaz.gov/visitors/information>.

<sup>171</sup> Department of the Interior, “San Carlos Irrigation Project,” *Historic American Engineering Record National Park Service Western region*, San Francisco, California, HAER No. AZ-50 (1996).

Gila River Indian Community of Sacaton.<sup>172</sup> However, passage into law was eight years later, on June 7, 1924. The significance of that law/act was in the modification of existing, natural water-drainage formation in such a way that would allow greater control over the use of water in the 600-square mile region of the Gila River flood-plain.<sup>173</sup>

Historically, as settlers moved into the Arizona territory in the late 1800s, water use depleted resources in the lower plains that was traditionally used by Native Americans for centuries. The San Carlos Act created a system of storage on the Gila River to restore and retain water to and for the Native Americans now residing in the Gila River Indian Communities. In other words, the San Carlos Act gave water back to the Native Americans who had lost that resource to the arrival of ranches, farms, and communities in the northeastern region of the territory.

Therefore, water usage along the Gila River was of concern for some years. Ralph E. Cameron, territorial Delegate and eventual Senator from Arizona, unsuccessfully opposed the creation of the Grand Canyon National Park, believing that there were significant resources associated with the Colorado River, the Grand Canyon, and the surrounding area that the United States could put to better use than mere sight-seeing, including hydro-electric power dams, reservoirs, and platinum mines. Instead, Cameron turned his attention to the Gila and Salt River basins, looking for opportunities to create a

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<sup>172</sup>Shelly Dudley, "Pima Indians, Water Rights, and the Federal Government: U.S. vs. Gila Valley Irrigation District," *26 W. Legal Hist.* 133 2013 26, no. 1–2 (Winter–Spring 2013): 133–158.

<sup>173</sup> Department of the Interior (1996) "San Carlos Irrigation Project," *Historic American Engineering Record National Park Service Western Region* San Francisco, California, HAER No. AZ-50 (1996).

system of development that would allow a significant increase in agriculture, irrigation, and farming.<sup>174</sup> The San Carlos Act and the construction of Coolidge Dam on the Gila River was his only significant achievement as a Senator from Arizona.<sup>175</sup>

With the securing of the borders of the Gila River Indian Community, legislation stabilizing water rights in the area, the migrations of people from the East to the West, and the authorization of the Florence-Casa Grande Irrigation Project in 1916 (which would ultimately lead to the San Carlos Act of 1924), certain real-estate entrepreneurs took the opportunity to invest in land that could become profitable if more people migrated to the area. A gentleman by the name of R. J. Jones purchased 160 acres of land south of the Gila River Indian Community and west of Florence in Pinal County.<sup>176</sup>

Since the most obvious and significant impact of the San Carlos Act on the rural communities in south-central Arizona was in the rapid increase in population, the San Carlos Act of 1924 was in fact the primary reason for the population increase. However, there are several watershed events in American history during the 1920s and 1930s that also could have been contributing factors. These include the Great Migration, the Great Depression, and the the Dust Bowl. Each in its own ways caused large movements of peoples, redistributing population centers across the nation. By examining some existing

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<sup>174</sup> Biographical Directory of the United States Congress. "Ralph Henry Cameron," Congress.gov, Accessed March 19, 2019, <http://bioguide.congress.gov/scripts/biodisplay.pl?index=C000066>.

<sup>175</sup> Blaine P. Lamb, "A Many Checkered Toga; Arizona Senator Ralph H. Cameron," *Arizona And the West* 19, no. 1, (Spring, 1977): 47–64.

<sup>176</sup> Mrs. R. J. Jones, "Chronological Development of Coolidge from Mrs. R. J. Jones," *Coolidge Examiner*, September 13, 1935.

literature, can we say with any certainty that these had greater or lesser impact than the simple passing of an agricultural bill dealing with water rights?

According to Trotter,<sup>177</sup> ‘The Great Migration occurred in the time period leading up to World War I and for the years immediately following, roughly 1910–1930. African-American populations of the South, disenfranchised by the social systems of Southern states, sought alternatives to sharecropping, and they left to remove themselves from the racial injustice inherent to the laws passed in the post-Reconstruction period (1877–forward). Trotter provided a small graph detailing the population increases in the cities of the North—Chicago, Detroit, New York, and Washington D.C., as well as the West: Los Angeles. In Trotter’s documentation, the five cities listed absorbed the largest population increases, however Los Angeles, by far, took in the least amount compared to the others. Therefore, though some migration to the West did happen during the Great Migration, the bulk of the population increase during that movement was not to the West, but to the North. Eichenlaub, Toney, and Alexander reported<sup>178</sup> the years of The Great Migration continued from 1910 all the way to roughly 1970. Though the concept of time is different, the essential information confirms with Trotter that millions of Southerners, many of whom were of African-American descent, left the South during that time period to remove themselves from an agricultural system that ceased to produce sustainable

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<sup>177</sup> Joe William Trotter Jr., (2002) “The Great Migration,” *OAH Magazine of History* (October 2002): 31–33.

<sup>178</sup> Suzanne C Eichenlaub, Stewart E. Toney, and Trent J. Alexander, “Moving Out But Not Up: Economic Outcomes in the Great Migration,” *American Sociological Review* 75, no. 1 (2010): 101–125.

profit (sharecropping), non-existent industrial employment due to the still-agriculture-based economy, and to escape the oppressive social conditions brought about by the so-called “Jim Crow” laws.

The stock-market crash that sent the United States of America into the longest and most significant economic downturn known as “The Great Depression” occurred on October 29, 1929. Throughout the decade of the 1920s, had shown a steady economic growth. Yet the collapse of that date caused extreme increase in unemployment and decrease in consumption of durable goods.<sup>179</sup> Beginning in late 1929, the Gross National Product of the United States plummeted by 25 percent, investment almost came to a standstill, consumer prices fell 25 percent, wholesale prices fell 33 percent, and the extreme unemployment mentioned above rose to 25 percent, bringing the total number of Americans out of work to roughly thirteen million.<sup>180</sup>

In 2002, Boyd used regression analysis from the Census Bureau and the United States Department of Agriculture to determine a few results about the migration of people during the Great Depression.<sup>181</sup> First, those places where the search for employment was greatest also had the greatest migration. Also, the desire to find gainful employment

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<sup>179</sup> Shlair Abdulkhaleq Al-Zangane, “The Great Depression: Slow Recovery and Policy Mistakes,” *International Journal of Social Sciences and Educational Studies* 2, no. 3 (March 2016).

<sup>180</sup> Alan Brinkley, “The Great Depression,” *The Tocqueville Review* 30, no. 2 (2009): 105–121.

<sup>181</sup> Robert Boyd, “A ‘Migration of Despair’: Unemployment, the Search for Work, and Migration to Farms During the Great Depression,” *Social Science Quarterly* 83, no. 2, (June 2002): 554–567



anywhere was a stronger motivation for migration than the projected payoff from finding without moving. Finally, that those who did migrate were unemployed for the longest periods of time, meaning that desperation grew more intense, and the need to move elsewhere became the determining factor. Because of that final factor, population increase in rural south-central Arizona may not have been significant until later in the 1930s. Reported in a newspaper article from June of 1935,<sup>182</sup> many school districts in the area showed significant increases in population from 1934 to 1935, necessitating expansion of communities and schools. Therefore, migration to the West after five to six years of the Great Depression could have been a factor in the population expanse as well as the San Carlos Act, though that happened much earlier.

One more significant event that spurred migration was called the Dust Bowl. That occurrence was an ecological disaster in the midwestern states involving drought, soil erosion, destruction of top-soil, dust storms, loss of crops, and abandonment of farms, all of which forced a type of movement called distress migration.<sup>183</sup> The Dust Bowl years came later in the narrative, after 1935, therefore are not likely a factor in the population expansion south-central Arizona and Pinal County from 1925–1935.

The immediate impact of the San Carlos Act on the Gila River basin was in real-estate development. As soon as new lands would open to agriculture, developers and

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<sup>182</sup> “Pinal County Schools Show Enrollment Gains: Every District Shows Increase with Steady Growth Over Previous Season,” *Coolidge Examiner*, June 21, 1935.

<sup>183</sup> Robert A. McLeman, Juliette Dupre, Lee Berrang Ford, James Ford, Konrad Gajewski, and Gregory Marchildon, “What We Learned from The Dust Bowl: Lessons in Science, Policy, and Adaptation,” *Population and Environment* 35, no. 4 (June, 2014): 417–440.

agents from the larger population centers in Arizona began platting lots and selling to potential settlers. Since the Cameron Bill was authorized as early as 1916, settlements started to build in central Pinal County not long after. Smaller communities that already existed began to grow as populations began to increase.

As a few are noted above, there are certainly other socio-political events that caused population increases in Arizona from 1916 to 1935, such as the completion of the Southern Pacific Railroad through Arizona and the adoption of the eighteenth Amendment to the Constitution or Prohibition. Since these are not the subject of the current study, they are only mentioned in passing.

The next significant impact of the San Carlos Act was the increase in population. There were many population-increases in Arizona over time, but the San Carlos Act, along with migrating workers from the East and Midwest created the possibility for work, for self-employment, and a way for families to start over in a new location possibly having lost their entire way of life in a previous location. According to the United States Census Bureau, the population of the state of Arizona grew from 204,354 in 1910 (six years before the authorization of the Cameron Bill/San Carlos Act) to 435,573 in 1930, (five years after the bill was signed into law).<sup>184</sup> Because other migrations of people from one part of America to another occurred during the same time period, (the Great Migration, the Dust Bowl, the Great Depression) there is difficulty in determining which residents came to Arizona because of the prospects of agricultural development.

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<sup>184</sup> “Resident Population and Apportionment of the U.S. House of Representatives; Arizona,” Census.gov, Accessed November 28, 2018, <https://www.census.gov/dmd/www/resapport/states/arizona.pdf>.

With the increase in population, comes the necessity for schools. There was already a strong tradition of music in Arizona before statehood, according Bakkegard.<sup>185</sup> Native American uprisings in the late nineteenth century had an indirect impact of the concept that the communities of Arizona valued music and therefore music education. According to his research, the United States military troops sent into the territory at the time brought with them regimental bands and orchestras. As early as 1869, the Eighth Cavalry, which was stationed at Fort Whipple near Prescott, raised money for instruments and had a band director though their group consisted of only nine players. There was also, apparently a ‘community’ brass band in Prescott with whom the military band joined to perform concerts as well. Bakkegard also mentions the Twenty-Third Infantry Band, Bands of the Fourth, Fifth, and Sixth Cavalry, the Regimental Band at Camp Grant, and the Fort Huachuca Band. These bands are reported to have travelled through much of the territory, performing. So, the idea that band was important to a community was already a strong notion in the state of Arizona by the time the 1930s arrived.

Therefore, when the creation of Native American communities (then called Reservations) over sovereignty and water rights, followed by the authorization of the Cameron Bill in 1916 (signed as the San Carlos Act of 1924), that agricultural legislation created a framework for economic development, which brought significant population increases to the area. As families grew, so too did the need for primary, elementary, and secondary schools. With the need for these various levels of schools, because of an existing culture that believed music was important to the development of community and

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<sup>185</sup> B. M. Bakkegard, “Music in Arizona Before 1912” *Journal of Research in Music Education* 8, no. 2, (Autumn, 1960): 67–74.

the whole person, these schools needed to create music programs. The most significant impact of the San Carlos Act of 1924 on music education in the 1930s was the creation of a schools where students and families, existing during one of the most unstable times in American History, could find a stable and consistent environment to learn music.

An Investigation into Socio-Political, Economic, and Ecological Events on the Founding of a Rural Band: The Coolidge High School Band Program 1924–1936.

It was June 7, 1924 that Calvin Coolidge, 30<sup>th</sup> President of the United States of America signed into law a piece of legislation known as the Cameron Bill. From his desk in Washington D.C. the long-term effects of the signing were not readily seen. In only his tenth month since assuming office after the death of his predecessor, Warren G. Harding, Coolidge rapidly developed a reputation for doing nothing. However, on that day, Coolidge set into motion a series of events that led directly to the founding of a town that was to bear his name, a high school district where there was none, and eventually a band program that has lasted the test of seventy-five years of music education in rural south-central Arizona.<sup>186</sup>

Harding's presidency was, in many eyes, marred by scandal and moral decline. After his death, several scandals that involved high-ranking officials and cabinet-members, plus revelations about Harding's personal life, damaged his reputation in the historical record.<sup>187</sup> His death also caused a closer scrutiny of his actions and character,

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<sup>186</sup> The White House, "Calvin Coolidge" Presidents, Whitehouse.gov, Accessed 2010, <http://www.whitehouse.gov/about/presidents/calvincoolidge>.

<sup>187</sup> Robert S. Pinals, and Harold Smulyan "The Death of President Warren G. Harding," *The American Journal of the Medical Sciences* 348, no.3 (September 2014): 232–237.

and was apparent that he was a man of poor judgement and questionable moral lapses.<sup>188</sup> Coolidge, upon entering office, intended to restore and preserve what he viewed and valued as the old moral and economic ideas which he believed were the foundation of the American financial ‘boom’ of the 1920s. He took a ‘hands off’ approach to government and refused to use Federal economic might to regulate the fast-growing wealth of American corporations associated with the stock market. He also took no action to bolster the decline and even depression of agriculture nationwide. He advocated an isolationist foreign policy, tax cuts, and economy while limiting and regulating any assistance for the American farmer.<sup>189</sup>

America prospered through the bulk of the 1920s. Coolidge vowed to maintain the status quo of wealth and power. When farm relief bills made their way through Congress to his desk, he vetoed them. When bills to create electric power plants across the Tennessee River came to him, these he likewise refused to sign.<sup>190</sup>

Yet, on June 7, 1924, Calvin Coolidge signed into law the Cameron Bill that made possible the economic development of the Gila and Salt River basins. That allowed for the construction of dams along those rivers that would make possible the opening of Pinal and Maricopa counties for agricultural development, mostly of irrigated cotton

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<sup>188</sup> Phillip G. Payne, *Dead Last: The Public Memory of Warren G. Harding’s Scandalous Legacy* (Athens: Ohio University Press, 2009): 1–5.

<sup>189</sup> The White House, “Calvin Coolidge,” Presidents, Whitehouse.gov., Accessed 2010, <http://www.whitehouse.gov/about/presidents/calvincoolidge>.

<sup>190</sup> The White House, “Calvin Coolidge,” Presidents, Whitehouse.gov, Accessed 2010, <http://www.whitehouse.gov/about/presidents/calvincoolidge>.

fields. His rationale for signing the Cameron Bill into law was likely in the best interest of completing the term of his predecessor.

Ralph H. Cameron, who proposed the bill in congress, had unsuccessfully opposed the Grand Canyon National Park because he felt the United States could better use the resource that was the Grand Canyon with the development of hydroelectric power dams and mining operations that included platinum. Failing to secure the resources of the Grand Canyon, Cameron turned his attentions to the south-central part of the state. That was the bill Calvin Coolidge signed. The San Carlos Act was an attempt to allow for the business development of Maricopa and Pinal county regions of Arizona through agriculture, irrigation, and farming.<sup>191</sup>

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<sup>191</sup> Biographical Directory of the United States Congress, “Ralph Henry Cameron,” Congress.gov, Accessed October 14, 2019, <http://bioguide.congress.gov/scripts/biodisplay.pl?index=C000066>.

## Founding a Town



**R. J. Jones, founder of Coolidge**

Figure 1. R. J. Jones. Photo courtesy of the Arizona State Library, Archives, and Public Records, and the Coolidge Historical Museum.

In June of 1924, Arizona had been a state for twelve years. Sparsely populated compared to the East Coast, Arizona was mostly a rest stop on the way to California. The Cameron Bill allowed for the development of Pinal County and Mr. R. J. Jones (see Figure 1)<sup>192</sup> was a businessman in the area who saw an opportunity. In 1919, he had purchased approximately 160 acres of land south of the Gila River in central Pinal County.

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<sup>192</sup> Mrs. R. J. Jones, "Chronological Development of Coolidge From Mrs. R. J. Jones," *Coolidge Examiner*, September 13, 1935.

Before the Cameron Bill took effect, the Southern Pacific Railroad, connecting Southern California to the Eastern part of the nation turned north from Tucson and drove straight through Jones' acreage in Pinal County on the way toward Yuma.

Jones, more of a businessman in the Phoenix area felt that the land he owned in that region could be an ideal spot for the settlement of a new town. Therefore, in 1925, he had eighty acres of his land platted out into what could become a community. There was no sudden rush to build, but the region provided resources that would make the existence of a town a solid possibility. There was rich soil for growing crops, an ideal location between Phoenix and Tucson, the arrival of a Southern Pacific Railroad stop, as many as three hundred days per year of sun, and irrigation water provided by the proposed construction of Coolidge Dam.<sup>193</sup>

Jones was determined to improve the site for the town, and probably the profits he stood to make by generously donating "lands for church sites, construction of fraternal halls, and schools and other civic sites."<sup>194</sup>

As recalled by Mrs. R. J. Jones in 1935, "The building of this railroad and the assurance of the construction of the Coolidge Dam on the Gila River, the two things necessary to make a garden spot of the valley and promote progress were the causes which prompted Mr. R. J. Jones to in May and June of 1925 to plat out 80 acres of land

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<sup>193</sup> Mrs. R. J. Jones, "Chronological Development of Coolidge From Mrs. R. J. Jones," *Coolidge Examiner*, September 13, 1935.

<sup>194</sup> "Progressive Coolidge City" *Arizona; The Grand Canyon State*, Vol II (Western States Historical Publishers Inc. Westminster, CO 1975): 633.



into a townsite, the original townsite of Coolidge...”<sup>195</sup> Mrs. Jones also claimed that her husband, R. J. Jones suggested the name of ‘Coolidge’ and that was the only name considered. However, according to *Arizona; The Grand Canyon State*, when the post office was established in June of 1926, the town had to have an official name for recognition. “Neighbors met and the name Jonesville’ was suggested. But Jones protested. He suggested that the town be named ‘Coolidge’ in honor of the president whose signature gave approval for construction of the dam which made possible the new town in the vast Case Grande Valley.”<sup>196</sup>

As lots sold and construction began, the town likewise began to grow. In November of 1926, the Coolidge Community Club renamed itself the Coolidge Woman’s Club and had built a new building with which to have meetings (see Figure 2). The Coolidge Woman’s Club facility was important in later years as one of the first high school buildings and specifically, the first band room of the Coolidge High School Band program.<sup>197</sup> The first elementary school, founding the Coolidge Elementary School District, also opened in 1926.

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<sup>195</sup> Mrs. R. J. Jones, “Chronological Development of Coolidge From Mrs. R. J. Jones,” *Coolidge Examiner*, September 13, 1935.

<sup>196</sup> “Progressive Coolidge City” (1975) *Arizona; The Grand Canyon State*, Vol II. (Western States Historical Publishers Inc., Westminster, CO 1975): 633.

<sup>197</sup> Jones, “Chronological Development,” September 13, 1935.



Figure 2. The Coolidge Woman's Club was the first Coolidge High School Band room. Photo courtesy Roger E. Anderson private collection.

### Founding a High School District

As the population of Pinal County began to swell from 1925–1934, three independent elementary school districts formed: Kenilworth School, McDowell Elementary, and Coolidge Elementary. After ten years of steady growth and the immigration of numerous families with children, thinking along the lines of creating a unified school district and a high school to avoid having to send secondary students many miles away to Florence, Marana, or Casa Grande became an increasing concern.

In the pages of the local newspaper, the *Coolidge Examiner* the community movement was chronicled from March to September of 1935. In the span of six months, the community of Coolidge, Arizona came together with special elections and town votes to create a high school for their young people.

In the March 29 issue of the *Coolidge Examiner*, a story entitled “Coolidge High School Petition Meets Favor” appeared. The news was that petitions had gone out over different parts of the district with the intent of determining the “sentiment of the people toward an election for the purpose of establishing a new high school district with Coolidge as a center.” The new high school district would include Coolidge, Kenilworth, and La Palma school districts. By law, an election was scheduled within twenty days after the petition was delivered to the county courthouse in Florence.<sup>198</sup>

The need for a high school appeared in the Friday April 19, 1935 edition of the paper with the headline “High School for Coolidge Seen as Great Necessity; Fast Growing Population Makes High School Need Imperative.” A mere three days later, on April 22, 1935, a special election was held to determine if Coolidge would leave the Florence High School District. If passed, the measure would combine the three independent elementary districts and create the Coolidge High School District.<sup>199</sup> The

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<sup>198</sup> “Coolidge High School Petition Meets Favor,” *Coolidge Examiner*, March 29, 1935.

<sup>199</sup> “High School for Coolidge Seen as Great Necessity; Fast Growing Population Makes High School Need Imperative,” *Coolidge Examiner*, April 19, 1935.

proposition passed on April 22, 1935 and by April 27, only five days later, Coolidge received the first proposals for the location of the high school.<sup>200</sup>

Pinal County Superintendent John J. Bugg, as soon as bids for the location of the high school opened and discussed, ordered another special election for May 4, 1935 to determine which of the proposed sites for the high school would be accepted by the community. Though town founder R. J. Jones had initially proposed a site, he withdrew his proposal from consideration yet gave no reasons for the withdrawal.<sup>201</sup>

Of the number of proposed sites for the construction of the high school, the site called the Kenworthy Site was chosen by a “majority of ten votes over the nearest competitor.” That site was considered, at the time, west Coolidge.<sup>202</sup> In the words of the Editor and Publisher of the *Coolidge Examiner*, Max Williams, there was a sense of extreme urgency to complete the high school project as quickly as possible. When the word spread that the site was chosen, he published one-page editorial in the newspaper entitled “That High School Site Election,” commending and praising the citizens of Coolidge for so quickly passing the creation of the high school district and choosing the site. Though he provided no evidence, he said that “The voters selected the Kenworthy site by a small majority. Nevertheless, owners of the sites rejected have fallen in line with support of the Kenworthy building program with seemingly as much enthusiasm and

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<sup>200</sup> “High School Site Proposals Received,” *Coolidge Examiner*, April 26, 1935.

<sup>201</sup> “Jones Withdraws H.S. Site Proposal,” *Coolidge Examiner*, May 3, 1935.

<sup>202</sup> “Mass Meeting Hears Bids for School Site; Election Tomorrow is for Purpose of Selection,” *Coolidge Examiner*, May 3, 1935.

accord as they would have done had their own site been chosen.” He went on to proclaim that what the voters wanted was a high school and because of that desire they were willing to do whatever was necessary to accomplish that feat. His words rallied and united the community at a time when giving up easy and for the entire project to collapse after the votes were counted. He finished his spirited editorial with “Now that the matter of the selection of the site is settled, we trust that every citizen of the community and the new High School District will get behind these public spirited owners and assist in the effort to get construction work started on the high school at the earliest possible moment.”<sup>203</sup>

In the community there was a glimpse into the context of the outside world in terms of society and economics. May of 1935 was a time deep into the economic cataclysm of the early twentieth century known worldwide as The Great Depression. Max Williams appeared again in an editorial on May 28, 1935, “Should Lady Teachers Marry.” In a single paragraph, Williams referenced social policies of discrimination, inequality, and injustice toward women. He also, subtly mentioned the changing world outside of Coolidge, Arizona. He said, “Others raise the question that a wife’s province is in her home, in which we concur when the husband is physically competent to earn a living and is fortunate enough to have work.” Now that a high school was on the way and an expanded school district, the community may have to abandon ideas about who the district should hire and for what reasons. With that editorial, Max Williams made a

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<sup>203</sup> Max Williams, “That High School Site Election,” *Coolidge Examiner*, May 10, 1935.

compelling statement to the community that some of their preconceived ideas might have to change.<sup>204</sup>

When all was set in motion, there came trouble that threatened the creation of the new school district. One of the three independent districts, Kenilworth, originally consolidated to form the new high school district decided that leaving their association with nearby Florence would cause a heavy tax burden on those families sending their children to the Kenilworth schools. Therefore, the stakeholders of the Kenilworth school chose to remain with Florence. However, “It was realized that a new high school district had been legally created and it was not within the power of either or both sides to set it aside.” They had to start over. The entire process had to start again with a new special election held on June 7, 1935.<sup>205</sup>

The *Coolidge Examiner* headline of June 14, 1935 read “Large Majority for High School in Second Election; Election Called for the Selection of High School Site June 19.”<sup>206</sup> The citizens of Coolidge and the surrounding area were determined to move quickly. The school year was to start in early September, and they did not wish for another year in the Florence district. There was an attempt to maintain order and friendliness among Pinal County voters through the election process. Though the original

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<sup>204</sup> Max Williams “Should Lady Teachers Marry,” *Coolidge Examiner*, May 28, 1935.

<sup>205</sup> “Coolidge High School Gets Under Full Steam Ahead; Few Obstacles Encountered at Outset Ironed Out, Temporary Delaying Progress, But Action Starts Anew,” *Coolidge Examiner*, May 31, 1935.

<sup>206</sup> “Large Majority For High School in Second Election; Election Called For The Selection of High School Site June 19<sup>th</sup>,” *Coolidge Examiner*, June 14, 1935.

election held legal authority, the results were voided to prevent ill-feelings among people who lived close together and had been neighbors for many years. The election of June 7, 1935 consolidated the McDowell and Coolidge districts, allowing Kenilworth to remain in Florence without a fight. If no new high school appeared in Coolidge in the fall of 1935, there was concern for the atmosphere in Florence High School between those students whose parents wanted to stay in Florence and those who wanted to ‘rebel’ and join Coolidge. Twice, in local newspapers maintenance of a civil and friendly community was encouraged.

By late June of 1935, another glimpse into the nationwide context within which the story unfolded arrived. In late 1929, the Great Depression thrust many citizens of the United States well below the poverty line. Those who lost jobs, property, even large farms left their homes, forced to seek a life elsewhere. “Millions of southern-born Americans migrated to the northern and western regions of the country in search of better opportunities.”<sup>207</sup> What that meant to Pinal County Arizona was the beginnings of a population surge. With the completion of the Southern Pacific Railroad in the 1920s and the dedication of the Coolidge Dam in 1930, many more families found their way into the Coolidge area. According to the annual report of County Superintendent John Bugg, there

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<sup>207</sup> Stewart E. Tolney, Katherine J. Curtis White, Kyle D. Crowder, and Robert Adelman, “Distances Travelled during the Great Migration: Analysis of Racial Differences among Male Migrants,” *Social Science History* 29, no. 4, (Winter 2005): 523–548.

was an increase in both enrollment and attendance at “every common school and high school district for 1934–35.”<sup>208</sup>

Now simply repeating an earlier process, John Bugg again held a special election to once again choose the site for the new high school. As before, the Kenworthy site was chosen. “The Kenworthy site is located west of and adjoining the Tucson-Phoenix highway in West Coolidge: Consists of 20 acres and was submitted for sale to the district for \$8500.00.” The total cost of constructing a new high at that site is estimated at \$80,000.00.<sup>209</sup>

Though the community moved quickly to create a new high school, July had come and there was no possibility of completing the school before the fall semester was to start. Three plans emerged to start the school year on time. The first was to find existing buildings in Coolidge that could be used as school buildings while the new high school was under construction. The second came from Florence, offering to accommodate the Coolidge students during the upcoming year. The third was to attempt to secure the abandoned state girl’s school south of Coolidge in the rural community of Randolph.<sup>210</sup>

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<sup>208</sup> “Pinal County Schools Show Enrollment Gains; Every District Shows Increase with Steady Growth Over Previous Season,” *Coolidge Examiner*, June 21, 1935.

<sup>209</sup> “High School Site Chosen in Wednesday’s Election; The Kenworthy Site Favored by A Sixty Majority of the Voters Making Choice,” *Coolidge Examiner*, June 21, 1935.

<sup>210</sup> “High School Board to Solve Housing Problem for Fall; Many Obstacles to Be Overcome Before Opening Term,” *Coolidge Examiner*, July 5, 1935.



The County Superintendent appointed a board of supervisors to oversee the construction and organization of the new high school district. That group of individuals begins meetings with the intention of answering the questions that remained over the process. In a town forum in July of 1935, board Chairman Moody, asked for the thoughts and expression from parents regarding where their young people should attend school. “All who responded favored keeping the pupils at home.” That desire immediately eliminated two of the proposals. Students would not be transported to Florence nor would they travel to Randolph. Coolidge had to find places in town where classes could be held. Three locations were decided: The Woman’s Club, the Masonic Lodge, and the Legion Hall. Later, the basement of the Community Church, which sat across the street from the Woman’s Club, was also chosen as a location for classes.<sup>211</sup> At the same meeting, the board accepted a proposal from the architectural firm Wallingford & Bell of Phoenix to create plans for the new building.

The arrangement of using temporary housing started to arrive in a negative light after the meeting. The *Coolidge Examiner* editor and publisher Max Williams again began a campaign calling for residents to support the board, that the decisions they made were in the best interest of the community and were the will of the people, citing the near 100% public opinion that Coolidge students should stay in Coolidge and not be transported to other towns. In an editorial entitled “Let’s Play Ball with the Board,” Williams claimed that the Board had information from the state department “that our

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<sup>211</sup> “Board Settles High School Problems Thursday Night; High School Pupils to be Kept Here and Bond Election to be Called,” *Coolidge Examiner*, July 12, 1935.

standing will not be impaired by reason of temporary improvised buildings.” He then invited any with concerns to go to the State High School Inspector, Dr. O.K. Garretson of the University of Arizona.<sup>212</sup>

Only a week later, Max Williams posted another editorial, “All Together for a High School,” which continued to call for community unity and cooperation. He urged the people to have faith in the Board even though they appeared to proceed with caution into the uncertain future. “We wish to go on further record as supporting any faculty the board may name...”<sup>213</sup> Somehow, Max Williams anticipated animosity toward the next steps the Board took, that being to hire teachers and administrators to work at the school. He had already planted the seed in the minds of the community that some of these teachers may be women and that they might also be married women. He said, “An antagonistic attitude only penalizes the institution, and not the faculty or the Board.” He continued with, “A proper school spirit in a community instills a like spirit into the school machinery which moves along with ease and harmony, all may feel a pride that they have a part in its success.”<sup>214</sup> A week later, the school board hired the first Superintendent Williams implored the community to remain united, that the school was for everyone and that everyone wants that school to succeed.<sup>215</sup>

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<sup>212</sup> Max Williams, “Let’s Play Ball with the Board,” *Coolidge Examiner*, July 19, 1935.

<sup>213</sup> Max Williams, “All Together for A High School,” *Coolidge Examiner*, July 26, 1935.

<sup>214</sup> Max Williams, “All Together,” July 26, 1935.

<sup>215</sup> Max Williams, “Co-Operation Will Do the Job,” *Coolidge Examiner*, August 2, 1935.

Did Max Williams know that the High School Board was in the process of hiring a School Superintendent when he wrote the editorial of July 26, 1935 or was he merely speculating on what surely must happen if school was to start? The week of August 2, 1935 the High School Board announced they hired a man from Bakersfield, California. His job was to help hire the faculty for the new school. Clinton M. Mangun attended the University of Arizona<sup>216</sup> who had been a teacher with what is described as “long term of experience in high school work.”<sup>217</sup> The initial description of Mangun was not entirely complete, however. He was only attending the University of Arizona in the summers to finish his Master of Arts in Education. He was a graduate of DePauw University and had been both in and out of the teaching field since 1910. During World War I, Clinton Mangun (see Figure 3.<sup>218</sup>) served in the United States Forestry Service in Idaho. A week after the announcement of his hiring, the local newspaper printed a much more detailed biography so the community might have a better understanding of the person who had just been put in charge of their school. Something that may have comforted the townsfolk

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<sup>216</sup> An obituary published in the Arizona Republic in 1960 corroborates the information that Clinton M. Mangun was a graduate of Depauw University with a master’s degree from the University of Arizona. “Deaths and Funeral Arrangements,” *Arizona Republic*, December 14, 1960.

<sup>217</sup> Max Williams, “Co-Operation Will Do the Job,” *Coolidge Examiner*, August 2, 1935.

<sup>218</sup> Coolidge High School Annual, *The President* (Coolidge, Az: 1938): 10.

was that Mangun brought with him his family, including a son, a senior in high school that year.<sup>219</sup>

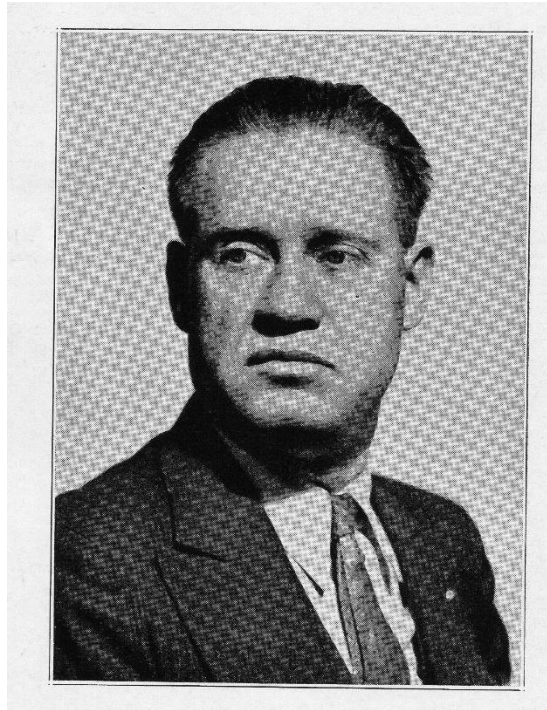


Figure 3. Clinton Mangun, first superintendent of Coolidge High School District. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The first mention of the need for a new high school district and high school appeared in April of 1935. By August 9, the School Board met with the Superintendent-Principal-elect to discuss the hiring of teachers and staff. “Each teacher must meet every requirement of the state board, in that they must hold a master’s degree, and certain teaching experience before their applications will be given consideration.”<sup>220</sup> The Board

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<sup>219</sup> “New High School Superintendent Organizes Work,” *Coolidge Examiner*, August 16, 1935.

<sup>220</sup> “High School Will Meet Requirements,” *Coolidge Examiner*, August 9, 1935.

went on to describe what other qualifications a teacher at the new Coolidge High School must have: “They will, of course, have to be of the very highest type of citizenship, and will have had to specialize in the subjects they will be called on to teach.” Continuing, “it is thought that everything will be in readiness for the opening of a school at the same time as the other high schools of this section.”<sup>221</sup>

Before hiring teachers, Clinton Mangun apparently began to seriously seek the advice of the College of Education at the University of Arizona. Having been a master’s degree student there for four summers, he knew the State High School Inspector, Dr. O.K. Garretson and drew on his assistance to make certain all the necessary credentials and accreditations were put in place for the students at Coolidge High School to receive acceptance at institutions of higher learning upon graduation.<sup>222</sup>

The date for the opening of the new school was set for September 9, 1935. An artist’s rendering of what the new high school was to look like (see Figure 4) appeared in the local paper along with an article about the upcoming bond vote for September 6. Over the course of the summer, the school board discussed dollar amounts ranging from \$58,000–\$105,000 for the cost of building the structure.<sup>223</sup> On April 10, 1936, Coolidge News published a revised artist’s rendition of the expected Coolidge Union High School building as well (see Figure 5).

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<sup>221</sup> “High School Will Meet Requirements,” *Coolidge Examiner*, August 9, 1935.

<sup>222</sup> “New High School Superintendent Organizes Work,” *Coolidge Examiner*, August 16, 1935.

<sup>223</sup> “School Bond Vote Friday, Sept. 6,” *Coolidge Examiner*, August 30, 1935.

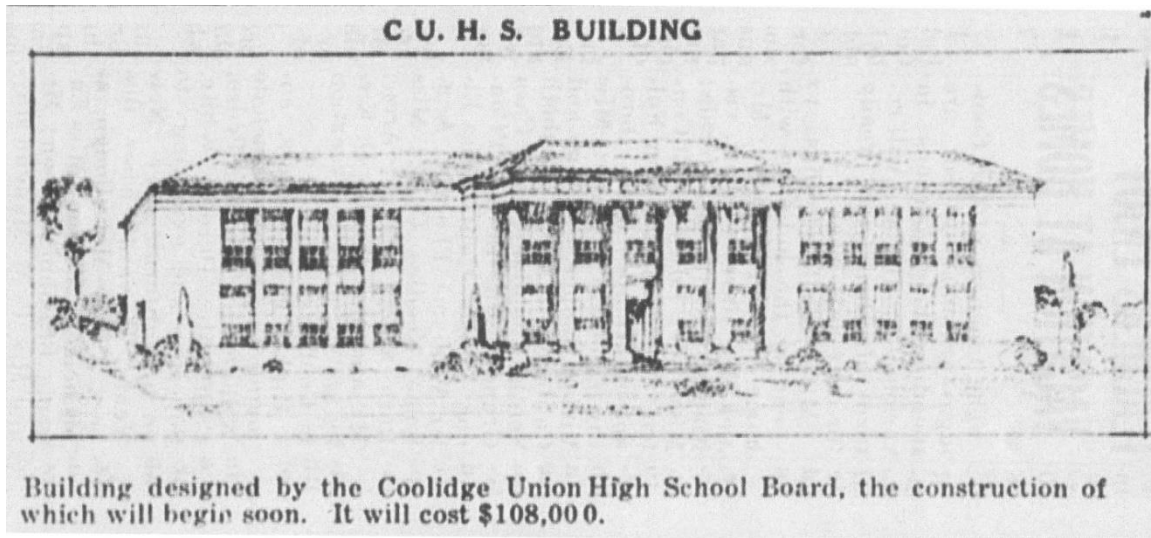


Figure 4. The first rendition of the expected new Coolidge Union High School building published on August 30, 1935. Photo courtesy of Arizona State Library, Archives, and Public Records.



Figure 5. A second rendering of the expected Coolidge Union High School building published on April 10, 1936. Photo courtesy of the Arizona State Library, Archives, and Public Records.

## Founding a Band Program

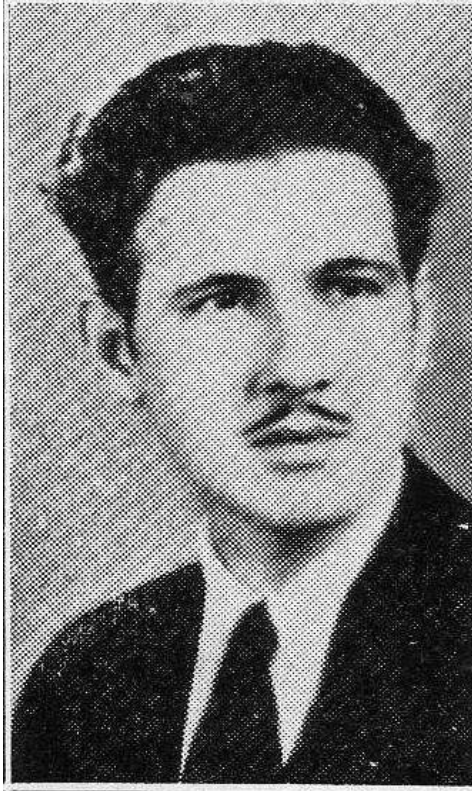


Figure 6. Jay Ray McCullough. First band director at Coolidge Union High School (1935–1939). Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

So, by September of 1935, all the pieces had been put in place for the creation of a new high school in Coolidge Arizona and on September 9 the school year began with classes of 9<sup>th</sup>-12<sup>th</sup> grade students.. The Woman’s Club and the Masonic Lodge were converted for equipment. The basement of the Community Church would replace the Masonic Lodge as a classroom building when completed, and the first teachers of the high school had been hired in the span of a month. The intent was to hire five teachers for the first school year, four of whom arrived by the first day of school. The fifth arrived in

late September. Of those first four teachers, J. Ray McCullough (see Figure 6<sup>224</sup>) was the second listed with both a bachelor's and master's degree in Economics from the University of Arizona. Though originally from Kansas, he and his family moved to Arizona in time for him to enter Tucson High School as a freshman in 1920.<sup>225</sup> In high school and as a student at the University of Arizona, McCullough is said to have made "a close study of band and orchestra." While in Tucson, he taught and played in a variety of musical organizations as both a trumpet player and violinist. While working on his master's degree, he worked for the Tucson City Schools and during the 1934–35 school year had been the band and orchestra teacher at Marana Union High School.<sup>226</sup> There was no initial mention of what Mr. McCullough would teach other than music.

The Coolidge High School band program began on the first day of the first school year. Of the first people hired as teachers in the new school, one of them was a band and orchestra teacher. Since there was no mention of what he would teach other than music and that the previously listed qualifications of prospective hires involved an advanced degree in the subject taught, he was hired to build a music program. By September 20, more community members became involved with the new school. "Miss Ruth Allen has

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<sup>224</sup> Coolidge High School Annual, "Faculty" *The President* (Coolidge, Az: 1938): 13.

<sup>225</sup> "Grammar and Union High Schools to Open Sept. 9," *Coolidge Examiner*, September 6, 1935.

<sup>226</sup> "High Schools to Open," *Coolidge Examiner*, September 6, 1935.



been testing voices preparatory to organizing a Glee Club. She has also started work on the organization of a new orchestra.”<sup>227</sup>

In Eastern parts of the United States from 1900–1925, there arose certain philosophical and social movements that may have impacted the decision to begin the new high school in Coolidge, Arizona with a music education program. The concept was in ‘rural reform.’ Music in education started to expand nationwide through a new philosophy of social awakening and near the end of the 19<sup>th</sup> Century. Socio-political philosophies existed that advocated a self-conscious direction among musicians to “create a viable American musical culture more in line with American democratic tradition.”<sup>228</sup> By 1935, these ideas had moved west into the rural towns of Arizona. President Theodore Roosevelt, to study the issues of the rural South, now fifty years removed from the Civil War, appointed a ‘Country Life Commission’ to study the unique differences between the school-age children of the cities and those of the rural South and West.<sup>229</sup>

By 1913, there was a growing interest in rural reform among music teacher organizations. The majority of American children lived in the rural areas of the country. “Frank A. Beach of the Kansas State Normal School called for special efforts in music directed at rural areas.”<sup>230</sup> With that type of philosophy now directed at rural America, a

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<sup>227</sup> “News from the Coolidge Schools,” *Coolidge Examiner*, September 20, 1935.

<sup>228</sup> William R. Lee, “Music Education and Rural Reform, 1900–1925,” *Journal of Research in Music Education* 45, no. 2 (Summer, 1997): 306-326.

<sup>229</sup> Lee, “Music Education and Rural Reform, 1900–1925.”

<sup>230</sup> Lee, “Music Education and Rural Reform, 1900–1925.”

new town, building a new school, might begin with rigid academics and a strong music program as well because music had a much wider acceptance as an important aspect of any education.

In the mid-1920s to the early 1930s another idea involving music education arose; the concept of the school band contest. Initiated by the National Association of Band Instrument Manufacturers in Chicago, heavily promoted and commercialized and ultimately not very well planned or organized, the idea might have failed. However, as involvement in the movement spread to the Music Supervisors National Conference and the National Bureau for the Advancement of Music, the idea grew with basically two significant goals: to increase the number of school bands and to improve the performance of school bands at every level. Such a belief system also must have assisted the instrument manufacturers in raising profits and increasing production, especially as the Great Depression took a toll on all aspects of American industry.<sup>231</sup>

To put a new town and a new high school on the map, the first Coolidge High School Board and first Superintendent may have seen a competitive academic, music, and athletic program and the path to recognition and respect statewide.

With these ideas in mind, in the September 20, 1935 edition of the *Coolidge Examiner*, the following announcement appeared:

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<sup>231</sup> James E. Moore, "National School Band Contests between 1926 and 1931" *Journal of Research in Music Education* 20, no. 2, (Summer 1972): 233–245.

### Band Director Wants Musicians

Mr. McCullough, band and orchestra leader, has vacancies for players of the following instruments: Two violins, two trumpets, one bass horn and one baritone.

There are fifteen pupils in the orchestra and additional instruments have been ordered. When the band gets under ways, Mr. McCullough expects to use it for assemblies and special occasions.

Jack Collins<sup>232</sup>

It is not known how well the ploy to recruit more musicians worked, though several years later, awards were given to seven seniors who had been in the band program for three full years. The band and orchestra had begun rehearsals and continued to practice as the year progressed. The main room of the Coolidge Woman's Club served as the first band room; a rectangular building with a foyer inside the main entrance leading to a much larger room with wooden floors and vaulted ceiling with wooden rafters. There is no indication why the Woman's Club building was chosen as the location for the band and orchestra classes. However, the Masonic Lodge was used for regular classes while the Community Church basement was under construction and the American Legion Hall, perhaps a block away, may not have been acceptable because of a low ceiling and irregular shape. On Monday November 4, 1935 the first performance of any music ensemble in Coolidge High School history occurred at an assembly, though no mention of where that assembly took place could be found.

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<sup>232</sup> Jack Collins, "Coolidge High School Notes; Band Director Wants Musicians," *Coolidge Examiner* September 20, 1935.

### Orchestra Plays in Assembly:

Monday, Nov. 4, Mr. McCullough with his orchestra appeared for the first time. The orchestra will appear every Monday in assembly.

There are nine members who are playing the following instruments: Violins, Betty Jane Wolf, Clarence Moxley and Lester Maben; clarinets, Betty Bills and Wayne Ray; piano, Frances Money; trumpet Reynaldo Pisano; saxophone, Marvin Fitzpatrick; and cello Gladys Roche.<sup>233</sup>

The instrumental music program began to flourish, with the orchestra taking center stage for much of the early years of the program's existence. An instrumental ensemble of some kind performed at each weekly assembly for the rest of that first school year. In a recently discovered yearbook from the first school year, *The President*, thirteen players making up the first orchestra.<sup>234</sup> From the examination of yearbooks from the 1937–39 school years, there is significant evidence of the growth of the music program. The band and orchestra are described as giving two-hour concerts. The Girl's Glee Clu" was also mentioned giving numerous concerts and performances. By 1937, the band had begun to perform at home athletic events while the orchestra performed regularly at assemblies, plays, P.T.A. meetings and various community functions"<sup>235</sup>

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<sup>233</sup> "Orchestra Plays in Assembly," *Coolidge Examiner*, November 8, 1935.

<sup>234</sup> Coolidge High School Annual, "Orchestra," *The President*" (Coolidge, Az: 1936).

<sup>235</sup> Coolidge High School Annual, *The President*, (Coolidge, Az: 1938): 42–43.

By 1939, the Coolidge High School band had increased the number of performances per year to include more and more public functions including pep rallies and parades. “On Armistice Day the band took part in the American Legion parade and Armistice Day exercises at the theatre.”<sup>236</sup>

It was in J. Ray McCullough’s yearbook statement about the music department that we find the community finally beginning to rally around the idea of having quality band program. The Armistice Day Parade of November 11, 1938 apparently featured several marching bands and the Coolidge High School marching band was the only one that did not have uniforms. That touched off an effort by both school and community members to correct the situation. Not long after the parade, the Coolidge High School band performed another parade called a tacky parade “where the band marched through town and sold tickets for the show which they were to sponsor at the San Carlos Theatre.”<sup>237</sup>

Meanwhile, the Orchestra had grown to more than thirty members, the Glee Club was performing operettas and soloists from all three groups are performing at numerous community events. The operetta, “Chonita” was performed by musicians from the entire department and the proceeds put toward purchasing the first band uniforms.

By the end of Coolidge High School’s fourth full school year (1938–39) the first band director, J. Ray McCullough had decided to leave. There was no mention in the news or others source regarding where he went or why. A draft card for Jay Ray

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<sup>236</sup> Coolidge High School Annual, *The President*, (Coolidge, Az: 1939): 53–55.

<sup>237</sup> Coolidge High School Annual, *The President*, (Coolidge, Az: 1939): 53–55.

McCullough was discovered which located his address in Winslow, Arizona in 1940.<sup>238</sup>

However, McCullough was so well appreciated that the yearbook bore the following dedication: “We the staff of 1939, in recognition of his many accomplishments and untiring efforts in making the music department one of which to be proud, do gratefully dedicate this issue of *The President* to Mr. J. R. McCullough.”

In conclusion, we have seen how the political motivations of a variety of individuals set in motion a series of events that created rural reform and development in the Gila River Valley of South-Central Arizona in the 1920s. Of these rural reforms, the creation of Coolidge Dam and the agricultural potential of much of that portion of the state came to fruition. When there was potential industry, there must also be people and in the migration to the West through the Southern Pacific Railroad enough of a population surge in the region made necessary the creation of new communities where agricultural workers might reside. Where there are families, there were children and where there were children, at least in 1920s America, there must also be schools. Considering the rural reform socio-political movements of the early part of the twentieth century, small though growing towns in outer-lying areas needed to build their own schools rather than to have their children transported sometimes as many as twenty miles to a different town where schools already existed. Therefore, when the new community of Coolidge, Arizona rose from the cotton field and open desert in 1925, elementary schools likewise rose with it. In just ten years, Coolidge was large enough for a school and an intense campaign of community leaders and the written voice of a vocal local

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<sup>238</sup> Draft card serial number 336, order number 1814. Ancestry.com Accessed October 13, 2019 <https://www.fold3.com/image/539512054>

newspaper editor galvanized the town into a united belief that a new high school district was needed.

In the course of only six months, April–September of 1935, the township of Coolidge, Arizona managed to pull together all the resources necessary for the founding of their new high school. They held special elections to gain approval from the community, more special elections to consolidate the local independent elementary schools, chose a building site, appointed a school board, hired a superintendent, hired a faculty and staff, secured temporary facilities from community buildings, hired an architectural firm to design a new school, enrolled approximately one hundred students, and started classes. Among the new faculty was a music educator, Mr. J. R. McCullough who created and built an orchestra, a band, and a Glee Club that grew large enough and reached high enough quality that they could perform in community activities, including parades, athletic events, operettas, and concerts in a very short time.

To summarize, the region of Pinal County, Arizona contains the townships of Coolidge, Florence, Valley Farms, Sacaton, and the Gila River Indian Community. Water consumption made necessary legislation in the latter part of the nineteenth and early part of the twentieth centuries that would protect the Native American community and allow for agricultural development of the area. Migrations of people from eastern and mid-western areas of the nation due major to socio-political events caused population increases. With population increases came the necessity for more schools and as populations grew older, the need for more high schools. Coolidge High School in Coolidge, Arizona was founded because of these factors. Philosophies of the time mandated a music program exist at the new high school. J. Ray McCullough was the first

band director who built not only a band, but an orchestra, and Glee Club. The band program still exists to the current time.



CHAPTER 5:  
**A NEW SCHOOL, A NEW DIRECTOR, AND A NEW BAND PROGRAM,  
1935–1941**

The New Coolidge Union High School: 1935–1941  
1935–1936

The origin of the Coolidge High School Band program began with the hiring of its first director. J. Ray McCullough arrived in Coolidge, Arizona in the summer of 1935, hired as one of the first members of the faculty for the new high school. In an article, “Grammar and Union High Schools Open Sept. 9,” The *Coolidge Examiner* newspaper provided the first glimpse into the life of the man who would be the founder of the Coolidge Union High School Band program. Biographical information provided identified July 4, 1907 as the day Jay Ray McCullough was born in Kansas.<sup>239</sup> In 1920, McCullough moved to Tucson, Arizona and enrolled at Tucson High School.<sup>240</sup> “He made a close study of band and orchestra” playing trumpet in the band and violin in the

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<sup>239</sup> This data was corroborated through the genealogical website Ancestry.com. *1910 United States Federal Census*, Hutchison Ward 3, Reno, Kansas, April 1910. Ancestry.com, Accessed October 13, 2019 [https://www.ancestry.com/interactive/7884/31111\\_4329898-00540?pid=188341836&backurl=https://search.ancestry.com/cgi-bin/sse.dll?indiv%3D1%26dbid%3D7884%26h%3D188341836%26tid%3D%26pid%3D%26usePUB%3Dtrue%26\\_phsrc%3DOjJ12%26\\_phstart%3DsuccessSource&treeid=&personid=&hintid=&usePUB=true&\\_phsrc=OjJ12&\\_phstart=successSource&usePUBJs=true&\\_ga=2.109934085.1492338165.1571016755-445105829.1570421912](https://www.ancestry.com/interactive/7884/31111_4329898-00540?pid=188341836&backurl=https://search.ancestry.com/cgi-bin/sse.dll?indiv%3D1%26dbid%3D7884%26h%3D188341836%26tid%3D%26pid%3D%26usePUB%3Dtrue%26_phsrc%3DOjJ12%26_phstart%3DsuccessSource&treeid=&personid=&hintid=&usePUB=true&_phsrc=OjJ12&_phstart=successSource&usePUBJs=true&_ga=2.109934085.1492338165.1571016755-445105829.1570421912)

<sup>240</sup> The Tucson city directory of 1934, lists “McCullough, J Ray musician r 631 N. 7<sup>th</sup> Ave.”: 324.

orchestra.<sup>241</sup> Following high school, he entered The University of Arizona<sup>242</sup> with a major in economics yet supported himself by teaching lessons on the instruments he had learned to play in his youth. After his graduation from The University of Arizona, McCullough worked in the university's College of Education while earning a master's degree by 1930. He became a music teacher in the Tucson City schools and then by 1931, the band and orchestra director at Marana Union High School, in Marana, Arizona.<sup>243</sup> The first Coolidge High School yearbook, "*The President*" lists McCullough on the faculty page as having an "M.A., University of Arizona." Teaching in the "Social Science" and "Music" departments (see Figure 7).<sup>244</sup>

An account of the opening ceremonies of the newly-created Coolidge High School appeared in the local newspaper the *Coolidge Examiner* on September 27, 1935 in an article entitled "Teachers Given Royal Reception."<sup>245</sup> Among the various procedures and addresses from local dignitaries was eventually a list of faculty-members; the first faculty members hired to teach at a new high school in rural Arizona in the mid-late

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<sup>241</sup> "Grammar and High Schools Open Sept. 9," *Coolidge Examiner*, September 6, 1935.

<sup>242</sup> The University of Arizona verified that J. Ray McCullough earned a Bachelor of Science in Business Administration in 1928 and a Master of Arts (emphasis not available) in 1930.

<sup>243</sup> "Grammar and High Schools Open Sept. 9," *Coolidge Examiner*, September 6, 1935.

<sup>244</sup> Coolidge High School Annual, "Faculty," *The President*, (Coolidge, Az: 1936).

<sup>245</sup> "Teachers Given Royal Reception," *Coolidge Examiner*, September 27, 1935.

1930s. Among these was the name “Mr. McCullough” who was brought on to teach “music and social science.”<sup>246</sup> The story included a list of five teachers on the faculty. That brought a variety of questions regarding the importance to the community concept of education in rural Arizona in that music education was viewed as important enough to include a music teacher in the first faculty. To the 116 students described as the first student body, an education in some form of music should be considered important.

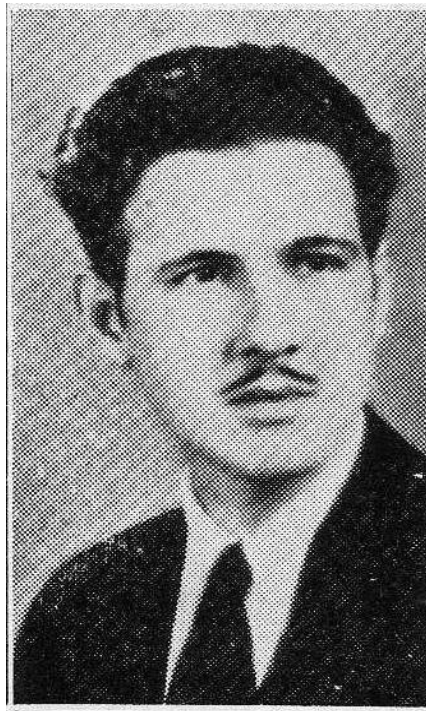


Figure 7. 1935–1939 Coolidge High School Band Director J. Ray McCullough. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The band was not the only musical organization organized at Coolidge Union High School. As the first school year (1935–1936) began, the *Coolidge Examiner*

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<sup>246</sup> “Reception,” *Coolidge Examiner*, September 27, 1935.

reported, in a section entitled “School News,” that “Miss Ruth Allen has been testing voices” in preparation for the creation of a Glee Club as well as working on the organization of a new orchestra program.<sup>247</sup> Miss Allen was not listed as a member of the faculty of the high school, but of Coolidge Grammar School, where she was reported to have taught mathematics and Glee Club. Though no information led to the conclusion that the Grammar and High Schools worked together to create the music department, there does seem to have been some collaboration, possibly as the district worked toward becoming a unified entity.

Little more information about the earliest beginnings of the band program appeared through the month of September 1935. However, on September 20, an announcement in the local newspaper was published with the title “Band Director Wants Musicians.” In some cases, the term “band” was used interchangeably with “orchestra” but that does not seem to be the case here. The author, Jack Collins, described the orchestra as a group of fifteen students and that additional instruments had already been ordered. Likewise, he stated that “When the band gets underway, Mr. McCullough expects to use it for assemblies and special occasions.”<sup>248</sup> He also stated that there were vacancies for students who want to play violin, trumpet, bass horn, and baritone. Mr. McCullough, to build a program from nothing, apparently used the local newspapers as a means of communication with the stakeholders in the community.

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<sup>247</sup> “News from the Coolidge Schools” *Coolidge Examiner* September 20, 1935.

<sup>248</sup> Jack Collins, “Band Director Wants Musicians,” *Coolidge Examiner* September 20, 1935.

By November 4, 1935, the first performance by an instrumental ensemble at Coolidge High School was reported in the news. The headline was “Orchestra Plays in Assembly.” The orchestra consistently performed for assemblies, specifically, every Monday. The first members of the orchestra were listed as Betty Jane Wolf, Clarence Moxley, and Lester Maben on violin; Betty Bills and Wayne Ray on clarinet; Reynaldo Pisano on trumpet; Marvin Fitzpatrick on saxophone; and Gladys Roche on cello.<sup>249</sup> *The President*, Coolidge Union High School yearbook, corroborates much of the orchestra roster, but lists only one violinist, Lester Maben; two additional clarinet players in Hulan Fennell and Elsie Williams; an entirely different cellist by the name of Peggy Killian; baritone horn player Paul Morgan; Buddy Vest on trumpet; percussionists Mary Jane French and Mary Mognett;<sup>250</sup> pianist Frances Money; and a mellophone horn section consisting of Allen McCleery and Henry Simpson.<sup>251</sup> In the yearbook, there is no differentiation made between the orchestra and the band. In the photograph provided in *The President* fourteen students were present (see Figure 8). However, at least by the end of the first year, fifteen students were listed as participating in the instrumental groups at Coolidge Union High School. (see Figure 9)

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<sup>249</sup> “Orchestra Plays in Assembly,” *Coolidge Examiner*, November 8, 1935.

<sup>250</sup> From the first school year, Coolidge High School music programs provided opportunities for students no matter gender. As the years progressed, many of the student leaders, especially drum majors were female. As early as the first school year, there was a tradition of female percussionists for many years.

<sup>251</sup> Coolidge High School Annual, “Orchestra,” *The President*, (Coolidge, Az: 1936).



Figure 8. The 1935–1936 Coolidge Union High School Orchestra. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

ORCHESTRA	
B Flat Clarinet	Baritone Horn
Bills, Betty	Morgan, Paul
Fennell, Hulan	Trumpet
Ray, Wayne	Pisano, Raynoldo
Williams, Elsie	Vest, Buddy
E Flat Saxophone	Drums
Fitzpatrick, Marvin	French, Mary Jane
Cello	Mognett, Mary
Killian, Peggy	Piano
Violin	Money, Frances
Maben, Lester	
	Mellophone Horn
	McCleery, Allen
	Simpson, Henry

Figure 9. The 1935–1936 Coolidge Union High School Orchestra roster. Courtesy of Coolidge High School and the Coolidge Historical Museum.

Much of the rest of the school year, 1935–1936, was concerned with the building of the first real high school building. Both local newspapers, the *Coolidge Examiner*, and *Coolidge News*, provided information and stories about the contracts awarded, the preliminary designs, artists’ renditions of the proposed building, and eventually a groundbreaking ceremony. There was little reporting on the activities of the band program after that initial assembly on November 4, 1935. However, something that might have been cause for concern about the new High School building and the potential for musical performances therein appeared in the news by April of 1936. The Superintendent of the school district (who held the position of High School principal as well) travelled to Phoenix “in the interest of domestic science in the High School here; also arranging for increasing the capacity of the auditorium for the new building and enlarging the stage.”<sup>252</sup>

As the end of April 1936 approached, both news sources began to report on preparations for the first High School graduation ceremony. The first of these ceremonies was the Baccalaureate which listed in its program a prelude performed by the Coolidge Union High School Orchestra and a song entitled “Just for Today,” performed by the Girls Glee Club, both under the direction of Mr. J. R. McCullough.<sup>253</sup> Likewise, *Coolidge News*, reports that the orchestra, “J. R. McCullough, director,” performed the prelude “At the Spinnet,” by Clarke.<sup>254</sup> The program for the “Commencement Exercises,” listed a

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<sup>252</sup> Untitled note, *Coolidge Examiner*, April 3, 1936.

<sup>253</sup> “High School News; Baccalaureate,” *Coolidge Examiner*, May 15, 1936.

<sup>254</sup> “High School to Graduate First Class Thursday; Diplomas to be Presented to 19 Students; Baccalaureate Service for Seniors to be Held Sunday,” *Coolidge News*, May 15, 1936.

prelude by the orchestra. By May 22, 1936, the *Coolidge Examiner* reported that the prelude music for the baccalaureate service was “At the Spinet,” by Clarke as well.<sup>255</sup>

The first school year ended on a positive note as the *Coolidge News* published a congratulatory article about the success of the High School and commending the community for its support of education. “The public schools play a vital part in the life of America: and the manner in which they play that part determines the worthy of the communities they serve...” and “in both grammar and high school, citizens can look upon the 1935–36 school year with a feeling of pride. They may be assured of another successful 1936–37 school year, for with few exceptions the present teaching staff continues to serve.”<sup>256</sup> There was a tremendous faith in the faculty and staff of the new High School and that was reflected in the news of the community.

At the end of that first school year, there was a small look into the private life of band director J. Ray McCullough. Both the *Coolidge News* and the *Coolidge Examiner* reported that during the summer vacation, “Mr. McCullough will stay for a time in a hospital at Hot Springs, Arkansas. Then, if he can reach California in time to fulfill his contract he will perform over the radio.”<sup>257</sup> There was no indication regarding the reason

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<sup>255</sup> Lena Stubblefield, “Baccalaureate Service Held,” *Coolidge Examiner*, May 22, 1936.

<sup>256</sup> “The School Year Ends,” *Coolidge News*, May 15, 1936.

<sup>257</sup> In both newspapers, the story is identical with the same author listed, indicating that they were both reporting the same news from the same source. The article was provided by a member of the class of 1937, Hettie Lou Maben, a student at Coolidge Union High School. Hettie Lou Maben, “Teachers Plan Vacation,” *Coolidge News*, May 22, 1936.



for Mr. McCullough's stay in a hospital in Arkansas. He apparently did not intend to stay long, because there was also a report that he intended to be in California as soon as possible to engage in a contract as a professional musician.

1936–1937



Figure 10. Front page headline of the Coolidge Examiner of July 3, 1936. Courtesy of Arizona State Library, Archives, and Public Records.

Construction of their new High School building, which would house the music facilities, throughout the summer of 1936, was front-page news (see Figure 10). “The large building is to be one of the most modern school structures in Arizona.”<sup>258</sup> The building was said to have a heating plant with safety features that “are not to be found in less modern buildings.” The building was also to have a boiler of the “non-explosive type, but even if it did blow up the wreckage would be confined to the boiler room.”<sup>259</sup> The second-story classrooms would also be protected in case of such an event by six-inch thick reinforced concrete. There were to be separate restrooms for faculty, student boys, and student girls as well. The auditorium, which would be the place the band, orchestra,

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<sup>258</sup> “Coolidge’s Union High School Building Will Be One of Finest in State When Finished,” *Coolidge Examiner*, July 3, 1936.

<sup>259</sup> “Modern Heating Plant,” *Coolidge Examiner*, July 3, 1936.

and Glee Club would hold concerts, was “87 x 40 and will have a large seating capacity.”<sup>260</sup>

However, money was still an issue. The school board continued to seek additional funds to complete the project and for supplies for the 1936–1937 year. To increase their budget of \$6500.00, they prepared an application for a grant from the Public Works Administration that would provide an additional \$5300.00 for equipment and supplies. They believed that with that amount, the building and the surrounding grounds could be completely equipped.<sup>261</sup>

J. Ray McCullough, band director of the first Coolidge Union High School Band, returned for the second school year. The local newspapers announced the entire high school faculty. The description of his work at the High School that time included “teacher of Social Science and Vocal and Instrumental Music.” Short biographical information was provided for him as well, including his credentials of an “A.B. and M.A. Degree from the University of Arizona. Majoring in Political Economy.”<sup>262</sup>

The second school year officially began on September 30, 1936, boasting an enrollment of 137 students.<sup>263</sup> “New Coolidge High School Is Occupied; Classes Started When Building Is Turned Over to The Board” read the headline of October 2, 1936. The

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<sup>260</sup> “Some Dimension Figures,” *Coolidge Examiner*, July 3, 1936.

<sup>261</sup> “School Board Seeks Equipment Money; Grant of \$5300 Will Make It Possible to Install Everything Needed,” *Coolidge Examiner*, July 17, 1936.

<sup>262</sup> “Union High Faculty Announced,” *Coolidge Examiner*, September 18, 1936.

<sup>263</sup> “Union High School Opens Monday; 137 Enrolled,” *Coolidge Examiner*, September 25, 1936.

high school opened classes on schedule in their new building with an assembly in the newly built auditorium featuring the principal, Clinton Mangun, the faculty, two local ministers, and an engineer from the Public Works Administration which helped in financing and constructing the building. The audience stood because seats had yet to be installed.<sup>264</sup>

Almost as soon as the school was finished, the auditorium had problems with lighting on stage. The windows in the auditorium apparently allowed too much light in the afternoons which made rehearsals and performances at that time extremely difficult. The *Coolidge News* reported, “Four shades were received for the windows and doors on the stage of CUHS. Their purpose is to darken the stage for daytime performances and moving pictures.”<sup>265</sup>

There was little mention of the band program at the beginning of the school year 1936–1937. Yet eventually, music in the schools became more newsworthy as two new pianos arrived at Coolidge Union High School. These instruments were purchased from “the Redwell Music Company in Phoenix.” One of the instruments was an upright piano meant for the gymnasium and the other, a baby grand meant for the auditorium. Both were made by Gulbranson. Also of interest was a statement announcing that “Classes in Glee Club and Orchestra will begin tomorrow.”<sup>266</sup> “The Glee Club and Orchestra were

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<sup>264</sup> “New Coolidge High School Is Occupied; Classes Started When Building Is Turned Over to Board,” *Coolidge News*, October 2, 1936.

<sup>265</sup> Leora Slater, “C.U.H.S. Activities; New Shades and Waste Baskets Arrive,” *Coolidge News*, November 13, 1936.

<sup>266</sup> Ina Mae Reinhardt, “High School News; New Pianos Arrive,” *Coolidge Examiner*, October 9, 1936.

organized” a week prior and music had already been ordered for both groups. Since the school year started on September 30, the organizers of the musical groups at Coolidge Union High School were preparing to start as early as they could once the first day of classes began (see Figure 11).<sup>267</sup>



Figure 11. The 1936–1937 Coolidge High School Orchestra. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

By October 23 of 1936, the band and the orchestra started to make the local news. “Membership of both the band and orchestra has increased almost one-fourth over that of last year.”<sup>268</sup> The orchestra now had eleven violins and listed (only ten of) their names as Bill Bergum, Susan Chadborn, Patty Cochran, Reece Dunaway, Delight Maben, Bonnie Patterson, Bobby Preece, Gertrude Regan, Marjorie Talla, and Inez Wellborn. <sup>269</sup> There were also Betty Bills, Frances Money, Wayne Ray, Elsie Williams, Jean Hutser, and

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<sup>267</sup> Virginia Urton, “Last week the Glee Club and Orchestra Were Organized,” *Coolidge Examiner*, September 25, 1936.

<sup>268</sup> Ina Mae Reinhardt, “Orchestra, Band Shows Increase,” *Coolidge Examiner*, October 23, 1936.

<sup>269</sup> Bill Bergum, in the orchestra roster posted in the yearbook for the 1936-1937 school year was listed as member of the trumpet section, not as a member of the violin section.

Horace Fennell on clarinet; Ray Pisano, Buddy Vest, and George Hannah on trumpet; Hulan Fennell and Marvin Fitzpatrick on saxophone; Florence Roche on baritone; Henry Simpson on horn; Opie Wallace and Della Lou Ware on trombone; Mary Jane French on piano; and Mary Mognett on drums (see Figure 12). Wind and percussion musicians played in both the band and the orchestra. There was also mention of a “celloist,” but no name was given in the newspaper.<sup>270</sup>

<b>ORCHESTRA</b>	
—————	
<b>VIOLINS</b>	<b>SAXAPHONE</b>
Bostwick, Edward	Fennel, Hulan
Chadborn, Susan	Fitzpatrick, Marvin
Cochran, Patricia	
Dunaway, Reece	<b>BARITONE</b>
Olney, Ruth	Roche, Florence
Patterson, Bonnie	
Preece, Betty	<b>HORNS</b>
Reagan, Gertrude	Gardner, Mary
Talla, Marjorie	Simpson, Henry
Wellborn, Inez	
<b>CELLO</b>	<b>TROMBONE</b>
Maben, Delight	Wallis, Opie
<b>CLARINETS</b>	<b>DRUMS</b>
Bills, Betty	French, Mary Jane
Hutson, Jean	Mognett, Mary
Money, Francis	
Williams, Elsie	<b>PIANO</b>
<b>TRUMPETS</b>	Ware, Della Lou
Fennel, Horace	
Pisano, Reynaldo	
Bergum, Bill	
Vest, Buddy	

Figure 12. The 1936–1937 Orchestra Roster. Courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>270</sup> Ina Mae Reinhardt, “Orchestra, Band Shows Increase,” *Coolidge Examiner*, October 23, 1936.

By November of 1936, the music department announced the casting of an operetta, “The Lass of Limerick Town,” by Arthur A. Penn. J. Ray McCullough was listed as the director of the event, which provided some insight into the entirety of the job he created for himself when he became the band director at Coolidge Union High School. He was hired to teach social sciences, band, orchestra, Glee Club, and now the direction of a full operetta as well.<sup>271</sup> The exact date of the performance was dependent “upon the arrival of auditorium seats.”<sup>272</sup> Adding to his workload again, McCullough portrayed the part of a wise man and singer in a Christmas pageant held at the High School auditorium as well.<sup>273</sup> Eventually the operetta performance date was set for January 28, 1937.<sup>274</sup>

At the same time (November 1936) the band began participating in a support role at sporting events. A pep rally was held to “acquaint the members with a number of yells” and to practice forming the letters “S” and “C” representing Scottsdale and Coolidge. There was no description of who “the members” were other than “the pep squad,” but “the pep squad” was not the band, as the band had a different role. The letters were formed on the field during the half-time of the Scottsdale-Coolidge football game by “the members” who marched on and off “the field while the School Band played a

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<sup>271</sup> “Operetta Cast is Chosen,” *Coolidge Examiner*, November 6, 1936.

<sup>272</sup> Bernice Robinson, “Operetta Cast and Glee Clubs Hold Night Practice,” *Coolidge News*, November 17, 1936.

<sup>273</sup> “Yule Pageant of Auxiliary Big Success; Capacity Crowd Attends Christmas Program at School Auditorium,” *Coolidge News*, December 1936.

<sup>274</sup> Jack Collins, “Date of Operetta Set for January 28; Student Body Play Date Postponed,” *Coolidge News*, January 11, 1937.

march.” The intent was that similar formations would be created for the halftime entertainment for each football game that season.<sup>275</sup>

November 6, 1936 also had a performance by the orchestra. As was discovered during the first year of Coolidge Union High School, the orchestra played at assemblies held every Monday. The orchestra performed two selections, though these selections were not named, to open an assembly.<sup>276</sup>

On December 2, 1936, the *Coolidge News* reported that the music department of Coolidge Union High School was temporarily forced to change rooms, because of work done to the stage. The band and orchestra moved to the home economics room. “Mr. McCullough likes that room so well,” they reported that, “he would like to keep it. But that isn’t taking into consideration the other classes. The orchestra plays so loud that the journalism class keeps time to the music by tapping their pencils on their desks instead of editing articles.”<sup>277</sup> In a related story, the Journalism department moved to the science room to escape the noise of the orchestra practicing during their class time.<sup>278</sup>

In February of 1937 an assembly was called on an unscheduled day. Assemblies occurred on Mondays, yet that was a Friday morning and possibly a surprise. The reason

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<sup>275</sup> Ina Mae Reinhardt, “Pep Squad Holds Rally,” *Coolidge Examiner*, November 6, 1936.

<sup>276</sup> Way Davison, “Assembly Held Monday,” *Coolidge Examiner*, November 20, 1936.

<sup>277</sup> Bernice Robinson, “Music department Changes Room,” *Coolidge News*, December 2, 1936.

<sup>278</sup> Ina Mae Reinhardt, “Journalism Class Moves to Mr. Carl’s Science Room,” *Coolidge News*, December 1936.



was that new music books had arrived and using these, J. Ray McCullough led the student body in “old favorite songs from the new music books.”<sup>279</sup>

From that point forward, the Coolidge Union High School Band and Orchestra began a series of community interest performances all the way to the end of the 1936–1937 school year. The beginning orchestra was showcased in the *Coolidge News*. The beginning orchestra was a separate ensemble from the regular orchestra in that students were “showing so much progress that they will soon be placed in the advanced class.” Regarding music education, teaching, and learning, “These students have studied fingering, notes, and other principles of music.” They also stated that their performances would be better if they could add a few more instruments, specifically a bass horn, bells, cymbals, a street drum, and uniforms.<sup>280</sup> A spring concert was scheduled for May 16, 1937. The orchestra performed for the local Parent Teacher Organization on May 4, 1937.<sup>281</sup> On May 6, 1937, the orchestra again performed for younger grades at the Coolidge grammar school.<sup>282</sup> In that performance, the orchestra performed five pieces titled “All Aboard,” “Good Old Days,” “Gold and Silver,” “Come Back to Sorrento,” and

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<sup>279</sup> “CUHS Hold Assembly,” *Coolidge News*, March 5, 1937.

<sup>280</sup> Ina Mae Reinhardt, “C.U.H.S. Activities; Beginning Orchestra Students Show Progress,” *Coolidge News*, March 1937.

<sup>281</sup> Ina Mae Reinhardt, “Orchestra Plays for PTA,” *Coolidge News*, May 7, 1937.

<sup>282</sup> Ina Mae Reinhardt, “Orchestra Entertains Grammar School with Musical Program,” *Coolidge News*, May 14, 1937.

“Sir Galahad March.” Two other performances by the Orchestra and Glee Club were mentioned but no details provided.<sup>283</sup>

In going from no program at all in the summer of 1935, to a growing and vibrant performing ensemble by the spring of 1937, there were difficulties. According to the *Coolidge News*, attendance became a problem. J. Ray McCullough found the necessity to implement a new policy regarding grading and absences, which was a significant enough change to warrant a story in the local newspapers. Three unexcused absences in a six-week period would now result in a grade of unsatisfactory and no credit for taking the course would be received.<sup>284</sup>

The final performance for the instrumental ensembles for the 1936–1937 school year before graduation ceremonies was held on May 16, 1937. The Band, Orchestra, and Glee Club came together on a Saturday night to perform a joint concert. That was the first time the three ensembles had come together for a single performance. Trumpet soloist Reynaldo Pisano performed the concluding number, with the Glee Club singing, and accompanied by the band. The piece chosen for that final work was the school song, though no mention of the title was given.<sup>285</sup>

*The President*, Coolidge Union High School yearbook, provided a description of the music department throughout the school year. “Mr. J. Ray McCullough has ably

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<sup>283</sup> Ina Mae Reinhardt, “Spring Concert to Be Given,” *Coolidge News*, April 30, 1937.

<sup>284</sup> Ina Mae Reinhardt, “Rearrangement in Absences Set for The Music Department,” *Coolidge News*, April 2, 1937.

<sup>285</sup> Ina Mae Reinhardt, “Music Department Presents Spring Concert,” *Coolidge News*, May 21, 1937.

organized and directed this branch of our school activities.”<sup>286</sup> The new pianos for Glee Club rehearsals in the gymnasium and the baby grand in the auditorium for performances were mentioned. The growth of the band and orchestra was the focus of an entire paragraph, including a list of numbers of instruments in each group. For the orchestra, twenty-seven were listed. On the page dedicated to the orchestra, twenty-eight musicians were listed. The band was said to have sixteen performers. If one subtracted the strings and pianist from the orchestra, that was exactly the number of band members listed.<sup>287</sup>

### 1937–1938

The primary source data for the Coolidge High School Band now turned away from the local newspapers and instead drew upon two other sources: *The President* yearbook and *Desert Dust*, the first Coolidge Union High School newspaper, entirely written by students at Coolidge Union High School. The *Desert Dust* issues of the student newspaper were the last ones having that title, after that point the school newspaper was renamed *Bear Tracks*.<sup>288</sup>

There was a single, item in the November 1937 *Desert Dust* newspaper involving the band, “A box to hold the new sousaphone is being built in the auditorium.”<sup>289</sup> From

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<sup>286</sup>Coolidge High School Annual, “Music,” *The President* (Coolidge, Az: 1937): 24.

<sup>287</sup> Coolidge High School Annual, “Orchestra,” *The President*, (Coolidge, Az: 1937): 39.

<sup>288</sup> The school mascot was now a Bear and they reflected this by naming the school newspaper *Bear Tracks*. The Bear mascot remains to the present day.

<sup>289</sup>*Desert Dust*, November 1937.

the quote, one can determine that the school, seeking someone to play bass horn in the previous school year managed to, at least, purchase a bass horn in the form of a sousaphone and that they had enough resources to build a storage unit to keep the instrument safe when not in use. A handwritten, possibly unofficial notice was included before printing, (see Figure 13) “Spring Concert Tonight at 8:00 P.M. Everyone come!!!”<sup>290</sup>

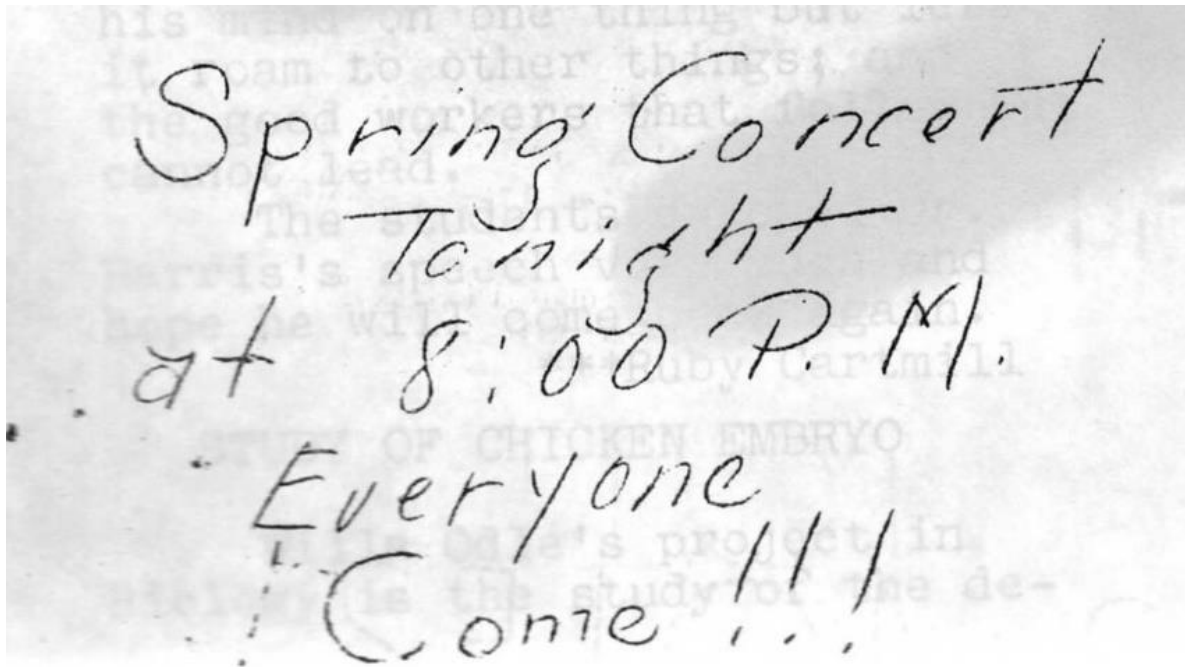


Figure 13. Handwritten note in the Bear Tracks student newspaper of May 1938. Though appearing on the printed copy, the note seems to have been handwritten on the original before printing. Courtesy of the Coolidge Historical Museum.

Despite the lack of information about the activities and performances of the Coolidge Union High School Band or Orchestra, J. Ray McCullough described the year

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<sup>290</sup> “Spring Concert Tonight,” *Desert Dust*, Spring 1937.

as one in which the band “has done more towards entertainment for the school and community this year than ever before.” In addition, McCullough mentioned that the Glee Club performed an operetta in February of 1938. In April, “the band and orchestra gave a two-hour concert.” The Girls Glee Club performed a concert in May. The orchestra also performed in assemblies, plays, for the PTA, “meetings, and various community functions.” The band, McCullough said, performed at many of the home football games in the fall semester.<sup>291</sup>

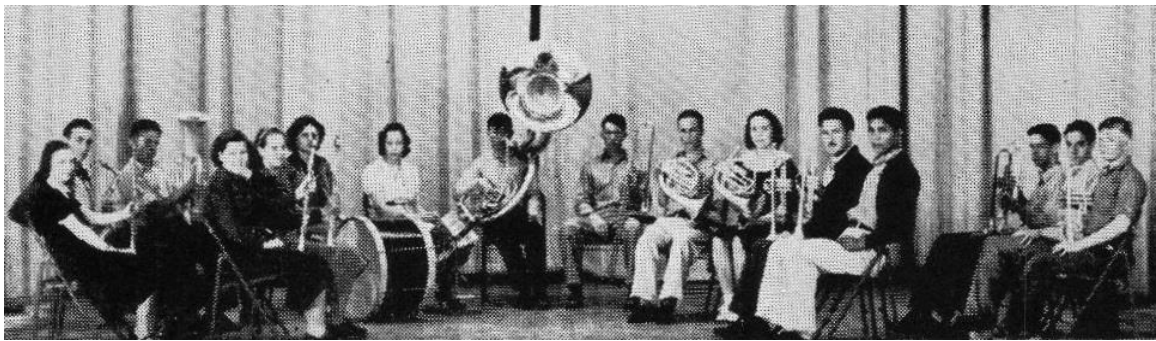


Figure 14. The 1937–1938 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.



Figure 15. The 1937–1938 Coolidge High School Orchestra. Photo courtesy of Coolidge High School and the Coolidge History Museum.

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<sup>291</sup> Coolidge High School Annual, “Music,” *The President*, (Coolidge, Az: 1938).

<b>BAND</b>	
<p style="text-align: center;"><b>TRUMPET</b></p> <p>Ray Pisano Bill Bergum</p> <p style="text-align: center;"><b>CLARINET</b></p> <p>Elsie Williams Frances Money</p> <p style="text-align: center;"><b>SAXAPHONE</b></p> <p>Hulan Fennell</p>	<p style="text-align: center;"><b>MELLOPHONE</b></p> <p>Mary Gardner</p> <p style="text-align: center;"><b>BARITONE</b></p> <p>Buddy Vest</p> <p style="text-align: center;"><b>SOUSAPHONE</b></p> <p>Kellus Overturf</p> <p style="text-align: center;"><b>DRUMS</b></p> <p>Mary Mognett Mary Jane French</p>
<b>ORCHESTRA</b>	
<p style="text-align: center;"><b>VIOLINS</b></p> <p>Mary Barker Edward Bostwick Susan Chadborn Patty Cochran Norma Jean Durham Nila Graham Betty Preece Gertrude Reagan Irma Lee Smith Virginia Urton Bonnie Patterson</p> <p style="text-align: center;"><b>CELLO</b></p> <p>Delight Maben</p> <p style="text-align: center;"><b>CLARINETTS</b></p> <p>Jean Hutson Frances Money Elsie Williams</p> <p style="text-align: center;"><b>TRUMPETS</b></p> <p>Bill Bergum Karl Dunaway Horace Fennell Reynaldo Pisano</p>	<p style="text-align: center;"><b>BARITONE</b></p> <p>Neason Bates</p> <p style="text-align: center;"><b>TROMBONE</b></p> <p>Glen Overturf</p> <p style="text-align: center;"><b>HORNS</b></p> <p>Mary Gardner Henry Simpson</p> <p style="text-align: center;"><b>PIANO</b></p> <p>Della Lou Ware</p> <p style="text-align: center;"><b>BASS</b></p> <p>Kellus Overturf</p> <p style="text-align: center;"><b>DRUMS</b></p> <p>Mary Jane French Elaine Maples Mary Mognett Betty Lee Ward Coralane Sewell</p>

Figure 16. The 1937–1938 Coolidge High School Band and Orchestra rosters. Courtesy of Coolidge High School and the Coolidge Historical Museum.

For the first time, the band (see Figure 14) and the orchestra (see Figure 15) were listed as separate ensembles in *The President*. There were ten members listed in the band alone, Ray Pisano and Bill Bergum on trumpet; Elsie Williams and Frances Money on clarinet; Hulan Fennell on saxophone; Mary Gardner on mellophone; Buddy Vest on baritone; Kellus Overturf on sousaphone; and Mary Mognett and Mary Jane French on drums.<sup>292</sup> The orchestra was significantly larger with some of the members of the band included in the winds and others who were only listed as playing with the orchestra.

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<sup>292</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, Az: 1938).

Violins were Mary Becker, Edward Bostick, Susan Chadborn, Patty Cochran, Norma Jean Durham, Nila Graham, Betty Preece, Gertrude Reagan, Irma Lee Smith, Virginia Urton, and Bonnie Patterson. Cello was performed by Delight Maben. Clarinets were Jean Hutson, Frances Money, and Elsie Williams. Trumpets were Bill Bergum, Karl Dunaway, Horace Fennell, and Reynaldo Pisano. Baritone was performed by Neasom Bates. Trombone was performed by Glen Overturf. Horns were played by Mary Gardner and Henry Simpson. Piano was performed by Della Lou War. Bass performed by Kellus Overturf. Five students were listed playing drums, Mary Jane French, Elaine Maples, Mary Mognett, Betty Lou Ward, and Coralane Sewell.<sup>293</sup> (See Figure 16)

1938–1939

The fourth full school year of Coolidge Union High School saw the first significant change in the band program since 1935 in that J. Ray McCullough would not return. There was no announcement, however *The President* held a dedication to band director J. Ray McCullough who was leaving at the end of the school year. “We, the staff of 1939, in recognition of his many accomplishments and untiring efforts in making the music department one of which to be proud, do gratefully dedicate this issue of *The President* to Mr. J. R. McCullough.”<sup>294</sup> In addition to the performing ensembles and

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<sup>293</sup> Coolidge High School Annual, “Orchestra,” *The President*, (Coolidge, Az: 1938).

<sup>294</sup> Coolidge High School Annual, “Dedication,” *The President*, (Coolidge, Az: 1939).

social science classes, McCullough took on the role as treasurer for the “Student Body Council,” and again directed a student body operetta, “Chonita.”<sup>295</sup> (See Figure 17)

CUHS      The President      1939

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**STUDENT BODY OPERETTA**

**“CHONITA”**

Chonita, daughter of Murdo and princess of her gypsy tribe, is celebrating her eighteenth birthday with Stefan, the minstrel of the tribe, who proposes marriage to her. Murdo refuses to permit the marriage at this time because when his wife died he had promised that when Chonita grew up he would send her to live with the Stenscu family until she had learned their ways and then she could choose between the life of the white people and the gypsy life.

While with her mother's people, Konrad falls in love with her. He proposes to her on the night that she is presented to society and Stefan, who has come to the party as a hired entertainer, arrives just in time to overhear the proposal. A messenger arrives saying that Murdo was hurt when he was thrown from his horse.

Chonita goes to her father, but Stefan and Konrad return with her. Everyone is unhappy until Daya, Chonita's nurse, reads the stars. After receiving a command from the stars, Konrad returns to his home and Stefan and Chonita are again united.

**CAST**

Chonita.....	Della Lou Ware
Stefan.....	Hulan Fennell
Daya.....	Virginia Urton
Murdo.....	Kellus Overturf
Konrad.....	Raymond Logan
Baroness Stenscu.....	Doris Cockrell
Baron Stenscu.....	Bob Preece
Emil.....	Nelson Bates

**PERSONNEL**

Director.....	J. R. McCullough
Accompanist.....	Gloria Elsberry
Business Manager.....	Henry Simpson
Dancing Instructor.....	Coralane Sewell
Art.....	Marguerite Chimits
Stage Manager.....	Reece Dunaway
Property Manager.....	Glenn Overturf
Electrician.....	Albert Melton
Costumes.....	Frankie Henson
	Elaine Ellis

**DANCING GIRLS**

Coralane Sewell	Rosa Lee Adkins	Jackie Stewart
Mary Gardner	Susan Chadborn	Harriett Kirkland

**CHORUS**

Robert Cockrell	Neasom Bates	Horace Fennell
Bill Penix	Jimmy Few	Lawrence Perry
Jimmie Urton	Royce Wafford	Jack Rowe

And Girls Glee Club

Figure 17. 1938–1939 student body operetta “Chonita.”  
Photo courtesy of Coolidge High School and the  
Coolidge Historical Museum.

<sup>295</sup> Coolidge High School Annual, “Student Body Operetta; Chonita,” *The President*, (Coolidge, Az: 1939).



The number of band, orchestra, and Glee Club performances increased from the year before. The yearbook page describing the “Music” for the 1938–1939 school year mentioned assemblies, pep rallies, and football games. The American Legion hosted a parade and assembly for Armistice Day,<sup>296</sup> 1938, an event that caused a campaign of awareness and fund-raising to help the band purchase their first uniforms. “One of these endeavors was a tacky parade where the band marched through the town and sold tickets for the show which they were to sponsor at the San Carlos Theatre.”<sup>297</sup>

In a brief statement, the orchestra was described as having participated in several concerts at a place called the Resettlement, took part in the school operetta, “Chonita,” and provided entertainment between acts of various school plays. Proceeds from the operetta increased the funds for purchasing band uniforms. On April 28, 1939, the band and orchestra gave a combined concert as well.<sup>298</sup> The *Coolidge Examiner* of May 4, 1939 published a brief story about the concert saying that the event “was a big success with nearly capacity crowd attending.” The paper reported that the concert contained a program of “many solo and duet numbers” and included both classical and popular

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<sup>296</sup> “Armistice Day” was the original name given to the holiday called “Veterans Day” which is held on November 11 each year. That date was originally set aside as the day to honor end of World War I and later World War II. In 1954, the name was changed to “Veterans Day.” merriam-webster.com, Accessed September 17, 2019, <https://www.merriam-webster.com/dictionary/Armistice%20Day>.

<sup>297</sup> Coolidge High School Annual, “Music,” *The President* (Coolidge, Az: 1939).

<sup>298</sup> Coolidge High School Annual, “Music,” *The President* (Coolidge, Az: 1939).

music. In addition, the performances “showed the results of much hard work on the part of both Mr. J. R. McCullough, director, and pupils.”<sup>299</sup> (See Figures 18 and 19)

The band roster listed fifteen students. Buddy Vest, trumpet player was also documented as Assistant Conductor. The remaining trumpet players were Bill Bergum, Karl Dunaway, Horace Fennell, and Hal Cochran. Clarinets were Elsie Williams and Frances Money. Kellus Overturf played “B Flat Base.” Glen Overturf played trombone. Horn was played by Henry Simpson. Bates Neesom played baritone. Coralane Sewell, Bryce Dorman, and June Hammond filled out the percussion section.<sup>300</sup> The orchestra reported twenty-six performers according to the roster. Not all the wind players performed in the band. First and second violin sections were now listed, including Patty Cochran, Susan Chadborn, Nila Graham, Virginia Urton, Bonnie Patterson, Wilda Stubblefield, Hal Cochran, and Mary Jean Foy. The cello section contains one name, that of Alice McCleery. The trumpet section consisted of four players all of whom were listed on the band roster (only Horace Fennell was not on the orchestra roster). Delbert Ray and Elise Williams were listed as the clarinet section. The horns were two names not on the band roster, Mary Gardner and Ray Wellborn. Glenn Overturf and Lawanna Veazey made up the trombone section. Only one alto saxophone, Alma Wafford was listed (but only in the orchestra, not in the band). The percussion section or drums contained the

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<sup>299</sup> “Annual Spring Concert A Success,” *Coolidge Examiner*, May 4, 1939.

<sup>300</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, Az: 1939): 55.

names Coralane Sewell, Betty Lou Ward, and Dorothy June Nowlin. Finally, Della Lou Ware was listed as the pianist (see Figure 20).<sup>301</sup>



Figure 18. The 1938–1939 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.



Figure 19. The 1938–1939 Coolidge High School Orchestra. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>301</sup> Coolidge High School Annual, “Orchestra,” *The President*, (Coolidge, Az: 1939): 55.

## BAND

### TRUMPETS

Vest, Buddy (Assistant Conductor)  
Bergum, Bill  
Dunaway, Karl  
Fennell, Horace  
Hal Cochran

### CLARINETS

Williams, Elsie  
Money, Frances

### E FLAT SAXOPHONE

Fennell, Hulan

### B FLAT BASE

Overturf, Kellus

### TROMBONE

Overturf, Glenn

### HORN

Simpson, Henry

### BARITONE

Bates, Neasom

### DRUMS

Sewell, Coralane  
Bryce, Dorman  
Hammond, June

## ORCHESTRA

### FIRST VIOLINS

Cochran, Patty  
Chadborn, Susan  
Graham, Nila  
Urton, Virginia  
Patterson, Bonnie

### SECOND VIOLINS

Stubblefield, Wilda  
Cochran, Hal  
Foy, Mary Jean

### TRUMPETS

Vest, Buddy  
Bergum, Bill  
Cockrell, Robert  
Dunaway, Raymond

### CLARINETS

Ray, Delbert  
Williams, Elsie

### CELLO

McCleery, Alice

### HORNS

Gardner, Mary  
Wellborn, Ray

### BARITONE

Bates, Neasom

### TROMBONES

Overturf, Glenn  
Veazey, Lawanna

### E FLAT SAXAPHONE

Wafford, Alma

### B FLAT BASE

Overturf, Kellus

### DRUMS

Sewell, Coralane  
Ward, Betty Lee  
Nowlin, Dorothy June

### PIANO

Ware, Della Lou

Figure 20. The 1938–1939 Coolidge High School Band and Orchestra Rosters. Courtesy of Coolidge High School and the Coolidge Historical Museum.

In March of 1939, there was an effort to organize a town band. Unnamed persons attempted to gather “anyone interested, or anyone that has ever played an instrument, or beat a drum, or can help with suggestions, or has been a band leader is urged to send their name to the *Examiner*.” The article went on to praise the presence of a band to “put pep and enthusiasm into the various community gatherings.” They were searching for boys, girls, men, and women. The author said there was no reason why Coolidge should not have a first class band due to the obvious presence of talent within the community.<sup>302</sup> There was no other information about whether the activity grew into a successful community band program. However, one person, Mr. J. Ray McCullough, came into the community as a teacher, built a strong and growing high school music program, and created a product of which the city could be proud. Perhaps someone was trying to capitalize on that success? Perhaps, knowing that McCullough was leaving Coolidge Union High School, the community organizers were hoping to prevent the band, orchestra, and Glee Club from faltering in the face of new leadership and uncertain future.<sup>303</sup>

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<sup>302</sup> “Coolidge Band Will Soon Organize,” *Coolidge Examiner*, March 23, 1939.

<sup>303</sup> There were additional community music activities in May of 1939. Near Coolidge was (and still is) the Native American Community of Sacaton on the Gila River Indian Community. In 1939, that would have been called a “Reservation.” The *Coolidge Examiner* reported that there would be a “Free Concert Sat. Night by the Sacaton Indian Band.” “This band has always furnished music that was greatly enjoyed by everyone.” Therefore, the Sacaton Indian Band had been existence for some time and already had a reputation of performing in the surrounding community. They were to “sell chances on a high-class radio that night for only .25c.” The proceeds of that raffle were to go for uniforms and instruments for the band, as well as new music. “Free Concert Sat. Night by Sacaton Indian Band,” *Coolidge Examiner*, May 4, 1939.

J. Ray McCullough's final acts as Coolidge Union High School Band Director were the commencement exercises at the end of the 1938–1939 school year. The Glee Club performed the processional for the Baccalaureate service, "Onward Christian Soldiers," as well as "Hark! The Vesper Hymn is Stealing," (a Russian Air) featuring soprano soloist Virginia Urton.<sup>304</sup> The Honor Assembly featured the band, under the direction of McCullough performing prelude music only mentioned as "Selections."<sup>305</sup> The Commencement Program itself featured the orchestra in the processional "War March of the Priests," and before the keynote address "Festival Overture," by Flegier.<sup>306</sup>

The local newspapers were quite interested in the plans of teachers when school was not in session. In an article titled "High School Teachers Leave on Vacation," the report was that, "Mr. J. McCullough left Tuesday for his home in Tucson."<sup>307</sup> After that, Mr. McCullough departed from the historical record of Coolidge Union High School having built a band, an orchestra, and Glee Club; from advertising in the newspaper for performers, to starting beginners, to having students perform in assemblies, parades, pep rallies, football games, concerts, and community activities. His efforts brought the entire music program into being and started the tradition and necessity of music education to the young township of Coolidge, Arizona from 1935–1939.

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<sup>304</sup> "Baccalaureate Service," *Coolidge Examiner*, (May 25, 1939): 1.

<sup>305</sup> "Honor Assembly," *Coolidge Examiner*, (May 25, 1939): 1.

<sup>306</sup> "Commencement Program," *Coolidge Examiner*, May 25, 1939.

<sup>307</sup> "High School Teachers Leave on Vacation," *Coolidge Examiner*, June 1, 1939.

Prelude to War  
1939–1940

The fact J. Ray McCullough would not return to Coolidge Union High School after the 1938–1939 school year was well known. However, by June 11, 1939 the *Coolidge News* announced that “the personnel for the Coolidge Public school faculty” had been completed.<sup>308</sup> At that time, there was no mention of the new band director by name. Yet by August 24, 1939 the other local newspaper, *Coolidge Examiner*, published an article introducing the new faculty. That was the first time and place that the name Arnold Kelm entered the public record regarding the band program at Coolidge Union High School (see Figure 21).<sup>309</sup>

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<sup>308</sup> “Faculty for Coming School Year Announced,” *Coolidge News*, June 11, 1939.

<sup>309</sup> “High School Opens September 11,” *Coolidge Examiner*, August 24, 1939.

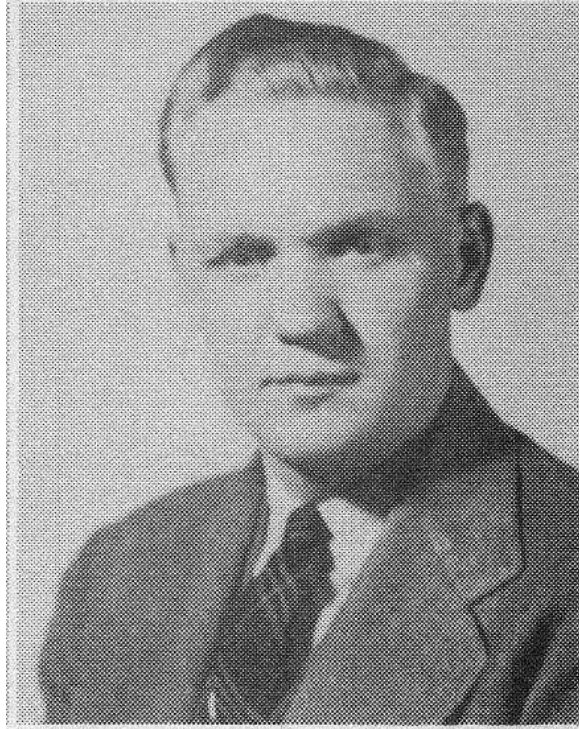


Figure 21. Arnold Kelm, Coolidge High School Band Director from 1939–1941. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The biographical information about Mr. Kelm was that he had come from Minnesota, having graduated from the State Teachers College at St. Cloud and that he had also attended the University of Minnesota. Before coming to Arizona, he had taught in the Minnesota public school system for three years as a high school teacher. Mr. Kelm had received a Master of Arts from the University of Arizona in Tucson.<sup>310</sup> He had just completed a thesis titled “History of Coolidge and Vicinity.”<sup>311</sup>

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<sup>310</sup> “High School Opens September 11,” *Coolidge Examiner*, August 24, 1939.

<sup>311</sup> The University of Arizona confirmed on September 6, 2019, that Arnold Kelm earned a Master of Arts in History in May of 1941. The newspaper reported that his degree had already been earned, but according to the information from the University of Arizona, his graduate work was still in progress.



“Coolidge Schools to Open Monday,” read the headline of September 7, 1939 in an almost defiant declaration against the other news of the same week. Included were times for registration of students for each grade level and another listing of the ten people who were the faculty and staff at the start of the new academic year. Arnold Kelm was again reported as teaching music and social sciences.<sup>312</sup> On the opposite side of the page about the beginning of school was another headline, one that had much more impact on the socio-political anxiety of the rest of the planet, “Another Great War Started By Germany; Another Great War Started By Hitler” was the statement and though twenty-eight months would pass before The United States of America was to enter the conflict, impending war was the news for the large urban cities, the rural communities, and for all nations worldwide. “Germany as before makes a surprise attack on Poland and is making slow advances into her territory... This will undoubtedly be a long and bitter fight and Hitler must be stopped in his mad desire to control the world.”<sup>313</sup>

The end of the 1938–1939 school year not only saw the departure of band director J. Ray McCullough but also the founding superintendent and principal of the new High School district Clinton Mangun and three of eight teachers. Over the summer of 1939, a new superintended/principal was chosen yet early in the 1939–1940 school year, in fact the third day of school, Nunley H. Stone, resigned for reasons of health,<sup>314</sup> leaving the

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<sup>312</sup> “Coolidge Schools to Open Monday; Coolidge Union High School,” *Coolidge Examiner*, September 7, 1939.

<sup>313</sup> “Another Great War Started by Germany; Another Great War Started BY Hitler,” *Coolidge Examiner*, September 7, 1939.

<sup>314</sup> “High School Superintendent Resigns,” *Coolidge Examiner*, September 14, 1939.

High School in even greater uncertainty. By September 21 of that same year, a replacement was hired, a Mr. R.W. Taylor, who had been employed with the nearby Florence School District for the previous ten years.<sup>315</sup>

The first performance by any musical ensemble directed by Mr. Kelm was the girls' Glee Club, which performed for the first P.T.A. meeting of the year on October 5, 1939.<sup>316</sup> The first mention of the band that fall was on November 16 and that was not about a performance, rather about a lack of performance. "Owing to the lack of transportation facilities the band and pep squad will be unable to accompany the team to Peoria." The football game against Peoria that week was held on Saturday, November 17.<sup>317</sup> No reason was given why no transportation facilities were available for that event.

The school district issued contracts to teachers for the 1940–1941 school year early, in February of 1940. Mr. Kelm was listed as returning at that point to teach music and social science.<sup>318</sup> In the news, the only listing of music performances from Coolidge Union High School were found as the end of the school year approached. Benny Arnold provided a saxophone solo (though no mention of what literature he performed was provided) at the Junior-Senior Promenade on May 3, 1940.<sup>319</sup> In previous years, the entire

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<sup>315</sup> "New High School Principal at Coolidge," *Coolidge Examiner*, September 21, 1939.

<sup>316</sup> "The First P.T.A. Meeting of the Year," *Coolidge Examiner*, October 5, 1939.

<sup>317</sup> "Coolidge To Play Peoria Panthers," *Coolidge Examiner*, November 16, 1939.

<sup>318</sup> "Contracts Given to Hi School Teachers," *Coolidge Examiner*, February 22, 1940.

<sup>319</sup> "Junior–Senior Promenade," *Coolidge Examiner*, May 2, 1940.

commencement program was published in the *Coolidge Examiner*, but no such report was provided in the May editions of 1940.

As the 1939–1940 school year ended, the township of Coolidge was the fastest growing town in Arizona. The local paper claimed that there was a population increase of 1,500 people in ten years, bringing the population to approximately 2,017. In 1930, ten years prior, the population of Coolidge was recorded at 510. Other census data provided by the *Coolidge Examiner* included the population of Tucson at approximately 36,763.<sup>320</sup>

The 1939–1940 school annual, *The President*, was now called *El Presidente*, though no indication was made regarding the rationale for that change. The funding drive for new uniforms that took up the attention of the band and community from Armistice Day forward in the previous school year was successful in acquiring the new look for the Coolidge Union High School Band. For the first time, school colors were identified, red, white, and blue. The first uniforms consisted of “blue shirts, white pants accented with a red strip on either side, with blue caps decorated with a red visor and gold eagle.”<sup>321</sup>

There was almost an air of disdain in the statement about the band in the 1939–1940 annual. In the past the band played in assemblies, but “the first event of any consequence was a trip to Phoenix on October 28 to hear the U. S. Navy Band.”<sup>322</sup> The Coolidge Union High School Band also performed in the Tucson rodeo parade, joined by

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<sup>320</sup> “Coolidge Maintains the Title as Fastest Growing Town in State; Gain of 1500 in Ten Years,” *Coolidge Examiner*, May 16, 1940.

<sup>321</sup> Coolidge High School Annual, “Music,” *El Presidente* (Coolidge, AZ: 1940).

<sup>322</sup>. Coolidge High School Annual, “Music,” *El Presidente* (Coolidge, AZ: 1940).

an unknown number of musicians from the Florence High School Band. They also attended the Central Arizona Musical Festival in Phoenix on April 18, 1940.<sup>323</sup>

Mr. Kelm brought new ideas to how the band would perform, “A new type of concert was used this year—a ‘pop’ concert at which the guests sat in a semi-circle around the orchestra and were served refreshments during the intermission” on January 14, 1940. The band also gave an outdoor concert on the lawn outside the Grammar School on April 5, 1940.<sup>324</sup>

Much of the foundations of the band and orchestra programs at Coolidge Union High School were “beginning” or “beginner” ensembles. But now there was an ensemble at the high school that was specifically called “the beginners band.” The growth of that group was from nine students in the fall semester to twenty-two in the spring. There was hope that a beginner’s group would help the band grow to even larger size for the 1940–1941 school year.<sup>325</sup>

Rosters from that period indicated that the band and orchestra programs were growing and maintaining strength of numbers. There were twenty-five students listed in the orchestra (see Figure 22) and twenty-three in the band (see Figure 23), though many of these students performed in both, especially among the winds and percussion. Six violins, Patricia Cochran, Hal Cochran, Virginia Urton, Ross Watson, Wilda Stubblefield, and Paul Hannah; three saxophones, Leona Hallian, Alma Wofford, and Benny Arnold;

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<sup>323</sup> Annual, “Music,” *El Presidente* (Coolidge, AZ: 1940).

<sup>324</sup> Annual, “Music,” *El Presidente* (Coolidge, AZ: 1940).

<sup>325</sup> Annual, “Music,” *El Presidente* (Coolidge, AZ: 1940).

three trombones, Lawanna Veazey, Loretta Moore, and Fred Berkeley; bass, Kellus Overturf; French horn, Mary Gardner and Ray Wellborn; trumpets, Edgar Bollin and Robert Cockrell; clarinets, Burton Hanks, Frank Bills, and Dell Ray; drums, June Nowlin, John Roche, and Coralane Sewell; piano Jacqueline Stewart; glockenspiel, Paul Hannah (who also played violin), were listed as the members of the orchestra. The band included cornets, Buddy Vest, Karl Dunaway, Hal Cochran, and Edgar Bollin; trombones Lawanna Veazey, and Fred Berkeley; clarinets, Del Ray, Gloria Elsberry, Burton Hanks, Raymond Dunaway, Frank Bills, and Katherine Hammond; bass, Kellus Overturf; saxophones, Leona Hallian, Alma Wofford, and Benny Arnold; drums, Coralane Sewell, John Roche, and June Nowlin; French horn, Mary Gardner and Patricia Cochran; and glockenspiel, Paul Hannah.<sup>326</sup> (See Figure 24)



Figure 22. The 1939–1940 Coolidge Union High School Orchestra. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>326</sup> Coolidge High School Annual, “Music,” *El Presidente* (Coolidge, AZ: 1940).

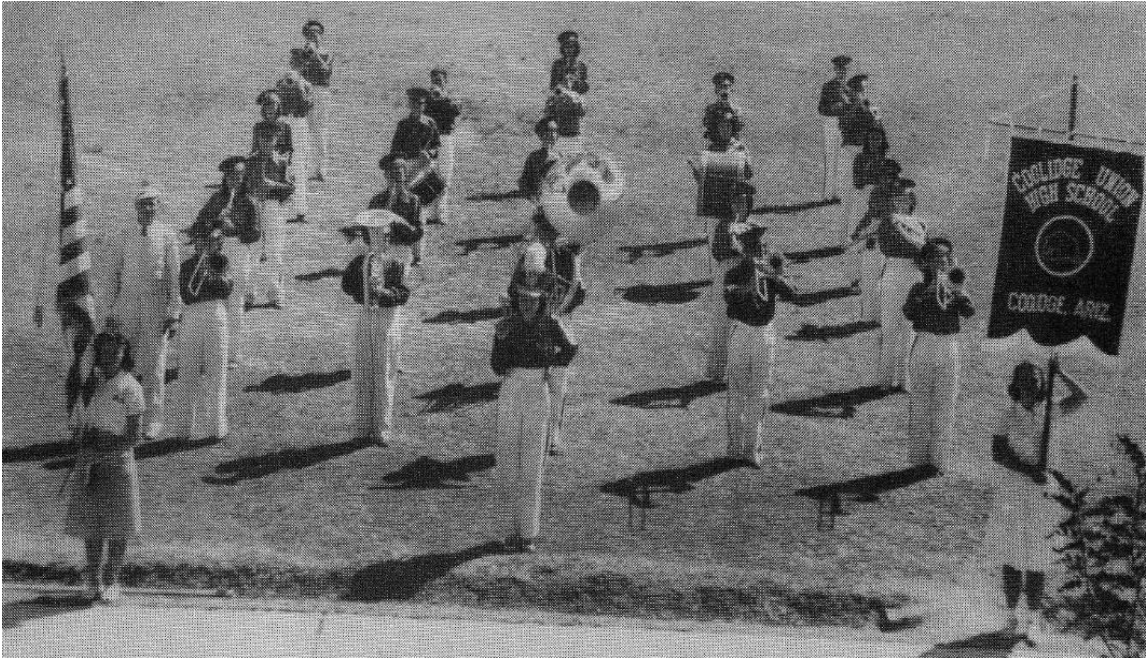


Figure 23. The 1939–1940 Coolidge Union High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

EL PRESIDENTE

ORCHESTRA

Violin (I)	French Horn
Patricia Cochran	Mary Gardner
Hal Cochran	Ray Wellborn
Violin (II)	Trumpet
Virginia Urton	Edgar Bollin
Ross Watson	Robert Cockrell
Wilda Stubblefield	Clarinet
Paul Hannah	Burton Hanks
Saxophone	Frank Bills
Leona Hallian	Del Ray
Alma Wofford	Drums
Benny Arnold	June Nowlin
Trombone	John Roche
Lawanna Veazey	Coralane Sewell
Loretta Moore	Piano
Fred Berkeley	Jacqueline Stewart
Bass	Glockenspiel
Kellus Overturf	Paul Hannah

BAND

Cornet	Bass
Buddy Vest	Kellus Overturf
Karl Dunaway	Saxophone
Hal Cochran	Leona Hallian
Edgar Bollin	Alma Wofford
Trombone	Benny Arnold
Lawanna Veazey	Drums
Loretta Moore	Coralane Sewell
Fred Berkeley	John Roche
Clarinet	June Nowlin
Del Ray	French Horn
Gloria Elsberry	Mary Gardner
Burton Hanks	Patricia Cochran
Raymond Dunaway	Glockenspiel
Frank Bills	Paul Hannah
Katherine Hammon	

Figure 24. The 1939–1940 Coolidge Union High School Orchestra and Band rosters. The name of the yearbook was “El Presidente.” Courtesy of Coolidge High School and the Coolidge Historical Museum.

## 1940–1941

The local newspapers showed less about the band or orchestra programs at Coolidge Union High School through the 1940–1941 school year, Mr. Kelm’s second year as band director. However, there was one article that provided a glimpse into the literature the band performed. On a concert in late February of 1941, the orchestra, in a joint concert with the Glee Club, performed “Festival Overture” by L. Flegier/arranged by H.W. Glenn, “Ave Verum Corpus,” by W. A. Mozart, “Plantation Echoes,” compiled by E. De Tamster, and “The Sleeping Beauty” by P. Tchaikowsky.”<sup>327</sup>

A description of the activities of the music department provided a look into the performances and interest in the school and community as well. The band had a “more important part in school activities this year” and the cause was a growing interest in the band in general. Their halftime performances for football games were described as both “interesting” and “spectacular.” The claim was that because they had performed so well at home football games, they could travel to Buckeye and Casa Grande to perform at halftime (or intermission) in those towns.<sup>328</sup>

From the beginning of the band program at Coolidge Union High School in 1935, the participants in the percussion sections were predominantly female. In the 1940–1941 yearbook, that was specifically mentioned “a drum corps of five girls was the final touch

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<sup>327</sup> “Musicians of High School in Concert Recital,” *Coolidge Examiner*, March 7, 1941.

<sup>328</sup> Coolidge High School Annual, “Band,” *The President* (Coolidge, AZ: 1941).



that added to the appearance of a fine marching unit.”<sup>329</sup> While mentioned in earlier school years, the 1940–1941 descriptions and discussion of marching band became more prominent. The marching band performed in an event mentioned for the first time called the Days of 49 parade. The band played in an additional parade and program involving Armistice Day, yet no indication of the music was provided.

Other performances included the Tucson Rodeo Parade (see Figures 25 and 26) and for the premier of a picture entitled “Arizona.” Also, the band was invited to play a concert at Armory Park in Tucson on March 9, 1941. The author of the “Band” page in the annual stated that a number of graduate students from the University of Arizona were present at the concert and that they all “voiced favorable comment on the ability of the Band.” In addition, an unnamed “former director of the Cincinnati, Ohio Band” was on hand to provide several fine compliments as well.<sup>330</sup>

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<sup>329</sup> Coolidge High School Annual, “Band,” *The President* (Coolidge, AZ: 1941).

<sup>330</sup> Annual, “Band,” *The President* (Coolidge, AZ: 1941).

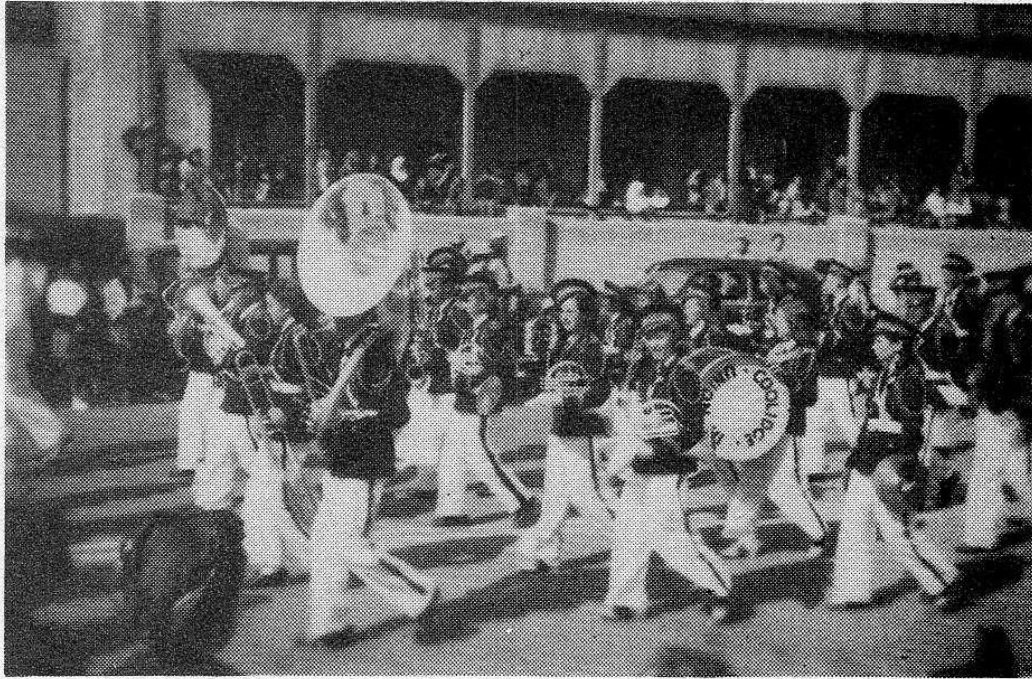


Figure 25. The 1940–1941 Coolidge Union High School Marching Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

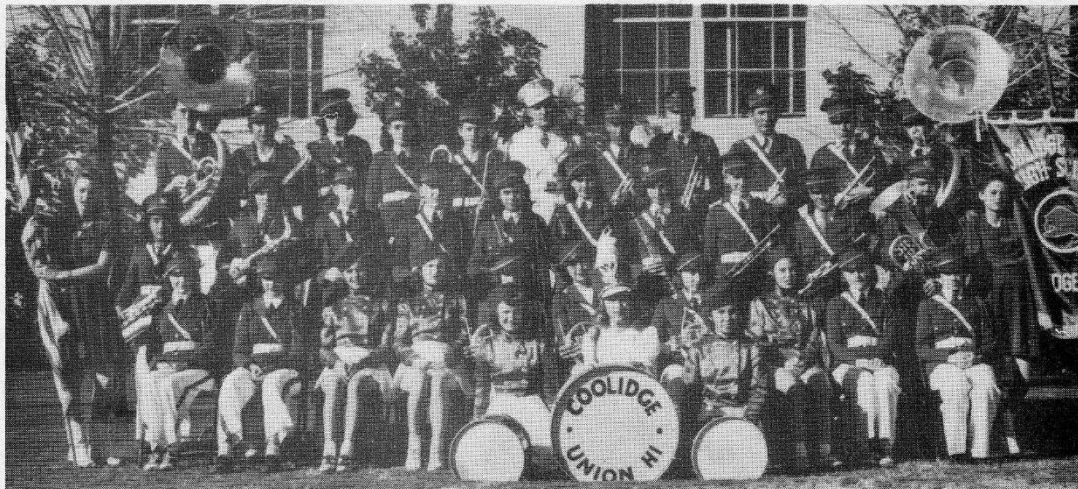


Figure 26. The 1940–1941 Coolidge Union High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

An “All-State Band Clinic” in Arizona was mentioned for the first time as well. Members of the Coolidge Union High School Band auditioned for and were accepted. Dr.

Glenn Bainum of Northwestern University was identified as the director for the event. Members of the band also participated in the “All District Music Festival” in Tempe.<sup>331</sup>

The orchestra (see Figure 27) performed in several functions throughout the school year including a concert for the Parent Teachers Association, the Student Body, Junior, and Senior Plays. On March 9, 1941, they performed a “Pop Concert.” As previously mentioned, on that same day the band performed in Tucson. The 1940–1941 school year saw members of the Coolidge Union High School Orchestra participate in the All-State Music Festival, though no mention of who those students were, or other descriptions were discovered.<sup>332</sup> However, according to Willson (1985) the Arizona School Music Educators Association (ASMEA) sponsored all-state orchestras in 1939 and 1940.<sup>333</sup>

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<sup>331</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, AZ: 1941).

<sup>332</sup> Coolidge High School Annual, “Orchestra,” *The President*, (Coolidge, AZ: 1941).

<sup>333</sup> Michael Willson, “*The History of the Arizona Music Educators Association and Its Component Organizations, 1939–1983*,” (DMA diss., Arizona State University, 1985): 15.



Figure 27. The 1940–1941 Coolidge Union High School Orchestra. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The remainder of the spring of 1941 consisted of outdoor concerts featuring solos and novelty numbers which added to the completion of their year-long endeavors of better band music. Mr. Kelm was given credit for all the success of the band program with a final statement of “It is through the untiring efforts of Mr. Kelm that they have won such wide acclaim.”<sup>334</sup>

There was no report at the end of the 1940–1941 school year that Mr. Kelm was not returning for a third year as band director at Coolidge Union High School. Under his direction, the band did continue to grow and improve as it had since its beginning in 1935. Mr. Kelm left to become the band director at Chandler High School in Chandler, Arizona at least for the 1941–1942 school year. As World War II dominated American culture from December 1941 on, Mr. Kelm joined the military as a navigation instructor, teaching navigation in the University of Arizona Navy Pilot Training Program. He

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<sup>334</sup> Coolidge High School Annual, “Band,” *The President* (Coolidge, AZ: 1941).

received a pilot's license and worked for Pan American World Airways after World War II. He continued as a flight instructor in Tucson through the G.I. Bill Pilot Training Program, eventually returning to teaching in the Tucson Unified School District in Tucson, Arizona. Mr. Kelm was named "Outstanding Science Teacher in Arizona" in 1964 by the Arizona Academy of Science, "Outstanding Biology Teacher in Arizona" in 1968 by the National Association of Biology Teachers, and in 1990, University Medical Center in Tucson gave him their "Distinguished Service Award."<sup>335</sup>

The *Arizona Daily Star* reported Mr. Kelm's death on September 27, 2006 at the age of 93. The obituary published at the time also related that Mr. Kelm was a quarter horse aficionado and routinely presented them in the Arizona show circuit. The same source said of Mr. Kelm, "To those who loved him, he was admired for his drive and strong will. Mr. Kelm was a tough-minded individual who loved those who were close to him like rain in the desert, a beautiful but rare occurrence. Mr. Kelm is forever remembered for his teaching of science and living by means of survival."<sup>336</sup>

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<sup>335</sup> "Arnold E. Kelm," *Find A Grave* FindAGrave.com, Accessed January 2019, <https://www.findagrave.com/memorial/104824035/arnold—e—kelm>.

<sup>336</sup> "Arnold E. Kelm; Obituary," *The Arizona Daily Star*, (October 1, 2006) Legacy.com, Accessed January 2019, <https://www.legacy.com/obituaries/tucson/obituary.aspx?n=arnold—kelm&pid=19406560>.

## CHAPTER 6

### WAR AND A RURAL TOWN IN ARIZONA, 1941–1945

1941–1942

The town of Coolidge was beginning to experience greater anxiety of impending war by the beginning of the 1941–1942 school year. The newspaper published on the Friday before the first day of school included an editorial entitled “Schools of Democracy” which advocated for the value and necessity of public schools in America. In that article, the author described public schools as the most important defense project, yet was taken for granted by many Americans. The article provided a warning through the simple question about what would happen if millions of young people no longer learned the ideals of democracy. In Nazi Germany, mentioned in the article, the lessons of patriotism must have been an unpleasant task forced upon the young, while in America, democracy was taught as an ideal; a way of living worth protecting, if necessary, at the cost of life. The author mentioned both Winston Churchill and Franklin D. Roosevelt and their outline of peace for worldwide democracies and tied their hope for achieving freedom with the young people starting school the following week who would soon busy themselves with “American history, cheering the football team, and singing the national anthem.”<sup>337</sup>

Paul A. Chambers was announced as the new band director at Coolidge Union High School in the local newspaper on both September 5 and September 12, 1941.<sup>338</sup>

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<sup>337</sup> “Schools of Democracy,” *Coolidge Examiner*, September 5, 1941.

<sup>338</sup> “Buffet Supper for Teachers,” *Coolidge Examiner*, September 12, 1941; “47 Freshmen Enroll As Pre–High School Registration Starts,” *Coolidge Examiner*, September 5, 1941.

Biographical information about him at the time was that he was a graduate of the University of Colorado but had already taught high school for ten years at Imperial High School, Nebraska. News of new hires in Coolidge was significant enough for a story in the *Arizona Republic*. That source also indicated that Chambers had come from Nebraska and would take “charge of the music department,” replacing Arnold Kelm.<sup>339</sup> *The President*, high school yearbook, also related that he had a Bachelor of Arts from the University of Colorado and that he was now in charge of the music department (See Figure 28).<sup>340</sup>

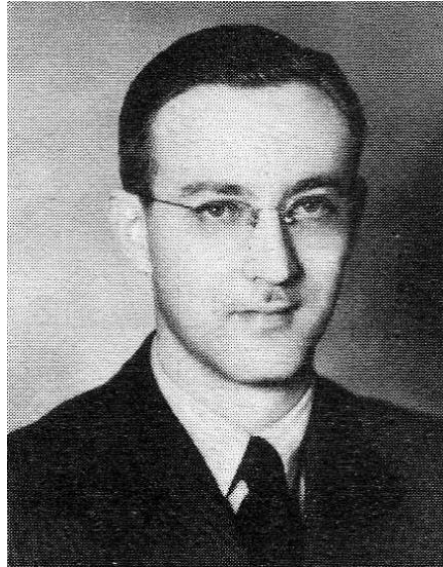


Figure 28. Paul Chambers. 1941–1942 Coolidge High School Band and Orchestra Director.

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<sup>339</sup> “Coolidge Board Names Faculty,” *Arizona Republic*, May 14, 1941.

<sup>340</sup> Coolidge High School Annual, “Faculty,” *The President*, (Coolidge, AZ: 1942).

The September 26, 1941 school newspaper documented his first performance during the 1941–1942 school year in a story about the first home football game of the season against the Sacaton Indians: “The high school band under the direction of Paul Chambers will play (see Figure 29).”<sup>341</sup> No description of the performance was provided.



Figure 29. The 1941–1942 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The town of Coolidge, in the early years, accepted teachers with consistent welcome parties, banquets, and celebrations. “Teachers Welcomed to Coolidge At Community Dinner,” was the headline of September 26, 1941. Paul Chambers jumped right into community engagement with his abilities as a musician; at that dinner, he, Mr.

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<sup>341</sup> “Coolidge Bears in First Home Game Tonight,” *Coolidge Examiner*, September 26, 1941.



J.J. Jones, R. W. Taylor, and Lorenzo Lisonbee came together to perform a “quartette that acquitted themselves in splendid style.”<sup>342</sup>

At the end of the program, “Mrs. Paul Chambers played a piano solo.”<sup>343</sup> No biographical information about Mrs. Chambers has yet to be found, her actual name, nor even a picture. However, from that short sentence, she must have had some musical skill, and had a willingness to become a part of the community. Mrs. Chambers continued to contribute to the Coolidge music scene because on October 10, 1941, she was listed as a prospective member of the local musician’s club.<sup>344</sup> In November she played a piano solo at the annual meeting of the Musician’s Club.<sup>345</sup> In February of 1942, the community showed even more evidence of accepting her with “Mrs. Chambers Honor Guest at Nursery Shower.” That event was provided by the St. James Altar Society. They held a treasure hunt which led Mrs. Chambers to “a bassinet filled with nursery gifts.”<sup>346</sup> There was evidence that the women of the community accepted Mrs. Chambers readily enough that they threw an additional party in her honor a month later on March 13, 1942. “Mrs. Paul Chambers was the guest of honor at an evening party at the home of Mrs. R.W.

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<sup>342</sup> “Teachers Welcomed to Coolidge At Community Dinner,” *Coolidge Examiner*, September 26, 1941.

<sup>343</sup> “Teachers Welcomed,” September 26, 1941.

<sup>344</sup> “Musicians Stress Home Music at Opening Meet,” *Coolidge Examiner*, October 10, 1941.

<sup>345</sup> “Musician’s Club Hears Program by New Members,” *Coolidge Examiner*, November 14, 1941.

<sup>346</sup> “Mrs. Chambers Honor Guest at Nursery Shower,” *Coolidge Examiner*, February 20, 1942.

Taylor.” She was given another bassinet by the group who were mostly made up of the female faculty members of CUHS, and the wives of the male faculty members. One other name unrelated to the high school appears on the list of guests as well, that of Miss Eleanor Karleskint of Colorado Springs, Colorado.<sup>347</sup>

Only one more football game performance was mentioned in the 1941–1942 school year and then only in that former CUHS Band director Arnold Kelm would be bringing the Chandler High School Band to the game in Coolidge.<sup>348</sup> Other performances by the band program throughout the 1941–1942 school year included every home football game, and at least three reported away football games in Peoria, Florence, and Ajo, Arizona. The band marched in two parades, the Days’ of ‘49 and the Junior Parada (a rodeo event) in Florence. The band also marched in the Tucson Rodeo Parade and was invited to perform a concert in Tucson as they had in years prior. However, due to World War II rationing, “to save rubber and gasoline, they were necessitated to participate in the parade only.”

The Coolidge branch of the Federation of Musician’s Clubs showed a rise in patriotic and nationalistic sentiment as the fall of 1941 continued. In their meeting of October 1941, the concepts of Home Music and a Loyalty Crusade were presented as

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<sup>347</sup> “Mrs. Chambers Is Honored at Evening Party,” *Coolidge Examiner*, March 13, 1942.

<sup>348</sup> “Chandler Game Will Determine Valley Champs,” *Coolidge Examiner*, (November 14, 1941).

means to “unite various nationalities” residing within the United States through “the bond of music.”<sup>349</sup>

In October, during the “Legion Fiesta-Rodeo,” the Coolidge and Florence Union High School Bands were said to have “added gaiety and color to the parade.”<sup>350</sup> There was also a spring concert and the mention of a beginning band. The page in the annual that described the activities of the band program also listed the addition of twirlers and flag throwers to the marching band.<sup>351</sup> A similar article, describing the band appeared in the local paper in November of 1941. The story, “Paul Chambers Directs Band in Successful Season,” discussed how the townspeople “have enjoyed the Coolidge Union High School Band in performance this year.” Their rehearsal schedule reported drilling maneuvers every day from 3:00 to 4:00 p.m. In addition, they learned an entirely new drill each week to present at each home football game. Rarely, there were descriptions of actual formations that the band created on the field, yet one was mentioned: “In line with air-minded student bodies all over the country, one of the favorite formations [by the CUHS Band] was the airplane drill at the last home game.” The band formed the shapes of three airplanes, moved them diagonally across the field, reformed as one larger airplane, and then returned or countermarching back before headed off the field.<sup>352</sup>

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<sup>349</sup> “Musicians Stress Home Music at Opening Meeting,” *Coolidge Examiner*, (October 10, 1941).

<sup>350</sup> “Fiesta Days and Rodeo Colorful Celebration Here” *Coolidge Examiner*, (October 31, 1941).

<sup>351</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, AZ: 1942).

<sup>352</sup> “Paul Chambers Directs Band in Successful Season,” *Coolidge Examiner*, (November 7, 1941).

Although no band roster was in the 1941–1942 annual, an examination of the band picture from *The President* showed that there were twenty-two winds and percussion and ten auxiliaries (all flags). The local newspaper printed a band roster in November of 1941 as follows:

J. R. Armstead, Mary Britton, Robert Cockrill, Ann Chimitz, Raymond Dunaway, Betty Elzins, Mary Gardner, Leona Hallian, Burton Hanks, Ruby Johns, Maray Karam, Lee Lindemann, Hetty Fay Mcuen, Charles Patterson, Betty Rowe, Delbert Ray, Monette Roberson, John Simpson, Lawana Veazy, Ross Watson, Kellus Overturf, Emmett Neighbors, Jim Elkins, and Ray Sparks.<sup>353</sup>

There was no indication of the instrumentation. The orchestra, from that time, shrank while the band grew (see Figure 30). A picture of the orchestra showed twelve students while the orchestra page in the annual contained ten names.<sup>354</sup> (See Figure 31)

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<sup>353</sup> “Paul Chambers Directs Band in Successful Season,” *Coolidge Examiner*, (November 7, 1941).

<sup>354</sup> Coolidge High School Annual, “Orchestra,” *The President*, (Coolidge, AZ: 1942).



Figure 30. The 1941–1942 Coolidge High School Orchestra. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

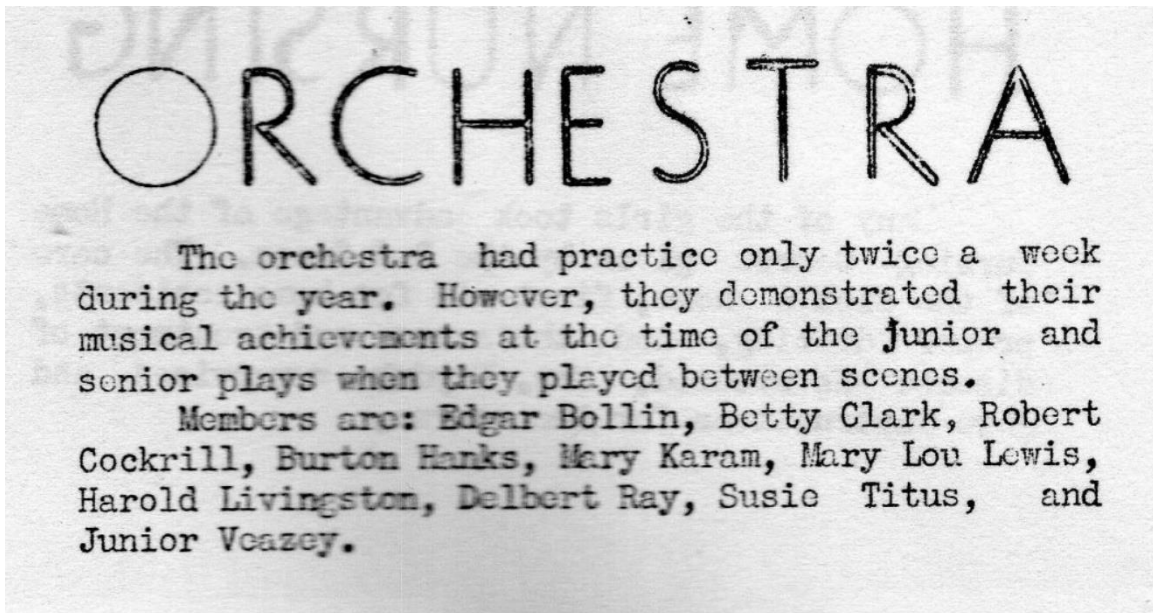


Figure 31. The 1941–1942 Coolidge High School Orchestra description and rosters. Courtesy of Coolidge High School and the Coolidge Historical Museum.

The Coolidge Lions Club held a banquet in honor of the football team and the band in December of 1941 where Paul Chambers and the band students were the guests of honor. The roster of band students listed above was exactly duplicated for that event.<sup>355</sup> Also in December of that year, the meeting of the Coolidge Musician's Club met at the home of Mr. and Mrs. Chambers for an evening of Christmas performances. Here, there was evidence of the instrument that Mr. Chambers was proficient; he "played a number of selections on the Hammond Organ."<sup>356</sup>

Only two days following the banquet, the Empire of Japan attacked the United States naval base at Pearl Harbor, Hawaii, which drew America into World War II. In the rural town of Coolidge, Arizona, that meant the beginnings of the saving and rationing of goods in support of the war effort, which would impact not only the town but music education in Arizona for the duration of the war. Evidenced in a newspaper editorial from December 26, 1941, calls for wise use of resources were made. The author urged citizens of the town to follow the simple "Consumer's Pledge" that included three concepts: "I will buy carefully. I will take good care of the things I have. I will waste nothing." Drawing upon the suggestions of Harriet Elliot, a representative of the Office of Price Administration, ideas for saving behaviors included, "Don't waste food," "Use as little electrical current as possible," "Drive your car at a moderate speed to save gas, oil, and

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<sup>355</sup> "Annual Football-Band Banquet Given by Lions," *Coolidge Examiner*, (December 5, 1941).

<sup>356</sup> "Coolidge Musicians Hear Xmas Music," *Coolidge Examiner*, (December 5, 1941).

tires,” and “Take care of clothes” to prevent putting undue burden on the textiles industry.”<sup>357</sup>

At commencement activities of the 1941–1942 school year, the band and orchestra both fulfilled their musical duties. At the baccalaureate service, the orchestra performed “War March of the Priests,” and “Midsummer Night’s Dream,” though there was no indication of the arranger or composer of these works.<sup>358</sup> At the graduation ceremony, the band performed the processional “Pomp and Chivalry,” by Roberts and “The Star Spangled Banner,” attributed to Francis Scott Key.<sup>359</sup>

American music education during World War II, according to Beegle, was a situation of “meeting needs and making adjustments.” Three over-arching issues faced all school districts, that of “material shortages, large numbers of teachers leaving the profession to join the service, and governmental restrictions on travel.”<sup>360</sup> Beegle also reported that the nature of articles published in the *Music Educators Journal* and by the Music Educators National Conference turned toward the political and patriotic as a national call toward unity came in the face of total war. Coolidge, Arizona was not to be spared the impact of these ideas.

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<sup>357</sup> “Consumer’s Pledge” *Coolidge Examiner*, (December 26, 1941).

<sup>358</sup> “Baccalaureate Service Will Be Held on Sunday,” *Coolidge Examiner*, (May 22, 1942).

<sup>359</sup> “Dr. Alfred Atkinson Addresses C.U.H.S. Graduating Class Tuesday” *Coolidge Examiner*, (May 29, 1942).

<sup>360</sup> Amy Beegle, “American Music Education 1941–1946: Meeting Needs and Making Adjustments During World War II” *Journal of Historical Research in Music Education* 26, no. 1 (October 2004): 54–67.

The Arizona School Music Educators Association (ASMEA) cancelled plans for festivals in Phoenix, Flagstaff, Safford, and Tucson due to severe conservation restraints implemented once the United States entered the war. Statewide meetings, conventions, and elections were not held, effectively leaving the schools and music teachers of Arizona on their own for the maintenance and development of their respective programs.<sup>361</sup>

Mr. Chambers, who had, with his wife, immersed himself in the rural community, joined the musicians club, invited people into their home for evenings of Christmas sing-a-longs, had the band perform in rodeo parades, honored other towns with salutes during halftime shows, and had the band play patriotic music for many events, was now to leave Coolidge Union High School. As Beegle reported, many teachers left the profession to join the service, and such was the case with Paul A. Chambers.

The last news of Mr. Paul A. Chambers came from two separate newspaper articles at the end of the school year: “Paul Chambers, music instructor, will take up special war work at the close of school. No successor has been appointed as yet to fill his place.”<sup>362</sup> There was no indication of the nature of his *special war work*. The second article included that Mr. Chambers performed a piano solo at the Junior-Senior Prom.<sup>363</sup>

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<sup>361</sup> Michael Willson, “*The History of the Arizona Music Educators Association and Its Component Organizations 1939–1983*.” (DMA diss., Arizona State University, 1985): 20–21.

<sup>362</sup> “C.U.H.S. Faculty Announced for Coming Year,” *Coolidge Examiner*, May 8, 1942.

<sup>363</sup> “Junior–Senior Prom is Held ‘In Holland,’” *Coolidge Examiner*, May 15, 1942.



1942–1943

As World War II dominated the American experience, music educators were asking questions about their roles. Mr. Chambers chose to leave his position to join the war effort personally. Yet music educators who stayed to continue teaching looked for other answers to engage in their special war work. “What is involved in gearing music education to the War Effort?” was one topic of discussion and the first order of business was to create unity and cooperation within individual schools, between all music educators, with administrative bodies, government agencies, with religious leaders, community members, and fraternal organizations. They hoped to harness the socializing and community building power of music as a uniting force among all Americans. They wished for renewed emphasis on reaching every student with music and its unifying power. There was an encouragement of opportunities outside of the school day for young musicians, such as performing bugle calls at patriotic functions or forming small ensembles in the home that could involve students making music with their parents.<sup>364</sup> What that meant for the rural school band from Coolidge, Arizona was an upsurge in patriotic displays, cooperation with and recognition of other school bands that in the past had been rivals, and engagement in performances with the military unit from the Florence Internment Camp<sup>365</sup> for prisoners of war that had been constructed in the neighboring town.

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<sup>364</sup> “Music Education in Wartime” *Music Educators Journal* 29, no. 1 (Sept–Oct. 1942): 17–25.

<sup>365</sup> Camp Florence was a prisoner of war camp in Florence, Arizona (approximately eleven miles east of Coolidge) that held both Italian and German enemy combatants during World War II.



Figure 32. Phil Farr. Coolidge High School band and Orchestra Director, 1942–1945. Photo Courtesy of Coolidge High School and the Coolidge Historical Museum.

Among a short list of four new faculty members at Coolidge Union High School in the fall semester of 1942, was music teacher Phil Farr, said to have come from St. Johns,<sup>366</sup> Arizona. His biographical information lists his credentials as “A.B., A.S.C.T., Tempe; Gila Jr. College, Thatcher; New Mexico Highlands University.” Over the course

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<sup>366</sup> St. Johns, Arizona is a rural town approximately 197 miles northeast of Coolidge, near the New Mexico border, on US Highway 191; “C.U.H.S. to Open for Fall Term September 8,” *Coolidge Examiner*, (August 14, 1942).

of his three years as band director, Mr. Farr was assigned the duties of band, orchestra, Glee Club, and English (see Figure 32).<sup>367</sup>

The first mention of any performance by the CUHS Band in the fall of 1942 was in a school newspaper that reported the band's contributions to a pep assembly in October. The *Coolidge Examiner* started publishing the high school newspaper *Bear Tracks* in the regular weekly edition for that year. Band activities were reported in these issues. For example: "The band played the National Anthem and the pupils gave the salute to the flag."<sup>368</sup> In October, *Bear Tracks* provided a detailed description of the band's performance for a home game against Superior High School, in an article titled "Band Marches": "The C.U.H.S. band marched for the first time this year at the Superior-Coolidge game. As they came onto the field they went into a spiral, then formed an "S" on Superior's side while playing "Stars and Stripes." After returning to the Coolidge side, they played "Oh, Here We Are," our school song."<sup>369</sup> On October 30, 1942, the band performed another assembly, like that previously described.<sup>370</sup> In still another assembly, the band began the event with music, but also performed at various times throughout and closed the event.<sup>371</sup>

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<sup>367</sup> Coolidge High School Annual, "Faculty," *The President*, (Coolidge, AZ: 1943).

<sup>368</sup> "Pep Assembly Held," *Bear Tracks/Coolidge Examiner*, (October 9, 1942).

<sup>369</sup> Though there may be records that remain undiscovered, that could be the first mention of the title of any "school song" since the founding of the school in 1935. "Band Marches," *Bear Tracks/Coolidge Examiner*, (October 23, 1942).

<sup>370</sup> "Pep Assembly," *Bear Tracks/Coolidge Examiner*, (October 30, 1942).

<sup>371</sup> "Pep Assembly Held," *Bear Tracks/Coolidge Examine*, (November 13, 1942).

In November of 1942, the band performed in a pep parade, which moved through the downtown district, starting at the High School and went down Main Street. The band led the parade in full uniform followed by the student body. The hope was that such an activity would draw a larger crowd to the football game that evening vs. Florence High School.<sup>372</sup>

Only a week later, the band took the field in a performance that included soldiers from the infantry unit at the Florence Concentration Camp.<sup>373</sup> In a pre-game performance, the band entered the field with a large American flag and played the “National Anthem.” During halftime, the band created an airplane formation like one used a year earlier with twirlers making up the propellers. The students formed the letters “U.S.A.,” followed by playing “God Bless America.” The high school band field show ended in a “V” formation before marching off the field. After that, the band from the Florence Concentration Camp also provided a drill that was “very complicated and performed with great ability.”<sup>374</sup> This patriotic event had a large and appreciative audience, according to the author of the story. In the words of Tom Kelly, “A school cannot exist without a community. A band has even a smaller chance of survival without public support. Therefore, it is obvious that ‘we the band,’ belong to our community and are part of its American whole.”<sup>375</sup> In

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<sup>372</sup> “Pep Parade Held,” *Bear Tracks/Coolidge Examiner*, (November 13, 1942).

<sup>373</sup> Jack Hamann, “On American Soil: How Justice Became a Casualty of World War II,” University of Washington Press, (March 5, 2007): 5–28.

<sup>374</sup> “Soldiers and Band Perform—Patriotic Designs Used,” *Bear Tracks/Coolidge Examiner*, (November 20, 1942).

<sup>375</sup> Tom Kelly, “The School Band in Community Life,” *Music Educators Journal*, 29, no. 1 (Sept–Oct. 1942): 47, 59–61.

patriotic displays described above and engagement with the military installation in Florence, this seemed what Mr. Farr had in mind.

Mr. Farr's duties also included directing various plays, and in December of 1942, the school newspaper reported that the junior play, "Millionaire from Memphis," premiered on the eleventh. According to the review of the production, the event was well-attended, involved a roaring audience, and the proceeds exceeded expectations. Mr. Farr was presented a box of candy in appreciation of his efforts in directing.<sup>376</sup>

The war-effort took its toll on the band program in the fall of 1942. In the previous school year, the band had begun to restrict their travel performances to save rubber and gasoline.<sup>377</sup> Now they eliminated all travel opportunities.<sup>378</sup> No away football games, no out-of-town parades, no concerts outside of Coolidge were reported. This was also "due to restrictions on gasoline and tires," as before.<sup>379</sup> Beegle, stated that shortages

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<sup>376</sup> "Remember the Junior Play," *Bear Tracks/Coolidge Examiner*, (December 4, 1942).

<sup>377</sup> Rubber and gasoline were vital to the American war effort during World War II. According to Skrabec, each Sherman tank required a thousand pounds of rubber, bombers required two-thousand pounds, ships required eighty tons of rubber, and the United States Army and Army Air Corps needed four and a half million tires. Since the United States did not have a natural source of rubber, rationing was needed to protect the supply. Quentin R. Skrabec, 2015. "*The 100 Most Important American Financial Crises: An Encyclopedia of the Lowest Points in American Economic History*" Santa Barbara, California: Greenwood. <https://search-ebSCOhost-com.ezproxy1.lib.asu.edu/login.aspx?direct=true&db=nlebk&AN=941336&site=ehost-live>.

<sup>378</sup> Coolidge High School Annual, "Band," *The President*, (Coolidge, AZ: 1943).

<sup>379</sup> Annual, "Band," (Coolidge, Az: 1943).

of material were of great concern, and here now for two school years, the impact of this was reported.<sup>380</sup>

The band claimed to have thirty members in the marching and concert band and performed at all home football games. They also performed at junior and student body plays as well as for an operetta. The spring semester concert was given on the high school lawn and the report in *The President* stated that the “beginners band has been a big success and will be a great contribution to the regular band next year.”<sup>381</sup> Though the school annual claimed thirty band members, the photograph of the band in the yearbook included only sixteen performers.<sup>382</sup> Mentioned in earlier years, the percussion section of the Coolidge Union High School Band was again all female. Five out of five drummers were girls, at least in the photograph provided in the 1943 yearbook. There were seven additional auxiliary (twirlers and flags) performers as well as a drum major (all female) (see Figure 33).

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<sup>380</sup> Amy Beegle, “American Music Education 1941–1946: Meeting Needs and Making Adjustments During World War II,” *Journal of Historical Research in Music Education* 26, no. 1 (October 2004): 54–67.

<sup>381</sup> “Band,” annual, (May 1943).

<sup>382</sup> A consistent mentioning of a “beginner’s band” implies that when counting numbers of students in band, they were including the beginner’s group to demonstrate the size of the program, not the size of the band. Therefore, the numbers of students in band is larger than the number of students pictured.



Figure 33. The 1942–1943 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

For all the success the band was having, the orchestra appeared to struggle. As reported in the 1943 annual, “the Orchestra has not been very active this year although they have had practice twice a week, Tuesdays and Thursdays.” A list of thirteen performers was provided, but no official orchestra roster (see Figure 34).<sup>383</sup>

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<sup>383</sup> Coolidge High School Annual, “Orchestra,” *The President*, (Coolidge, AZ: 1943).



Figure 34. The 1942–1943 Coolidge High School Orchestra. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

Teachers having time off from work caused more than passing interest in the local paper. Activities of faculty outside of school hours and calendars existed from the first years of Coolidge Union High School. The winter break of 1943 was no exception. In the case of Mr. and Mrs. Farr, they spent three days during the holiday visiting friends and relatives in Mesa, Arizona.<sup>384</sup>

Mr. Farr had some flexibility and control over his schedule. In February of 1943, he made a schedule change, giving the band three rehearsals a week and the orchestra two. There was no indication of what his teaching schedule had been before. Among the musical selections reported, the band was rehearsing “Indian Love Call,” “Rampart,” and

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<sup>384</sup> “Teacher’s Vacations,” *Bear Tracks/Coolidge Examiner*, (January 8, 1943).



“Pomp and Chivalry.”<sup>385</sup> By April of that same year, “The band, under the able direction of Mr. Phil Farr is practicing for the commencement exercises.”<sup>386</sup>

1943–1944

In the summer of 1943, a piece by Lillian Baldwin originally intended for presentation at the North Central Music Educators Wartime Institute showed a concern for music and education in the face of the escalating war. For her, music was not only a great and indispensable art, but a function of humanity. Already she was thinking of the post-war years and of the humanity of the young men sent as soldiers to foreign lands with the training and intent of killing other young men and destroying everything in their path. “Children should be dancing,” she wrote, “children should be listening to the great music which lifts the heart and fires the imagination.” In a world gone mad with violence, she believed that the generation impacted by the war should learn to love the music of Germany and Italy that came long before and would live long after men like Mussolini and Hitler.<sup>387</sup> Mr. Farr’s choices of music appear to hearken to a different time, a time before mechanized war and modern violence, by carrying on with operettas and songs of American history, as well of classical European tradition.

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<sup>385</sup> “Band Schedule Changes,” *Bear Tracks/Coolidge Examiner*, (February 5, 1943).

<sup>386</sup> “Band Practices,” *Bear Tracks/Coolidge Examiner*, (April 30, 1943).

<sup>387</sup> Lillian Baldwin, “Thoughts on Music Education in Wartime” *Music Educators Journal* 29, no. 6 (May–June 1943) 21.

Mr. Farr showed some of his personal musical abilities, performed at the Junior-Senior Prom on May 8, 1943 by singing “Old Man River,” and “Deep River,” at the banquet involved with that event.<sup>388</sup> On one hand, Farr might have chosen two popular tunes of which the community was already aware and performed them for their entertainment alone. However, when examining articles from *Music Educators Journal* of the World War II era, Theodore F. Norman published an article that supported the concept that would include the singing of specific styles of American cultural history, such as folk songs, Tin-Pan Alley and Broadway songs, and the works of such noted American composers as George Gershwin, Lowell Mason, and Irving Berlin.<sup>389</sup> Though Farr did not specifically state that he followed the belief system of “American Music for American Schools,” as Norman implored, that was not out of the realm of possibility considering his choice of songs in that case.

At the graduation ceremony of May 21, 1943, the band ended the school year with prelude music that was described as a full concert that opened the event.<sup>390</sup> The 1943–1944 school year provided a description of band activities that was much smaller than in years past. But according to that short paragraph, the band grew to thirty-five members, which was an increase from the year before, though in the band picture provided in *The*

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<sup>388</sup> “Junior–Senior Prom is Success,” *Bear Tracks/Coolidge Examiner*, May 14, 1943.

<sup>389</sup> Norman F. Theodore “American Music for American Schools,” *Music Educators Journal* 27, No. 4 (1941): 26, 59–61.

<sup>390</sup> “Graduation Exercises Set Fri. May 21; Thirty-Eight Students to Graduate in exercises held on High School Lawn,” *Coolidge Examiner*, May 14, 1943.

*President*, (see Figure 35) was only seventeen, three twirlers, and one drum major.<sup>391</sup> That school year, the band “started the football season with snappy military airs, baton twirling, and flag throwing.”<sup>392</sup> The drum majorette’s name was Mary Brittain. The first marching band performance of the season came at a football game with Casa Grande in early October 1943, also with Mary Brittain as drum majorette.<sup>393</sup> The student newspaper



Figure 35. The 1943–1944 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

devoted an entire article to the band performance on October 29, 1943, “The Coolidge High School Band, under the direction of Phil Farr drew a nice round of applause from both Coolidge and Superior audiences with its maneuvers between halves of Friday night’s game.” The article went on to describe that the band spelled out “U. S. A.” and

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<sup>391</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, Az: 1944).

<sup>392</sup> Annual, “Band,” (Coolidge, Az: 1944).

<sup>393</sup> “Coolidge Bears Win Over Sacaton 33 to 6” *Coolidge Examiner*, October 8, 1943.

played a salute to their opponent, Superior.<sup>394</sup> Other performances included assemblies, one concert, and a bond rally.

Mr. Farr's activities were not just band related. In an assembly dedicated to the organization of safety patrols for children, Mr. Farr reportedly led singing due to the absence of Reverend Leslie Ross.<sup>395</sup> Farr's leadership in drama and school plays was also prominent in his career at Coolidge Union High School, for as soon as football season was over, he began rehearsal for the junior class play, "That Crazy Smith Family," the performance of which took place on December 17, 1943.<sup>396</sup>

The next performance by the music department that school year was the annual operetta, a tradition begun by J. Ray McCullough in the earliest years of the school. This performance was titled "Words and Music" by Bert Horswell (book and lyrics) and Adele Bohling (music). The event was advertised as a performance of the entire music department under the direction of Phil Farr which took place on March 31, 1944.<sup>397</sup>

Graduation was always a time for musical performances and in 1944, the entire music department was involved. A band concert was held on the front lawn of the high school on May 19, 1944 with a starting time of 8:45 P.M. This performance preceded the

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<sup>394</sup> "Band Maneuvers and Solo Features of Football Game," *Coolidge Examiner*, October 29, 1943.

<sup>395</sup> "Safety Patrols Organized for Coolidge Schools," *Coolidge Examiner*, November 12, 1943.

<sup>396</sup> "Rehearsals Begin on Junior Comedy At High School," *Coolidge Examiner*, November 26, 1943.

<sup>397</sup> "Operetta Student Life Scheduled at High School Tonight," *Coolidge Examiner*, March 31, 1944.

commencement exercise. For various graduation programs, the band, the orchestra, and the Glee Club were all mentioned as performing groups.<sup>398</sup> The CUHS music department was active giving performances throughout the school year.

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<sup>398</sup> “Graduation Exercises of Coolidge Union High School to be May 19,” *Coolidge Examiner*, May 12, 1944.

## 1944–1945

The following year, 1944–1945, the band was described as consisting of twenty-four members (see Figure 36). Examining the photograph of the band for the yearbook, the number of performers appeared considerably less; thirteen winds and percussion, one drum major, two twirlers, and five students with flags.<sup>399</sup> Again, as before, the first item of information reported after the membership count was that the band performed at football games. One performance was documented as an out-of-town event: the Junior Parada in Florence that took place on November 26, 1944, indicating a slight relaxation of travel restrictions. Also, the band participated in an “Xmas Cantata” and in a concert presented by the local musician’s club on April 20, 1945. Finally, the band performed a concert on the high school lawn.<sup>400</sup> There was no mention of the existence of a Coolidge Union High School Orchestra for the 1944–1945 school year. However, Mr. Farr, still teaching at Coolidge Union High School, was listed in the newspaper as teaching both music and English.

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<sup>399</sup> Coolidge High School Annual, “Music,” *The President*, (Coolidge, Az: 1945).

<sup>400</sup> Coolidge High School Annual, “Band,” *The President* (Coolidge, Az: 1945).



Figure 36. The 1944–1945 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

In the fall semesters of previous years, stories about football games generally contained at least a single statement about the band performance. That practice stopped in the fall of 1944. Stories about the band were absent, though articles about the Musician’s Club (that mentions Mr. and Mrs. Farr) did appear. Phil Farr was mentioned as directing the junior class play (“Huckleberry Finn”) on December 1, 1944—something he consistently did at the end of marching band season. Farr was listed along with another teacher, Miss Evelyn Kline.<sup>401</sup> The orchestra performed in November for a dance at the Coolidge Woman’s Club, though Mr. Farr was not listed as leading the group.<sup>402</sup>

The yearly Lions Club banquet in 1944 no longer included the band, only the football team. Mr. Farr attended the event and performed a clarinet duet with Nadine

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<sup>401</sup> “Junior Class CUHS To Present 3–Act Comedy December 1,” *Coolidge Examiner*, October 27, 1944.

<sup>402</sup> “CUHS Orchestra Plays for Teen Age Dance on Saturday,” *Coolidge Examiner*, November 10, 1944.

McCleery.<sup>403</sup> Mr. Farr also led a Christmas cantata entitled “His Natal Day” by Edward W. Norman later that month that featured a “mixed chorus of Coolidge High School students and townspeople.” After the performance was “community singing of Christmas carols and the high school band” performed two unnamed pieces.<sup>404</sup>

The annual senior play in the spring semester of 1945 was March 16, 1945. The play was titled “Adam’s Evening,” which was “selected for presentation this year because it is a side-splitting farce filled with plenty of complications, according to Phil Farr, of the high school faculty, who will direct the thespians.”<sup>405</sup> An annual community music festival which took place in April of 1945, sponsored by the Musician’s Club, this year featured a performance of the Coolidge Union High School Band. At this event, the band, directed by Mr. Farr, performed “American Patrol,” by F. W. Meacham and “My Moonlight Adonna,” by Fibich, as well as “The Star-Spangled Banner,” along with the Musician’s Club chorus.<sup>406</sup>

The date was May 4, 1945 that CUHS announced the departure of Mr. Phil Farr from the faculty in an article published in the *Coolidge Examiner* about the changes for the next school year. The only detail provided was that he expected to enter military

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<sup>403</sup> “Lions Fete CUHS Bears in Annual Banquet Wednesday,” *Coolidge Examiner*, December 8, 1944.

<sup>404</sup> “Xmas Cantata to Be Presented at High School Tonite,” *Coolidge Examiner*, December 22, 1944.

<sup>405</sup> “Annual Senior Play Slated at CUHS March 16,” *Coolidge Examiner*, March 2, 1945.

<sup>406</sup> “Community Music Festival Slated at High School Tonight,” *Coolidge Examiner*, April 20, 1945.



service.<sup>407</sup> The band performed to begin the yearly awards ceremony, as reported on May 25, 1945.<sup>408</sup>

As World War II ended, music educators were writing about what was needed in and from music education now that the global conflict was completed. Lt. Warren S. Freeman, USNR, published an article in the *Music Educators Journal* that expressed exactly those ideas. He believed that many operational techniques used in making war could now be applied to teaching and learning, meaning that the United States Military had learned a great deal about teaching, not just in music, and that this would be useful in the years now to come. He described the need for a philosophy of music education based on research and on the study of the finest minds in the music education philosophy. He called for dignified professionalism among teachers and musical societies. Methods of the past should be reexamined and redefined. Also, there was a belief that music education should center on tolerance of all ideas, open minded enough to explore other methods, other tools, and types of teaching. Music education should serve the entire community both in and out of school. The concept of real or good music must diminish in terms of style or genre and there should be an understanding that each music or type of music has its place and that should be accepted and studied as well. He felt that politics or unethical practices be “kept out of all our professional relationships.” Our students were to be more important than our egos. Finally, he emphasized the importance of the Music

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<sup>407</sup> A search for military service records regarding Mr. Phil Farr returned no results.

<sup>408</sup> “Awards Presented at Coolidge High School Honor Assembly Friday Morning,” *Coolidge Examiner*, May 25, 1945.

Educators National Conference slogan of the time: “*Music for Every Child – Every Child for Music.*”<sup>409</sup>

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<sup>409</sup> William S. Freeman, “Music Education in the New Era,” *Music Educators Journal* 32, no. 1 (Sept–Oct. 1945): 19, 64.

## CHAPTER 7

### THE POST WORLD WAR II YEARS: 1945–1954

1945–1946

Some indication regarding the state or condition of music education in Arizona during the years immediately following World War II were found in Willson's history of the Arizona Music Educators Association. Willson stated that from January of 1946, the music education leadership of the state attempted to reorganize. The president and secretary of the Arizona State Music Educators Association had both left the state and the acting president scheduled a meeting by December of 1946 to reconstruct the association.

The music teachers of the state and their band students, therefore, were not connected to other organizations for much of the World War II years, and the post-war years until 1947. According to Willson, specific organized activities were not clearly reported.<sup>410</sup>

Isadore Shoore became band director at Coolidge Union High School in 1945 and was assigned only the duties of the music department (see Figure 37). According to the short listing in the yearbook about his education, he earned a "B.A., University of Utah."<sup>411</sup> As the school year started, the district listed the subjects available for students

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<sup>410</sup> Michael Willson, *"The History of the Arizona Music Educators Association and Its Component Organizations 1939–1983,"* (DMA diss, Arizona State University, 1985): 21–22.

<sup>411</sup> Coolidge High School Annual, "Faculty," *The President* (Coolidge, Az: 1946).

to study and included band, orchestra, and Glee Club.<sup>412</sup> By September 14, 1945, Mr. Shoore, advertised in the local newspaper for band instruments. He sought old instruments that were not currently used and requested they be donated for students. He specifically asked for “violins, cornets, clarinets, and others used in band ensemble.”<sup>413</sup> This tactic had some success for two weeks later, a follow-up story described instruments on display at Mr. Shoore’s home: “Available from the music instructor at Florence High are two trombones and one alto horn, which will be returned to the east unless wanted by someone in Coolidge.”<sup>414</sup> Mr. Shoore was using whatever means at his disposal to provide a music education for every child, even if it meant appealing to the community for donations, or contacting other schools for help. Willson reported that during the post war years, many band programs in Arizona were lacking in the number of usable instruments and the few music stores in the state would not rent instruments, leaving band directors to find ways of obtaining them on their own including taking in instruments that could be repaired or dismantled for part to make other instruments work.<sup>415</sup>

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<sup>412</sup> “High School to Open for Three Day Registration,” *Coolidge Examiner*, August 24, 1945.

<sup>413</sup> “Band Instruments Desired for High School Students,” *Coolidge Examiner*, September 14, 1945.

<sup>414</sup> “Band Instruments on Display Sunday at Shoore’s Home,” *Coolidge Examiner*, September 28, 1945.

<sup>415</sup> Michael Willson, “*The History of the Arizona Music Educators Association and Its Component Organizations 1939–1983*,” (DMA diss., Arizona State University, 1985): 24.



Figure 37. Isadore Shoore, Coolidge High School Band Director, 1945–1950. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The CUHS Band the year after the war was described as having twenty-three members who played at all but two football games. However, twenty-six performers plus one drum major were depicted in the picture of the band in the yearbook. Noted in the school annual, there was also an air of relief because World War II came to an end and “This year, with the restrictions on gasoline and tires lifted, the band was able to play for all out-of-town games.”<sup>416</sup> The band also travelled to the annual Junior Parada in Florence, and to the University of Arizona in Tucson to perform at a football game. The trip to Florence was corroborated by the local newspaper, the *Coolidge Examiner*: “The Coolidge High School Band will travel to Florence to join in the rodeo parade down

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<sup>416</sup> Coolidge High School Annual, “Band,” *The President* (Coolidge, Az: 1946).

Florence’s main street on November 24 and 25 at twelve noon.”<sup>417</sup> The band continued to increase its performance regimen throughout the year, adding a concert in the fall, for an assembly that included activities with the city of Florence, and for commencement



Figure 38. The 1945–1946 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

exercises at the end of the school year. Another intriguing aspect of the 1945–1946 school year was that in the official band picture in the yearbook, the Coolidge Union High School Band had embarked on an attempt at racial desegregation (see Figure 38).

The Supreme Court of the United States of America did not reject the concept of “separate but equal” as created by the Plessy vs. Ferguson ruling of 1896 until the Brown vs. Board of Education ruling in 1954.<sup>418</sup> Yet the current

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<sup>417</sup> “Florence Junior Parada Draws Rodeo Notables,” *Coolidge Examiner*, November 16, 1945.

<sup>418</sup> Kim J. Askew, “Desegregation,” *ABA Journal Chicago*. 99, no. 11, (November 2013): 40.

research revealed that nine years earlier, 1945–1946, African-American students joined the Coolidge High School Band. Coincidentally, in August of 1945, there was a report that Coolidge would open a location called a (using language of the period) “colored school” located at “Boree’s Corner,” and another in the community of Randolph south of Coolidge on Highway 87.<sup>419</sup> By August of 1946, Superintendent Robert W. Taylor penned an article in the local news entitled “The School Problem...” in which he discussed issues of facilities or housing of schools. Included in his remarks were the following words (using the language of the period):

There is also a problem of the colored population. We are now operating a 2-teacher colored school at Boree’s Corner and a 1-Teacher school in rented quarters in Randolph.

Apparently, our colored population is a permanent part of our local economy and we are legally and morally responsible for proper and adequate schooling for their children.<sup>420</sup>

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<sup>419</sup> “Tuesday is First Day of School for Coolidge Students,” *Coolidge Examiner*, August 31, 1945.

<sup>420</sup> Robert W. Taylor, “The School Problem...,” *Coolidge Examiner*, December 13, 1946; As was seen in 1945–1946, the Coolidge High School band had integrated, including students from a “segregated school” at a location called “Boree Corner” that still fell within district boundaries. The superintendent at the time made a strong statement to the community regarding their responsibility to include and educate children from that site. Thirty-one years later, by February of 1977, Coolidge High School had begun a Black Awareness Club. Though not specifically related to the band or music program at any level, the group held an evening show filled with humorous skits, dances, poetry readings, and a fashion show. Dorothy Street, president of the Pinal County NAACP received a plaque for her volunteer assistance with the program. Later that school year, the NAACP held its annual Freedom Fund Dinner in Coolidge. In April of 1977, the local Head Start pre-school made the news for celebrating Black Culture Day, which featured unnamed special morning activities and a dinner at noon. “Black Awareness Club Makes Night of It,” *Coolidge Examiner*, (February 3, 1977): 1, 3; “NAACP Speaker Challenges Members to Become Active,” *Coolidge Examiner*, (March 3, 1977): 1; “Black Culture Day at Head Start,” *Coolidge Examiner*, (April 7, 1977).

Mr. Shoore infused himself into the local township through participating in a variety of community engagement activities. He took time to perform at the Parent-Teachers Association meeting on December 7, 1945, playing three violin solos, “Lamb of God,” “Carnival Pieces,” and “Serenade.” A joint concert of the band and Glee Club on December 20, 1945 took place as well. At this event, the band performed “Choral; O Light of Life,” by Bortalansky, “March,” by Jewell, “Pilgrim Chorus,” from Tannhauser by Wagner, and “Onward Ye Peoples,” by Sibelius arranged for band by Franko Goldman.<sup>421</sup>

Mr. Shoore at this point might have followed recommendations from the Music Educators National Conference as well. In 1945, the Music Consultants’ Council, Eastern Division published several recommendations and belief-systems about music teaching and learning and specifically about music in the secondary schools. One of those recommendations was that of community service. The goal was to promote the school music program by engaging the community at civic functions, club meetings, and church services so that popularity would encourage growth.<sup>422</sup>

Band performances during the 1945–1946 school year were not reported again until April of 1946. In this event, the band travelled to the neighboring town of Florence to perform a concert in what was called a reciprocal assembly implying that the Florence Band would (or already had) come to Coolidge to perform. The local newspaper provided

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<sup>421</sup> “Concert Presented by C.U.H.S. Band and Girls’ Glee Club,” *Coolidge Examiner*, December 28, 1945.

<sup>422</sup> “Music Education in the Secondary Schools,” *Music Educators Journal* 31, no. 6 (May–June 1945): 26–27.



a detailed list of music and ensembles for that performance, including “Wings of Army,” by the Carl (sp.) L. King Band, “The Commander,” by Henry Davis Band, “French Horn Solo,” Anne Jellison, accompanied by Marion Bauman, “Uncle Tom’s Cabin,” Harry Alford Band, “Night Flight,” by the K. L. King Band, “Marimba Solo” by Vera Sellers, and “Dedication,” by Robert Frank.” The story contained a list of personnel that verified Anne Jellison and Vera Sellers as members of the Coolidge Union High School Band.<sup>423</sup>

Some school newspapers survived the decades to the writing of the current study. In the February 28, 1946 issue of *Bear Tracks*, a student-authored description of a pep assembly mentioned that “The band played and school spirit ran high.”<sup>424</sup> A later edition, from May of 1946, held an interesting story called “Teachers Dream, Too!” which contained an introductory explanation of the story: “We’re always dreaming about things like teachers not giving assignments, etc. Well, teachers dream too, and here are some of their dreams.” What followed was a list of teachers and a report of that which they dream. Mr. Shoore, the band director, was listed near the bottom with this dream. “Nadine McCleery cooperating with him and doing things to the best of her ability.”<sup>425</sup> This may provide an indication into the rapport Mr. Shoore had with his students as well as his desire to see them reach their potential. He could at once encourage, tease, admonish, and set goals for that one student. Instead of a blanket statement about the potentials of all students, perhaps he chose to find that one that needed the most attention and address

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<sup>423</sup> “Band, Glee Club Present Program at Florence,” *Coolidge Examiner*, April 26, 1946.

<sup>424</sup> “Pop Bang Boom,” *Bear Tracks*, (February 28, 1946).

<sup>425</sup> “Teachers Dream, Too!” *Bear Tracks*, (May 10, 1946).

them in a public forum. That quote could also imply that there were negative interactions with students when situations between a new director and returning students who had a different approach to band class behavior to this point.

In the same issue of *Bear Tracks* there was a paragraph about a special assembly. On April 30, 1946, a music group from the Arizona State Teachers College in Tempe came to Coolidge Union High School: “Dr. Miles Dreskoll played the violin, and Dr. Bullock the piano.” After the performance they told the students about “the State Music Camp” they were planning in Tempe.<sup>426</sup>

Graduation ceremonies at the end of the 1945–1946 school year included a baccalaureate where the band and chorus performed a prelude concert and then to start the event, a processional march entitled “Prophet.”<sup>427</sup> Commencement included a prelude concert which included one piece from the Florence assembly described earlier and a new piece before unmentioned called “Army Cadet,” march by K. L. King as well as “Pomp and Chivalry,” by Roberts as the processional.<sup>428</sup>

The 1946–1947 school year began with an ominous article about teacher attrition and retention. Quoting J. Houston Allen, Superintendent of Florence High School, “More teachers are leaving their chosen field than members of any other profession today.” Speaking before an assembly of the Coolidge Rotary Club, he claimed that the primary

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<sup>426</sup> “Special Assembly,” *Bear Tracks*, May 10, 1946.

<sup>427</sup> “Baccalaureate to be Held at Hi-School Sunday,” *Coolidge Examiner*, May 10, 1946.

<sup>428</sup> “21 Will Graduate from Hi-School Here Tonight,” *Coolidge Examiner*, May 17, 1946.

reason for this was inadequate salaries. In addition, he claimed that “no other profession requiring an equal amount of preparation has so little to offer in the way of monetary reimbursement.” Continuing, Allen said that low salaries were partly due to “lethargy regarding school affairs. Individuals want the best of teachers for their children, but few are willing to put out an active effort to assure such instructors adequate salaries.” Also, “teachers themselves have no adequate public relations program to present their side of the story to the public.” Factors such as those “have contributed to allow teachers’ salaries to remain at a low level, thus forcing many highly qualified and fully trained teachers in other and more lucrative fields.” As a final statement, Allen said that “many schools have been forced to employ persons with no formal teacher’s training —merely an A.B. in any field —as instructors.”<sup>429</sup>

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<sup>429</sup> “Teachers Leaving Chosen Field; Salaries Inadequate,” *Coolidge Examiner*, August 30, 1946.

1946–1947

The 1946–1947 school year began on September 5, 1946 with only three new teachers at the high school and an expected higher enrollment of two-hundred students.<sup>430</sup> There were thirty band students, one drum major, and eight twirlers pictured in the annual for that school year, though there was no official band roster (see Figure 39). The description provided claimed that there were twenty-four band members. The band activities mentioned in the yearbook include performances at all home and out-of-town games, including an all-star game in Tempe. Also “Good will and fellowship were exchanged by the musicians of Coolidge, Florence, and Casa Grande when the bands met and played together for the first annual Pinal County Music Festival.”<sup>431</sup>



Figure 39. The 1946–1947 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>430</sup> “Coolidge High School to Open September 5,” *Coolidge Examiner*, August 16, 1946.

<sup>431</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, Az: 1947).

The 1946–1947 school year was also one in which many student-authored school newspapers survived. These pages revealed more history of the Coolidge Union High School Band. In September of 1946, an issue of the paper reported that a beginner band was working hard with the endeavor of joining the advanced band by the second semester. The group only had eight members.<sup>432</sup> In the same issue of the school paper, a story about the advanced band appeared as well, which corroborated the number of thirty band members from the photograph and which Mr. Shoore claimed was the largest band he had ever directed. Plans for the school year included trips to football games in Casa Grande, Chandler, Mesa, and at Amphitheatre High School (in Tucson). New uniforms had already been ordered (they arrived in November 1946)<sup>433</sup> and there would soon be tryouts for an understudy for Bennie Boone as Drum Majorette. That understudy was eventually chosen on November 1, 1946. Donna Letzring, who would presumably become the Drum Majorette for the 1947–1948 school year.<sup>434</sup>

The first performance for the band in the fall of 1946 was for a pep assembly, starting the events with unnamed music and ending with school songs.<sup>435</sup> On November 8, the events of the Days of '49, an old west festival in Coolidge included the high school band performing in the parade to start the event: “Behind the Colors in lead position

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<sup>432</sup> “Glee Club and Beginner’s Band Get Underway,” *Bear Tracks*, September 27, 1946.

<sup>433</sup> “Uniforms Arrive,” *Bear Tracks*, November 8, 1946.; “Larger C.H.S. Band Organized This Year,” *Bear Tracks*, September 27, 1946.

<sup>434</sup> “Drum Majorette Chosen,” *Bear Tracks*, November 1, 1946.

<sup>435</sup> “Tempe Pep Assembly,” *Bear Tracks*, October 14, 1946.

marched the Coolidge Band.”<sup>436</sup> The Florence and Casa Grande bands also marched. However, Mr. Shoore drew attention as well, furthering his community engagement activities, he entered, some weeks earlier a beard-growing contest along with several other townsfolk. Mr. Shoore was given “a \$10 bank note awarded for the rankest set of whiskers in the Days of ’49 whisker-growing contest.”<sup>437</sup>

The November 28 issue related a description of the performance at a game in Casa Grande that included the bands performing together, Coolidge entering the field from the east and Casa Grande from the west. The bands combined to perform “The Star-Spangled Banner” directed by Mr. Boyer. Each band performed a different half-time show, followed by another massed-band performance of a piece called “Night Flight” that was “also directed by Mr. Boyer.”<sup>438</sup>

In April of 1947, the noted performance by the Coolidge Union High School Band came in the form of a new Pinal County Music Festival. The music departments of Casa Grande, Florence, and Coolidge High Schools brought more than two hundred students together in a long concert held in the football stadium at Coolidge Union High School. The band director of Florence High School, Garland Hampton, and the band director from Casa Grande High School, John J. Boyer, also participated. The Coolidge

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<sup>436</sup> “Days of ‘49,” *Bear Tracks*, November 8, 1946.

<sup>437</sup> “Whiskerino Winnahs! Days of ’49,” *Coolidge Examiner*, November 8, 1946.

<sup>438</sup> “Bands,” *Bear Tracks*, November 28, 1946.

High School Band performed “Wings of the Army,” by K. L. King, “Spirit of Youth Overture,” by Sordillo, and “Drumsticks Novelty,” by Edwards.<sup>439</sup>

1947–1948

The 1947–1948 yearbook shows a band of twenty–four wind and percussion, one drum major, four twirlers, and one student holding a banner which reads “Coolidge High School, Coolidge, Arizona (see Figure 40).”<sup>440</sup> Mr. I. Shoore, was included as the sponsor in a picture below featuring the band officers, “Barbara Spooner, president; Mary Zichterman, treasurer; Stanley Veldt, vice-president; Junior Nafziger, librarian.”<sup>441</sup> However, the student newspaper reported two different officers in October, vice-president Vera Sellers and drum majorette Donna Letzring (who had won the audition the previous year for that position). Between the yearbook pictures was a brief statement regarding the activities of the band program for the 1947–1948 school year. The author claimed that the band had thirty members and was said to have performed at every home game, plus at games in Superior, Nogales, Florence, and Tempe. Also, another performance in Tempe, was an event titled the “Tempe-Hardin-Simmons” game, at which the band also participated in halftime ceremonies. In the fall semester, the band performed in the Coolidge Jaycee Rodeo and “were invited to participate in the Casa Grande Roundup.”<sup>442</sup>

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<sup>439</sup> “High Schools Plan First Pinal County Music Festival,” *Coolidge Examiner*, April 11, 1947.

<sup>440</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, Az: 1948).

<sup>441</sup> Annual, “Band,” *The President*, (Coolidge, Az: 1948).

<sup>442</sup> “Band News,” *Bear Tracks*, October 17, 1947.



Figure 40. The 1947–1948 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The November 14, 1947 issue of the student newspaper *Bear Tracks* mentioned a band performance at Florence High School when the stadium lights were used for the first time. However, the article also reported that the band would not perform at the upcoming game (November 21, 1947) because the American Legion oversaw the half time.<sup>443</sup>

The November 26, 1947 issue of the student newspaper described an upcoming performance of the band at the Florence Junior Parada which took place on November 29, 1947 and announced that the band would then perform at the Coolidge-Tempe game. The same article of “Band News” the author mentioned that in the week prior, the band

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<sup>443</sup> “Band,” *Bear Tracks*, III, copy IV, November 14, 1947.



engaged in a joint performance with the grade school, though no indication was given about the nature of that performance.<sup>444</sup>

The December 12, 1947 issue of the student newspaper contained a section entitled “Band News.” Here was reported that the band performed at halftime and formed the letter “C” for Coolidge and the letters “HI.” Their show also included what was described as a “square dance formation” while playing the song “Turkey in the Straw.” Almost as an afterthought, the story added that the band had been invited to attend the “College game at Tempe” the week before.<sup>445</sup>

Serving the CUHS community, the school newspaper documented that the band held a dance in the band room on February 16, 1948 and performed a concert on March 16 in the high school auditorium. At the end of March, the band travelled to Florence to perform in an assembly which saw the passing of a trophy to Florence due to their victory over Coolidge in a football game that fall. The second annual Pinal County Music Festival occurred on April 27 in Florence where the Coolidge, Florence, Casa Grande, Superior, and Gila Bend High School Bands combined for a massed performance.<sup>446</sup>

January of 1948 brought the first performance of the New Year, the Casa Grande Rodeo on the seventeenth. Seven to ten bands would participate from “all over the state.” The “A” band combined with the “B” band. There was no mention of different bands in the current study except that there was a beginner band and an advanced band; logically

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<sup>444</sup> “Band News,” *Bear Tracks*, III, copy V, November 26, 1947.

<sup>445</sup> “Band News,” *Bear Tracks*, III, copy VI, December 12, 1947.

<sup>446</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, Az: 1948).

these were the groups in question. Also, some of the eighth-grade band students joined the high school band as well.<sup>447</sup> A review of the event in a later edition of the school newspaper said that “There were 45 members at the Casa Grande rodeo parade to represent Coolidge.”<sup>448</sup>

In March, there were reported changes in the band, along with an announcement of an upcoming concert. The changes were that Hazel Crow switched from trumpet to baritone and that Elaine Kent had moved to bass drum instead of cornet. Also, four new players were added, likely coming from the feeder beginning band—Joann Morris on tenor sax, Calvin Fields on tuba, Forrest Edge on baritone, and Raymond Campbell on clarinet. As many as seven eighth grade band students joined them, while one student took a leave of absence intending to return by concert time.<sup>449</sup>

The graduation performance that year included only a processional, “March Pontricale,” by Gounod. Yet two members of the band performed solos at different times during the ceremony. Marion Bauman performed “Prelude in G Minor,” by Rachmaninoff on piano, Vera Sellers performed “Valse in Fb,”<sup>450</sup> by Durand on the marimba.<sup>451</sup>

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<sup>447</sup> “Band News,” *Bear Tracks*, January 9, 1948.

<sup>448</sup> “Band News,” *Bear Tracks*, January 30, 1948.

<sup>449</sup> “Band News,” *Bear Tracks*, March 3, 1948.

<sup>450</sup> “Valse in Eb,” No. 1, Op. 83. by Durand is likely the piece here. Vera Sellers may have performed the piece in F-flat, but likely that was an error in the report.

<sup>451</sup> “Graduation Program,” *Bear Tracks*, May 24, 1948.

1948–1949

The 1948–1949 school year saw a dramatic change in the Coolidge Union High School Band. The previous school year showed a group of twenty-four winds and percussion, one drum major, and four twirlers. However, only a year later the band had nearly doubled in size. The picture from *The President* yearbook shows a dramatically larger band compared to the years past and a list of forty-six musicians, one drum major, and six twirlers (see Figure 41).



Figure 41. The 1948–1949 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

In other school years, there was a description of the general activities of the band program which detailed concerts, significant performances, actions at football games, plays, assemblies, community activities, and graduation ceremonies. In the 1948–1949 yearbook, there was no such description. Only the reports of the local and student newspapers could be used. However, the significant increase in participation may speak for itself. Mr. Shoore had generated significant interest in the band program among the student body that more students wanted to be involved. The only significant performance

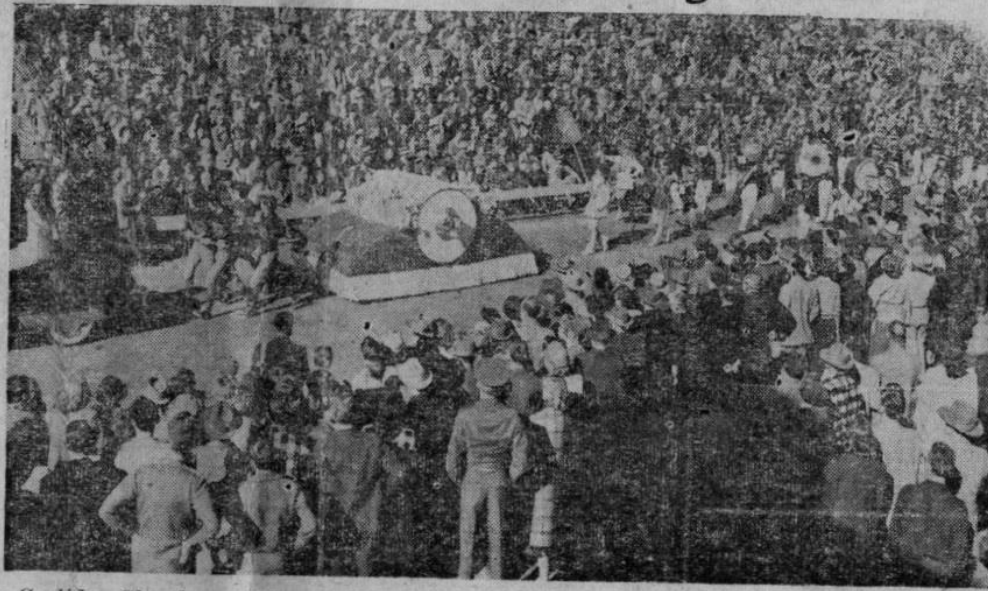
of which there was a record came from the *Coolidge Examiner* dated January 7, 1949. The band appeared in a photograph behind a parade float surrounded by a large crowd of onlookers. The caption read, “The Coolidge Chamber of Commerce Float Entry in the Pre-Salad Bowl Game Parade is pictured above. Based on the red and white color scheme of the Coolidge High School Band uniforms, the float told of the Coolidge area’s primary sources of revenue—cattle, cotton, and alfalfa.”<sup>452</sup> Coolidge was represented in the event by the float, members of the football team pulling it, Queen Candidate Sue England, and the high school band (see Figure 42).<sup>453</sup>

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<sup>452</sup> The colors chosen for the overall scheme of the float must have been chosen to match the color scheme of the Coolidge High School Band and/or Coolidge High School.

<sup>453</sup> “Float Passes Reviewing Stand,” *Coolidge Examiner*, January 7, 1949.

## Float Passes Reviewing Stand



The Coolidge Chamber of Commerce float entry in the pre-Salad bowl game parade is pictured above. Based on the red and white color scheme of the Coolidge high school band uniforms, the float told of the Coolidge area's primary sources of revenue—cattle, cotton and alfalfa. In the judging of the floats, the Coolidge entry won third in the Class C division of the contest. In addition to the float entry (pulled by members of the Coolidge Bear football team) Coolidge was represented by Queen Candidate Sue England and the High School band.—(Arizona Republic Photo)

Figure 42. The Coolidge High School Band marching in the pre-Salad Bowl game parade, January 1949. Photo courtesy of the Coolidge Historical Museum.

1949–1950

The story of the Coolidge Union High School Band (see Figure 43) continued in May of 1950 as the township of Coolidge celebrated its twenty-fifth anniversary with an estimated crowd of four thousand onlookers who watched a parade that included just under thirty floats and four bands. No bands were mentioned, but due to past town events,

one was likely the CUHS Marching Band.<sup>454</sup> In the same issue was an announcement of the upcoming Baccalaureate service in preparation for graduation. There, the Coolidge High School Band would play “Pomp and Circumstance,” by Elgar.<sup>455</sup>



First row: Olga Valencia, Donna Letzring, Mary Baker. Second row: Caroline Jackson, Marty Baker, Richard Morris, Dorothy Fulton, Kathleen McCleery, Lois Rogers, Howard Sattler, Harold Goree, Jimmy Zichterman, Robert Cullins, Don Baxley, Steven Lara, Edith Wang, Frank Petit, Mary Zichterman, Joe Lopez, Mary Beth Roe, Margaret Higginbotham, Earlene Hicks, Betty Waddle, Lena Waddle. Fourth row: Calvin Fields, Leonard Hill, Ilene Kent, Bob Brashear, Bert Martinez, Bert Slater, Bill Maxwell, Morris Lee, Douglas Hartless.

Figure 43. The 1949–1950 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>454</sup> “Coolidge Silver Jubilee Draws 4,000; ‘25’ Anniversary Notable Public Event in History,” *Coolidge Examiner*, May 12, 1950.

<sup>455</sup> “Baccalaureate to Be Held Sunday For H.S. Students,” *Coolidge Examiner*, May 12, 1950.

According to the *Coolidge Examiner*, the Coolidge High School Band was recognized in the music magazine titled *Music of The West* in May of 1950. The magazine's description was that "each month gives a report to the nation on music and musicians of Western America." The article provided a description of the band's accomplishments, claiming that for the last two years (1948 and 1949) the band was the official band used to open the Arizona State Fair, performed in parades, including the World Championship Rodeo of the Phoenix Jaycees, the Salad Bowl Football Parade, and other civic functions. The article also reported that from June 1–3, the music students would serve as the band for the Lions' convention in Globe, Arizona. The article had a

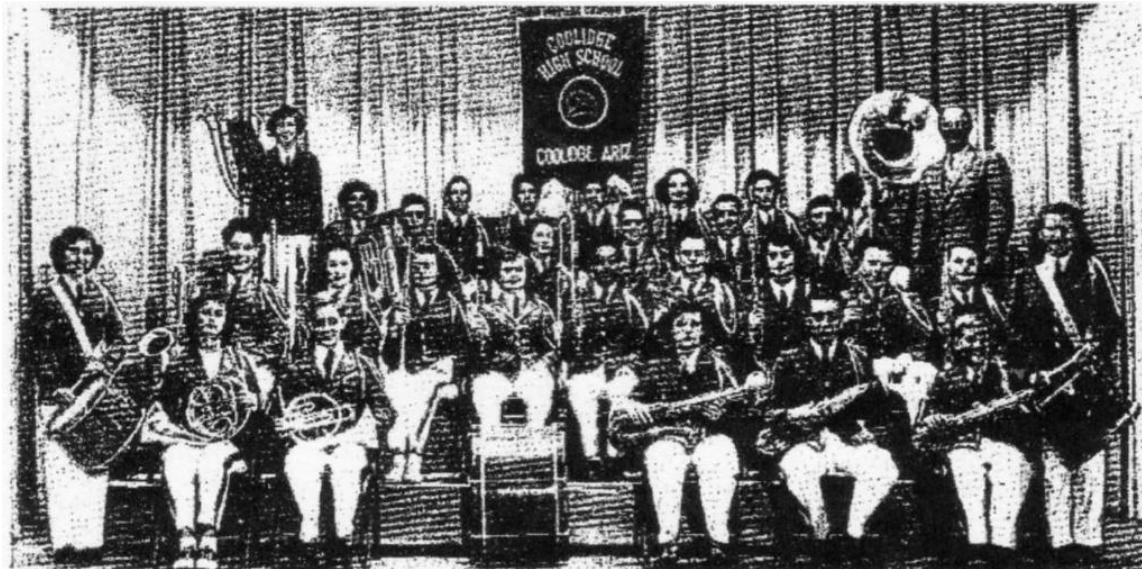


Figure 44. The 1949–1959 Coolidge High School Band featured in "Music of the West Magazine" in May of 1950. "Arizona News" Music of the West Magazine, 5, no. 9 (May 1950): 13.

photograph featuring the band and director, Isadore Shoore (see Figure 44).<sup>456</sup> Coolidge High School was the host of the Pinal County Music Festival on May 1, 1950. Also, the band was said to have a theme for their spring concert titled "Ninety Minutes of Music in

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<sup>456</sup> A copy of the actual article in *Music of the West* was obtained and used to corroborate the story.

the Modern Manner” which seemed to differ from their reported concert on April 20, 1950 which was called a “Shirtsleeve Concert.” In that event, the public was invited to attend an outdoor concert in the high school football stadium, wearing “shirt sleeves, house slippers” while men were specifically allowed to bring their pipes and cigars. According to the article, both modern and popular music were on the program.<sup>457</sup>

Evidence of the band’s activities did not stop there. They performed a musical interlude for the commencement exercise on May 19, 1950. There was no mention of a specific performance piece for that event; however, both the “High School Band and the Glee Club” took part.<sup>458</sup>

Significant biographical information about Isadore Shoore finally appeared at the end of the graduation exercises in 1950. On June 2, 1950, he and his wife just returned from Utah, where his mother passed away in Salt Lake City. The article's author reported that Mrs. Mary Shoore had come to America forty years earlier from Russia and had settled in Salt Lake City (since 1910).<sup>459</sup> The exact date of her arrival in America was not disclosed. The same week, Mr. Shoore announced his intent, also through the local newspaper, to leave Coolidge to teach at “Madison School in Phoenix, Arizona.”<sup>460</sup> That

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<sup>457</sup> “Coast Magazine Publicizes Band of Coolidge High,” *Coolidge Examiner*, May 19, 1950; “Arizona News,” *Music of the West Magazine* 5, no. 9 (May 1950): 13.

<sup>458</sup> “Graduation Exercises Will Be Held For 49 High School Students Tonight,” *Coolidge Examiner*, May 19, 1950.

<sup>459</sup> “Shoore’s Return from His Mother’s Last Rites at Salt Lake,” *Coolidge Examiner*, June 2, 1950.

<sup>460</sup> “Isadore Shoore Accepts Post at Phoenix School,” *Coolidge Examiner*, June 2, 1950.



article finally revealed Mr. Shoore's most detailed history before coming to Coolidge.<sup>461</sup> "Educated in Salt Lake, Mr. Shoore spent two years studying in Berlin, Leipzig, and Paris." Returning to America, "He taught school in Logan, Utah, and served as an adjudicator for music contests in Utah, Wyoming, and Idaho. In Logan, he also conducted the Cache Valley Symphony Orchestra and in Ogden was in charge for two years of the Union Pacific Band." For two years, while living and teaching in Coolidge, Mr. Shoore commuted to Tucson to perform among the first violins of the Tucson Symphony Orchestra.<sup>462</sup> Possibly as a parting gift to the community of Coolidge, Mrs. Shoore provided a recipe for a dish called "Russian Onions," that was given to her by her late mother-in-law who had brought the recipe with her when she emigrated from Russia.<sup>463</sup>

Some years later, Mr. Shoore became the subject of an article in the *Arizona Republic*, when in an interview he claimed he had come to Coolidge in 1945, "where he built a 24-piece band (12 of whom were flagbearers) into a 100-piece affair."<sup>464</sup> By the

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<sup>461</sup> An article from the *Deseret News*, in Salt Lake City published an article about Isadore Shoore in 1943, that corroborated much of the biographical data produced in the *Coolidge Examiner* in 1950. "Shoore on War Job," *Deseret News*, October 9, 1943.

<sup>462</sup> According to the Tucson Symphony Orchestra, Mr. Shoore began playing violin with the TSO in 1946. "Tucson Symphony Orchestra Musicians' Organization; Musicians/TSO Alumni," Tsomo.org, Accessed September 4, 2019 [http://tsomo.org/index.php?option=com\\_content&view=article&id=88%3A1940s&catid=24%3Aorchestra&Itemid=24](http://tsomo.org/index.php?option=com_content&view=article&id=88%3A1940s&catid=24%3Aorchestra&Itemid=24); "Isadore Shoore Accepts Post at Phoenix School," *Coolidge Examiner*, June 2, 1950.

<sup>463</sup> "Mrs. Isadore Shoore Recommends," *Coolidge Examiner*, June 29, 1950.

<sup>464</sup> Examining the photograph of the Coolidge High School Band from 1945–1946, Mr. Shoore's description of numbers was inaccurate. There were twenty-six band students, one of whom was a drum major, but no flagbearers in evidence. The

end of his time in Coolidge, the band had become the official band of the Arizona State Fair for three consecutive years, he had students entering music programs at both Arizona State College (which by 1958 was Arizona State University) and the University of Arizona, and that the University of Arizona sent an observer to study his methods to discover what he had been doing that was so effective. Ultimately, he stated that he gave private lessons to any of his students at any time they asked.<sup>465</sup>

#### 1950–1951

Just before the start of the 1950–1951 school year, after losing their long-time band director, Coolidge High School had to communicate an unfortunate announcement. The man who they hired to replace Isadore Shoore had resigned. The first time his name was mentioned was that he was leaving. Reinhold Werling initially accepted the job, however, was also offered a position “as head of the music department at Concordia College” in Fort Wayne, Indiana before the start of the school year and took that position instead.<sup>466</sup> His sudden resignation left the district scrambling to replace one of their more

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photographs in the 1949–1950 yearbook, Mr. Shoore’s last year, thirty-three students were pictured. The article from *Music of the West* provided a roster of thirty-three students, one of whom was a drum major, and five twirlers. The discrepancy likely comes from counting students not pictured or included on the roster such as the beginning band that had been used as a feeder program for many years.

<sup>465</sup> “Isadore Shoore Lis His Ideals,” *Arizona Republic*, 69, no. 128, December 28, 1958.

<sup>466</sup> Reinhold Werling’s name and photograph does appear in the yearbooks of “Concordia Lutheran High School” in Fort Wayne Indiana, not “Concordia College” as reported in the newspaper. In his faculty photograph from the 1952 yearbook, the listing under his picture states “B.Mus. Music Instructor since 1950” which seems to corroborate the reported fact that he did go to Fort Wayne, Indiana to teach instead of taking on the task of Coolidge High School Band Director in 1950.

popular teachers who had led a successful and growing program in both numbers and state-wide recognition.<sup>467</sup>

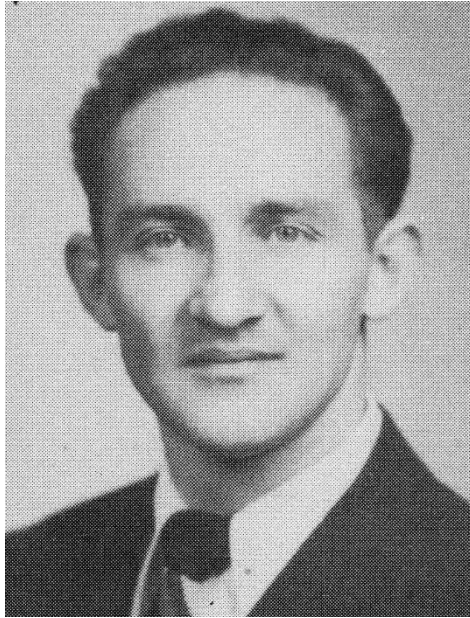


Figure 45. William Knapton, Coolidge High School Band Director, 1950–1954. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

With the sudden departure of Mr. Werling, the district found a replacement quickly. Only a week later, William Knapton of Minneapolis, Minnesota became the band director at Coolidge High School (see Figure 45). Biographical information provided for him at that time only stated that he was completing a course at the University of Minnesota and that he would arrive in Coolidge before the start of the new school year in only a few weeks. Additionally, Mr. Knapton had spent three years in the United States Navy during World War II.<sup>468</sup>

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<sup>467</sup> “High School Music Instructor Resigns,” *Coolidge Examiner*, August 4, 1950.

<sup>468</sup> “Knapton Is Named Music Instructor,” *Coolidge Examiner*, August 11, 1950.

The first mention of Mr. Knapton leading any ensemble at Coolidge High School was the Girls' Glee Club, which provided entertainment at a "one-day institute October 6," which was described as a gathering of Pinal County teachers who came together to discuss the current issues facing their profession. At this same event there was a mention of Santa Cruz Union High School and their mixed Glee Club director John Eikenberry as well as the band director from Florence Union High School, French DeGrazia.<sup>469</sup>

The fourth annual "Stampede of the Coolidge Junior Chamber of Commerce," took place in October of 1950 and the band was there for the parade that kicked off the festivities. Joined by Senator Ernest McFarland and the color guard of the local Veterans of Foreign Wars and American Legions posts, the band entered the parade as they had entered many the previous year.<sup>470</sup> Compared to the large band of 1949–1950, this year's group was only slightly smaller, with a list of forty-three winds and percussion, one drum major, and nine twirlers.<sup>471</sup>

As with the previous yearbook, there was no description of the band's activities over the course of this school year, however, there were many more pictures of the band and their performance. These include a variety of photographs from the staging areas of parades, the actual parades, and a performance on a football field with a large crowd filling the stands. There was also a picture of an ensemble with the caption "Let's Dance"

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<sup>469</sup> "Teachers Institute Will Be Held Friday," *Coolidge Examiner*, September 29, 1950.; Mr. DeGrazia eventually became the director of the Arizona State Prison Band in Florence, Arizona as well.

<sup>470</sup> "McFarland Will Lead Big Parade," *Coolidge Examiner*, October 20, 1950.

<sup>471</sup> Coolidge High School Annual, "Band," *The President*, (Coolidge, Az: 1951).

below, implying that this ensemble was a dance or Jazz band, featuring three saxophones, a trumpet, a trombone, a piano player, and another performer in the back whose instrument could not be identified.<sup>472</sup>

In December of 1950, Mr. Knapton organized a concert for the Parent Teachers Association. This performance, as described, was more of an explanation of the ways that band students learned to play instruments and to read music. Mr. Knapton “gave a demonstration of band instruction as it was practiced in Coolidge Schools.”<sup>473</sup> Two bands performed, the first was the beginning band and in their portion of the event they “demonstrated proper technique used in early stages of practice. Mr. Knapton explained the methods used to check individual progress of pupils and conducted the band in several practice exercises.”<sup>474</sup> Next, the advanced Junior High Band performed three pieces, “The Junior High March,” “Team Work,” and “Our Yell Leader.” Nine of the Junior High students were said to also perform with the high school band, implying that this concert was of younger students who would, hopefully, join the band in the older grades as they progressed. Mr. Knapton stated that ninety students were learning to play band instruments at that time.<sup>475</sup> The end-of-the-year shirtsleeves concert was not reported in the local news, rather the *Arizona Republic*, which stated that “William

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<sup>472</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, Az: 1951).

<sup>473</sup> “PTA Hears School Band and Chorus Program Tuesday,” *Coolidge Examiner*, December 8, 1950.

<sup>474</sup> “PTA,” *Examiner* December 8, 1950.

<sup>475</sup> “PTA,” *Examiner* December 8, 1950.

Knapton, band master, directed band numbers and vocal numbers by the Girls Glee Club.”<sup>476</sup>

#### 1951–1954

The yearbook from 1951–1952 showed a larger band, fifty-seven members, one of the largest in the history of the school. Fifty-one winds and percussion, 1 drum major, five twirlers. Yearbook pictures were sparse and reporting of their activities in the news was not as extensive as in years past. Implied by the size of the group in photographs, one could see that the program was active and growing, with more student interest and participation.

In April of 1952, the Coolidge High School Band did make an appearance at a state-level event. According to the Arizona State Library, Archives, and Public Records, a facility called “The Arizona Children’s Colony” opened in Randolph, Arizona, just south of Coolidge on Highway 87.<sup>477</sup> The Coolidge High School Band performed for the

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<sup>476</sup> “Impromptu Concert Given at Coolidge,” *Arizona Republic*, May 6, 1951.

<sup>477</sup>The Children’s Colony was described as a care facility (using language of the period): “The Arizona Children’s Colony was established by Laws in 1927, Chapter 96, to care for and educate ‘mentally defective children in the state of Arizona’ and to ‘develop each child to the fullest, making him as independent and as self-sustaining as his limited capacities will permit.’ (1951 Annual Report) The colony was under the direct supervision and control of the Arizona State Board of Education and was to be located in Tempe as part of the Tempe State Teachers College.” However, control of the facility was transferred to the State Institutions for Juveniles in 1945. “The Children’s Colony was built on 255 acres of land adjacent to Highway 87, south of Randolph, Arizona.” In 1970, the facility was renamed the “Arizona Training Center” and control was transferred to the State Department of Mental Retardation (Laws 1970, Chapter 168). In 1981, the department was renamed the State Department of Developmental Disability (Laws 1981, Chapter 195) and currently operates as part of the Arizona Department of Economic Security. Arizona State Library, Archives, and Public Records, [Azlibrary.gov](http://Azlibrary.gov), Accessed

opening of that facility and a series of photographs of the ceremony appeared in the *Coolidge Examiner* (see Figure 46).<sup>478</sup>



Figure 46. Opening of the Arizona Training Center/Children's Colony, April 1952.

No Coolidge High School newspapers from that time period survived to provide insight. However, the five twirlers of the group did appear in one newspaper picture, dated March 7, 1952 with a caption that read “COOLIDGE HIGH STEPPERS: Bands and baton twirlers add life to Coolidge high school events. Shown here (l. to r.) were June Moore, Darlene Cole, Betty Foreman, Jerry Tardy & Jenell Marcum (see Figure 47).”<sup>479</sup>

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October 7, 2019, [https://azlibrary.gov/sla/agency\\_histories/arizona-children%E2%80%99s-colony-board](https://azlibrary.gov/sla/agency_histories/arizona-children%E2%80%99s-colony-board)

<sup>478</sup> “Child Colony Dedicated by Governor Pyle; Brief but impressive,” *Coolidge Examiner*, (April 25, 1952).

<sup>479</sup> “Coolidge High Steppers,” *Arizona News*, March 7, 1952.

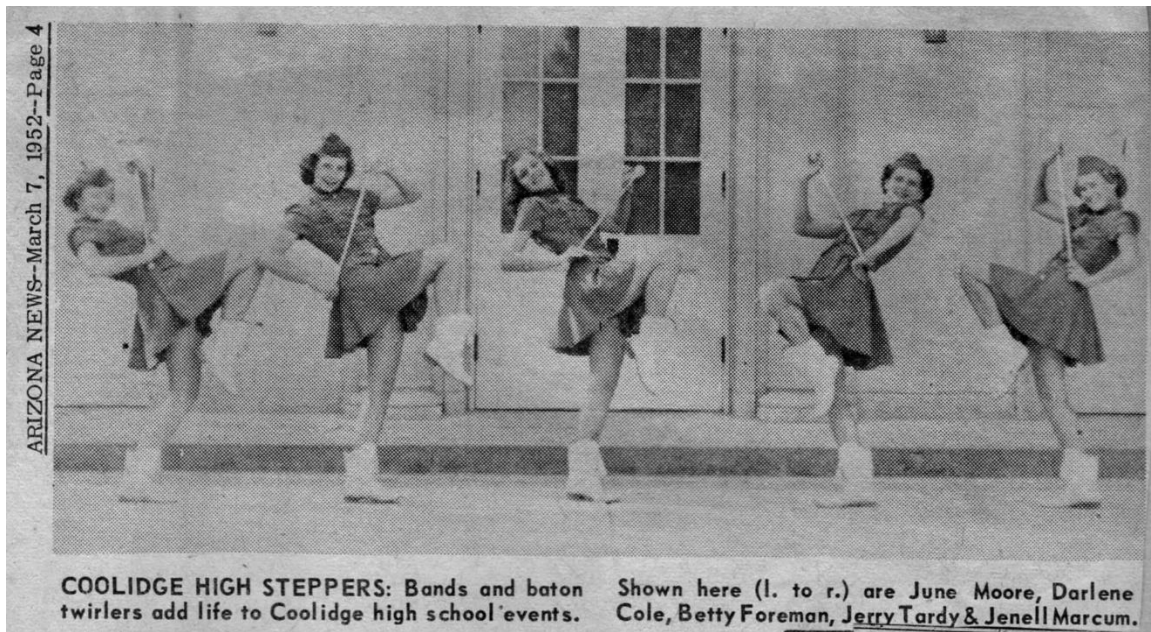


Figure 47. Coolidge High Steppers. Photo courtesy of the Coolidge Historical Museum.

*The President* yearbook showed a band of thirty winds and percussion, and three twirlers. This year, 1953–1954, the annual also contained a paragraph and with it there was a description of the activities of the band program, and although short, provided some insight into their performances: “Outstanding halftime shows were given at the 1953 football games.” Apparently, two of their performances were memorable or unique enough for a mention here as well. One, titled a “Dagnet” show and the other that, in an undisclosed manner, turned the entire group into a “real Hillbilly Band”<sup>480</sup> The band performed in the annual Jaycee Stampede rodeo parade as well, on October 23, 1953, before an approximate crowd of 2,500 people.<sup>481</sup>

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<sup>480</sup> Coolidge High School Annual, “Coolidge Band,” *The President*, (Coolidge, Az: 1954).

<sup>481</sup> “Jaycee Stampede Is Termed Great Success,” *Coolidge Examiner*, October 23, 1953.



Also, depicted in the yearbook, was a photograph of Mr. Knapton conducting the band, with a caption that read, “It is march music during football season and a switch to concert music when December comes.” This statement led to more of an indication of Mr. Knapton’s personality and rapport with the students and community and his knowledge of diverse musical styles required of a school music teacher. Another sentence read, “Comfortable clothes and a snappy Buick convertible are Mr. Knapton’s trademarks. There is fun for all on a band trip as Mr. Knapton jokes and sings right along with the band members until the bus is really rocking (see Figure 48).”<sup>482</sup>

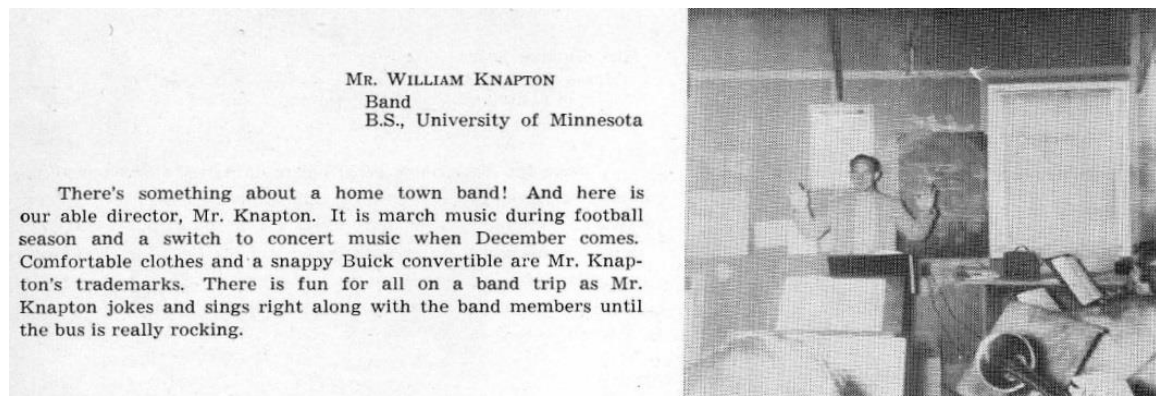


Figure 48. Coolidge High School Band Director William Knapton conducting. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The spring concert of May 5, 1954 was an informal event that Mr. Knapton continued to call shirtsleeves mentioning that in the past, the concert theme had sparked a well-attended event. Mr. Knapton advertised this as a concert under the stars to take place at the high school football field. Approximately one hundred and fifty students participated, involving four bands, soloists from the *Coolidge Examiner* music contest,

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<sup>482</sup> Coolidge High School Annual, “Mr. William Knapton, Band, B.S., University of Minnesota,” *The President* (Coolidge, Az: 1954).

and the high school Glee Club, now under the direction of Mr. Earl Collins were involved. Undisclosed variety acts also were another feature of the event.<sup>483</sup> The Pinal County Music Festival was held in Ajo, Arizona that year and the *Arizona Daily Star* reported that three hundred students participated from schools that included Coolidge, Casa Grande, Eloy, Florence, and Ajo.<sup>484</sup>

After the spring concert the announcement of Mr. Knapton's resignation appeared in the local news. After four years of maintaining and building the band program, Mr. Knapton had decided to devote most of his time to a business venture called "Valley Music and Appliance Store" in Eloy, Arizona.<sup>485</sup> Additional biographical information about Mr. Knapton did not come to light until his death in 2014 at the age of 89. Before relocating to Arizona in 1950, Knapton joined the United States Navy in 1943 as a bugler. He served on the aircraft carrier *Thetis Bay*, stationed in the South Pacific. Among his duties, aside from playing the bugle, Mr. Knapton "signaled the landing of aircraft and was also a machine gun operator during the battles."<sup>486</sup>

Mr. Knapton returned from World War II to Minnesota and started a band called "Red Knapton and Trumpet" which performed regularly in the Minneapolis and St. Paul area. After graduating with a Bachelor of Arts in Music Education from the University of

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<sup>483</sup> "Concert to Be Held May 6 on School Field," *Coolidge Examiner*, April 30, 1954.

<sup>484</sup> "Notes from Ajo," *Arizona Daily Star*, May 11, 1952.

<sup>485</sup> "Knapton Resigns Music Position," *Coolidge Examiner*, May 7, 1954.

<sup>486</sup> "William Allen 'Bill' 'Red' Knapton," Find A Grave, findagrave.com, Accessed February 2019, <https://www.findagrave.com/memorial/129601506/william—allen—knapton>.

Minnesota, he moved to Eloy, Arizona. There, he started the Valley Music and Appliance Store, and invested in cotton, orange groves, and RV camps. Once retired from teaching, Mr. Knapton became a horse-racing enthusiast and eventually “became the county race horse commissioner.”<sup>487</sup> Mr. Knapton ended his time at CUHS with band performances of “God of Our Fathers,” at the 1954 Baccalaureate service and conducting the prelude, processional, and recessional music at the commencement exercise in May of that year.<sup>488</sup>

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<sup>487</sup> “William Allen ‘Bill’ ‘Red’ Knapton,” Find A Grave, findagrave.com, Accessed February 2019, <https://www.findagrave.com/memorial/129601506/william—allen—knapton>.

<sup>488</sup> “Baccalaureate Service will Be Held Sunday,” *Coolidge Examiner*, May 14, 1954.

## CHAPTER 8

### GROWTH, NEW TECHNOLOGY, NEW ENSEMBLES, AND NEW MUSIC:

1954–1962

1954–1955



Figure 49. 1954-1962 Coolidge High School Band Director Marvin Anderson. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The summer of 1954 saw a construction boom in Coolidge, which included new structures for elementary and high school buildings, and new policies due to the election of a new mayor, such as a new curfew ordinance in response to an increase in juvenile delinquency.<sup>489</sup> Local schools were set to open on September 7, 1954 with twenty new

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<sup>489</sup> “Curfew Ordinance Gets Teeth; Schools Discuss Town Ordinances States Belzner,” *Coolidge Examiner*, August 13, 1954.

faculty district-wide but only two new teachers at the high school. Of those two new teachers, was Mr. Marvin Anderson, (see Figure 49) the new band director.

Mr. Anderson taught in Flagstaff, Arizona in the 1953–1954 school year, and was a native of Hampton, Iowa.<sup>490</sup> He just completed his first year of teaching as a band director. Additional biographical information stated that he held a Bachelor of Arts



*Forefront:* Bettie Cullins, Majorette. *First row left to right:* Mr. Marvin Anderson, Director; Dan Baxley, Billy Seabourn, Billy Heap, Darold Woods, Alice Seabourn, Eugene Smith, Eddie Gilbraith, Sally Harmon, Jack Garchow, Loretta Sowell, Patsy Howard, Mary Heap, Kermit McCutcheon, Mike Cagalj. *Second row:* Bill Wood, Jim Delbridge, Norma Woods, Phoebe Dow, Janet Hoover, Corinne Davis, Carl Howard, Eleanor Manzanedo, Buster Ligameri, Heath Wright, Jim Harrison, Byron Hansen, Pat Goodwin, Sally Ehrich, Glen Walker. *Third row:* Frank Johnson, Marilyn Perham, Carla McManus, Dale Anderson, David Adamy, Ruby Wofford, Robertine Moore, Duane Eddy, Bud Vandenberg, Bill Vandenberg, Jim Stevens, Virgil Ehrich, Joe Gilbraith.

Figure 50. The 1954–1955 Coolidge High School Band. Courtesy of Coolidge High School and The Coolidge Historical Museum.

degree from Parsons College in Fairfield, Iowa and a Master of Arts Degree from the University of Iowa in Iowa City.<sup>491</sup> There was no indication regarding why Mr. Anderson

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<sup>490</sup> “Local Schools Set to Open Tuesday, September 7<sup>th</sup>; Twenty New Teachers,” *Coolidge Examiner*, August 8, 1954.

<sup>491</sup> “Marvin Earl Anderson graduated from Parson College in Fairfield, Iowa in 1939 and began his Graduate College career at the University of Iowa in June of 1949. He attended summers through 1954 and earned a Master of Arts degree conferred August 11, 1954 with a major in Music.” Confirmed through email with the University of Iowa on September 26, 2019.

chose to come to Arizona, however, he also spent his time before coming to Coolidge doing post-graduate work at the Arizona State College in Flagstaff.<sup>492</sup>

Mr. Anderson inherited a band of forty-two winds and percussion plus one drum major, (see Figure 50) or so the picture from the 1955 yearbook shows. Included in the picture was future Rock and Roll Hall of Fame recording artist Duane Eddy.<sup>493</sup> That year, Mr. Anderson also involved himself in more than band-related activities, acting as co-sponsor for the sophomore class.<sup>494</sup>

Reports of the band's activities in the school and town newspapers during that school year were sparse. However, the yearbook does describe a few performances. Begun by Mr. Shore some years earlier, Mr. Anderson continued what was becoming the tradition of an informal event called the shirtsleeves concert at the high school football stadium. "The marching band won second place at the National Championship Junior Rodeo." They also performed at the University of Arizona Band Day and "many and varied were the halftime shows given at the '54 football games." There was also a statement about the performance of the drum major: "Remember when the drum

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<sup>492</sup> Coolidge High School Annual, "Faculty" *The President*, (Coolidge, Az: May 1955).

<sup>493</sup> Duane Eddy was inducted into the Rock and Roll Hall of Fame in 1994 and the Coolidge High School Hall of Fame in 2013. Eddy moved to Coolidge in the 1950s, played in the Coolidge High School Band, and performed on local KCKY radio. "2013 Hall of Fame Inductees," Coolidge Unified School District, [http://www.coolidgeschools.org/HallofFame/c\\_h\\_s\\_hall\\_of\\_fame/2013\\_inductees/duane\\_eddy](http://www.coolidgeschools.org/HallofFame/c_h_s_hall_of_fame/2013_inductees/duane_eddy)

<sup>494</sup> Coolidge High School Annual, "Sophomores," *The President* (Coolidge, Az: 1955).

majorette shot herself? Who could forget such outstanding performance?”<sup>495</sup> This seems like a cryptic and perhaps morose statement, however a picture from the *Coolidge Examiner* of the drum major, Betty Cullins, in uniform, on the field, presumably during a performance contained an extensive caption that read (using language of the period):

High-stepping Betty Cullins struts her stuff during the Florence-Coolidge homecoming game last Friday. Little did the spectators dream that this gorgeous gal would blow her brains out in frustration because the band would not obey her, and that her limp body would be carried off on a stretcher... at least that was what it looked like during the fun-making at halftime ceremonies.<sup>496</sup>

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<sup>495</sup> Coolidge High School Annual, “High School Band,” *The President*, (Coolidge, AZ: 1955).

<sup>496</sup> “High-Stepping Betty Cullins,” *Coolidge Examiner*, October 22, 1954.



Figure 51. Betty Cullins. Courtesy of the Arizona State Library, Archives, and Public Records.

Mr. Anderson created a halftime show that involved the drum major giving commands and the band refusing to follow, ignoring her, not noticing her, until she finally gave up and pretended to shoot herself (see Figure 51).

Another documented performance for the band happened in November of 1954, the band participated in a ceremony “Honoring the Heroes of all American wars,” held in



San Carlos Park on Veteran's Day (see Figure 52).<sup>497</sup> The band also began creating an atmosphere of togetherness outside of rehearsing or performing. In March of 1955, the band planned to hold a Saturday night dance in the band room.<sup>498</sup> After the event, the news described the event as an annual Copa Cabana Dance and tickets sold for \$1.00 each. There was a floor show that included "a solo dancer, a quartet, and other features."<sup>499</sup> Band students did no playing for that event because "Music was supplied by records."<sup>499</sup>



Figure 52. Honoring the heroes of all American wars service, November 1954. Courtesy of the Arizona State Library, Archives, and Public Records.

In what appears more like an entire concert season than a spring concert, immediately following the Copa Cabana Dance, the band embarked on a series of concerts in conjunction with Public Schools Week from March 7–12, 1955. They performed a concert in downtown Coolidge on Monday, March 7, a concert for Coolidge

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<sup>497</sup> "Honoring the Heroes," *Coolidge Examiner*, November 19, 1954.

<sup>498</sup> "Band Plans Dance" *Coolidge Examiner* March 4, 1955.

<sup>499</sup> "School Band Sponsors Copa Cabana Dance," *Coolidge Examiner*, March 11, 1955.

West School on Tuesday March 8, a concert for Coolidge South School on Wednesday March 9, and a concert for Coolidge Junior High on Friday, March 11. In the newspaper of March 18, 1955, a photograph of one of these performances appeared. Though the photograph was not clear, what can be determined was that, at least one performance was outside, and the band stood to play with music stands (see Figure 53).<sup>500</sup>



Figure 53. The 1954–1955 Coolidge High School Band performs on the playground at what was then Coolidge Junior High School. Photo courtesy of the Arizona State Library, Archives, and Public Records.

The following week, on Tuesday, March 15, the band played their scheduled spring concert. According to the newspaper, the concert featured not only the high school band but groups from the fifth, sixth, and seventh grades as well. Performance pieces included marches, light concert selections, and some music in the popular vein. The younger grade-level ensembles performed short waltzes and marches.<sup>501</sup> Reported in the *Coolidge Examiner* on April 1, 1955 under the heading of “School News” were a few

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<sup>500</sup> “The Coolidge High School Band,” *Coolidge Examiner*, March 18, 1955.

<sup>501</sup> “High School Band Presents Concert,” *Coolidge Examiner*, March 11, 1955.

more details of the March 15, 1955 concert. The concert was entitled “An Evening of Music” and featured first a quintet by five members of the concert band (what they performed was not mentioned) followed by a tuba solo “Emmet’s Lullaby” performed by Jim Stephens with Bearle Deaton accompanying. The grade school band performed five unnamed pieces. Then there was a group described as a “seventh grade bass quartette” performing their rendition of “Sweet and Low.” The concert band performed four more selections, though the titles of these works were not listed.<sup>502</sup>

The week of March 18, 1955 had band director Marvin Anderson, involving himself in the greater music community of Pinal County, singing tenor in a men’s barbershop quartet at the Pinal Community Fair. This was another example of the ways that Marvin Anderson chose to engage, by being a part of the community and demonstrating a willingness to perform many kinds of music.

In April of 1955, music students from all ensembles participated in a music competition for scholarships to a summer music camp. The *Coolidge Examiner* newspaper sponsored this contest each year from the post-war years into the 1960s. George Lotzenhiser,<sup>503</sup> Eugene Conley, and Edna Church, who were members of the

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<sup>502</sup> “School bands Give Concert,” *Coolidge Examiner*, April 1, 1955.

<sup>503</sup> Dr. Lotzenhiser’s obituary detailed his position at the University of Arizona starting in 1948, Legacy.com, Accessed September 29, 2019 <https://www.legacy.com/obituaries/spokesman/obituary.aspx?n=george-william-lotzenhiser&pid=192864820>; Professor Eugene Conley established the University of Arizona Opera Workshops and directed musical productions at the University of Arizona from 1952–1976. Arizona Archives Online, Accessed September 29, 2019 <https://www.legacy.com/obituaries/spokesman/obituary.aspx?n=george-william-lotzenhiser&pid=192864820>; Edna Church was a concert pianist and professor of piano performance at the University of Arizona. A collection of her personal photographs, manuscripts, programs, clippings, and piano pedagogy manual are maintained at the

music faculty from the University of Arizona in Tucson were judges.<sup>504</sup> Ultimately, the judges awarded three scholarships to attend a summer music camp held by the Arizona State College from June 14–July 2 of 1955.<sup>505</sup>

Still, more performances filled the schedule for the 1954–1955 school year. On April 30, 1955, the Coolidge High School Band performed at the annual Pinal County Music Festival which also featured performing ensembles from Eloy, Florence, Gilbert, and Superior. With Coolidge hosting this event, judges were brought in from Arizona State College from Tempe, though they were not named. Bands, Glee Clubs, solos, and ensembles were judged in the morning. In the evening, massed groups that included bands and Glee Clubs from all schools combined for a concert in the Coolidge High School football stadium. Selected soloists and small ensembles from the morning adjudication session were chosen to perform in the evening as well.<sup>506</sup> A later article reported that 400 students from the county were expected to perform and compete on that day.<sup>507</sup>

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University of Arizona. University of Arizona Special Collections, Accessed September 29, 2019, <https://speccoll.library.arizona.edu/collections/scrapbooks-edna-church>.

<sup>504</sup> “Examiner Sponsors Music Contest,” *Coolidge Examiner*, April 22, 1955.

<sup>505</sup> “Music Pupils Get Awards in Annual Examiner Contest,” *Coolidge Examiner*, April 29, 1955.

<sup>506</sup> “Music Festival Combines Talents of County Schools,” *Coolidge Examiner*, April 22, 1955.

<sup>507</sup> “400 Pupils Will Compete in Pinal Music Festival,” *Coolidge Examiner*, April 29, 1955.

The customary “Shirt Sleeves Concert” happened right on the heels of the Pinal County Music Festival. This time, described in the newspaper as featuring the junior high school band, Girls’ Glee Club, and high school band.<sup>508</sup>

The final performance of the Coolidge High School Band for the 1954–1955 school year came at the commencement ceremony on May 29, 1955. The band performed prelude music which included “Prelude in C Minor,” by Rachmaninoff, and “Trauersinfonie,” by Richard Wagner, followed by Elgar’s “Pomp and Circumstance,” as the traditional processional.<sup>509</sup>

Marvin Anderson, during the summer of 1955 began a band program for beginners. Forty-five students had registered. The plan was to provide band-instrument instruction in a format of half-hour classes, consisting of no more than ten students in each class, and would hold classes three times each week through July 8, 1955.<sup>510</sup> Photographs in the newspaper from later that summer showed students who performed in the Fourth of July celebration, ranged from fifth to ninth grade, holding instruments and posing for the camera (Richard Quine, Larry Kellog, Janis Tharrington, Janie, McKee, Sandra Smith), Mr. Anderson with two students receiving instruction (Bonnye Snyder,

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<sup>508</sup> The first time that event was held, the word “shirtsleeves” was lower case and one word. Over time, and new directors, the title changed to “Shirtsleeves” and then two words, “Shirt Sleeves.” The variation in terminology likely comes from new directors or reporters interpreting the term as they understood it and spelling accordingly. “School Pupils Present Shirt Sleeves Concert,” *Coolidge Examiner*, May 6, 1955.

<sup>509</sup> “Coolidge High School Will Present 73 Diplomas at Exercises May 20,” *Coolidge Examiner*, May 13, 1955.

<sup>510</sup> “Summer School in Instrumental Music to Start Next Week,” *Coolidge Examiner*, May 27, 1955.

Steven Dowdle), and five students (Eddie Higginbotham, Bryan Dowdle, Ken Salmon, Sharon Holmes, Dan Baxely),<sup>511</sup> who reportedly had formed a quintet between classes held at the high school band room.

1955–1956



*First Row:* Ann Cullins, Eleanor Manzanedo, Phoebe Dow, Darrell Woods, David Adamy, Shirley Hall, Spenser Winters, Don Stewart. *Second Row:* Mary Ellen Heep, Patsy Howard, Mary Ann Parks, Janice Tharrington, Jackie Simmons, Robert Mapes, Rudolph Miles, Frank Johnson, Glen Walker, Val Manzanedo, Byron Hansen, Dan Baxley, Paul Dow, Ora Parris, Sueanna Ussher, Bonnie Snyder. *Third Row:* John Wildermuth, Gene Anderson, John Ferris, Linda Ladd, Barbara Simmons, Billy Heep, Heath Wright, David Adams, Carla McManus, Stephen Dowdle, Buster Ligameri, Carl Howard, Virgil Ehrich, Bill Wood, Sally Ehrich, Dale Anderson, Kay Marcum, Joe Glasco, Bennie Cohen. *Fourth Row:* Mr. Anderson, Herman Moore, Ruby Coker, Billy Seabourn, Jack Garchow, Kermit McCutchan, Gayle McKinley, Norma Walker, Loretta Sowell.

Figure 54. The 1955–1956 Coolidge High School Concert Band. Courtesy Coolidge High School and the Coolidge Historical Museum.

In 1955–1956 school year, a significant increase in the size of the band, showed more student interest (see Figure 54). The school district itself reported record enrollment for that school year, with a high school student body at four hundred and sixty-nine students.<sup>512</sup>

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<sup>511</sup> “Taking Time Out,” *Coolidge Examiner*, July 8, 1955.

<sup>512</sup> “School Enrollment Sets New Record,” *Coolidge Examiner*, September 9, 1955.

The photograph of the band seated in a concert formation shows fifty-two performers. The music department as a group contained pictures of students rehearsing in the band. There was also a Glee Club picture, with the school librarian, Mr. Lyle Anderson, now in charge of the choir.<sup>513</sup> There was a separate picture for the marching band, featuring forty winds and percussion plus two drum majors. For the first time, the concert and marching bands, though consisting mostly of the same players, were listed as two separate ensembles.

Consistently, the band performed at football games and during pep rallies, as they had for many years. They also performed at the Arizona State Fair, the University of Arizona Band Day, their annual Winter Concert and the end-of-the-year Shirtsleeves concert, which had become entrenched in their operations that the name of that performance was capitalized. The band charged admission for concerts by this time, but included a statement that all proceeds went toward sending students to music camp over the summer. Additional performances included an undescribed event called a Club Copacabana in February of 1956, and a school carnival in March where the band ran a concession stand. As the end of the school year approached, the band hosted the Pinal County Festival in April and performed for the commencement exercises.<sup>514</sup>

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<sup>513</sup> Coolidge High School Annual, "Music Department," *The President*, (Coolidge, Az: May 1956).

<sup>514</sup> Coolidge High School Annual, "Concert Band," *The President*, (Coolidge, Az: May 1956).



Figure 55. Glen Walker at Music Camp.  
Photo courtesy of Arizona State Library,  
Archives, and Public Records.

In March of that year, at least one Coolidge High School Band student participated in the All-State Band, held at Arizona State College in Tempe. Loretta Sowell performed as a percussionist in an event that hosted five hundred and ten musicians from across Arizona.<sup>515</sup>

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<sup>515</sup> “Between All State Band Rehearsals,” *Coolidge Examiner*, March 23, 1956.



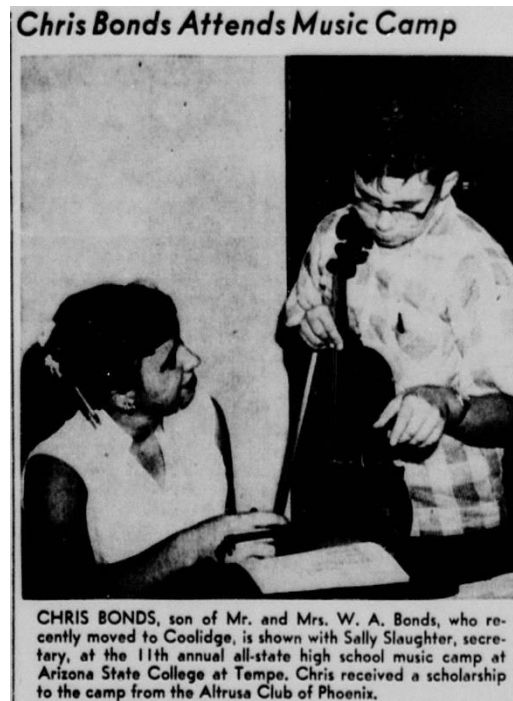


Figure 56. Chris Bonds Attends Music Camp. Photo courtesy of the Arizona State Library, Archives, and Public Records.

The annual music contest sponsored by the *Coolidge Examiner* featured judges (Jack Lee<sup>516</sup> and John Bloom<sup>517</sup>) from the University of Arizona, and showcased many vocal, piano, and instrumental soloists.<sup>518</sup> A photograph in the newspaper June (1956)

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<sup>516</sup> Jack Lee was the Marching Band Director at the University of Arizona from 1952–1980 and composer of the University of Arizona Fight Song, “Bear Down Arizona.” The University of Arizona, UANews. “In Memoriam,” Accessed September 29, 2019. <https://uanews.arizona.edu/story/memoriam-jack-k-lee>

<sup>517</sup> The University of Arizona Symphonic Choir at the Fred Fox School of Music was founded by John Bloom. The University of Arizona UANews, Accessed September 29, 2019, <https://uanews.arizona.edu/story/ua-is-a-national-leader-in-choral-conducting> ; and “Luminus” UA Symphonic Choir, <https://music.arizona.edu/events/luminous-ua-symphonic-choir/> .

<sup>518</sup> “10<sup>th</sup> Annual Examiner Music Contest Scheduled,” *Coolidge Examiner*, April 6, 1956.

showed Coolidge High School student Glenn Walker (see Figure 55) playing trumpet at the Arizona State College Music Camp in Tempe.<sup>519</sup> Another photograph showed student Chris Bonds, with music camp secretary Sally Slaughter (see Figure 56). Bonds was holding a violin or viola in the picture, yet in 1956, Coolidge schools did not have an orchestra program.<sup>520</sup>

At the end of April, Coolidge High School again hosted the Pinal County Music Festival, which had performances by ensembles from Eloy, Florence, Casa Grande, Ray, and Coolidge. Judges from Arizona State College in Tempe heard small ensembles, soloists, Glee Clubs, and bands in the morning. So many students were involved that two sites in Coolidge had to be used for performances, the high school gym for instrumentalists and the South School auditorium for vocalists. In the evening, there were performances of a massed band, a massed chorus, and selected soloists chosen by the judges.<sup>521</sup>

The annual Shirtsleeves concert was held on May 3, 1956 in the stadium. Two different lists of repertoire were provided for the high school band including: “Marcho Poco,” by Moore; “Drum Major’s Special,” by Handlon; “The Klaxon,” by Fillmore; “Londonderry Air,” arr. Walters; Autumn Leaves,” by Kosma; “See You Later, Alligator,” by Guidry; and “Rock and Roll Waltz,” by Ware and Allen. In addition, the high school senior band members performed: “Humoresque,” by Dvorak; “Birthday

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<sup>519</sup> “Glen Walker at Music Camp,” *Coolidge Examiner*, June 29, 1956.

<sup>520</sup> “Chris Bonds Attends Music Camp,” *Coolidge Examiner*, June 29, 1956.

<sup>521</sup> “Pinal County Music Festival,” *Coolidge Examiner*, April 27, 1956.

Bouquet,” by Hill; “The Crusaders,” by Buchtel; “Landsighting,” by Grieg; and “Joshua,” by Yoder. The grade school “A” band also performed four pieces.<sup>522</sup>

The next school year, the marching band was slightly smaller, featuring thirty-four winds and percussion, plus two drum majors.<sup>523</sup> The concert band grew slightly, to fifty-five performers.<sup>524</sup> A single picture of the band marching in a parade appeared in the yearbook and the description of the band’s activities was copied almost verbatim from the year before.

#### 1956–1957

In the fall of 1956, the completion of a new high school and the shuffling of grade-levels to a variety of different locations, gave the music department more room. What had been Coolidge High School, built in 1936 would now become Coolidge Junior High and ninth through twelfth grades were moved to the new building (at 800 W. Northern Avenue a few blocks west of the original).<sup>525</sup> The new high school facility that

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<sup>522</sup> “School Band Gives Shirtsleeves Concert,” *Coolidge Examiner*, May 4, 1956.

<sup>523</sup> Coolidge High School Annual, “Marching Band,” *The President*, (Coolidge, Az: May 1957).

<sup>524</sup> Coolidge High School Annual, “Concert Band,” *The President*, (Coolidge, Az: May 1957).

<sup>525</sup> The new Coolidge High School was at 800 West Northern, a few blocks west of the 1936 building. That facility was built in two phases. In 1954, two wings were built to house elementary grades, in 1956 new wings were constructed to house administration, library, and additional classrooms to could accommodate high school science, agriculture, vocational classes, and a rehearsal room for large ensembles. “Coolidge High School Will Move To New Location,” *Coolidge Examiner*, August 17, 1956.

opened at the start of the school year was reported to have “a completely soundproof music room and five soundproof practice rooms.”<sup>526</sup>

There was also a campaign among the community at the beginning of the 1956–1957 school year to encourage teachers to make their homes in Coolidge, implying that many teachers were living elsewhere and commuting to Coolidge for work. Mayor Richard C. Nowell declared September 4, 1956 “School Teacher’s Day” and had local businesses showcase their goods and services to the district faculty and staff of one hundred and seven people. The teachers were given a tour of the town starting at City Hall, moving to the Chamber of Commerce, and then a luncheon at the Women’s Club.<sup>527</sup>

There were many citizen military enlistments in Coolidge over the years since its founding in the 1920s. In September of 1956, a recruiter from the Women’s Army Corp (WAC) came to Coolidge to speak with potential women enlistees from the ages of eighteen to thirty-five years. She used the Chamber of Commerce every Monday starting September 24 on that year.<sup>528</sup>

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<sup>526</sup> “Moving Completed, Open Tuesday; New \$750,000 High School Not Completely Finished,” *Coolidge Examiner*, August 31, 1956.

<sup>527</sup> “Make Coolidge Your Home Theme of Teachers Day,” *Coolidge Examiner*, August 31, 1956.

<sup>528</sup> “WAC Recruiter to Visit Coolidge,” *Coolidge Examiner*, September 21, 1956.

The 1957 yearbook showed the High School Marching Band (see Figure 57) with thirty-four winds and percussion plus two drum majors and a Concert Band (see Figure 58) of fifty-five. The brief description of the band's activities during that school year involved the expected halftime shows at football games, pep rallies, and parades. The band also performed at the State Fair, The University of Arizona Band Day, a Winter Concert, a Spring Concert, as well as their traditional Shirtsleeves Concert. For at least



Annie May Cullins and Carl Howard  
*First row:* Donna Smith, Sharon Wilson, Dennis Rogers, O. D. Riddle, John Faries, Gene Anderson, Phoebe Dow, Eleanor Manzanedo, John Wildermuth, Marcos Martinez. *Second row:* Billy Bently, Jack Simmons, Dan Baxley, Gien Walker, Frank Johnson, Spencer Winters, Robert Mapes, Sharon Holmes, David Adamy. *Third row:* Eddie Higginbotham, Carla McManus, Kenneth Salmon, Buster Ligameri, Stephen Dowdle, Paul Dow, Mike Mitchell. *Fourth row:* Herman Moore, Grant Curtis, Bill Goolkin, Bill Quinn, Jack Garchow, Loretta Sowell, Bill Seabourn, Kermit McCutchan.

Figure 57. The 1956–1957 Coolidge High School Marching Band. Photo courtesy of Coolidge High School and The Coolidge Historical Museum.

the third reported year, Coolidge hosted the Pinal County Music Festival and sponsored



*First row:* Ann Cullins, Eleanor Manzanedo, Phoebe Dow, Mary Ellen Heep, Janis Tharrington, Don Muir, Mr. Anderson, Richard Quine, David Adamy, Mike Mitchell, Larry Kellogg, Barry Kellogg, Bonnie Snyder. *Second row:* John Wildermuth, Patsy Howard, Mary Ann Park, John Jones, Sandra Smith, Janie McKee, Gene Anderson, Jimmy Jacks, Billy Bently, Rudolf Miles, Dan Baxley, Glen Walker, Robert Mapes, Edward Lara, Sally Ehrich, Jack Simmons, Dale Anderson, Sharon Holmes, Bennie Cohen, Pat Stevens, Donna Smith. *Third row:* Dennis Rogers, John Faries, Linda Ladd, Elfrida Lara, Sharon Wilson, Loretta Sowell, Grant Curtis, Robert Espinosa, Kermit McCutchan, Bill Seabourn, Bill Quinn, Jack Garchow, Bill Gookin, Carl Howard, Eddie Higginbotham, Buster Ligameri, Paul Dow, Stephen Dowdle, Bryon Dowdle, Chuck Wharton, Kenneth Salmon, Carla McManus, David Adams.

Figure 58. The 1956–1957 Coolidge High School Concert Band. Photo courtesy of Coolidge High School and The Coolidge Historical Museum.

its own dance now called Club Copacabana as a fund raiser to help band members attend summer music camps.<sup>529</sup>

The first Coolidge High School Band performance of 1956–1957 came on at Friday night football game half-time in September. Here, the titled, “Band Daze,” and had a similar theme to another marching show done in a previous year. The intent was to use a skit to show the difficulty in organizing the band. No other description of the performance was provided. However, the band was described as having a “record membership,” that included “60 pieces, including 50 marchers, six twirlers, two drum majors, and 20 pompon girls.”<sup>530</sup>

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<sup>529</sup> Coolidge High School Annual, “Concert Band,” *The President*, (Coolidge, Az: May 1957).

<sup>530</sup> “High School Band Gives Skit at Game,” *Coolidge Examiner*, September 28, 1956.

In October the “Coolidge School News” section of the *Coolidge Examiner* had two short paragraphs about the band. Here, drum major Carl Howard was described as providing capable leadership through their active schedule. The band participated in the J. C. Rodeo parade and were planning to perform in parades in both Florence and Casa Grande. They also had plans to perform at the University of Arizona Band Day held that November.<sup>531</sup> The two drum majors were featured in an article in the news later in October with the caption: “Anna May Cullins, drum majorette, and Carl Howard, drum major, lead the Coolidge high school band in spirited and novel musical programs between halves at all home games of the Coolidge football team.”<sup>532</sup>

The next report of a Coolidge High School Band concert came in February of 1957 and was their annual winter concert. Both the band and Glee Club programs were featured. As written in the yearbook, the band now used their concerts as fundraisers for scholarships to summer music camp at Arizona State College, so admission was charged, but there was no indication of the price of a ticket. The advanced grade school “A” band performed as well as a percussion ensemble featuring Loretta Sowell (who had won the *Coolidge Examiner* music contest twice), Billy Seaborn, Kermit McCutchan, Jack Garchow, and Bill Quinn. There was no list of performance pieces.<sup>533</sup>

A newspaper article verified the annual music contest held in April where students performed instrumental, vocal, and piano solos. The judges came from the

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<sup>531</sup> “Coolidge School News,” *Coolidge Examiner*, October 19, 1956.

<sup>532</sup> “They Lead the Big Brass Band,” *Coolidge Examiner*, October 26, 1956.

<sup>533</sup> “CHS Band, Glee Club Plan Concert,” *Coolidge Examiner*, February 15, 1957.

University of Arizona, James Anthony<sup>534</sup> and Dr. George Lotzenheizer, and winners were given medals and scholarships to summer music camp at Arizona State College in Tempe.<sup>535</sup> Winners were reported a week later:

Winners in the 11<sup>th</sup> annual Coolidge Examiner Music Contest held Monday in Coolidge Jr. High auditorium were Loretta Sowell, snare drum, first place; Kermit McCutchan, snare drum, first place and Rotary Scholarship; Celia Ward, vocal and piano, first place and Musicians Club scholarship; Dale Anderson, bassoon, first place and band scholarship; and David Adamy, vocal and French horn, first place and band scholarship; Sarah Livingston, piano who won the PTA scholarship and second place winners Annie Mae Cullins, Barry Kellog (alternate Musicians Club Scholarship), Larry Kellog (alternate Rotary Scholarship). Rotary, Musicians Club, and PTA scholarships are for summer music camp at Arizona State College, Tempe, and band scholarships for summer band school, University of Arizona. All contestants are Coolidge High School students.<sup>536</sup>

In May, the annual Shirtsleeves concert featured the seniors in a variety of unnamed solos. Seventh grade students also performed a cornet ensemble.<sup>537</sup> Graduation and Baccalaureate services also involved the band which performed Elgar's "Pomp and Circumstance."<sup>538</sup> The band performed a musical prelude concert before the beginning of

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<sup>534</sup> Dr. James Anthony taught at the University of Arizona from 1952–1992. The University of Arizona UANews, Accessed September 29, 2019, <https://uanews.arizona.edu/story/in-memory-of-james-r-anthony>.

<sup>535</sup> "High School Students to Win Medals, Scholarships," *Coolidge Examiner*, April 12, 1957.

<sup>536</sup> "Winners in Examiner Music Contest," *Coolidge Examiner*, April 19, 1957.

<sup>537</sup> "'Shirtsleeves' Concert Offered by School Pupils," *Coolidge Examiner*, May 3, 1957.

<sup>538</sup> "Baccalaureate Services Held for Sunday Night," *Coolidge Examiner*, May 17, 1957.



the commencement ceremony that included pieces entitled “Two Moods,” and “Cathedral Canyon.” Benny Cohen performed “Beautiful Colorado,” on the tenor saxophone as a special music feature before the valedictory address.<sup>539</sup>

1957–1958



Figure 59. The 1957–1958 Coolidge High School Marching Band. Photo courtesy of Coolidge High School and The Coolidge Historical Museum.

“The band’s project was to make lots of money,” was the statement in the yearbook about the program in the 1957–1958 school year. The statement continued that the money was needed to send as many students as they could to summer music camp. The band students sold candy and sponsored dances, earning enough money for five to attend.

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<sup>539</sup> “Program to begin at 7:45 With Musical Prelude,” *Coolidge Examiner*, May 24, 1957.

This year's performance at the Arizona State Fair was different in that in previous years, the band was only allowed to attend on weekends, but now they were given a day off from school to attend the performance. The band students also participated in three different rodeo parades, in Tucson, Coolidge, and Casa Grande. Halftime shows at football games were also the standard practice for the first few months of the school year. Apparently, the band held dances in the band room, independent of the rest of the student body—dances purely for the students in the band program to socialize. The band students also held dances where guests outside of band could be invited. According to the yearbook entry, this invitation only event was an usual occurrence and had gone on for several years. The band performed winter and spring concerts, but there was no mention of a Shirtsleeves concert that year. They also hosted the county music festival. A final statement read, "The Coolidge High School Band has had a very busy, profitable year (see Figure 59)."<sup>540</sup>

The first mention of any band performance in the news during the 1957–1958 school year did not come until November. Coolidge High School student Jimmy Jacks was chosen to solo with the University of Arizona marching band for an event titled Senior Day. Only two soloists were featured during a massed band performance.<sup>541</sup>

A report of their annual state fair performance that year was more detailed than in the past. This year, for the first time since 1949, the band was said to have been the group

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<sup>540</sup> Coolidge High School Annual, "Marching Band," *The President*, (Coolidge, Az: May 1958).

<sup>541</sup> "Jimmy Jacks Band Soloist, U of A," *Coolidge Examiner*, November 8, 1957.

chosen to open the state fair as well. They performed for a flag-raising ceremony (combined with musicians from an unreported number of other schools) and then marched through the “Avenue of Flags.” The number of participants in this event could be misleading in that “eighty-six” bandsmen, parents, and chaperones attended.<sup>542</sup> In the official yearbook picture, there were only thirty-seven performers pictured.<sup>543 544</sup>

Not until February of 1958 was there another mention of the band and then only that two Coolidge students had been selected to the All-State Band and Orchestra. Dale Anderson, a bassoonist, was selected to the band and violinist Chris Bonds to the orchestra. Interesting to note was that Coolidge High School had no official string ensemble, yet Bonds was said to perform with the high school orchestra.<sup>545</sup>

The annual music contest for scholarships to summer music camp was held on April 21. This time, music faculty of Arizona State College in Tempe were the judges, Dr. Miles Dresskell, and Professor Charles Bowers.<sup>546</sup> Only two days later, on April 23,

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<sup>542</sup> “CHS Band Plays at Fair,” *Coolidge Examiner*, November 8, 1957.

<sup>543</sup> Coolidge High School Annual, “Marching Band,” *The President*, (Coolidge, AZ: May 1958).

<sup>544</sup> Many times, the number of band members in the yearbook picture and the number of participants mentioned in an event do not align. In that case, it appears they counted everyone who attended the event, including band parents and chaperones.

<sup>545</sup> “Two Coolidgeans Chosen for State Band, Orchestra,” *Coolidge Examiner*, February 28, 1958.

<sup>546</sup> Arizona State University lists Dr. Miles Dresskell as one of its historic band directors from 1945–1946 and Professor Charles D. Bowers from 1948–1950. Herberger Institute for Design and the Arts, School of Music, “History,” Accessed September 29, 2019, <https://music.asu.edu/node/2908/about>.; “Music Contest Will Be Held Monday Night,” *Coolidge Examiner*, April 18, 1958.

Coolidge again hosted the annual Pinal County Music Festival, which hosted over six hundred students from band and choir programs from Casa Grande High School, Coolidge High School, Eloy (Santa Cruz Valley Union High School), Ray High School, and Superior High School.<sup>547</sup>

For the yearly commencement ceremony, the band performed prelude music that included a piece entitled “Mozart Festival.” The processional “Pomp and Circumstance,” by Elgar also served as the recessional at the conclusion of the event.<sup>548</sup>

The summer of 1958 was not void of activities in terms of band or music instruction. Students from both Coolidge Junior and Coolidge High School engaged in a band workshop with Santa Cruz Valley Union High School band students from Eloy. The program was initiated by Coolidge band director Marvin Anderson. Twenty students from Coolidge were expected to participate and was a valuable opportunity to maintain and improve skills as well as an important community outreach program.<sup>549</sup> By August, this endeavor had created a group called “The Valley Community Band” that was made up of Coolidge, Casa Grande, and Eloy band students, college students home for the summer, members of the Eloy German Band, and six band or music teachers from the area including Bernard Curry from Santa Cruz Valley Union High School, Marvin Anderson, Reed Halverson (choir teacher in Coolidge), Bill Knapton, former band director at Coolidge High School, Gar Vernet, director of the Eloy German Band, and

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<sup>547</sup> “Certificates Presented at Music Festival in Coolidge Monday,” *Coolidge Examiner*, May 2, 1958.

<sup>548</sup> “Exercises at School Field,” *Coolidge Examiner*, May 23, 1958.

<sup>549</sup> “Band Workshop Underway in Eloy,” *Coolidge Examiner*, July 18, 1959.

Harry Williams, former director of the band from Fort Grant. Twenty-five of the performers came from Coolidge schools.<sup>550</sup>

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<sup>550</sup> “Valley Band Sets Concert for Aug. 12,” *Coolidge Examiner*, August 1, 1958.

1958–1959



FIRST ROW SITTING: Norma Worth, Connie Roof, Rosetta Howard, Elfrida Lara, Helen Pisano, Judy Leslie, Cheri Soma, John Faries, Jon Lillie, Jay Mayer, Arvien Jnes, Richard Quine. SECOND ROW SITTINGS Janie McKee, Sandra Smith, Patsy Howard, Dennis Rodgers, Susan Hundley, Bonnye Snyder, Gene Anderson, Mary Ellen Heep, Jamis Tharrington, Phoebe Dow, Paula Wrenn, Dana Hardt, Roberta Harp. THIRD ROW STANDING: David Jones, Chris Bonds, Kermit McCutchan, Bill Quinn, Jack Garchow, Kenneth Salmon, Chuck Whar-ton, Claudill Miles, Mike Mitchell, Beverly Pate, Steven Dowdle, Bill Bentley, Leland Johnston. FOURTH ROW STANDING: Leroy Henderson, Nancy Brunson, Letitia Kisto, David Howard, Luddie Moore, Theron Davis, Aaron Frazier, Robert Golston, Doug Galaher, Bobby Mayo.

Figure 60. The 1958–1959 Coolidge High School Band. Photo Courtesy of Coolidge High School and the Coolidge History Museum.

As early as 1949, Philip Gordon, in an article published in the *Music Educators Journal* about the creation and performance of contemporary American music discussed the possibility of Jazz music in American schools. “The place of jazz or other so-called ‘popular’ music in education has to be considered seriously,” he wrote. He pondered the question: “Can it be taken to represent American music?” The argument discussed focused on the popularity of this type of music and that since students were going to experience Jazz anyway, should they not have some instruction to perform better? He answered his own question in the negative, however, and stated that Jazz and popular music held insufficient intellectual, emotional, organization, and design in its substance. As an aesthetic experience, he also claimed that Jazz and popular music was

inadequate.<sup>551</sup> If Marvin Anderson had any of these ideas in his thought processes about developing the Coolidge High School Band program, they were unapparent in his plans.

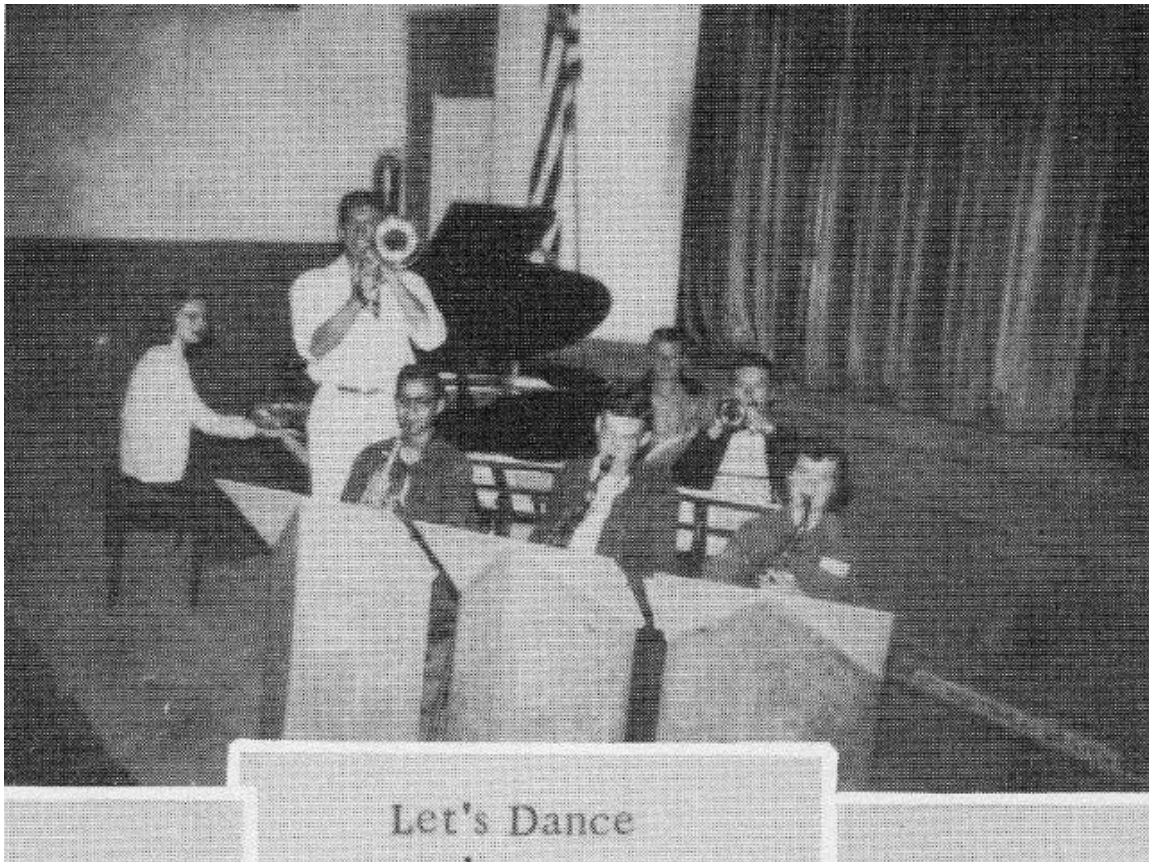


Figure 61. An ensemble that looks like a Jazz or Dance Band from the 1950–1951 Coolidge High School Annual. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

In the 1958–1959 school year, new ensembles were added to the band program. First, was a dance band. During the William Knapton years, there was a picture in a yearbook that looked very much like the presence of such an ensemble, (see Figure 61), but now there was one specifically featured and labelled as such in the yearbook. The

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<sup>551</sup> Phillip Gordon, “Contemporary American Music in Education,” *Music Educators Journal* 35, no. 3 (January 1949): 11, 46–47.

Coolidge High School Band picture in the yearbook had fifty-two performers.<sup>552</sup> The fourteen-member Dance Band of C.H.S. had their own picture (see Figure 62) in the annual and descriptions of their performances included concerts and dances filled with “smooth music.” The photograph of this group shows a band of two alto saxophones (Richard Quine and Bonnie Snyder), two tenor saxophones (Janis Tharrington and Gene Anderson), one baritone saxophone (Dennis Rodgers), three trumpets (Paul Dow, Robert Mapes, and Kermit McCutchan), three trombones (Chuck Wharton, Stephen Dowdle, and Ken Salmon), drum set (Bill Quinn), stand-up bass (Chris Bonds), and one player standing in the back who presumably played piano (Janie McKee).<sup>553</sup>



FIRST ROW: Richard Quine, Bonnye Snyder, Janis Tharrington, Gene Anderson, Dennis Rodgers. SECOND ROW: Paul Dow, Robert Mapes, Kermit McCutchan, Chuck Wharton, Stephen Dowdle, Ken Salmon. THIRD ROW: Bill Quinn, Cris Bonds, Janie McKee.

Figure 62. The 1958–1959 Coolidge High School Dance Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>552</sup> Coolidge High School Annual, “Coolidge High School Band,” *The President*, (Coolidge, Az: May 1959).

<sup>553</sup> Coolidge High School Annual, “Dance Band,” *The President*, (Coolidge, Az: May 1959).



The second new feature of the band program was a weekly radio program broadcast over KCKY radio from Coolidge. Each Wednesday morning, “the concert band put on a thirty-minute radio program over KCKY for the enjoyment of elementary pupils, high school students, and the people of Coolidge.”<sup>554</sup> Radio broadcasts for educational purposes were not without precedent. Beginning in 1928, the National Broadcasting Company (NBC) aired a program entitled *The Music Appreciation Hour*, directed by Walter Damrosch, for which teacher’s manuals, music selection lists, and student notebooks could be provided. Similar programs such as *Alice in Orchestralia* (also produced by NBC), and the *Standard Symphony Hour* (heard on the Pacific Coast NBC networks) in the 1930s. Marguerite V. Hood, in 1936, initiated music education radio broadcasts in Montana. Those broadcasts had lesson plans, scripts, and music examples of a variety of styles, including Baroque, Classical, Romantic, Contemporary, and Folk Music.<sup>555</sup>

The standard, non-radio performances that the band had maintained in their schedule for years continued during the 1958–1959 school year. This meant football game halftime shows, concerts, and parades. The two rodeo parade performances were in Phoenix and Casa Grande. They also performed at the University of Arizona Band Day. Winter and spring concerts filled out their schedule.<sup>556</sup> The school year began with an

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<sup>554</sup> Coolidge High School Annual, “Coolidge High School Band,” *The President*, (Coolidge, Az: May 1959).

<sup>555</sup> Shelly Cooper, “Margeurite V. Hood and Music Education Radio Broadcasts in Rural Montana (1937–1939)” *Journal of Research in Music Education* 53, no. 4 (Winter 2005): 295–307.

<sup>556</sup> Coolidge High School Annual, “Coolidge High School Band,” *The President*, (Coolidge, Az: May 1959).

announcement that two-thousand, four hundred students would attend Coolidge schools in the fall of 1958 and an estimate five-hundred-and-ten to five-hundred-and-forty would enroll at the high school.<sup>557</sup>

The first band performance of the year was a pep rally where the student body gathered in the football stadium for the introduction of new faculty.<sup>558</sup> Later in September, the band appeared on the front page of the *Coolidge Examiner* in a parade that went through the town business section and culminated in another pep rally.<sup>559</sup> (See Figure 63) In October, they won second prize in the Casa Grande Rodeo band contest.<sup>560</sup>

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<sup>557</sup> “2,400 Students Resume Classes Sept. 2; 510–540 Expected at Coolidge High; 1,850 To Attend Elementary Schools,” *Coolidge Examiner*, August 22, 1958.

<sup>558</sup> “Rah–Rah,” *Coolidge Examiner*, September 8, 1958.

<sup>559</sup> “Parade, Halt,” *Coolidge Examiner*, September 26, 1958.

<sup>560</sup> “CHS Band Takes Second at Rodeo,” *Coolidge Examiner*, October 10, 1958.



Figure 63. From the Coolidge Examiner. The Coolidge High School Marching Band marches down Central Avenue in Coolidge. Courtesy of the Arizona State Library, Archives, and Public Records.

In January of 1959, Coolidge High School Band Director Marvin Anderson was invited to speak at the local branch of the Business and Professional Women’s Club at the Hohokam Country Club. In his address, he said that the band program had grown to approximately two-hundred students from fifth to twelfth grade. This included sixty-five high school band students, a beginning band, and two larger grade school bands. He also outlined needs that included instruments for students who could not afford them and record albums for the new music appreciation course they had begun at the high school.<sup>561</sup> He ended his statements with something of what might be called advocacy by

<sup>561</sup> The radio broadcasts to rural Montana generated by Margeurite V. Hood in the 1930s specifically used record albums as material for curriculum in music appreciation courses. Hood had to obtain permission to use these for educational purposes. Music appreciation courses relied heavily on records for listening examples. Marvin Anderson was trying to build a library of these albums for that purpose. Shelly Cooper, “Margeurite V. Hood and Music Education Radio Broadcasts in Rural Montana (1937–1939),” 53, no. 4 (Winter 2005): 295–307.

saying that a student who learns to play a musical instrument can help pay for college through scholarships or maintain an income through performing.<sup>562</sup>



Figure 64. Marvin Anderson conducts the Coolidge High School Dance Band, January 1959. Photo courtesy of the Arizona State Library, Archives, and Public Records.

The band performed its winter concert on January 30, 1959 featuring the Concert and Dance Bands (see Figure 64). The concert also featured soloists (Debbie Higginbotham, cornet; Julie Anderson, alto clarinet; Roberta Harp, flute; and Richard Quine, clarinet), in a program that was described as featuring “concert marches, classical and popular music.” There was an admission charge of \$.50 for adults and \$.35 for children.<sup>563</sup> A few weeks later, there was a photograph of what appeared to be the new Dance Band performing in this concert. The caption read that over one hundred people were in the audience and that the dance band, concert band, and soloists performed fifteen pieces.<sup>564</sup> An additional photograph showed alto-clarinet soloist Julie Anderson performing on stage with Lucille Briar accompanying.<sup>565</sup> In March, Chris Bonds, was

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<sup>562</sup> “C.H.S. Teachers Speak at BPW Dinner Meeting,” *Coolidge Examiner*, January 23, 1959.

<sup>563</sup> “Bands to Give Friday Concert,” *Coolidge Examiner*, January 30, 1959.

<sup>564</sup> “A-One, and A-Two,” *Coolidge Examiner*, February 13, 1959.

<sup>565</sup> “Marche Slav,” *Coolidge Examiner*, February 13, 1959.

selected to the All-State Orchestra as a first violinist.<sup>566</sup> Bonds would also perform a solo for the Gila Valley Branch of The American Association of University Women on March 19, 1959.<sup>567</sup>



Figure 65. Article from the Coolidge Examiner announcing that the Coolidge High School Band would broadcast a live radio from the band room. Courtesy the Arizona State Library, Archives, and Public Records.

By March of 1959, the band began performing consistently on local radio as stated in the description of band activities from the yearbook. The *Coolidge Examiner* corroborated the information with a story. Every Wednesday morning, on KCKY, the band played from 9:25 a.m. to 10:00 a.m. live from the Coolidge High School Band room.<sup>568</sup> (See Figure 65)

The annual music contest that year was not sponsored by the *Coolidge Examiner* as had been in years past, instead the event was sponsored by the band itself, raising

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<sup>566</sup> “Local Students Are Participating in Music Festival,” *Coolidge Examiner*, March 6, 1959.

<sup>567</sup> “Student Artist to Give Violin Solo,” *Coolidge Examiner*, March 13, 1959.

<sup>568</sup> “Band Goes on Air,” *Coolidge Examiner*, March 27, 1959.

money to support the effort. Judges this time did not come from major colleges or universities in the area but from other towns and schools—Harvey Smith and Vern Cordell of Casa Grande, and Bernard Curry from Eloy.<sup>569</sup> Sixteen students competed for eleven music scholarships in the annual music competition in May. This time, the music camps were associated with Arizona State College in Tempe, and Arizona State College in Flagstaff, and the University of Arizona.<sup>570</sup> Some idea of the repertoire was provided as well: Chris Bonds, “Concerto No. 1 in A Minor,” on violin; Dana Hardt, “Siciliana and Giga,” by Handel on flute and “The Lord’s Prayer,” by Malotte voice; Roberta Harp, “Serenade,” by Haydn on flute; Richard Quine, “Erwine,” by Melster on clarinet; Janis Tharrington, “My Regards,” by Lewellyn on saxophone; Bonnye Snyder, “Lily,” by Vandercook on alto saxophone; Cheryl Soma, “Sonatine,” by Wilder on clarinet; Janie McKee “The Reluctant Clown,” by Buchtel on bassoon and “Emperor Waltz,” by Strauss on piano; Robert Mapes, “Trumpeter’s Lullaby,” by Anderson on trumpet; Bill Quinn, “The Green Diamond,” by Harr on snare drum; Kermit McCutchan, “The Commodore,” by Harr on snare drum; Sarah Livingston “To Spring,” by Grieg and “The Last Rose of Summer,” by Flotow on piano; Darrell Graham “Road to Mandalay,” by Speaks on voice; Mike Miller “Thine Alone,” by Herbert on voice; Jesse Shivers, “The Loveliest

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<sup>569</sup> “Contest Winners Announced,” *Coolidge Examiner*, May 8, 1959.

<sup>570</sup> Arizona State College in Tempe became Arizona State University by popular vote in 1958. The newspaper article may not have been aware of the name change at that time, or that the name change had yet to become official. Arizona State College in Flagstaff became Northern Arizona University by decree of the State Board of regents in 1966.

Night of the Year,” by Anderson on voice; and Linda Eldridge, “Sonatine,” by Clementi on piano. Many of these students played multiple instruments for the contest.<sup>571</sup>

The band continued activities into the summer of 1959. Marvin Anderson taught band classes and lessons from June 1 to July 10.<sup>572</sup> Band members Paul Dow, Jay Moyer, Richard Quine, Robert Mapes, Gene Anderson, Karl Millsaps, and Johnny Boydston came together to perform a ‘send-off’ for those students chosen to attend Arizona Boys’ State on June 5.<sup>573</sup>

Also, in the summer of 1959, music teachers of Pinal County came together to try to form a professional association entitled “The Valley Music Teachers Association” that held its second meeting in the Coolidge High School Band room. No information was available about the first meeting; however, the purpose was to discuss the general intent of the association to provide opportunities for persons in the music teaching profession. Those invited to attend included music teachers, music dealers/merchants, piano tuners, and technicians. They wished to share “teaching ideas, find solutions to mutual problems, and promote musical standards in general.” They wished to provide workshops and joint

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<sup>571</sup> “Sixteen Will Compete Tuesday For Music Camp Scholarships,” *Coolidge Examiner*, May 1, 1959.

<sup>572</sup> “Band Lessons Will Be Given,” *Coolidge Examiner*, May 29, 1959.

<sup>573</sup> “Off to Boys’ State,” *Coolidge Examiner*, June 5, 1959; Arizona Boys State is a week-long event held each summer sponsored by the American Legion. During the week, students chosen to attend put together a fictitious 51<sup>st</sup> state patterned after Arizona. Students hold elections and run a sample government in a hand-on approach to learning how a state government works. Arizona Boys State, <https://azboysstate.org/>, Accessed September 29, 2019. There is a similar event for young women also hosted by the American Legion, <http://www.azgirlsstate.com/>.

recitals. “All persons who are, or have been allied with the music teaching profession, either vocal or instrumental, have been invited to affiliate with the group.”<sup>574</sup>

#### 1959–1960

A few changes did occur in the band program for the 1959–1960 school year (see Figures 66, 67 and 68). The concert band again presented a weekly radio program yet this time every Friday morning at 9:00 A.M. broadcast on KCKY radio from Coolidge, Arizona. The dance band in its second officially recognized year performed a concert on television in December of 1959, though the broadcasting station was not mentioned. As always, the band performed halftime shows at football games, performed in the Casa Grande and Tucson Rodeo parades, and at the Arizona State Fair. The band roster lists forty-two marching and thirty-seven concert band performers. The C.H.S. Dance Band listed fifteen players.<sup>575</sup>

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<sup>574</sup> “Music Teachers Group Meeting Set for Tonight,” *Coolidge Examiner*, June 26, 1959.

<sup>575</sup> Coolidge High School Annual, “Concert Band/Marching Band,” *The President* (Coolidge, Az: May 1960).





FIRST ROW: Chris Bonds, Richard Quine, Bonnye Snyder, Janis Tharrington, Bruce Campbell and Dennis Rodgers. SECOND ROW: Paul Dow, Ted Omen, Robert Mapes and Beverly Pate. THIRD ROW: Claudell Miles, Janie McKee, Steven Dowdle, Tom Smith and Larry Matus.

Figure 66. The 1959–1960 Coolidge High School Dance Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The first mention of the band performing during this school year appeared in the homecoming parade of October that made its way through the Coolidge business district and culminated in a pep rally in San Carlos Park downtown.<sup>576</sup> The band performed in the Arizona State University (ASU) Senior and Band Day in November. The students held a rehearsal with other participating bands in the afternoon followed by a half-time performance at the ASU football game that evening. Students were also allowed to attend meetings with various university deans from ASU's colleges according to their potential

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<sup>576</sup> "Football Tilt, Parade Are Slated for Friday," *Coolidge Examiner*, October 30, 1959.

interests in courses of study.<sup>577</sup> A week later, a photograph appeared in the news featuring three Coolidge High School Band students taking a break during the rehearsal of the ASU event.<sup>578</sup>

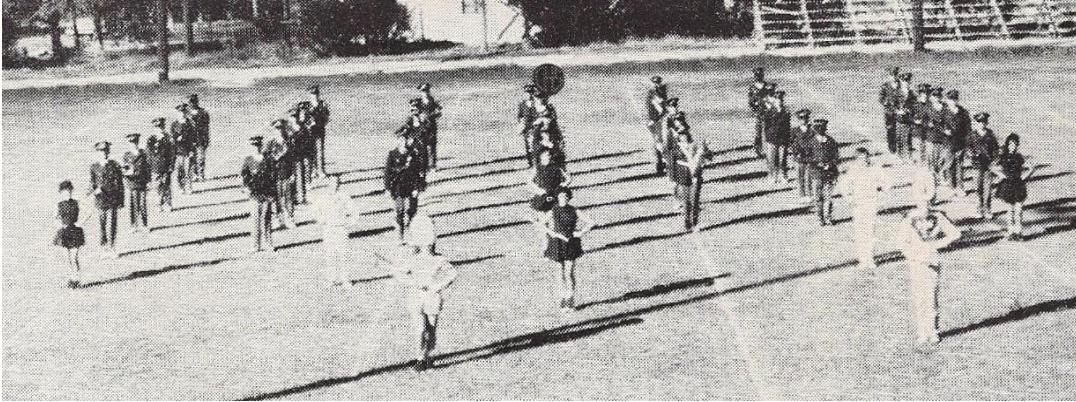


Figure 67. The 1959–1960 Coolidge High School Marching Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

In April of 1960, Coolidge was once again host to the Pinal County Music Festival. Groups from Coolidge, Casa Grande, Eloy, Ray, Florence, and San Manuel attended. As before, there were solo and ensemble performances in the morning, followed by a massed band, choir, and an orchestra performance in the evening in the high school stadium. Judges were Jack Lee and John Bloom from the University of Arizona.<sup>579</sup>

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<sup>577</sup> “High School Seniors and Band Members Plan Saturday Trip,” *Coolidge Examiner*, November 20, 1959.

<sup>578</sup> “Sitting One Out,” *Coolidge Examiner*, November 27, 1959.

<sup>579</sup> “Country Music Fiesta Here,” *Coolidge Examiner*, April 22, 1960.



FIRST ROW: Richard Quine, John Faries, Beth Bentley, Beverly Pate, Mike Mitchell, Bonnye Snyder, Gene Anderson, Dennis Rodgers. SECOND ROW: Norma Worth, Alice Mathey, Gale Bundrick, Ted Omen, Doug Gallaher, Stan Snitzer, Bob Mayo, Paul Dow, Sara Conrad, Jay Moyer, Alfred Lara, Bruce Campbell. THIRD ROW: Dale Bourne, Roberta Harp, Claudell Miles, Aaron Frazier, Dudney Arlentino, Skipper Comstock, Bill Bentley, Tom Smith, Leland Johnston, Steve Dowdle, Dale Mitchell, David Meador, Larry Matus, Karl Millsaps. FOURTH ROW: David Jones, Ronald Asberry, James Jackson, Patty Galland, Ted Powers, John Boydston, Robert Mapes, Laura Salmon.

Figure 68. The 1959–1960 Coolidge High School Concert Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

Reported in the news on May 6, 1960, ten Coolidge High School Band students were to perform in the “University of Arizona’s Seventh Annual Regional Music Festival.” This included a clarinet quartet, a saxophone quartet, and a trumpet ensemble as well as solos by five CHS Band students.<sup>580</sup>

The summer of 1960 included advanced and beginning band classes with the expected enrollment of up to fifty-five students. The intent of the advanced or concert group was to perform at civic events in conjunction with already scheduled community activities. Approximately twenty beginning students had registered by the time the story appeared in the news. These classes were held three times per week for an hour at a time. Their first performance of the summer was intended on July 4, 1960 at an event called the

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<sup>580</sup> “Ten to Attend Music Festival In Tucson,” *Coolidge Examiner*, May 6, 1960.

“chicken barbeque” provided by “The Maverick Neighborhood of the Gila Cub Scout Council.”<sup>581</sup>

1960–1961

FIRST ROW: Arthur Schaar, Bruce Guilebeaut, Larry Matus, Augustine Luna, Connie Adams, Gil Moyer, Doug Gallaher, Bob Mayo, Stan Snitzer, and Ted Oman.  
SECOND ROW: Bill Lane, Roberta Harp, Carol Faries, Michaelene Hayduke, Rick Wilburn, David Meador, Jim Snitzer, Martha Mapes, Beth Bentley, Phyllis Snyder, David Rawls, and Charles Schultz.  
THIRD ROW: Don Lutrick, Bruce Campbell, Alfred Lara, Claney Taylor, David Jones, Don Roundtree, Ted Powers, Dan Lutrick, Laura Salmon, Bill Bentley, Tom Smith, and Bill Dowdle.



Figure 69. The 1960–1961 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The band, through analysis of the photographs was getting smaller (see Figure 69). Thirty-four students were present in the picture of the concert band and only twenty-four in the marching band.<sup>582</sup> There was no dance band picture or description of the

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<sup>581</sup> “Concert Band, Beginners Music Classes Among Community’s Summer Programs,” *Coolidge Examiner*, June 17, 1960.

<sup>582</sup> Coolidge High School Annual, “There’s Music in The Air,” *The President* (Coolidge, Az: May 1961).

program. There was a brief statement about the band's year that involved football games, Band Day at the universities, and scholarship fund raisers that had been a staple of the actions since Mr. Anderson's arrival. "Long, hard practice is necessary for public performances," read the caption to a photograph of Mr. Anderson conducting a rehearsal. Also, they were hoping to purchase new uniforms in the spring of 1962.

Before the start of the school year, there was some information about the activities of certain band students. Chris Bonds, violinist, and Ted Oman, trumpet player attended summer music camp at Arizona State University.<sup>583</sup> Also, in July, the Coolidge Schools Summer Band performed for Independence Day celebrations at a barbeque sponsored by the local Girl Scouts troop. A brief description of the music for this event included "patriotic marches and some popular numbers for guests." The related story also mentioned the proximity of a red-ant hill near the tenor saxophone player and that the students "drew sincere applause, despite the hardships."<sup>584</sup> A different story about the event reported that the group also performed the national anthem for a flag-raising ceremony before a display of fireworks.<sup>585</sup>

In the first semester, very few descriptions of performances were reported or described in the news. The first mention of the band did not come with the band itself but with a photograph in the newspaper featuring the baton twirlers associated with the Coolidge Junior High Band, who had now begun to participate in marching performances

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<sup>583</sup> "Coolidge Students Attend Music Camp," *Coolidge Examiner*, July 1, 1960.

<sup>584</sup> "The Drums Go Bang And...", *Coolidge Examiner*, July 8, 1960.

<sup>585</sup> "Many Drawn to Coolidge July 4 Doings," *Coolidge Examiner*, July 8, 1960.

for their football games. These baton twirlers were all eighth-grade students: Kathi Barnes, Diane Wildermuth, Beverly Wuertz, Julia Anderson, Paula Peterson, Nita Jo Smith, and Gloria Ray.<sup>586</sup>

### Coolidge Junior High

Now the history of the Coolidge High School Band turned to Coolidge Junior High school for a short time. As early as the few months before Coolidge Union High School opened in 1935, there was some anxiety in the community about hiring women teachers, specifically those who were married.<sup>587</sup> An examination of the faculty of each school year since indicated that ultimately the district had no reservations about hiring women to fill any teaching position. Yet among those who teach band, the position was filled by males every year. There was not a mention of a female band director in the historical evidence from the first school year forward. In the 1960–1961 school year that would change. For the first time, a band director position was filled by a woman, Mary Ellen Goss. The first mention of her name coincided with the Junior High Band beginning to march and perform at football games. A photograph from the newspaper showed a band of sixty-four performers (including winds, percussion, drum majors, and twirlers) in formation on the field in the stadium (see Figures 70, 71, and 72). Quoting the caption: “Director of the Band is Miss Mary Ellen Goss.”<sup>588</sup>

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<sup>586</sup> “Closeup of Baton Twirlers,” *Coolidge Examiner*, October 28, 1960.

<sup>587</sup> Max Williams, “Should Lady Teachers Marry,” *Coolidge Examiner*, May 28, 1935.

<sup>588</sup> “The Coolidge Junior High School Band,” *Coolidge Examiner*, October 28, 1960.



Figure 70. 1959–1962 Coolidge Junior High Band Director Mary Ellen Goss. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.



**THE COOLIDGE JUNIOR High School band is shown practicing for its final performance of the football season, which was Thursday of this week. Director of the band is Miss Mary Ellen Goss.**

**Members of the band include: Julia Anderson, drum major; Terry Anderson, Ronnie Anderes, Jerry Arnold, Rosa Lee Bahr, Kathi Barnes, twirler; Nancy Bergum, Gary Bundrick, Paul Campbell, Penny Carter,**

Linda Castle, Becky Celaya, Susan Cockrill, Mike Cook, John Deal, Glenn Edwards, Gail Gam-mage, Johnny Griffith, Marcia Hardt, Michael Henry, Lee Hicks, Sue Hicks, Jerry Higginbotham, David Hood, Gary Hunt, Debra Jennings, Jimmy Jones, Margaret Jones, Byron Lamb, Fenny McCall, Judy Matus, Luana Miller, Sharon Minter, Brenda Moore, Gary Morgan, Renny Morgan, Carlyne Onua, Nancy Palmer, Becky Parker, Nancy Peterson, Paula Peterson,

assistant drum major: Tom Quine, Calvin Ragle, Gloria Ray, twirler; Jackie Reed, Janis Roelofson, Judy Roof, Steve Self, Lynn Shipley, Jessie Simms, Becky Smith, Nita Jo Smith, twirler; Royce Ann Swisher, Barry Tharrington, Diane Wilder-muth, twirler; Ronnie Williams, Ricky Wood, Beverly Wuertz, twirler; and Dale Blackwater. Not shown in the picture but members of the band are Karan Loyed, Pamela Meadows, John-ny Strickland and Ned Ussher.

Meet Your Pinal County  
**Democratic Candidates**  
 on  
**TELEVISION**  
 Sat. Night, Oct. 29 from 6:15 to 6:30 p.m.  
**CHANNEL 3**

Figure 71. The 1960–1961 Coolidge Junior High School Band under the direction of Mary Ellen Goss. Photo courtesy of the Arizona State Library, Archives, and Public Records.



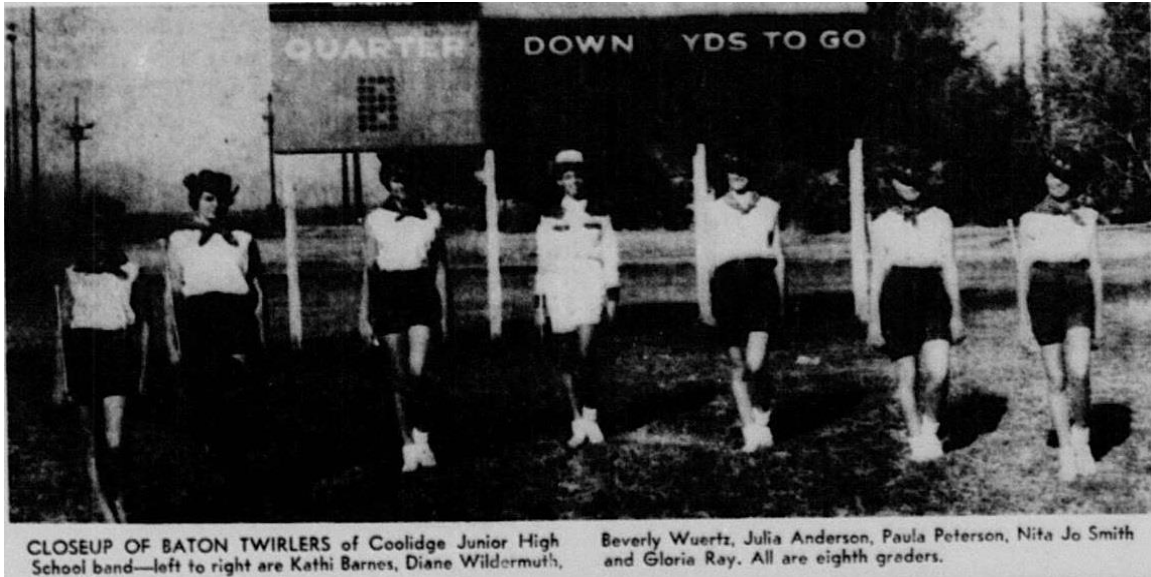


Figure 72. The 1960–1961 Coolidge Junior High School Baton Twirlers who performed with the Junior High Marching Band, under director Mary Ellen Goss. Photo Courtesy of the Arizona State Library, Archives, and Public Records.

According to news reports, the 1960–1961 school year was her second year as the band director at Coolidge Junior High. The Junior High Band performed three halftime shows (for Coolidge Junior High School football games) and marched in the Junior Parada in Florence at the end of November. According to the newspaper, seventh and eighth grade musicians had been included in marching performances in the past but there had not specifically been a Junior High School marching band until Goss arrived in the fall of 1959. In the related article, Goss was quoted:

General enjoyment and eagerness to learn can be found throughout the band from the drum major, Julia Anderson, and the assistant drum major, Paula Peterson, down to our youngest member of the band, Judy Roof; when they apply their energies to a project, success is usually the result.<sup>589</sup>

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<sup>589</sup> “Junior High School Band Presents Shows at Junior Varsity Games,” *Coolidge Examiner*, October 28, 1960.

By February of 1961, the first band concert occurred of the semester included groups from Coolidge Junior High and Coolidge High School, which featured the High School Band, Dance Band, soloists, and the Junior High Band, with Mary Ellen Goss again mentioned as the band director. Proceeds for the concert (from ticket sales) were intended to go to scholarships to summer music camps held in Flagstaff, Tempe, and Tucson.<sup>590</sup>

A month later, in March of 1961, the Coolidge High School Band marched in the Fiesta de los Vaqueros, also known as the Tucson Rodeo Parade. Here there was a claim that the band contained seventy-two performers, which would be the largest Coolidge High School Band on record, however, this conflicted with the number of students shown in the official band picture in the yearbook which was thirty-four (see Figure 73).

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<sup>590</sup> “There Was Nearly A Full House,” *Coolidge Examiner*, February 3, 1961.

FIRST ROW: Arthur Schaar, Bruce Guilebeaut, Larry Matus, Augustine Luna, Connie Adams, Gil Moyer, Doug Gallaher, Bob Mayo, Stan Snitzer, and Ted Oman.  
 SECOND ROW: Bill Lane, Roberta Harp, Carol Faries, Michaelene Hayduke, Rick Wilburn, David Meador, Jim Snitzer, Martha Mapes, Beth Bentley, Phyllis Snyder, David Rawls, and Charles Schultz.  
 THIRD ROW: Don Lutrick, Bruce Campbell, Alfred Lara, Claney Taylor, David Jones, Don Roundtree, Ted Powers, Dan Lutrick, Laura Salmon, Bill Bentley, Tom Smith, and Bill Dowdle.



Figure 73. The 1960–1961 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

Each spring was an annual music contest since the days of Isadore Shoore (1945–1950), and 1961 was no exception. This time, held in April, with judges Vern Caudill, from Casa Grande High School, Bill Knapton (former Coolidge High School Band director), from Eloy, and Sonja Coriel, from Coolidge who taught music at a location called The Children’s Colony. This was also the first time that a woman was listed as one of the judges for the competition.<sup>591</sup>

Two weeks later, a photograph with an announcement about an upcoming spring concert by the Coolidge Junior High Band appeared in the newspaper. This concert, on

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<sup>591</sup> “Band Scholarship Contest Slated for Monday Night,” *Coolidge Examiner*, April 7, 1961.

Monday night April 17, 1961, featured two trumpet trios, the concert band, and the “Red Band” (which was a beginning band). The concert had a title, “American Heritage.” Mary Ellen Goss, director of all these ensembles said that the concert would be dedicated to a specific person who would be named at the concert.<sup>592</sup>

After twenty-five years of band at Coolidge High School, several traditions were maintained for many years. The end of the school year from the post-war years forward featured an outdoor concert called the Shirtsleeves concert in the football stadium, a Baccalaureate service, a prelude performance before graduation, and the commencement performance itself. The Shirtsleeves concert showcased the high school band’s emphasis on small ensembles as well as the full group. Featured were two clarinet quartets, one made up entirely of freshmen, a flute quartet, and a trumpet quartet. Also, the band performed the traditional American folk song “Blue Tail Fly,” with percussionist Steve Edwards performing a solo on the flyswatter.<sup>593</sup> The baccalaureate service and commencement mentioned only that the band would be in attendance to perform “Pomp and Circumstance,” by Elgar as a processional.<sup>594</sup>

The last mention of band activities for the 1960–1961 school year was a story about the three Coolidge High School students who had been awarded music camp scholarships. This time, there was something of a description of the Arizona State University Annual All-State High School Music Camp. Three hundred and sixteen

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<sup>592</sup> “Two Trumpet Trios,” *Coolidge Examiner*, April 14, 1961.

<sup>593</sup> “The Coolidge High School Band,” *Coolidge Examiner*, May 12, 1961.

<sup>594</sup> “High School Baccalaureate, Commencement Next Week,” *Coolidge Examiner*, May 19, 1961.

students attended from across the state. They enrolled in a three-week course beginning June 12, 1961 and received instruction on as many as twenty different instruments, baton twirling, and “special and social dancing.” In addition to the study of music, participating students also had opportunities for “roller skating, tap dancing, ice skating, free movies, and dances sponsored by the Arizona State University Memorial Union. The three students from Coolidge who participated were Connie Adams, Carol Faries, and Laura Salmon.<sup>595</sup>

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<sup>595</sup> “Three Coolidge Teenagers at ASU Music Camp,” *Coolidge Examiner*, June 30, 1961.

1961–1962



Figure 74. Coolidge High School Band and Chorus students perform at the FFA leadership convention, August 1961. Photo courtesy of the Arizona State Library, Archives, and Public Records.

In August of 1961, members of the Coolidge High School Band and Chorus attended the Future Farmers of America (FFA) leadership convention at the University of Arizona, in their capacity as members of the Coolidge High School chapter of the FFA. A photograph in the newspaper (see Figure 74) showed a choir in FFA jackets with the caption that read, “Coolidge F.F.A. band and chorus members led the local chapter to second place honors in the F.F.A. leadership conference activities contest.” The award was based on their leadership, general appearance, conduct, and participation during the conference. Band and choir members listed in this event were Gale Bundrick, Dale

Mitchell, James Jackson, Albert Rutledge, Chino Lara, Andy Horvath, Don Parker, and Jerry Morphis.<sup>596</sup>

The local newspaper did have stories about the band program, but not until November of 1961 when a picture of five Coolidge band members (see Figure 75) appeared in a photograph with a caption about the massed band at Arizona State University on October 28, 1961. A description of the event included twenty-five bands



**BAND DAY**—These members of the Coolidge high school band, one of 25 bands participating in the mass ceremonies at Arizona State University Saturday, Oct. 28, when 1,500 high school musicians presented a colorful half-time program at the Hardin-Simmons versus ASU football game, are shown warming up for the mass performance. They are, front row, from left, Albert Rutledge and Tom Smith, both of Coolidge; back row, Rick Wilburn, Coolidge; Alfred Lara, Eleven-Mile Corner and Laura Salmon, Coolidge.

Figure 75. Coolidge High School Band students at Arizona State University Band Day 1961. Photo courtesy of the Arizona State Library, Archives, and Public Records.

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<sup>596</sup> During Final Day Proceedings at the F.F.A. leadership convention,” *Coolidge Examiner*, August 26, 1961.

involving approximately fifteen-hundred high school musicians performing in the halftime for a football game. The band students shown participating were Albert Rutledge (French horn), Tom Smith (euphonium), Rick Wilburn (trombone), Alfred Lara (saxophone), and Laura Salmon (xylophone).<sup>597</sup>

The Coolidge High School band's next reported performance was the Veteran's Day Parade in Coolidge on November 11, 1961. There was no description of the parade route, only that there were a variety of activities, including the parade, a barbeque, and services at the local National Guard Armory.<sup>598</sup>

Late in November of the 1961, more news appeared regarding the activities of junior high band director Mary Ellen Goss. She was Director of the Coolidge High School Choir (see Figures 76 and 77) and they had a performance in a city-wide, non-denominational Thanksgiving service held in the evening before the official holiday that was front page news.<sup>599</sup>

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<sup>597</sup> "Band Day," *Coolidge Examiner*, November 10, 1961.

<sup>598</sup> "Coolidge High School Band," *Coolidge Examiner*, November 17, 1961.

<sup>599</sup> "The Coolidge High School Chorus," *Coolidge Examiner*, November 24, 1961.



Casa Grande Ruins  
Travel Figures  
For the year to date  
\$1,008  
For the past week  
1,149

309 Capitol Hill  
Phoenix, Ariz. San Carlos Reservoir  
There was 16,948 acre feet of water behind the Coolidge dam on Thursday morning.

# Coolidge Examiner

32nd Year—Number 39 10 PAGES COOLIDGE, ARIZONA, FRIDAY, NOVEMBER 24, 1961 PA 3-5441 Ten Cents

## Junior College Vote Set Dec. 12

### Plans For Vah-Ki Sewer District Presented To City

Cost Pegged At \$32,000 For Job

The Coolidge City Council held a special meeting on Monday, Nov. 20 with the proposed Vah-Ki sewer district the principal item on the agenda.

**PLANS**  
George Wallace and Richard D. Lines, representing the John A. Carullo Engineering firm appeared before the council with a complete set of specifications and plans for the proposed new district.

The two engineers pointed out to the Council members that the city did not have the necessary right-of-ways and easements through certain sections of the proposed Vah-Ki sewer district and that it should be the job of the city to first obtain these rights before proceeding further.

Council members agreed and City Manager Robert L. Bibeau and City Attorney William R. Platt were instructed to investigate this area and determine what the city should do to obtain these rights.

**COST**  
The cost of the entire job was estimated by the consulting firm to be \$32,000. Of this amount \$20,000 would be expended in the actual construction and \$12,000 would have to be expended in side expenses such as publishing, legal and etc.

If residents of the area were to annex all the costs it would be \$2 cents per square foot of

### THE COOLIDGE HIGH SCHOOL CHORUS



**THE COOLIDGE HIGH SCHOOL CHORUS** under the direction of Mary Ellen Goss, presented a program of religious music at City-Wide services on Thanksgiving Eve. Services were held at the Presbyterian Church with the Rev. Charles E. Pollard delivering the message. Time of the City-Wide Thanksgiving special non-denominational services was 7:30 p.m. (You are invited to turn to page 10 of this issue for a complete list of the High School students who comprise the chorus.)

### City Council Race Has 8 Candidates

County Wants VETERAN CAMPAIGNER

### COURT TEST OF TAX REFUND

County Wants VETERAN CAMPAIGNER

**WEEKLY WEATHER**

	Max.	Min.	Precip.
Thursday	79	49	0
Friday	72	42	0
Saturday	66	31	0
Sunday	70	31	0
Monday	73	33	0
Tuesday	71	49	15

Total rainfall for year to date—5.19". Average annual rainfall is 9.47". — Courtesy Casa Grande National Monument.

### 5 Day Forecast

Here is the official five day weather forecast direct from the Harbor Airport and the U. S. Weather station.

Scattered snow showers over the entire state beginning late today with heavy snow in the higher elevations. Trend will be for cooler weather and snow and rain then gradually becoming clear Sunday and Monday. The general temperature range will be about 2 to 8 degrees below normal throughout the entire state. Temperatures around the 1500 level are expected to register in the 41 to 13 degree range.

For Coolidge and the Grand Valley area the temperatures are expected to range between 40 to high and a low of 31.

**Editor's Note**  
**Book**  
Unhappiness is not knowing what we want and killing ourselves to get it.—Don Herold

**ONLY 497** residents will have an opportunity to decide how many (up to four) of eight candidates will be assured seats on the city council in the city primary election on Jan. 16, 1962. And not all of the 497 will vote.

**CANDIDATES**  
Informed county officials and others close to the tax situation estimate that it will raise the county assessment about 13 cents per hundred dollars of assessed valuation.

County Supervisors Jay Bateman, David Davis and Edith Chaberski agreed that an intensive study of the whole junior college situation convinced them that it was imperative that the county make its decision now.

**ADVANTAGE**  
If the county voters decided on a bond district then Pinal County will be able to take advantage of the general legislative agreement that all counties who have signed a desire to establish a junior college now will be on a single bill for appropriation of the necessary state funds.

**PLAYING**  
An interesting role in the election will have to go it alone at some date in the next few days

Figure 76. Coolidge Examiner front page November 24, 1961. Coolidge High School Chorus directed by Mary Ellen Goss. Photo courtesy of the Arizona State Library, Archives, and Public Records.

## THE COOLIDGE HIGH SCHOOL CHORUS



**THE COOLIDGE HIGH SCHOOL CHORUS** under the direction of Mary Ellen Goss, presented a program of religious music at City-Wide services on Thanksgiving Eve. Services were held at the Presbyterian Church with the Rev. Charles E. Pollard delivering the message. Time of the City-Wide Thanksgiving special non-denominational services was 7:30 p.m. (You are invited to turn to page 10 of this issue for a complete list of the High School students who comprise the chorus.)

Figure 77. 1961 Coolidge High School Chorus directed by Mary Ellen Goss, close-up of the front-page article. Photo courtesy of the Arizona State Library, Archives, and Public Records.

The next band activity was reported in January of 1962 when the band was reported to raise money for a dance. Taking on the opportunity for community engagement outside of music, the band planned a “curb-painting” event which would have them paint house numbers on front curbs for \$.75 each. The proceeds this time, instead of for uniforms or for music camp scholarships was to go toward the expenses of holding a dance, sponsored by the band.<sup>600</sup>

The concert of January 30, 1962 was labelled the first school concert of the year—a combined concert of the high school and junior high school bands. The Coolidge Junior High Band was still under the direction of Mary Ellen Goss.<sup>601</sup> Admission charges of \$.50 for adults and \$.35 for students were placed in the scholarship fund for summer music camp. Interestingly, the significant news of this performance was the premier of a new work, written by band director Marvin Anderson titled, “CHS Bears March” or “Coolidge High School March.” The piece was dedicated to Coolidge High School on December 7, 1961, the twenty-year anniversary of the bombing of Pearl Harbor.<sup>602</sup>

Many of the original, hand-written parts and score survived the years. An examination of these artifacts revealed that Mr. Anderson only titled the piece “March,” but later added “C.H.S. March” and at one time “C.H.S. Bears” which, on the conductor

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<sup>600</sup> “CHS Band to Raise Money for Dance,” *Coolidge Examiner*, January 5, 1962.

<sup>601</sup> Mary Ellen Goss taught both the Coolidge High School Choir program and the Coolidge Junior High School Band program from 1959-1962. Her photograph appears in the faculty pages of *The President* in 1963 as well. Following the 1961–1962 school year, Marvin Anderson took over the position as Junior High Band Director, while Mary Ellen Goss remained as Coolidge High School Choir director and music teacher; Coolidge High School Annual, *The President*, (Coolidge, Az: 1963): 17.

<sup>602</sup> “First School Concert Set for Tuesday,” *Coolidge Examiner*, January 26, 1962.

score was scratched out. The instrumentation for the piece implies that there was a wider variety of instruments available for him than merely those pictured in yearbooks or newspapers. The parts list was as follows: Flute, Oboe, Eb Clarinet, (1<sup>st</sup> Clarinet missing), 2<sup>nd</sup> Clarinet, 3<sup>rd</sup> Clarinet, Alto Clarinet, Bass Clarinet, I Alto Saxophone, II Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bass Saxophone, I+II Horn, III+IV Horn, Eb Horn, I Cornet, II+III Cornet, 1<sup>st</sup> Trombone, II Trombone, III Trombone, Treble Clef Baritone, Bass Clef Baritone, Bass, Drums, Timpani/Chimes, with reduction parts for Horns, and Trombones (see Figure 78).<sup>603</sup>

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<sup>603</sup>Marvin Anderson, "March" unpublished manuscript (December 7, 1961).

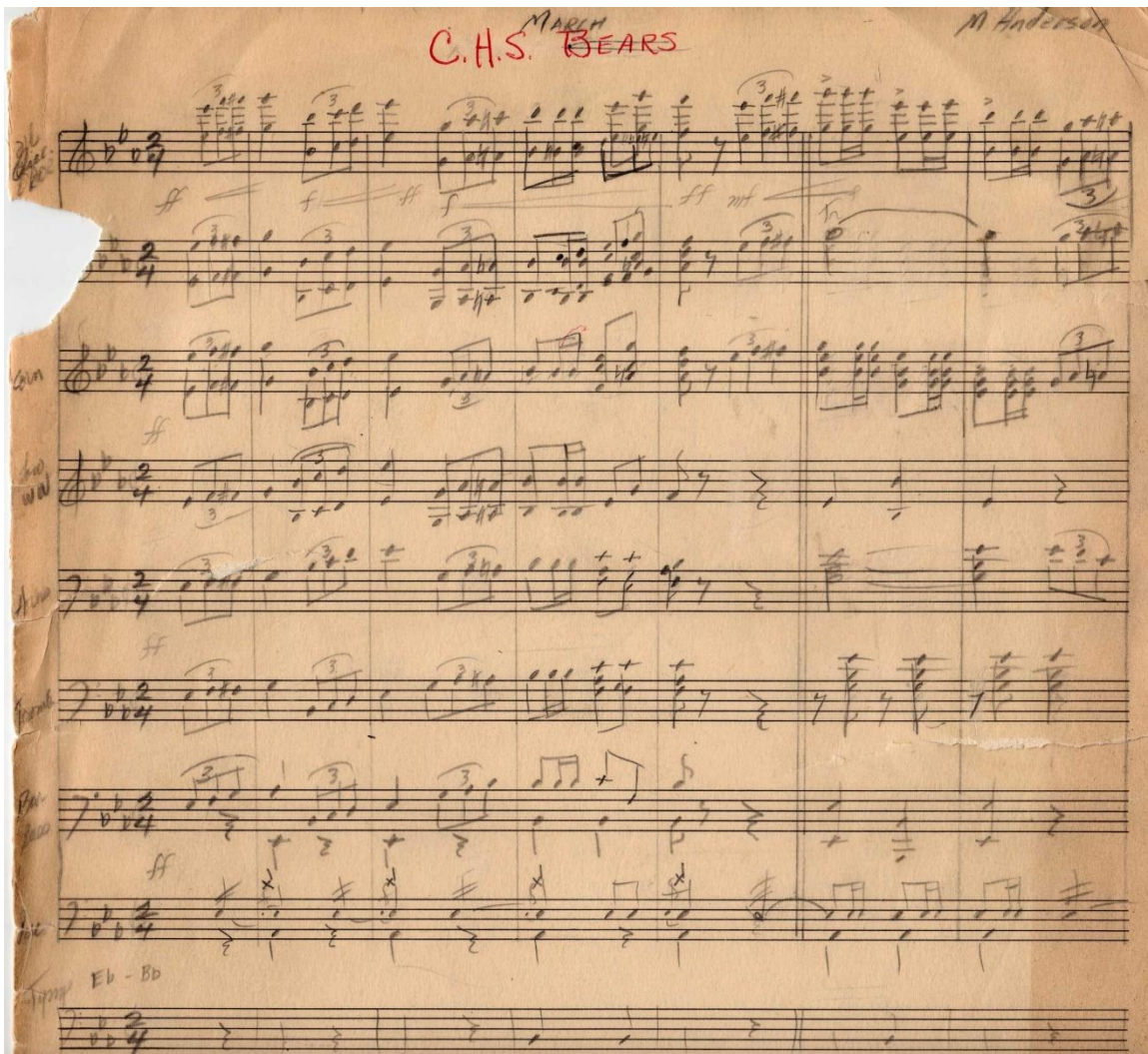


Figure 78. Front page of the score. "CHS March" or "C.H.S. Bears March" by M. Anderson. Photo courtesy of Roger E. Anderson private collection.

Continuing to seek profit for the band's activities, Marvin Anderson continued to hold fundraisers. In February of 1962, right after their combined concert with the Junior High School Band and the premier of the march, the High School Band held a bake sale with the proceeds intended to "augment the group's scholarship fund and special dance slated this spring."<sup>604</sup> Band students were also in the process of All-State Auditions, with

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<sup>604</sup> "CHS Band Schedules Bake Sale," *Coolidge Examiner*, February 2, 1962.

two students, Jay Moyer on bass clarinet, and Tom Smith on baritone horn headed to West High School in Phoenix for the tryout.<sup>605</sup>

At last, in March of 1962, the Coolidge High School Band held a special dance for which they had raised funds all year. They had held this dance each year, but this year, doing so would be more difficult unless they deferred the cost of the event with other sources. The Copacabana dance had been mentioned in preceding yearbooks, but rarely had there been a description of what the dance entailed. The venue was the auditorium at Coolidge South School, which in the times of the founding of Coolidge Union High School through the World War II years was called “Coolidge Grammar School.” Tickets were sold in advance. The dance was billed as an “all-student, formal dance.” The proceeds were all to send students to music camp. The funds needed to hold the dance went toward decorations and hiring outside groups to perform. From Arizona State University, The Edsel Reed Quartet provided dance music. Coolidge High School alumna Kenneth Salmon, by this time a student at ASU, served as a master of ceremonies. In addition, a floor show included an unnamed vocal quartet, a comedian, and a calypso singer, all from Arizona State University.<sup>606</sup>

Evidence of student chamber music groups appeared in the spring of 1962. The Coolidge High School woodwind quintet performed as special guests with the Coolidge

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<sup>605</sup> “Coolidge Band Members Try for All-State,” *Coolidge Examiner*, February 2, 1962.

<sup>606</sup> “High School Band to Hold Dance,” *Coolidge Examiner*, March 23, 1962.

Junior High band at their spring concert. There was no indication of what they performed, but only that they were a part of the event.<sup>607</sup>

As the end of 1961–1962 school year approached, Marvin Anderson announced that the Shirtsleeves concert this year would be his eighth and last as band director at Coolidge High School. The Coolidge High School Concert Band would perform light music in the football stadium and there would be no admission charged.<sup>608</sup> Mr. Anderson, also that spring, announced the winner of the annual Coolidge music contest as Jay Moyer, bass clarinet. Second prize was awarded to Roberta Harp, flute, and third went to Steve Edwards on snare drum. One of the judges for the event included former Coolidge High School Band director, Bill Knapton, of Eloy.<sup>609</sup>

There was no formal band photograph in the 1961–1962 yearbook. Instead, there were a variety of pictures showing the band and their director in rehearsal (see Figures 79, 80, and 81). An examination of the numbers of students was therefore not possible until such time as can be found concert programs or class rosters.

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<sup>607</sup> “Junior Musicians Perform Tonight,” *Coolidge Examiner*, April 6, 1962.

<sup>608</sup> “Band Sets ‘Shirt Sleeves’ Concert,” *Coolidge Examiner*, May 11, 1962.

<sup>609</sup> “Judges Pick CHS Music Awardees,” *Coolidge Examiner*, May 11, 1962.



Figure 79. Band Director Marvin Anderson rehearses the Coolidge High School Band, 1961–1962. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.



Figure 80. Band Director Marvin Anderson rehearses the Coolidge High School Band, 1961–1962. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.





Figure 81. Band Director Marvin Anderson rehearses the Coolidge High School Band, 1961–1962. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The same spring semester of 1962 saw a detailed analysis of the music programs in the Coolidge Public Schools when members of the music faculty at Arizona State University came to observe, appreciate, and make recommendations for music education at each level in the district. Those faculty members from ASU were Eugene Lombardi, Assistant Professor of Music, Wendell Rider, Professor of Music, and Raymond Wochner, Professor of Education.<sup>610</sup> Though there was no indication of the amount of

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<sup>610</sup> Eugene Lombardi was the conductor of the Arizona State University Orchestra from 1957–1989. Obituary posted on Legacy.com as reported on azcentral.com, Accessed September 29, 2019, <https://www.legacy.com/obituaries/azcentral/obituary.aspx?n=eugene-p-lombardi&pid=182262097&fhid=11062> ; Wendell Rider was Arizona State University Department of Music Chairman starting in 1958, the year Arizona State College became Arizona State University. Obituary posted on finadagrave.com as reported in the *Arizona*

time taken to observe or gather data for the study, therein lies insight into the methods and pedagogy of the program in general (see Figure 82).

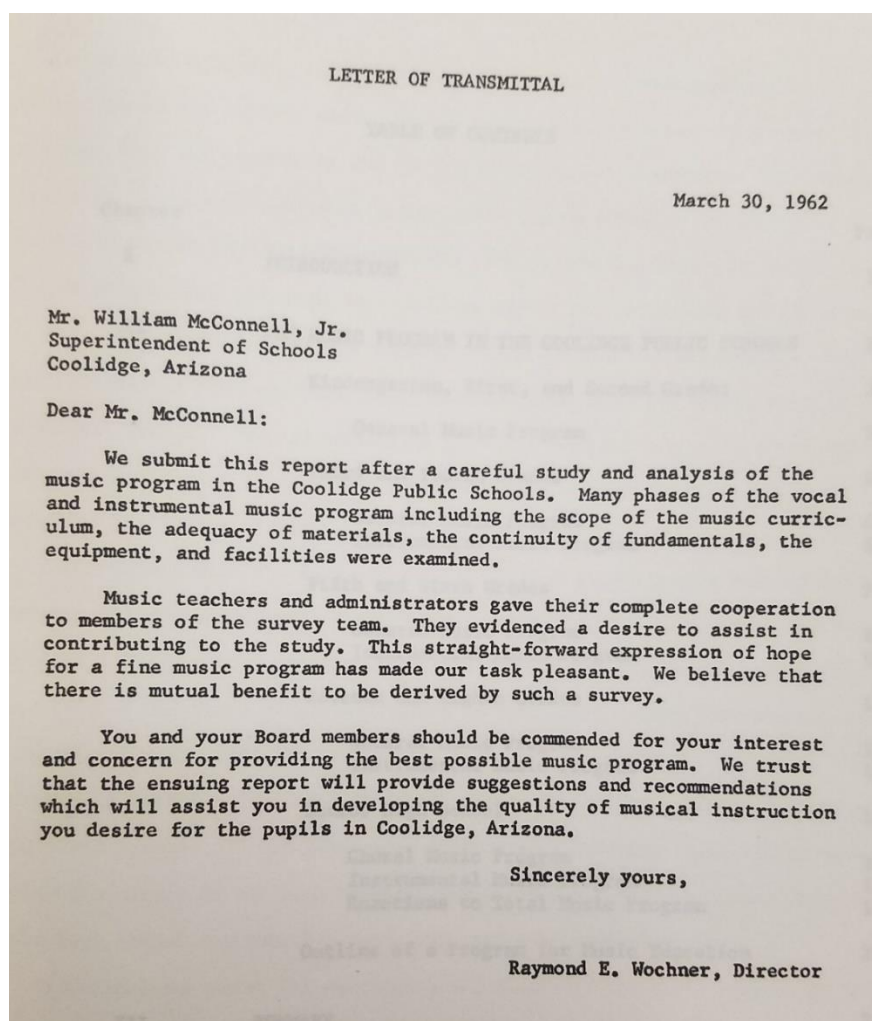


Figure 82. Cover letter from the Survey of Music Program, Coolidge Public Schools created by Arizona State University faculty members in 1962.

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*Republic*, December 28, 1987,

<https://www.findagrave.com/memorial/189324022/wendell-jack-rider>; Stephanie R. Deluse and Denise E. Bates reported that Wendell Rider was a member of the ASU faculty as a composer. Stephanie R. Deluse and Denise E. Bates, *The Campus History Series: Arizona State University*, (Charelston: Arcadia Publishing, 2012): 42; Raymond Wochner was a professor of Educational Administration at Arizona State University from 1952–1978 including Chairman of that Department from 1954 forward. Legacy.com Accessed October 15, 2019

<https://www.legacy.com/obituaries/azcentral/obituary.aspx?n=raymond-e-wochner&pid=724214&fhid=2354>.

The music teachers listed in the school-district report were only mentioned by name, not by position. Their names were: Marvin Anderson, Anna Antes, Lucille Briar, Mary Ellen Goss, and Joyce Hale.<sup>611</sup> Throughout the report, their names were not mentioned again.

At the third and fourth grade level, one music teacher was described as providing both general music and pre-instrumental music education using the flutophone as a training instrument. Fifth and sixth grades have a vocal music teacher and beginning instrumental music provided by the instrumental music teacher from the high school. Yet another teacher provided instruction for the junior high instrumental program and the high school vocal music program.<sup>612</sup>

A closer examination of the pre-instrument training at the fourth-grade level stated that discipline was rigid, there was no attention paid to precision of playing, and that some students were not allowed or able to participate because they could not afford a flutophone and the school was unable to provide one for them. The recommendation was that they find some way to finance this program so that every student could participate. The existence of the pre-instrument training program was considered commendable and even a standard practice in music education in general, however, the observers believed that the instrumental music instructor (specifically the instrumental director who teaches

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<sup>611</sup> Eugene Lombardi, Wendell Rider, and Raymond Wochner, "Survey of Music Program; Coolidge Public Schools" unpublished report, Arizona State University (April 1962): i.

<sup>612</sup> Lombardi et al, "Survey," 1.

the elementary school band program) who should teach this subject instead of the general music teacher to maintain consistency.<sup>613</sup>

The fifth and sixth grade beginning and intermediate band programs were described in a system where students were removed from their regular classrooms for music classes at certain times during the week. Classes were set up in a way that allowed each student to have a class with like instruments twice per week for thirty minutes each. According to the report, “teaching was effective; attention was paid to musical detail.” However, some of the instruction appeared below the level of the students who had had flutophone training in the fourth grade. Students who were in the band program at this level were chosen from using an unnamed aptitude test. The high school band director was identified (though not by name) as the instructor of the beginning band classes.<sup>614</sup>

The facilities were described as noisy and shabby. The instructor’s voice could not easily be heard. The lighting was poor. The same room was used for fifth through eighth grade band classes. In addition, the equipment (instruments) owned by the school were few and these were average to above average in condition. Rented instruments were of better quality.<sup>615</sup>

Overall, the beginning band program was described as strong, yet improvements could be made in the scheduling of challenges (chair placement tests should not take up rehearsal time), coordination of teaching from grade-level to grade-level, and in securing

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<sup>613</sup> Lombardi et al, “Survey,” 6–7.

<sup>614</sup> Lombardi et al, “Survey,” 7–9.

<sup>615</sup> Lombardi et al, “Survey,” 9.

instruments for students who could not afford to rent or buy one of good quality. In terms of instruction, more attention should be given to detail, to accuracy, and to precision. Mistakes should be corrected immediately so the student does not practice the mistake instead of the correct skill.<sup>616</sup>

The facilities were not described as conducive to learning. The acoustical issues with the building were such that the director could not easily be heard. Balance of sound was considered impossible. Better lighting was recommended as was the addition of acoustical tiles on the walls. Windows in the band room made seeing the band director difficult and these should be covered. Student chairs were made of metal and bent wood that could be folded and put away, yet the recommendation was that they be replaced with furniture that would encourage good posture and playing position. Storage for instruments and music library were also described as inadequate.<sup>617</sup>

Instrumental music instruction at the seventh and eighth grade level was described as “very limited.” The high school choir teacher was identified (not by name) as the instrumental instructor at these grade levels. Tuning or drilling fundamentals were not observed. The literature rehearsed during the observation was described as too difficult. “Sectional work and ensemble precision was lacking.” The band director had to shout to be heard much of the time. Student discipline was poor. The music library for the band was considered limited and lacking in variety. The budget, was only moderate.<sup>618</sup>

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<sup>616</sup> Lombardi et al, “Survey,” 10.

<sup>617</sup> Lombardi et al, “Survey,” 11.

<sup>618</sup> Lombardi et al, “Survey,” 13.

The observers were encouraged that a band of sixty members was present at the junior high level in Coolidge, that most instruments were in a good state of maintenance, and that they were also of good quality. The observers also recommended changes in the facility. In terms of instruction, they stated that music more appropriate to the students' level (yet also challenging), and therefore literature should be purchased that would "strengthen the weaknesses" and promote higher level playing abilities. The junior high groups, they said, should be considered more of a training group for the high school band than a performing ensemble unto itself. Also, a greater emphasis should be directed toward musical discipline, intonation, and precision playing. The budget, the observers felt, should be increased. Finally, regarding the junior high program, they believed that one instructor should oversee the pre-instrument flutophone training, the beginning band classes, and the junior high bands.<sup>619</sup>

At Coolidge High School two teachers were responsible for the choral and instrumental programs as well as the elementary and junior high school. The instrumental program observed at the time contained a dance band, small ensembles, a beginning band, and a concert band. "During football season, the marching band replaces the concert band on the daily schedule utilizing the same personnel."<sup>620</sup>

The dance band met before school. The students participating in this group were required to be a part of the concert band and they received no credit for their

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<sup>619</sup> Lombardi et al, "Survey," 13–14.

<sup>620</sup> Lombardi et al, "Survey," 15.

membership. The observers stated “there is a strong emphasis” on this group, including in equipment, literature, and in general encouragement.<sup>621</sup>

The described schedule for the high school included a type of rotation that allowed small ensembles to meet once per week, requiring the members of these groups to miss another class only once every two weeks. The high school beginning band consisted of only a few students playing drums. The fourth hour of the day was reserved for the concert band of approximately sixty members. The high school band director spent the first four class periods at the high school and the rest of the day at the elementary school teaching beginning band classes.<sup>622</sup>

The observers spent one hour observing the concert band. During this time, the band rehearsed eight different pieces. Little time was spent, according to the observers, in “execution, precision, intonation and interpretation.” The literature, though not listed, was described as pops in its style or genre.<sup>623</sup>

The high school facilities were described as “spacious, well-lighted, airy and acoustically adequate.” There were separate rooms for a music library, instrument storage, and uniform storage—all of which were easily accessible from the main rehearsal room. There was a large blackboard and space for a large bulletin board. The director’s office was small.<sup>624</sup>

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<sup>621</sup> Lombardi et al, “Survey,” 15.

<sup>622</sup> Lombardi et al, “Survey,”.16.

<sup>623</sup> Lombardi et al, “Survey,” 16.

<sup>624</sup> Lombardi et al, “Survey,” 16.

Music contained in the library had “a fair representation of literature of musical worth. A preponderance of fast and rhythmic music was noted, to the exclusion of music employing tone and control.” A lot of music existed in the library for the purpose of the dance band, which was an ensemble that was available to only about fifteen to twenty students.<sup>625</sup>

The high school was said to possess quality equipment, most of which was in good condition and had received good care. The inventory did seem to be abundant. There were two pianos though one was older and in the process of reconstruction. The observers also noted that among the inventory at the high school was “a predominance of dance band instruments and accessories.”<sup>626</sup> The observers also stated that they did not witness or find evidence of band performances in the community. “Not much effort seems to be made to encourage the community to be actively interested in the school music activities.”<sup>627</sup>

The recommendations for the high school band at this time were that the mixed ensembles and the dance band were offered to the detriment of the band program. Specifically, the dance band was considered the primary emphasis of the high school program though not officially placed within the school schedule and did not seem to exist to play for school functions such as dances, rather concerts for local civic groups.<sup>628</sup> The

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<sup>625</sup> Lombardi et al, “Survey,” 16.

<sup>626</sup> Lombardi et al, “Survey,” 16.

<sup>627</sup> Lombardi et al, “Survey,” 17.

<sup>628</sup> In the report, the word “concerts” was placed within quotes implying that the observers themselves did not value dance bands in general and that their performances were not actual concerts.



ultimate recommendation was that the dance band be de-emphasized and a “concentrated effort be made to upgrade the concert band.”<sup>629</sup>

The beginning band at the high school level was considered necessary to accommodate those students who would like to begin instruction on an instrument at an older age. However, since that group was extremely consisted of only a few percussion students, the observers recommended that the director find some way to make that group more accessible to more students, possibly through quality-control of the concert band—meaning that students who may not be ready to play in the concert band be remediated to a second band to hone their skills before attempting the more advanced group.<sup>630</sup>

A survey of students was also taken, and the results indicated that many of the older students or students of advanced ability dropped out of the concert band before finishing high school. Students of lower ability generally remained. “This would seem to indicate that the higher intellect is not being challenged in the instrumental music program via the quality of literature used and the general course content.”<sup>631</sup>

Final recommendations for the high school included that “The high school band director should be relieved of his duties in the elementary school so that a better piece of teaching can be done on the secondary level.” Band performances needed to be scheduled more with the needs of the community. The community itself needs to be encouraged to

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<sup>629</sup> Eugene Lombardi, Wendell Rider, and Raymond Wochner, (1962) “Survey of Music Program; Coolidge Public Schools” unpublished report, Arizona State University (April 1962): 17.

<sup>630</sup> Lombardi et al, “Survey,” 17.

<sup>631</sup> Lombardi et al, “Survey,” 17.

support the band program more than at the current time. Also, “It was noted...that there was more emphasis on rote learning than on the acquiring of independent musical skills. This emphasis should be reversed.”<sup>632</sup>

In addition, their final recommendations included the possibility of creating a music course for the high school specifically for those students who were not a part of any of the music ensembles already. They stated that such a course should include:

...such study fields as folk music; church music; the programming of music as in concert, radio, TV, and juke box; musical taste and what makes it; music drama including musical theater, ballet, and opera; study of contemporary musicians including famous jazz personalities; music in the community; music in the state; field trips to radio stations, music stores, and live concerts; a study of all types of bands, small, large, concert, and pit; music of other countries; and music of other eras.

Another suggestion was that the title of this course avoid the word “appreciation.” Instead, suggestions involving exploration were used: “Exploring Music, Music in our lives, and You and Music.”<sup>633</sup> The report was submitted to the Coolidge school district in April of 1962. By May 18, 1962, the school district announced significant changes for the upcoming 1962–1963 school year. Principal Jack Dumond spoke of a “greatly expanded Coolidge High School study and class program” that would send the high school into a six-period schedule that would eliminate any study hall. There would be a “complete overhaul of the approach to the English instruction method,” and that “the music department of the school is headed for a complete revamping.” Though this sounded ominous, the proposed changes to the music department and the classes offered included

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<sup>632</sup> Lombardi et al., “Survey,” 18.

<sup>633</sup> Lombardi, et al. .“Survey,” 19.

plans that called for: a band, beginning band, small ensemble, music theory specifically for music students, music appreciation specifically for music students, two girls choruses, one boys chorus, plus classes in music theory and appreciation for non-music students as well.<sup>634</sup> In the coming weeks after this statement, the school district sought funds and land for future growth, stating that they needed to construct a new multi-purpose facility that would include a gymnasium, music rooms, dressing rooms, and a stage.<sup>635</sup>

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<sup>634</sup> “High School Planning For 1962–63 Told,” *Coolidge Examiner*, May 18, 1962.

<sup>635</sup> “Land for Future Growth, New Buildings In Proposal; Bond Issue Now Scheduled for '63,” *Coolidge Examiner*, May 25, 1962.

## CHAPTER 9

### YEARS OF CONSTANT CHANGE: 1962–1973

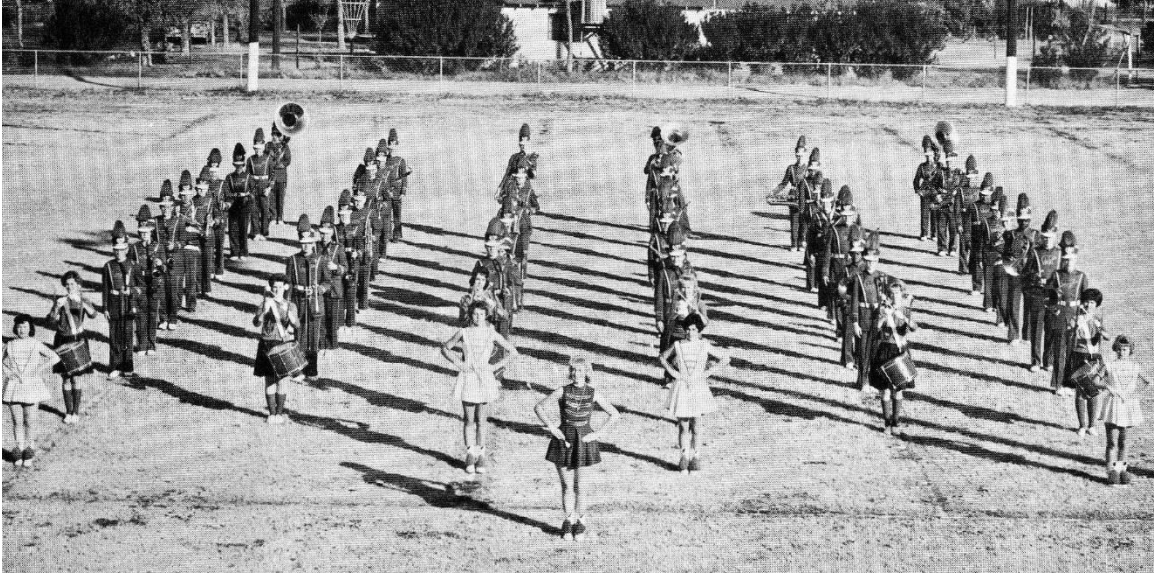


Figure 83. The 1962–1963 Coolidge High School Marching Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

1962–1963

The yearbook picture of the CHS Marching Band showed the band in block formation on the football field in the stadium (see Figure 83). The concert band depicted fifty-one winds and percussion, one drum major, and four twirlers, which could be considered odd for a concert band. The same students seem to appear in both photographs (see Figure 84).

July of 1962 brought good news to the teachers of Coolidge High School; the school board had approved their budget for the upcoming school year which meant an increase in salary. Fourteen new teachers entered the district that year and among them was Mr. Ronald K. Fuller, of Canoga Park, California. Mr. Fuller was a graduate of New

Mexico Western College in Silver City, New Mexico, though his degree program was not stated. However, he would be the new band director.<sup>636</sup>

Mr. Fuller arrived amid a special election cycle upon which was a bond issue that would decide if a new facility, that would include music rooms and a stage, would be built or not. Bond elections were scheduled as the community and the school district attempted to upgrade facilities for all grade levels. On September 28, 1962, the newspaper reported that one of the intents of high school bond election involved the construction of a new multi-purpose building that would house a gymnasium, band room, and auditorium. While such facilities did already exist, those were considered “hopelessly inadequate by school officials.”<sup>637</sup> The following week, an artists’ rendition of the proposed building appeared along with a caption that read, “The building would house gymnasium, physical education, band, and auditorium facilities.”<sup>638</sup> That bond issue easily passed in October and the new facility was put under construction.<sup>639</sup>

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<sup>636</sup> “Coolidge High, Elementary Schools Add 14 Teachers,” *Coolidge Examiner*, August 7, 1962.

<sup>637</sup> “Coolidge Elementary, High School Bond Issues Involve New Location, Buildings,” *Coolidge Examiner*, September 28, 1962.

<sup>638</sup> “Something New May Be Added,” *Coolidge Examiner*, October 5, 1962.

<sup>639</sup> “School Issues Pass with Ease; Turnout of Homeowners Praised,” *Coolidge Examiner*, October 26, 1962.



First Row Left to Right: Phyllis Snyder, Beverly Wuertz, Beth Bently, Michaelene Hayduke, Joann McBride. Second Row: Oralia Luna, Ethyl Black, Corinda MacMorris, Alys Conrad, Candy Moring, Becky Celaya, John Griffith, Mike Cook. Third Row: Bill Fenton, Dudney Arlentino, Don Hansen, Sue Hicks, Chino Lara, Bill Lane, Nita Jo Smith, Sara Conrad, Linda Castle, Jack Banks, Renny Morgan, Edward Johnson, George Eldridge. Fourth Row: Stan Snitzer, Jim Matus, Gary Bundrick, Joe Thomas, Terry Anderson, Connie Adams, Laura Salmon, James Jones, Gail Gammage, Lee Hicks, Bryon Lamb, Augustine Luna, Larry Matus, Mike Gilham, Lorence Pottebaum. Fifth Row: Jim Snitzer, Calvin Ragle, Paul Hansen, Bruce Guilbeault, Tom Smith, Bill Dowdle, Rick Wilburn, Dwight Anderson, Albert Rutledge, Bill Anderson, James Jackson, Charlie Schultz, John Deal, Tom Quine.

Figure 84. The 1962–1963 Coolidge High School Concert Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

In all of this, Mr. Fuller’s presence was not felt, at least not in the local news.<sup>640</sup>

Even in the yearbook, there was no formal faculty picture, only a grainy image of two men having coffee in a work area with the caption “And Mr. Fuller Band,” containing no indication of which of the two he was.<sup>641</sup> A story about new teachers in the district in the

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<sup>640</sup> Former Coolidge High School Band Director Marvin Anderson did make an appearance, however. Mr. Anderson was named “Generalissimo” as a member of the Casa Grande Valley Commandery, Knights Templar; Pima Lodge No. 39, F. A. & M. This was one of the “organizations of in Masonry, Knights Templar” composed of a group called the “York Rite Masons.” “Coolidge Men Elected to Office in Knights Templar,” *Coolidge Examiner*, December 21, 1962.

<sup>641</sup> Coolidge High School Annual, “Faculty,” *The President*, (Coolidge, Az: May 1963).

*Coolidge Examiner*, allowed for proper identification of the man who was the director for only that year (See Figure 85).<sup>642</sup>

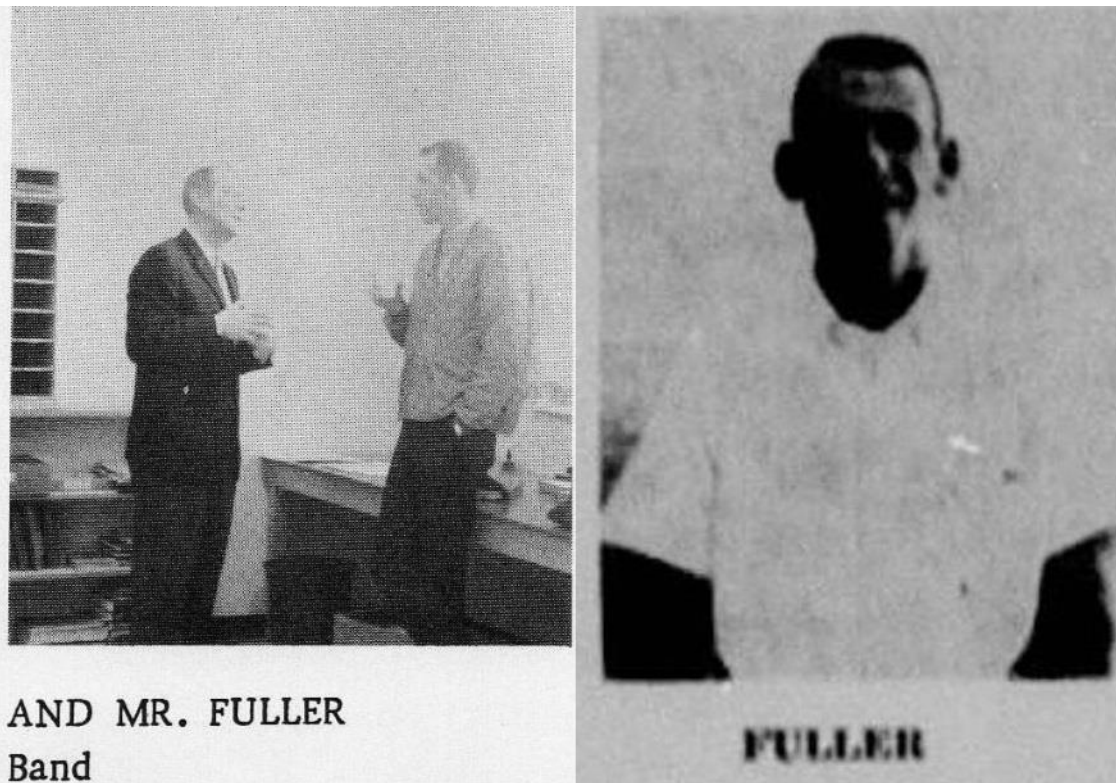


Figure 85. 1962–1963 Coolidge High School Band Director Ron Fuller. From *The President*; 1963 (Left; courtesy of Coolidge High School and the Coolidge Historical Museum) and from the *Coolidge Examiner* (Right; Courtesy of the Arizona State Library, Archives, and Public Records)

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<sup>642</sup> “Coolidge High, Elementary Schools Add 14 Teachers As ’62–’63 Sessions Near,” *Coolidge Examiner*, August 17, 1962; Ron Fuller left Coolidge High School after the 1962–1963 school year and taught at Arizona State University. He is listed as one of the historic band directors of Arizona State University, having taught there from 1963–1968. Herberger Institute for Design and the Arts, School of Music, “History,” ASU.edu, Accessed September 29, 2019, <https://music.asu.edu/node/2908/about>.

The Coolidge High School Band during this time, was also noticeably absent from the local papers. There were also little more than pictures present in the 1962–1963 yearbook. Yet those pictures were informative. The band was large, one of the largest bands in Coolidge history, with fifty-one players, four twirlers, and one drum major.<sup>643</sup> There were several pictures of a parade and a formal picture taken in formation on the football field. There was also an image of an outdoor concert or rehearsal outside one of the wings of the high school with no indication of any associated event. In the past many of the percussionist in Coolidge High School Band history were female. Whether or not Mr. Fuller chose to feature this aspect of the band program is not known, however, *The President* published in 1963 was the only yearbook to contain a photograph of an officially recognized group of female marching band drummers called “Drummerettes (see Figure 86).” The names provided for this group of six young women were Luana Miller, Diane Wildermuth, Pat Hoover, Barbara Christopherson, Judy Arnold, and Beverly Nottingham.<sup>644</sup> There was no evidence that they performed as a solo ensemble or in any capacity other than with the marching band.<sup>645</sup>

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<sup>643</sup> Coolidge High School Annual, “Concert Band,” *The President*, (Coolidge, Az: May 1963): 104.

<sup>644</sup> Coolidge High School Annual, “Drummerettes,” *The President*, (Coolidge, Az: May 1963): 107.

<sup>645</sup> As was mentioned in an earlier chapter, many of the young women in the Coolidge High School Band program held leadership positions. Also, many of the percussionists were female from the first school year forward. For more information about women’s roles in school bands see Jill Sullivan and Amy Spears, “All-Female School Bands; Separate Spheres and Gender Equality” *Women’s Bands In America; Performing Music and Gender* Rowman and Littlefield (New York 2017): 95–125.



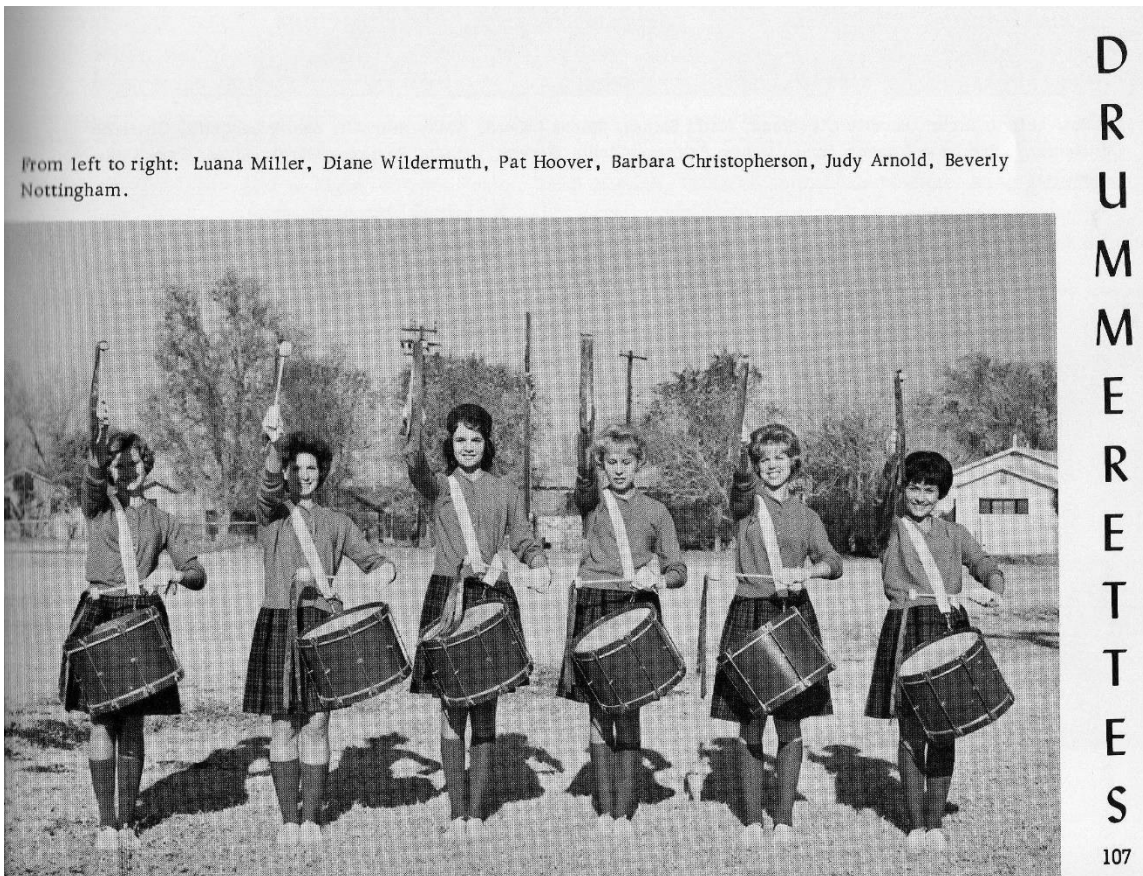


Figure 86. The Coolidge High School Drummerettes. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

1963–1964

In 1963, yet another band director, Mr. Irvin L. Coin, (see Figure 87) was hired replacing Mr. Fuller who lasted one year. Fortuitous for Mr. Coin, a new gymnasium/auditorium facility was scheduled for completion by mid-November of 1963. Mr. Coin was listed as the instructor for band, music appreciation, music theory,

instrumental groups, and all band groups. In addition, he was the sponsor for the Amerind Club.<sup>646</sup>

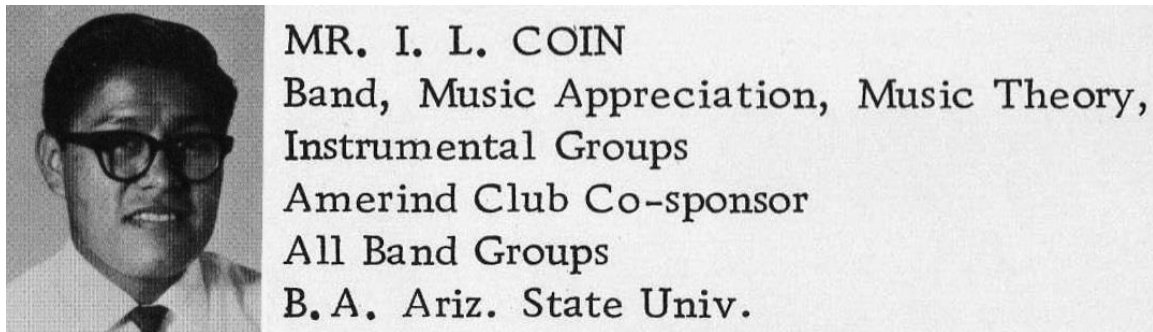


Figure 87. Mr. Irvin L. Coin, 1963–1965 Coolidge High School Band Director. Photo courtesy of Coolidge High School and the Coolidge History Museum.

Once again, a description of the band’s general activities appeared in the yearbook. The band played at all the football games, presumably at home and away though not specifically stated. They also participated in Coolidge city activities, though those were undisclosed at the time. Band Days in Tucson (the University of Arizona) and Tempe (Arizona State University) were mentioned as additional performances for the group. When marching band season ended, the marching band was divided into two separate groups for concert band season. Each of these bands also became the band that would perform for basketball games or form a dance band.<sup>647</sup>

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<sup>646</sup> Coolidge High School Annual, “Faculty,” *The President*, (Coolidge, Az: May 1963).

<sup>647</sup> Coolidge High School Annual, “The CHS Band Built School Spirit,” *The President*, (Coolidge, Az: May 1964): 76–77.



FRONT ROW, LEFT TO RIGHT: Clarenda McMorris, George McMorris, Rick Wood, Becky Celaya, Susan Cockrill, Nita Smith. SECOND ROW: Margaret Jones, Alys Conrad, Judi Roof, Vesta Blakeman, Gaylen Goodrich, Penny McCall. THIRD ROW: John Deal, Becky Smith, Sue Hicks, Brenda Moore, Mitch Masters, Cheri Arnold. FOURTH ROW: Mike Gillham, Renny Morgan, Gail Gammage, Mike Cook, Jim Snitzer.

Figure 88. The 1963–1964 Coolidge High School Band Woodwind section. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

There were two formal pictures of the band from this year, divided between woodwinds and brass with the percussion and twirlers included. Among the woodwinds were twenty-three players, including a bass saxophone (see Figure 88).<sup>648</sup> In the piece written by Marvin Anderson in 1961–1962 school year, there was a bass saxophone part, implying that he wrote a part for that instrument because the school had one to use and he would employ that instrument whenever possible. The brass, percussion, and twirlers

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<sup>648</sup> Coolidge High School Annual, “The CHS Band Built School Spirit,” *The President*, (Coolidge, Az: May 1964): 76–77.

numbered seventeen players (including five sousaphones) and five twirlers (see Figure 89).<sup>649</sup> There was no mention of the “Drumerettes” group depicted in the previous annual.



FRONT ROW, LEFT TO RIGHT: Nancy Bergum, Ronnie Williams, Charlie Schultz, Mike Henry, George Bolan, Linda Castle. SECOND ROW: Twirlers; Beverly Wuertz, Pam Bechtel, Chris Doremus, Judy Matus, Royce Ann Swisher. THIRD ROW: Jim Matus, Chino Lara, Bill Fenton, Bill Dowdle, Byron Lamb, Gary Morgan. FOURTH ROW: Don Hansen, Terry Anderson, Tom Quine, Steve Self, Jerry Arnold.

Figure 89. The 1963–1964 Coolidge High School Band Brass and Percussion sections. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The new multi-purpose facility was featured under construction in the local newspaper with a description that included there would be space for a gym, classrooms, locker rooms, and showers. There would be a lobby for concessions counters and the

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<sup>649</sup> Coolidge High School Annual, “The CHS Band Built School Spirit,” *The President*, (Coolidge, Az: May 1964): 76–77.

building would be used as an auditorium as well. Though classrooms were mentioned, this time, there was no mention of the presence of a band room within the structure.<sup>650</sup>

In October, the band was mentioned as taking part in a parade in Coolidge, but there was no detailed description, only that they were involved.<sup>651</sup> At the same time, former Coolidge High School Band director Marvin Anderson had become the Coolidge Elementary School Band director and began a campaign to increase the number of instruments at his disposal through donations, a plan that had worked for both himself and other band directors in the past.<sup>652</sup>

By late October, the local newspaper seemed to have rediscovered the Coolidge High School Band. A group called the “Honor Squad” was featured with a photograph and caption which read,

Honor Squad of the Coolidge High School Band, Alys Conrad, Don Hansen, Renny Morgan, Claranda McMorris, and Nita Jo Smith were selected as the best marchers from the band to perform during halftime of the football game tonight. The five students will perform blindfolded at the Halloween Show, with drills calling for expert and precise marching skill. Under the direction of Irvin Coin, the squad calls the drills, “The Dance of Death.”<sup>653</sup>

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<sup>650</sup> “Gym Construction on Schedule; Circular Dome Second of Kind in State,” *Coolidge Examiner*, September 26, 1963.

<sup>651</sup> “Happy Hundred Fill City Streets,” *Coolidge Examiner*, October 3, 1963.

<sup>652</sup> “Student Need Instruments,” *Coolidge Examiner*, October 3, 1963.

<sup>653</sup> “Honor Squad,” *Coolidge Examiner*, October 31, 1963.



Figure 90. 1963–1964 Coolidge High School Marching Band performing at the Arizona State Fair. Photo courtesy of the Arizona State Library, Archives, and Public Records.

In November, a picture of the band appeared marching at the Arizona State Fair. There were many mentions of performances at this venue, but this was the first time that photographs appeared in the local newspaper commemorating the event (see Figure 90). The Coolidge High School band was only one of three performing bands on that date, marching first and then performing a sit-down concert at the State Fair Bandstand.<sup>654</sup>

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<sup>654</sup> “Coolidge High School Band,” *Coolidge Examiner*, November 14, 1963.

Mr. Coin apparently began to divide the band members by skill level. In May of 1964, members of the Coolidge High School honor band performed in an “afternoon of fine arts” presented in the new gymnasium that contained a stage behind a sliding wall that could be opened for performance. Mr. Coin also took the opportunity to show off his own skills by performing two unnamed pieces on trumpet.<sup>655</sup>

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<sup>655</sup> “FHA–Amerind–Pom–Ponners Make CHS News,” *Coolidge Examiner*, May 21, 1964.

1964–1965



MARCHING BAND

Front: Beverly Wuertz, Chris Doremus. Row 1: Alys Conrad, Vesta Blakeman, Gaylen Goodrich, Becky Celaya, Mitch Masters. Row 2: Renny Morgan, Marion Stewart, Maurice Sprenger, Susan Lawrence, Margaret Jones. Row 3: Nita Smith, Peggy Gammage, Eddie Gonzalez, Mike Cook, Sandi Blakeman. Row 4: Cheri Arnold, Jneanne Chiquelin, Carol Masters, Linda Romeo, Cindy Bergum, Row 5: Gail Gammage, Nick Hayduke, Jenifer Chiquelin, Brenda Moore, John Deal. Row 6: Sue Hicks, Mike Henry, Loren Hall, Ron Williams, Becky Smith. Row 7: Clarendia McMorris, Candy Self, Linda Castle, Ricky Wood, Pat Shope. Row 8: Larry Hansen, Nancy Bergum, Royce Swisher, Gary Morgan, Pam Johnson. Row 9: Judy Matus, Sammy Powers, George Bolan, Linda Sexton, Byron Lamb. Row 10: Steve Self, Terry Anderson.

Figure 91. The 1964–1965 Coolidge High School Marching Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The 1964–1965 school year offered little in description of the program, however, the band pictures in the yearbook show a Concert Band of forty-nine performers,<sup>656</sup> (see

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<sup>656</sup> Coolidge High School Annual, “Concert Band,” *The President* (Coolidge, Az: May 1965): 121.



Figure 91) Marching Band of the same number,<sup>657</sup> and a Marching Honor Squad<sup>658</sup> of nine chosen students. However, three more ensembles were mentioned, but no picture or roster appeared: a special pep band solely for basketball games, a dance band, and a group called the “Honor Band.” A second photograph labelled “Concert Band” with a similar number of performers also appeared in the yearbook (see Figures 92, 93, 94, 95).<sup>659</sup>



Figure 92. The 1964–1965 Coolidge High School Marching Honor Squad. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>657</sup> Coolidge High School Annual, “Marching Band,” *The President*, (Coolidge, Az: May 1965): 118.

<sup>658</sup> Coolidge High School Annual, “Marching Honor Squad,” *The President*, (Coolidge, Az: May 1965): 120.

<sup>659</sup> Coolidge High School Annual, “Marching Band,” *The President*, (Coolidge, Az: May 1965): 118–120.

CONCERT BAND

Row 1: Becky Celaya, Gaylen Goodrich, Vesta Blakeman, Mitch Masters, Alys Conrad, Beverly Wuertz, Maurice Sprenger, Becky Smith, Cheri Arnold, Carol Masters, Jneanne Chiquelin, Peggy Gammage. Row 2: Margaret Jones, Eddie Gonzalez, Susan Lawrence, Renny Morgan, Nick Hayduke, Brenda Moore, Gail Gammage, John Deal, Jenifer Chiquelin, Becky Smith, Sue Hicks, Linda Romeo, Ricky Wood, Pam Johnson, Pat Shope. Row 3: Sandi Blakeman, Mike Cook, Chris Doremus, Marion Stewart, Cindy Bergum, Clarenda McMorris, Candy Self, Nancy Bergum, Larry Hansen, Sammy Powers, Judy Matus. Row 4: Linda Castle, Linda Sexton, Byron Lamb, George Bolan, Royce Swisher, Gary Morgan. Row 5: Mr. Coin, Edward Johnson, Terry Anderson, Steve Self, Loren Hall, Ron Williams, Mike Henry.



Figure 93. The 1964–1965 Coolidge High School Concert Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

In April of 1965, the Coolidge High School Band travelled to Tempe to participate in the Arizona State University Music Festival. The high school students performed, were provided a tour of the campus, and heard a concert featuring the Arizona State University Band and Chorus in Grady Gammage Auditorium. At the end of the day, the Coolidge High School Band was awarded a “Good” rating.<sup>660</sup>

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<sup>660</sup> “Coolidge High School News,” *Coolidge Examiner*, April 29, 1965.

On April 30, 1965, the Coolidge High School Bands, “under the direction of Irvin Coin performed” during an “Evening of Fine Arts” presented by the music department, the arts and crafts department, and art department. At 8:00 P.M. during the event, “the band, honor band, chorus, and ensemble” performed.<sup>661</sup> There was no mention at the conclusion of the 1964–1965 school year regarding the departure of Irvin Coin from his position of band director at Coolidge High School.

CONCERT BAND

Row 1: Becky Celaya, Gaylen Goodrich, Vesta Blakeman, Mitch Masters, Alys Conrad, Beverly Wuertz, Maurice Sprenger, Nita Jo Smith, Cheri Arnold, Carol Masters, Jneanne Chiquelin, Peggy Gammage. Row 2: Margaret Jones, Eddie Gonzalez, Susan Lawrence, Remy Morgan, Nick Hyduke, Brenda Moore, Gail Gammage, John Deal, Jenifer Chiquelin, Becky Smith, Sue Hicks, Linda Romeo, Ricky Wood, Pam Johnson, Pat Shope. Row 3: Terry Anderson, Sandi Blakeman, Marian Stewart, Linda Castle, Edward Johnson, Byron Lamb, Mike Cook, Chris Doremus, Cindy Bergum, Clarendia McMorris, Candy Self, Nancy Bergum, Larry Hansen, Ron Williams, Mike Henry, Sammy Powers, Judy Matus, George Bolan, Royce Swisher, Loren Hall, Gary Morgan, Steve Self, Mr. Coin.

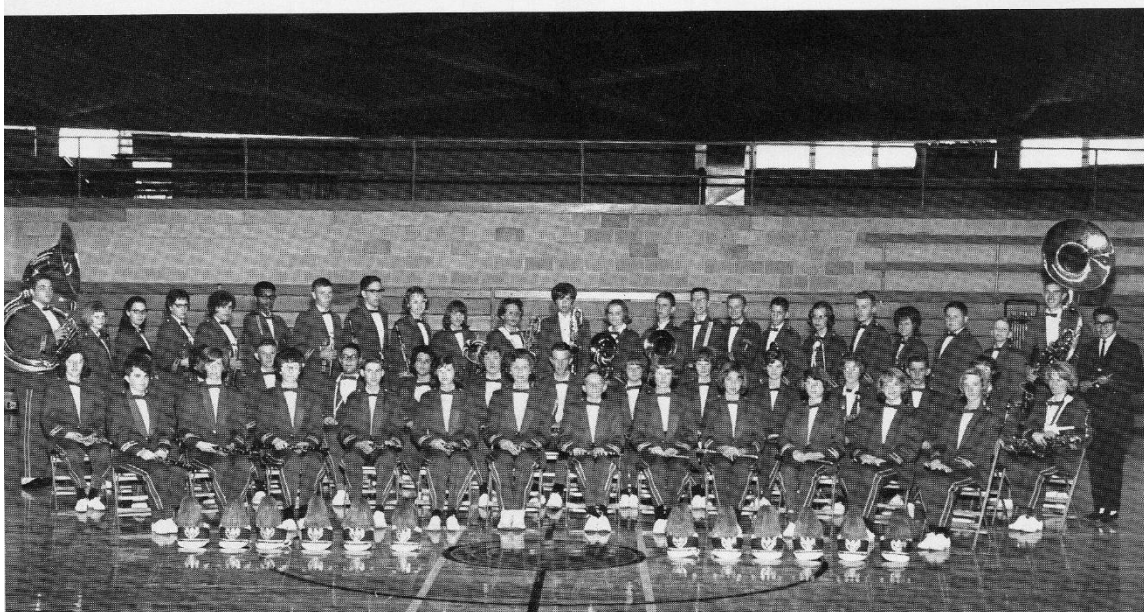


Figure 94. The 1964–1965 Coolidge High School Concert Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>661</sup> “Evening of Fine Arts,” *Coolidge Examiner*, May 6, 1965.

1965–1966



Concert band members. Row 1: Susan Lawrence, Chris Doremus, Margaret Jones, Jackie Davis, Marion Stewart, Sandra Blakeman, Maurice Sprenger, Tim Taylor, Norma Moore, Cynthia Hood, Peggy Gammage, Carol Masters. Row 2: Rosemary Lown, Joanne Smidt, Penny Delbridge, Patti Higginbotham, Karen Boyd, Vesta Blakeman, George Bolan, Jim Rimmer, Lynda Sexton, Denise Arnold, Debbie Higginbotham, Royce Swisher, Gary Morgan, James Keller, Pat Cook, Loyd Brannon, Mike Gill, Robert Deal, Pam Johnson, George McMorris, Clarenda McMorris. Row 3: Mr. Hall, Mark Vanderslice, Jack Banks, Ronnie Williams, Loren Hall, Richard Pivonka, Terry Anderson, Don Hansen, Steve Snitzer, Nedra Dow, Keith Johnson, Candy Self, Larry Hansen, Judy Matus.

Figure 95. The 1965–1966 Coolidge High School Concert Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

John Hall, (see Figure 96) the new band director for fall of 1965, came to Coolidge from Greeley, Colorado, where he earned both Bachelor and Master of Arts degrees. Before coming to Coolidge, he taught in Salida, Colorado.<sup>662</sup> At Coolidge High School, Mr. Hall would teach band, music theory, ensemble, and music appreciation.<sup>663</sup>

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<sup>662</sup> “Coolidge Board Hires New Teachers,” *Coolidge Examiner*, August 26, 1965.

<sup>663</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, Az: May 1966).



John Hall  
Band, Theory, Ensemble,  
Music Appreciation.

Figure 96. Mr. John Hall, Coolidge High School Band Director, 1965–1967. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

Both the marching<sup>664</sup> and concert<sup>665</sup> bands had forty-six players listed along with their formal pictures (see Figure 97). Accompanying a photograph of the band in

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<sup>664</sup> Coolidge High School Annual, “Marching Band,” *The President*, (Coolidge, Az: May 1966): 45.

<sup>665</sup> Coolidge High School Annual, “Concert Band,” *The President*, (Coolidge, Az: May 1966): 44.

rehearsal in the 1966 yearbook, a caption read, “Some students find large groups and group activities more interesting. For these band, under director Hall, is excellent.”<sup>666</sup>



Marching band members. Row 1: Vesta Blakeman, Chris Doremus, Peggy Gammage. Row 2: Judy Matus, Larry Hansen, Candy Self, Keith Johnson, Nedra Dow. Row 3: Clarendia McMorris, Don Hansen, Terry Anderson, Richard Pivonka, Marion Stewart. Row 4: George McMorris, Pam Johnson, Robert Deal, Mike Gill, Penny Delbridge. Row 5: Loren Hall, Ronnie Williams, Mark Vanderslice, Jack Banks, Steve Snitzer. Row 6: George Bolan, Lynda Sexton, Royce Swisher, Debbie Higginbotham, Denise Arnold. Row 7: Jim Rimmer, James Keller, Pat Cook, Loyd Brannon, Gary Morgan. Row 8: Maurice Sprenger, Cynthia Hood, Carol Masters, Norma Moore, Sandra Blakeman. Row 9: Susan Lawrence, Margaret Jones, Jackie Davis, Karen Boyd, Rosemary Lown. Row 10: Tim Taylor, Joanne Smidt, Patti Higginbotham.

Figure 97. The 1965–1966 Coolidge High School Marching Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The yearbook showed images of the band performing on their home field at a football game versus San Manuel High School, the band seated for a Christmas concert (in the gym now called the “Round House”), practicing for a basketball pep band appearance, and playing in the stands for an away football game in Miami, Arizona.<sup>667</sup>

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<sup>666</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, Az: May 1966).

<sup>667</sup> Coolidge High School Annual, *The President*, (Coolidge, Az: May 1966).

In May of 1966, Mr. Hall, the High School Band Director, and Marvin Anderson, Elementary Band Director, participated in an event designed to create interest in the band program at the younger grades. There would be a Coolidge public school summer music program beginning in June. The directors invited parents and prospective students to view instruments at the junior high band room. Both Mr. Hall and Mr. Anderson discussed arrangements and instruments for a six-week course in music instruction. Music aptitude tests had already been given to fourth grade students with the intent of determining each pupil's musical ability. Those who could identify certain aspects of rhythm and pitch were encouraged or recommended to study certain instruments to which those skills would already be of help. The overall desire of the band directors was to provide a summer program that would give a head start for the younger students before the fall school year began.<sup>668</sup>

The band performed for the Baccalaureate ceremony on May 29, 1966, reportedly playing "Pomp and Circumstance," by Elgar for both the processional and recessional, directed by Mr. Hall.<sup>669</sup> According to the official commencement week program published by Coolidge High School, the band performed a musical prelude before "Pomp and Circumstance," on the evening of the graduation ceremony of June 2, 1966.<sup>670</sup>

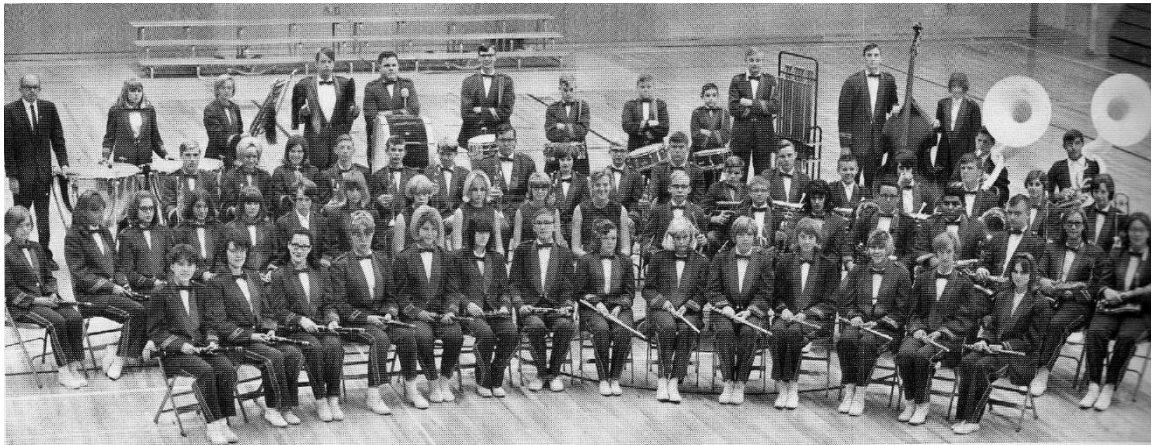
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<sup>668</sup> "See Instrument Display Today," *Coolidge Examiner*, May 26, 1966.

<sup>669</sup> "Baccalaureate Program May 9," *Coolidge Examiner*, May 19, 1965.

<sup>670</sup> "Graduation," *Commencement Week Program*, May 29–June 2, 1966.

1966–1967



Front Row: S. Lawrence, M. Jones, M. Stewart, J. Davis, C. Bosch, D. Lawrence, M. Sprenger, J. Bolan, J. Smidt, K. Manship, K. Boyd, N. Moore, P. Gammage, C. Masters. Row 2: S. Blakeman, S. Collins, D. Holman, B. Davis, S. Fast, P. Sanders, P. Frost, V. Edwards, P. Higginbotham, P. Delbridge, R. Lown, M. Mikles, K. Hawkins, N. Dow, G. McMorris, P. Miguel, P. Ronnerud, D. Johnson, P. Johnson. Row 3: G. Bolan, R. Swisher, D. Higginbotham, G. Morgan, J. Lovelis, J. McQueen, P. Cook, D. Arnold, M. Tregaskes, L. Brannon, R. Delbridge, G. Morrow, K. Johnson, C. Self, L. Hansen, C. Wuertz, J. Matus. Row 4: Sponsor, John Hall; S. Rotz, L. Skousen, C. Backstrom, L. Hall, R. Williams, B. Boring, M. Askins, J. Casey, M. Henry, S. Snitzer, V. Shaw, W. Harp, S. Self.

Figure 98. The 1966–1967 Coolidge High School Concert Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

Mr. Hall, for the upcoming 1966–1967 school year, increased his activity at Coolidge High School by teaching not only band, music appreciation, and beginning band, but also took on the role of Camera Club Sponsor.<sup>671</sup> In the fall of 1966, the Coolidge High School Marching Band took on a rehearsal schedule that included three nights a week in the football stadium (see Figure 98). Highlights of the semester included a performance at the Arizona State Fair, a “Superior” rating at a Band Day in Tucson (presumably at the University of Arizona), and a mass band performance at a football

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<sup>671</sup> Coolidge High School Annual, “Fine Arts Show Creativity,” *The President*, (Coolidge, Az: May 1967): 28.



game between the University of Arizona and the University of Iowa. A photograph in *The President* shows Mr. Hall standing on a podium above three different groups of students in three different uniforms bore the caption, “Flags were above as Mr. Hall, (see Figure 99) director of the day, prepares to lead all attending bands in ‘The Star Spangled Banner.’”<sup>672</sup> There was no indication of that specific event, however there was a depiction of what appeared to be a mass band performance. The only musical selection specified was Herb Alpert’s “The Lonely Bull,” as part of their marching performances.<sup>673</sup> The size of the Coolidge High School Marching Band had once again grown slightly, the three pictures in the 1967 yearbook, one of woodwinds, one of percussion, and one of brass, when combined showed a band of fifty-five players. An additional photograph from the yearbook showed the band performing in what looked like a parade, however, the caption described this event as a street corner concert intended to raise money for the band program.<sup>674</sup>

Additional photographs of the band included separate pictures of the woodwind, brass, and percussion sections (see Figures 100, 101, and 102). Only a few years earlier, in the 1962–1963 school year, the band had featured an all-female percussion group, called “Drummerettes.” However, in the 1966–1967 school year, female members of the percussion section were not to be found.

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<sup>672</sup> Coolidge High School Annual, “Band Had a Busy Season,” *The President*, (Coolidge, Az: May 1967): 129.

<sup>673</sup> Coolidge High School Annual, “Band Had a Busy Season,” *The President*, (Coolidge, Az: May 1967): 129.

<sup>674</sup> Coolidge High School Annual, “Boost Your Band,” *The President*, (Coolidge, Az: May 1967).



Flags wave above as Mr. Hall, director of the day, prepares to lead all attending bands in the "Star Spangled Banner".

Figure 99. Performance at University of Arizona Band Day, 1966. Photo courtesy Coolidge High School and the Coolidge Historical Museum.



WOOD WINDS: Front row: Karen Boyd, Norma Moore, Kay Manship, Janice Smidt, Joanne Bolan, Row 2: Susan Lawrence, Margaret Jones, Marion Stewart, Jackie Davis, Sandra Blakeman, Cheryl Bosch, Barbara Davis, Susan Fast, Sara Collins, Denise Holman, Paula Sanders. Row 3: Nedra Dow, Phillip Ronnerud, Perry Miguel, George McMorris, Pam Johnson, Debby Johnson, Dana Lawrence, Patti Frost, Maurice Sprenger.

Figure 100. The 1966–1967 Coolidge High School Band woodwind section. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.



Figure 101. The 1966–1967 Coolidge High School Band brass section. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.



PERCUSSION: John Casey, Marty Askins, Brad Boring, Loren Hall, Craig Backstrom, Steve Snitzer, Mike Henry.

Figure 102. The 1966–1967 Coolidge High School Band percussion section. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

Basketball pep band and concert band season were described as two separate times of the year. The band students prepared their Christmas concert at the same time as chair tryouts and as soon as the winter break concluded students began preparing for Arizona All-State auditions. Curriculum outcomes for the spring of 1967 included tone quality, fingerings, and breathing exercises. Though there was no mention of an earned rating, the band performed in the University of Arizona Band and Orchestra Festival, which was a judged event.<sup>675</sup> The concert band photograph and roster have sixty-one winds and percussion (see Figure 103).<sup>676</sup>

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<sup>675</sup> Coolidge High School Annual, “Band Had a Busy Season,” *The President*, (Coolidge, Az: May 1967): 129.

<sup>676</sup> Coolidge High School Annual, “Band Had a Busy Season,” *The President*, (Coolidge, Az: May 1967): 128.



Front Row: S. Lawrence, M. Jones, M. Stewart, J. Davis, C. Bosch, D. Lawrence, M. Sprenger, J. Bolan, J. Smidt, K. Manship, K. Boyd, N. Moore, P. Gammage, C. Masters. Row 2: S. Blakeman, S. Collins, D. Holman, B. Davis, S. Fast, P. Sanders, P. Frost, V. Edwards, P. Higginbotham, P. Delbridge, R. Lown, M. Mikles, K. Hawkins, N. Dow, G. McMorris, P. Miguel, P. Ronnerud, D. Johnson, P. Johnson. Row 3: G. Bolan, R. Swisher, D. Higginbotham, G. Morgan, J. Lovelis, J. McQueen, P. Cook, D. Arnold, M. Tregaskes, L. Brannon, R. Delbridge, G. Morrow, K. Johnson, C. Self, L. Hansen, C. Wuertz, J. Matus. Row 4: Sponsor, John Hall; S. Rotz, L. Skousen, C. Backstrom, L. Hall, R. Williams, B. Boring, M. Askins, J. Casey, M. Henry, S. Snitzer, V. Shaw, W. Harp, S. Self.

Figure 103. The 1966–1967 Coolidge High School Concert Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

May of 1967 saw the fourth annual Evening of Fine Arts presented at The Roundhouse. The multi-purpose facility for gymnasium, music rooms, and stage built several years earlier, because of its distinctive circular shape was given that name, a name still used today. The band-portion of this event was billed as an hour of music featuring the Coolidge High School Band under the direction of Mr. John Hall. The ensemble chosen to perform at this event was a small group with Jim Rimmer on trumpet, Ron Williams on drums, Judy Matus on trombone, and Steve Self on electric guitar.<sup>677</sup> *The President* also mentioned the Evening of the Fine Arts and described the event as “The main highlight of the culture cult.” Students not only presented musical performances

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<sup>677</sup> “School Offers ‘Evening of the Fine Arts,’” *Coolidge Examiner*, May 11, 1967.

(instrumental and vocal) but also showcased any of their other work as well, paintings, constructed furniture, mosaics, and even an all-school play.<sup>678</sup>

1967–1968



Figure 104. The 1967–1968 Coolidge High School Concert Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The official band photograph from the yearbook, for the first time in many years, showed the band out of uniform, sitting in concert formation (see Figure 104). Coolidge High School announced that they were “Planning for Record Enrollment”<sup>679</sup> in the fall of 1967, and at the same time announced the hiring of a new director for the band. His name was Dennis Royall (see Figure 105) and there was only an indication in the local

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<sup>678</sup> Coolidge High School Annual, “Fine Arts Show Creativity” *The President* (Coolidge, Az: May 1967): 28.

<sup>679</sup> “High School Planning for Record Enrollment,” *Coolidge Examiner*, August 24, 1967.

newspaper that he would teach band.<sup>680</sup> The student body of the high school increased in size by ninety-six students that year to a total enrollment of seven hundred and forty-one with the total number of students district-wide reaching 2,631.<sup>681</sup>



**DENNIS ROYALL:**  
Band

Figure 105. 1967–1969 Coolidge High School Band Director Dennis Royall. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>680</sup> “New Teachers Announced for Local Schools,” *Coolidge Examiner*, August 24, 1967.

<sup>681</sup> “Record School Enrollment Fills Coolidge Classrooms,” *Coolidge Examiner*, September 14, 1967.

Enrollment in the band program remained steady, with the marching band having sixty-three members and the concert band approximately forty-eight (see Figure 106). The caption under the photograph of the concert band claimed that the members of this group were not the same as those in the marching band and that their function included performing the Christmas concert and other various school functions.<sup>682</sup> Marching band rehearsals began two-weeks before school started, which was something that had never before been mentioned, to prepare to perform at the first home game. They also performed at Arizona State University Band Day as well as their traditional performance at the Arizona State Fair. Another first for the Coolidge High School Marching Band that year was an event called “The Snake Dance” which coincided with Homecoming activities.<sup>683</sup> In the fall of 1967, there was no description of what was involved with that specific event.

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<sup>682</sup> Coolidge High School Annual, “Concert Band,” *The President* (Coolidge, Az: May 1968): 133.

<sup>683</sup> Coolidge High School Annual, “Band Works Hard to Boost Spirit,” *The President* (Coolidge, Az: May 1968): 132.





FRONT ROW: P. Frost, C. Doremus, P. Gammage, S. Rotz, V. Edwards. ROW 2: K. Manship, D. Hansen, J. Johnson, J. Bolan, C. Self, K. Johnson, C. Wuertz, G. Joyce, B. Moore, J. Boyd, R. Delbridge, J. Manship, G. Lane, J. Lovelis, B. Smidt. ROW 3: P. Ronnerud, D. Johnson, J. Rotz, J. Liberman, L. Sexton, M. Hansen, K. Folks, M. Mikles, S. Williams, S. Moring, M. Tregaskes, M. Sprenger, S. Morck, D. Reid, P. Cook, J. McQueen. ROW 4: M. Helmick, S. Calloway, P. Miguel, P. Johnson, P. Sizer, S. Snitzer, T. Sprenger, P. Sanders, S. Collins, J. Rotz, N. Dow, M. Stewart, R. McClune, K. Jones, C. Bosch, S. Fast, S. Liberman, L. Garrett, L. Hendrie. ROW 5: P. Shaw, J. Williams, K. Bolan, W. Harp, C. Greenslate, C. Backstrom, M. Askins, B. Boring.

Figure 106. The 1967–1968 Coolidge High School Marching Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The first performance of the marching band that year came in mid-September.

The *Coolidge Examiner* reported that “The high school band marched onto the field in style and class for their first halftime performance Friday night after many long hours of practice under the director, Mr. Dennis Royall.”<sup>684</sup> Two photographs of the band appeared in the newspaper that week, one showing the band preparing to enter the field as described above, and the other a picture of Mr. Royall directing the band in a pep assembly while seated in the bleachers inside the gymnasium.<sup>685</sup> One last photograph of the band from the newspaper appeared in November of 1967 as part of a pep rally before

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<sup>684</sup> “The High School Band,” *Coolidge Examiner*, August 20, 1967.

<sup>685</sup> “The High School Band,” *Coolidge Examiner*, August 20, 1967.

a game against Florence High School. The caption below this picture described a pre-game custom of burning an effigy of a gopher (the Florence mascot) before loading buses and heading to the game.<sup>686</sup>

Only three events were described for the rest of the school year 1967–1968 following marching band season: a Christmas concert, Arizona All-State auditions (with six band members making earning a place in the group), and graduation exercises.<sup>687</sup>

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<sup>686</sup> “CHS Students,” *Coolidge Examiner*, November 11, 1967.

<sup>687</sup> Coolidge High School Annual, “Band Works Hard to Boost Spirit,” *The President*, (Coolidge, Az: May 1968): 132.

1968–1969



ROW 1: Jeff Liberman. ROW 2: Lynn Garrett, Jonna Johnson, Kneshia Folks, Sally Rotz, Vicki Edwards, Shellie Liberman. ROW 3: John McQueen, Verne McKamey, Steve Morck, Pat Cook, John Lovelis, Carolyn Wuertz, John Boyd, Greg Joyce, John Masters, Bob Smidt, Scotty Johnson, Rhonda Palmer, Lynn Tregaskes. ROW 4: Keith Johnson, Kay Manship, Patti Sizer, Diane Hansen, Deanna Wuertz, Max Mikles, Sandy Moring, Nancy Masters, Shari Snitzer, Glenda Goodrich, Thaine Sprenger, John Manship. ROW 5: Linda Hendrie, Kathy Jones, Joanne Bolan, Bob Underwood, Brad Boring, Ken Bolan, Randy Delbridge, Ken Underwood, Patty Shaw, Paula Ray, Rene McClune, Sara Collins, ROW 6: Debbie Johnson, Janice Hall, Philip Ronnerud, Phyllis Ufford, Debbie Delbridge, Chuck Boyd, Craig Greenslate, Deann Kleck, Julie Rotz, Sharon Shultz, Judy Rotz, Steve Calloway, Steve Hawkins.

Figure 107. The 1968–1969 Coolidge High School Marching Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

A description of the 1968–1969 school year from the yearbook again mentioned that the band began to practice for the season two weeks before the first day of school. The band also performed a Christmas concert, had students audition for Arizona All-State, created a pit orchestra for the school musical “On With The Show”, and for the first time, “Band Letter Sweaters” were given to students who had remained in band for

at least three years. That year, band parents held a part honoring the band and gave Mr. Royall a new conducting baton as a gift.<sup>688</sup>

The marching band that fall consisted of fifty-seven players, yet there was no picture of the concert band present (see Figure 107). There were photographs of an outdoor pep assembly with the band performing outside the gymnasium as well as a picture of a halftime show that involved the unfurling of a large American flag. A description and photograph of the “snake dance” event mentioned in the previous year activities showed a carload of students, some with instruments, possibly towing a flatbed trailer, described as “playing school songs” while driving down Arizona Boulevard in Coolidge after dark.<sup>689</sup>

Though there was no mention of a Night of Fine Arts that school year, there was a page dedicated to the fine arts department in the yearbook. Here, Mr. Royall was shown teaching an advanced music class and that an independent study music theory course was now offered.<sup>690</sup>

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<sup>688</sup> Coolidge High School Annual, “Band Finishes Marching Season,” *The President*, (Coolidge, Az: May 1969): 126.

<sup>689</sup> Coolidge High School Annual, “Leading the snake dance during Homecoming,” *The President*, (Coolidge, Az: May 1969): 128.

<sup>690</sup> Coolidge High School Annual, “Fine Arts Presents Musical Comedy,” *The President*, (Coolidge, Az: May 1969): 22.

1969–1970



FRONT ROW: Don Kempton, Bill Higginbotham, Kenneth Bolan, Pattie Shaw, Deanna Wuertz. ROW 2: Carolyn Wuertz, Greg Joyce, John Masters, Julie Smidt, Julie White. ROW 3: Randy Delbridge, David Lara, Walter Ellis, Jacque Hendrie, Mike Watson. ROW 4: Bob Underwood, Bob Smidt, Veme McKamey, Treas.; Steve Morck, V. Pres.

Figure 108. The 1969–1970 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.



FRONT ROW: Phyllis Ufford, Toni Sideravage, Cherly Doremus, Kathy Boyd, Kay Manship, Pres.; Joanne Bolan. ROW 2: Thaine Sprenger, Gloria Munoz, Dora Garcia, Roxanne Dickerson, Nina Smith. ROW 3: Paula Crane, Barbara Moore, Arlene McKamey, Rene McClune, Sec.; Debbie Johnson, Steve Calloway. ROW 4: Max Mikles, Raylene Osborn, Megan Moring, Gena Minatra, Brenda Brown, Linda Eason.

Figure 109. The 1969–1970 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

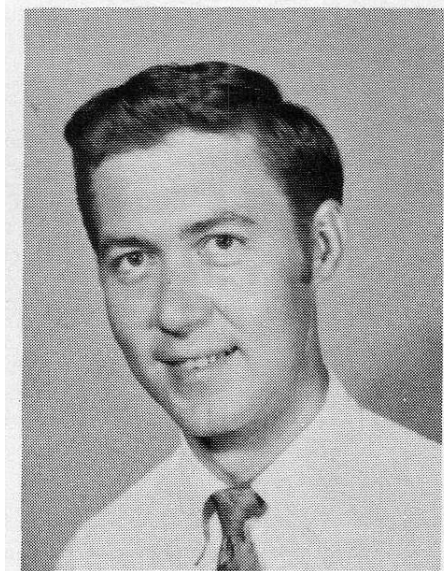
Two photographs of the Coolidge High School Band appeared in the 1969–1970 yearbook. One photo was of brass and percussion (see Figure 108) and the other of woodwinds (see Figure 109). Don Blosser (see Figure 110) became the band director at Coolidge High School in the fall of 1969, one of five new teachers hired that year. He was hired to teach band, ensemble, chorus, choral, and pep band, according to the 1970 yearbook.<sup>691</sup> Enrollment was down from the previous year, but the Superintendent stated that he believed many new families had moved into the area.<sup>692</sup> Additional chaos loomed

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<sup>691</sup> Coolidge High School Annual, “Faculty,” *The President*, (Coolidge, Az: May 1970).

<sup>692</sup> “Students Flock to School,” *Coolidge Examiner*, September 4, 1969.

as the Kenilworth school had begun a campaign to leave Florence and join the Coolidge school district after more than thirty years.<sup>693</sup>



**DON BLOSSER:**  
Band, Ensemble, Chorus,  
Choral, Pep Band.

Figure 110. 1969–1970 Coolidge High School Band Director Don Blosser. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

Mr. Blosser immediately began to reorganize the band program by creating a band specifically for pep assemblies and basketball games. Though in the past, the band had performed at these functions, he created a group specifically for this duty. Their first

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<sup>693</sup> Kenilworth school almost joined the Coolidge district in 1935 but at the last minute changed their intentions and remained affiliated with the Florence School District instead. “Kenilworth School Asks for District Change,” *Coolidge Examiner*, September 18, 1969.

public appearance in this capacity came at the Kiwanis Barbeque as part of the football season kick-off activities.<sup>694</sup> Other marching band performances included the Sheriff's Posse Rodeo parade in Casa Grande and the University of Arizona Band Day where they also participated in a mass band performance directed by Mr. Jack Lee (band director from the University of Arizona) and Dr. James H. Johnson (from Central Arizona Community College).<sup>695</sup> The Casa Grande Rodeo Parade performance mentioned that the band played three pieces of music throughout, called "CHS Fight Songs:" "Down Main Street" by Weidt, "Washington and Lee Swing" by Clark, and "Bear Down" by Lee.<sup>696</sup>

In the article discussing the mass band performance at the University of Arizona, the Coolidge High School Band had fifty members, directed by Don Blosser.<sup>697</sup> An examination of yearbook pictures only finds forty-two students.<sup>698</sup> Other performances for the year were a Christmas concert, Arizona State University Band Day, the Arizona State Fair, Pinal County Day, and a concert for the Fine Arts Festival. The yearbook

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<sup>694</sup> Kathy Jones, "Coolidge Pep Band Formed," *Coolidge Examiner*, September 25, 1969.

<sup>695</sup> James H. Johnson was the first band director at Central Arizona Community College from 1969–1984. Obituary. Findagrave.com Accessed October 15, 2019. <https://www.findagrave.com/memorial/178175973/james-hamilton-johnson>; Charlotte Thomas, "CHS Band Joins in UA Band Day," *Coolidge Examiner*, October 30, 1969.

<sup>696</sup> Kathy Jones, "Coolidge Pep Band Formed," *Coolidge Examiner*, September 25, 1969.

<sup>697</sup> Charlotte Thomas, "CHS Band Joins in UA Band Day," *Coolidge Examiner*, October 30, 1969.

<sup>698</sup> Coolidge High School Annual, "Band Contributes to Bear Spirit," *The President*, (Coolidge, Az: May 1970): 74–75.



included two photographs of the band performing a sit-down concert on one of the stages at the Arizona State Fair.<sup>699</sup>

1970–1971

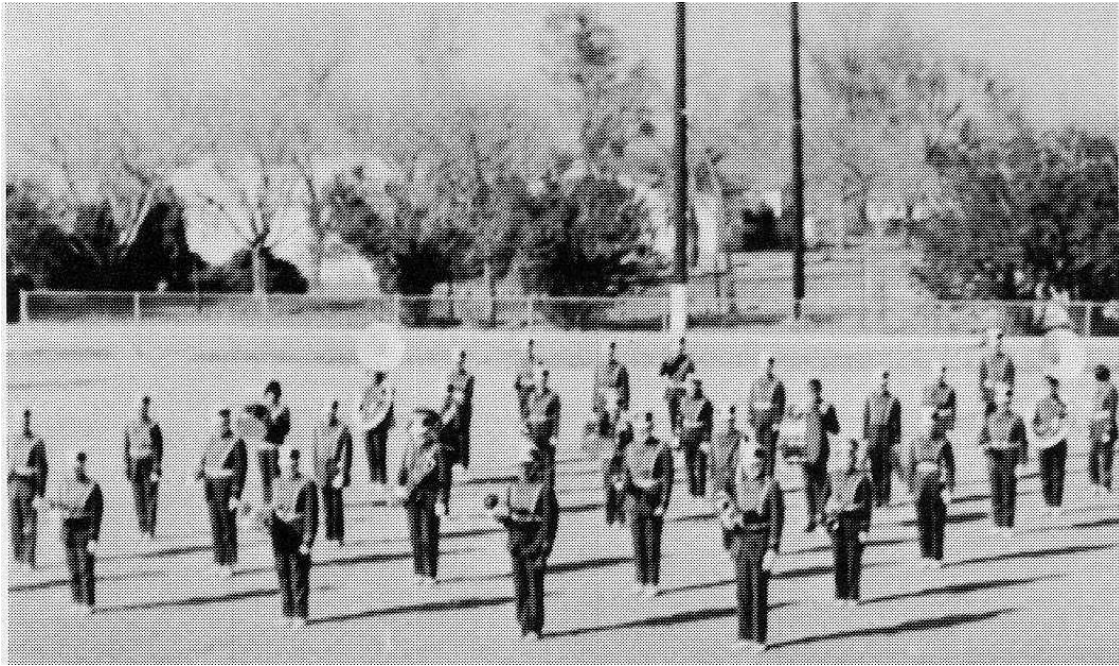


Figure 111. The 1970–1971 Coolidge High School Marching Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The 1970–1971 Coolidge High School Marching Band appeared in uniform and in block formation in the football stadium in the yearbook (see Figure 111). Not pictured in the photograph on the front cover of the *Coolidge Examiner*, of September 10, 1970, was the gentleman chosen to replace Don Blosser as the band director at Coolidge High School. Clinton Dawley (see Figure 112) “a 1970 graduate of California State College at

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<sup>699</sup> Coolidge High School Annual, “Band Contributes to Bear Spirit,” *The President*, (Coolidge, Az: May 1970): 74.

Long Beach, is the band and choir director at CHS.”<sup>700</sup> *The President* contains different information, that Mr. Dawley was a graduate of Arizona State University.<sup>701</sup>

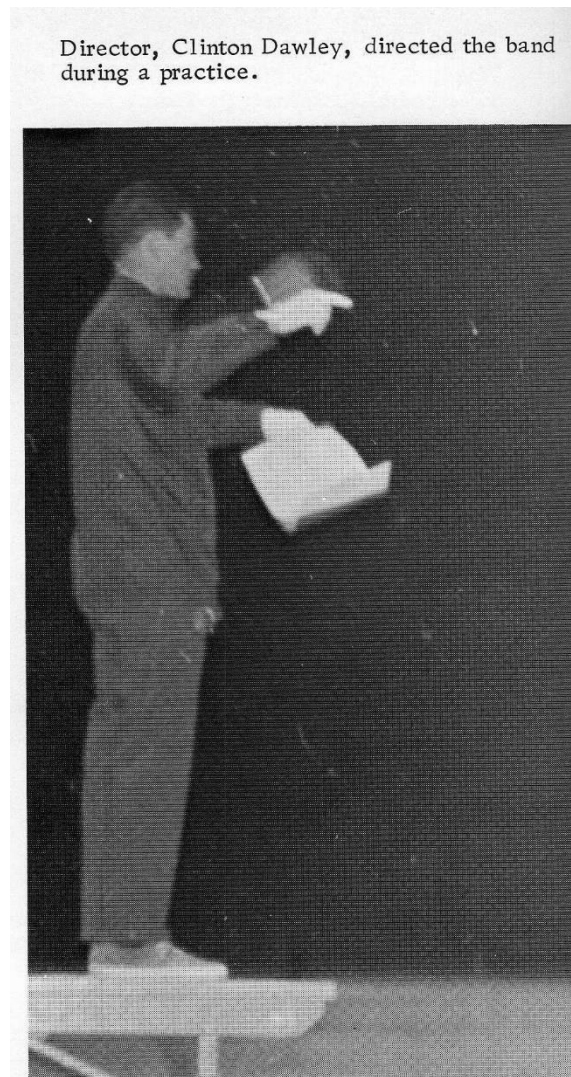


Figure 112. 1970–1971 Coolidge High School Band Director Clinton Dawley. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>700</sup> “New Teachers,” *Coolidge Examiner*, September 10, 1970; Leslie Grott, “Through the Halls at CHS,” *Coolidge Examiner*, September 24, 1970.

<sup>701</sup> Coolidge High School Annual, “Active Band Backs Bears to Victory,” *The President*, (Coolidge, Az: May 1971): 63.

The band inherited from the previous year included a roster of forty-five players (see Figure 113). Their performances for the year included the Arizona State Fair, the annual Fine Arts Festival, football games, and Arizona State University Band Day where the band earned an “Excellent” rating. They also performed at both the University of Arizona and Arizona State University concert festivals and again had students auditioning for the All-State Band. Two unnamed students were also chosen to receive scholarships to summer music camp at Arizona State University.<sup>702</sup>



FRONT ROW: L. Garrett, J. Napier, P. McClune, R. Siler, B. Higginbotham, E. Brideschge, P. Shaw, L. McMillin. ROW 2: J. Hall, K. Jones, S. Masters, S. Roth, C. Doremus, L. Eason, K. Boyd, P. Ufford, G. Goodrich, T. Sideravage. ROW 3: D. Garcia, G. Munoz, R. Dickerson, R. Mickelson, R. McMillin, L. Andonie, S. Ouitt, L. McClain,

A. McKamey, P. Crane. ROW 4: J. Milam, D. Lara, T. Garrett, B. Bartlet, P. Ludwig, G. Minatra, R. Osborn, M. Moring. ROW 5: J. Hendrie, B. Underwood, B. Smidt, J. Johnson, M. Watson, V. Skousen, J. Smidt, ROW 6: B. Bodson, J. White.

Figure 113. The 1970–1971 Coolidge High School Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

<sup>702</sup> Coolidge High School Annual, “Active Band Backs Bears to Victory,” *The President*, (Coolidge, Az: May 1971): 63.

In October, a devastating loss to the community and the school system occurred: the original auditorium wing of the first Coolidge High School building constructed in 1935–1936, burned. For more than thirty years the facility was the place where students and townspeople in bands, orchestra, and Glee Clubs performed. Though only the auditorium wing caught fire, the auditorium itself was declared a total loss. By this time the building had become Coolidge Jr. High. One article reported, “Smoke billowed from the windows of the Coolidge Junior High School Friday as the auditorium was gutted by fire.” Officials believed that the fire started with faulty wiring in the attic: no students were on campus when the disaster occurred. Damage to the rest of the building consisted of smoke and water (see Figure 114).<sup>703</sup> At the completion of the school year, the band once again performed its duties of “Pomp and Circumstance,” by Elgar at the graduation ceremony in May of 1971.<sup>704</sup>

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<sup>703</sup> “Junior High School Burns, Auditorium Total Loss,” *Coolidge Examiner*, October 15, 1970.

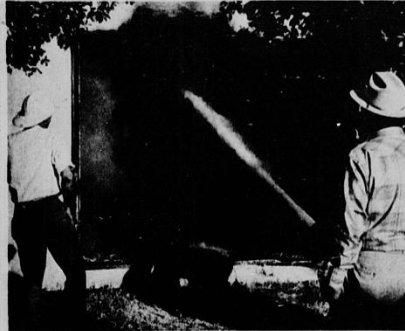
<sup>704</sup> “CHS Commencement is Thursday,” *Coolidge Examiner*, June 3, 1971.

# Junior High School Burns, Auditorium Total Loss



**SCHOOL FIRE** -- Smoke billowed from the windows of the Coolidge Junior High School Friday as the auditorium was gutted by fire. There was speculation that the fire had started from wiring in the attic. There were no children at the

school at the time of the fire. Gas masks were necessary throughout the school for those fighting the blaze. The permanent records were removed without damage.



**AUDITORIUM GUTTED** -- Fire men went to work fighting the blaze at the Coolidge Junior High Friday. The auditorium rear doors, as seen here, were nearly burned off. The auditorium is thought to be a total loss. Damage to the rest of the main building was confined to smoke and water damage, according to authorities.

Jim Roth, superintendent of schools, spoke to the crowd at the football game to announce that a fire had completely gutted the junior high auditorium during the afternoon.

Roth told those present that the auditorium was a total loss and the rest of the building had received heavy smoke damage. He stressed that at that time the cause of the fire was unknown. He said the building would be patrolled 24 hours a day. He asked that parents keep their children away from the building.

Roth said all should be thankful that there were no children in the building at the time of the fire. He assured everyone that the building was fully covered by insurance.

He announced that there would be a junior high teachers meeting Monday morning at the senior high auditorium at 7:30 o'clock. He stated that there would be school for all children of the district Monday.

Roth said there were a few usable rooms at the junior high and some at the intermediate school. He also planned to use rooms at north school and the senior high as needed. By Monday morning the administration had arranged to handle all the children on the junior high campus. Roth explained that there were numerous rooms in out buildings that were usable.

Thus the district was able to keep the school operating without class interruption.

**Two Arrested**  
For ...

## Coolidge Examiner

### HOSPITAL HEARING

Sig Liberman, mayor of Coolidge, and Joe O'Hetka, mayor of Florence, suggest that all persons interested in the construction of a new hospital facility attend the hearing before the Board of Supervisors, Monday Oct. 19,

Figure 114. October 15, 1970. The auditorium wing of the original Coolidge Union High School building fire. Courtesy of the Arizona State Library, Archives, and Public Records.

1971-1972

Two band pictures appeared in the annual that year, one of twenty-eight mixed brass and percussion, (see Figure 115) and another of twenty-one woodwinds (see Figure 116), creating a total band of forty-nine performers. There were three women in the percussion section, in continuation of a long-standing tradition of young women playing drums at Coolidge High School.



Front Row: Cynthia Jones, Sheree McClune, Cindie Mendoza, Robert Siler, Mark Shaw, Clayton Powers, Tim Spaulding.  
 Row 2: Jimmy Heet, Lance Kintz, Carolyn Ufford, Sandy Brown, Helen Chesley, Debbie Moring, Bob Underwood, Fred

Pretzer, David Lara. Row 3: Cindy Hernandez, Cindy Padgett, Joni Harper, Jacque Hendrie, Dorothy Tomlin, Julie Smidt, Mark Cole. Row 4: Karl Broberg, Director; Julie White, Duane Moody, Bruce Bodson, Jack Milam.

Figure 115. The 1971–1972 Coolidge High School Band brass and percussion sections. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

In a story about Coolidge High School moving to a computerized scheduling system in August of 1971, a list of new teachers also appeared, and Karl Broberg, the new band director, was one of them. His role or teaching load was not mentioned, only that he was one of eleven new high school instructors that school year.<sup>705</sup> Later, in September, a more detailed story about new teachers appeared in the local newspaper and

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<sup>705</sup> “Computerized Scheduling Aids Coolidge High School Start,” *Coolidge Examiner*, August 26, 1971.

included some biographical information. “From Tucson and a graduate of the UA, Karl Broberg is teaching band at CUHS (see Figure 117).”<sup>706</sup>



Row 1: Becky Harris, Brook Lane, Robin Reed, Phyllis Ufford, Director, Karl Broberg. Row 2: Dora Garcia, Laura Andonie, Laura McClain, Arlene McKamey, Pat O'Brien, Paula Crane. Row 3: Sharon Morek, Faye White, Rory

Mickelson, Reena McMillan, Dianna Wilden, Irma Madrid. Row 4: Sandra White, Jay Sharp, Linda Eason, Mary Beth Poole, Carolyn Kuykendall.

Figure 116. The 1971–1972 Coolidge High School Band woodwind section. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>706</sup> “22 New Teachers Join Coolidge Schools,” *Coolidge Examiner*, September 9, 1971.

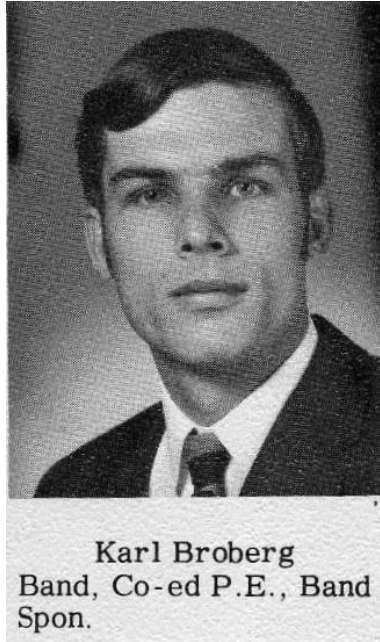


Figure 117. 1971–1973 Coolidge High School Band Director Karl Broberg. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

“Mr. Broberg, the sixth of his kind in the last seven years, was sincere in his efforts to improve the band,” was the statement that accompanied the description of the fine arts department at Coolidge High School that year.<sup>707</sup> The changes seen in the district, especially in the band program had not gone unnoticed. There were forty-eight players who appeared in the yearbook photograph. Performances had become consistent for the group, football halftime shows, basketball pep band, a Christmas concert, the

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<sup>707</sup> Coolidge High School Annual, “Fine Arts Faculty,” *The President*, (Coolidge, Az: May 1972).



University of Arizona Band Day, unnamed performances for the community, and a performance at the Arizona Children's Colony.<sup>708</sup>

Mr. Broberg's duties that year also included teaching coeducational physical education. The description of the course provided in the local newspaper stated "and without explaining whether it is a victory of feminists or educational innovation, there will be a coeducational physical education class this year. The class will be confined to such activities as badminton, horseshoes, volleyball, and tennis."<sup>709</sup>

1972–1973

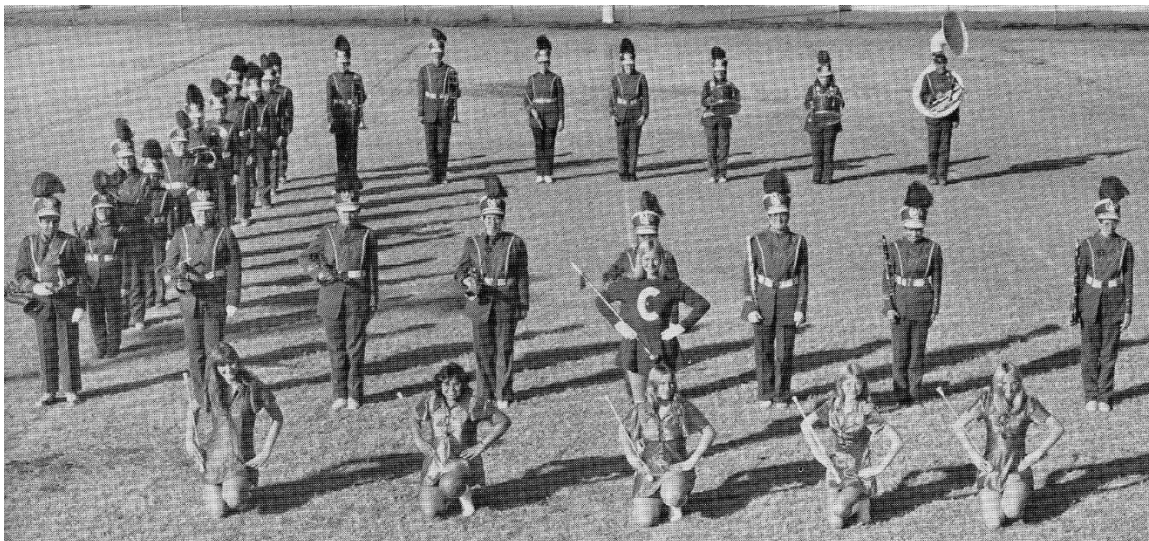


Figure 118. The 1972–1973 Coolidge High School Marching Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>708</sup> Coolidge High School Annual, "And the Band Played On," *The President*, (Coolidge, Az: May 1972): 63.

<sup>709</sup> "Varied Courses Being Offered," *Coolidge Examiner*, August 26, 1971.

The 1972–1973 school year had a marching band of twenty-five players, one drum major, and five twirlers (see Figure 118, 119, and 120). They began rehearsals for football season before the start of the school year, to prepare for the halftime shows. Pep band for basketball season and assemblies were also on their performance regimen. They also performed at the Arizona State Fair and were non-competitive participants in the University of Arizona Band Day mass band performance in Tucson.<sup>710</sup>



Row 1: Connie Saser, Linda Eason, Paula Crane, Cheryl Doremus, Jacque Hendrie, Lance Kintz, Cindy Mendoza. Row 2: Pat O'Dell, Jimmy Heet, Debbie Moring, Mary Kennedy, Mary Helen Gonzales, Dianna Juan. Row 3: Mr. Broberg, Director; Billy Lewis, Mark

Shaw, Carolyn Ufford, Mark Cole, Mike Owens, Kay Naff. Row 4: Carlos Garcia, Ernie Appel, Carolyn Taft, Carolyn Kuykendall, Helen, Chesley, Mary Beth Poole, Dwayne Moody.

Figure 119. The 1972-1973 Coolidge High School Marching Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>710</sup> Coolidge High School Annual, “Band Travels to Tucson for Band Day,” *The President*, (Coolidge, Az: May 1973): 104.

At the end of the school year, in May of 1973, Mr. Broberg announced his intention to leave his position of band director and co-educational physical education instructor yet reported that his plans were uncertain.<sup>711</sup>



Figure 120. The 1972–1973 Coolidge High School Pep Band. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

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<sup>711</sup> “8 Teachers Leaving High School Staff,” *Coolidge Examiner*, May 31, 1973.

## CHAPTER 10

### STABILITY TOWARD THE NEXT DECADE: 1973–1980

1973–1974

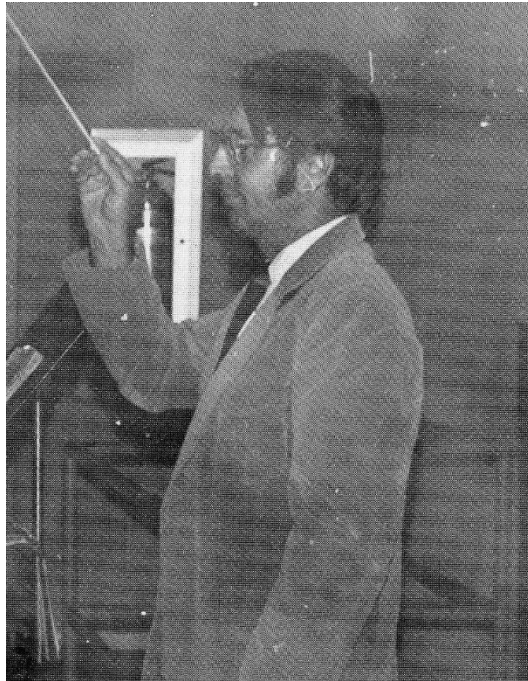


Figure 121. Ron Bowen, Coolidge High School Band Director 1973–1980. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

The first mention of the name of the new band director for the 1973–1974 school year came on July 5 of that year (see Figure 122). There was an announcement in the newspaper that the marching band would begin rehearsal on August 6 in the band room. Students who registered for band at the end of the previous year were expected to report at 9:00 a.m. for a full group rehearsal until noon followed by sectional rehearsals from 1:00 p.m. to 4:00 p.m. The new band director's name was Ronald Bowen (see Figure

121) and he indicated that students should come to the first meeting prepared to play and march. Bowen also said that the band needed more members and that any student who had experience playing an instrument, but who was not in the band was welcome to attend that first day to try out.<sup>712</sup>

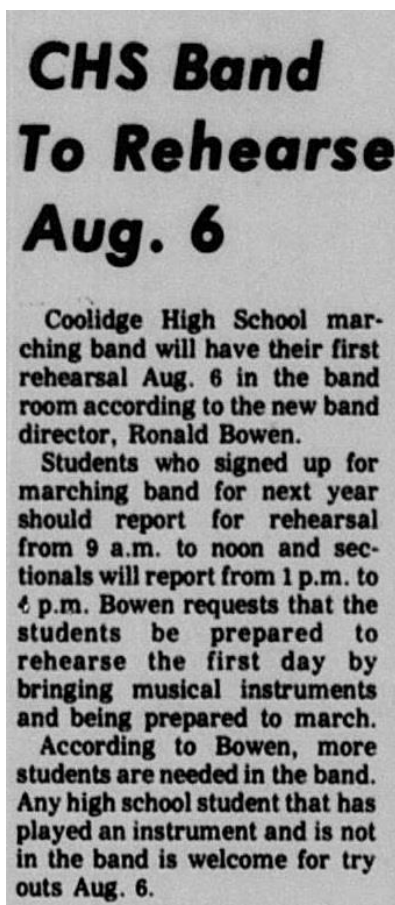


Figure 122. July 5, 1973. Coolidge Examiner article about upcoming band rehearsals under new director Ron Bowen. Courtesy of the Arizona State Library, Archives, and Public Records.

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<sup>712</sup> "CHS Band to Rehearse Aug. 6," *Coolidge Examiner*, July 5, 1973.

On August 9, the local news reported on that first rehearsal (see Figure 123). All students who were to participate in the band that fall were in attendance and that they spent their first meeting learning music for their upcoming season. Bowen was said to plan all the marching patterns and “direct students so entertaining marches will be provided during games.”<sup>713</sup>

On August 30, 1973, a picture of seven new high school teachers appeared in the local newspaper. Of these was Ronald Bowen, the new band director. Starting in August, before the first day of school, Mr. Bowen had a marching band group of thirty-nine winds and percussion, plus one drum major. From that beginning, they would eventually prepare for six halftime performances that fall. The band students also played for an event sponsored by the Chamber of Commerce intended to welcome the arrival of winter visitors. Returning to marching band competition, they received an Excellent rating at the University of Arizona Band Day. One of the consistent performance opportunities for the band program, the Arizona State Fair was again on the schedule, only that time, they gave two performances, though there was no apparent distinction between them. Basketball band, pep assemblies, and a Christmas concert rounded out their events in the fall semester.<sup>714</sup>

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<sup>713</sup> “CHS Marching Band Begins Regular Practice,” *Coolidge Examiner*, August 9, 1973.

<sup>714</sup> Coolidge High School Annual, “Band Receives ‘Excellent’ Rating,” *The President*, (Coolidge, Az: May 1974): 52.



Figure 123. August 9, 1973 picture from the Coolidge Examiner of the first rehearsal. Courtesy of the Arizona State Library, Archives, and Public Records.

Corroborating these events, Coolidge High School Principal Jim Powell related that the band would compete for awards at the annual University of Arizona Band Day which would include a performance at halftime at a football game between the University of Arizona and the University of Utah. On November 5, Powell also said that the band would perform at the Arizona State Fair in a parade and in an afternoon concert. Powell continued to remark that he thought there was a greater interest in the band this year, since the year before there were only twenty-seven members and now there were forty-

three. Bowen's workload included high school varsity and beginning band, working individually with students, and as a junior high counselor.<sup>715</sup>

By November of 1973 a new bond election became a dominant issue in the town. In the previous decade a new multi-purpose facility was built that included a gymnasium as well as an auditorium. A decade later, the district wished to build a twenty-thousand square-foot auditorium that would be solely for the performing arts.<sup>716</sup> On December 6, the bond failed.<sup>717</sup> The Coolidge High School Band performed their annual Christmas concert not long after in the junior high auditorium, which had been renovated following the fire of 1970.<sup>718</sup>

In January of 1974, the city dedicated a new fire station and police station annex. The Coolidge High School Band was part of the ceremony which involved a flag-raising and an address by the mayor, William Flores. The band performed the "Star-Spangled Banner," and two other unnamed pieces for the event.<sup>719</sup> (See Figure 124)

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<sup>715</sup> "High School Varsity Band to Compete at University," *Coolidge Examiner* October 25, 1973.

<sup>716</sup> "South School Plans Opposed; School Officials Earmark Funds from Bond Election," *Coolidge Examiner*, November 22, 1973.

<sup>717</sup> "Voters Veto \$2.5 Million At Bond Election," *Coolidge Examiner*, December 6, 1973.

<sup>718</sup> "CHS Band to Perform," *Coolidge Examiner*, December 13, 1973.

<sup>719</sup> "The City of Coolidge Cordially invites you to attend the Dedication and Open House of the new Fire Station and Police Station Annex," *Coolidge Examiner*, January 10, 1974.



**The City of Coolidge**  
 cordially invites you to attend  
 -----  
**the Dedication and Open House of**  
**the new Fire Station and**  
**Police Station Annex**  
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**Saturday, the Twelfth of January**  
**Nineteen Hundred and Seventy-Four**  
**at 10:30 o'clock in the morning**  
**First Street and Pinkley Avenue - Coolidge, Arizona**

**PROGRAM**

Invocation .....	Reverend Gary Weaver
Flag Raising .....	Veterans of Foreign Wars Post No. 5314 American Legion Post No. 260 San Manuel American Legion Post No. 48
National Anthem .....	Coolidge High School Band Ronald Bowen, Director
Master of Ceremonies .....	Mr. Pete Williams
Welcome Address .....	Honorable William Flores, Mayor
Coolidge High School Band .....	Ronald Bowen, Director
Introduction of Coolidge City Council and Distinguished Guests	
Address of Dedication .....	Mr. Hawley Atkinson Special Assistant to Governor Williams and Designate to the Four Corners Regional Commission
Coolidge High School Band .....	Ronald Bowen, Director
Benediction .....	Reverend Leonard Johnson

**OPEN HOUSE TO 2:00 P.M.**

Figure 124. Open House. Courtesy of the Arizona State Library, Archives, and Public Records.

In February of 1974, Coolidge High School announced those members of the band program who had been accepted to the All-State High School Band. These were Cindy Mendoza, Cathy Kenworthy, Lisa Powell, Brenda Bartlett, and Bobby Bowen.<sup>720</sup>

In April of 1974, the band participated in a music festival sponsored by the University of Arizona in Tucson. At that event, bands, choirs, orchestras, and small vocal ensembles, in total consisted of approximately two-thousand five-hundred students from four different states came together to perform for judges and receive ratings. The Coolidge High School Band earned a rating of Superior while the chorus and vocal ensemble each earned Excellent ratings.<sup>721</sup>

The tradition begun in Coolidge as early as the late 1940s, called the Shirtsleeves concert, continued in 1974. Only the Junior High School Band performed as well as saxophone soloist Jon Garcia, French horn soloist Douglas Cole, and clarinet trio Terri Calloway, Karen Knowles, and Donna Higleman. The program included, “marches by Sousa and Bennett, Overtures from the works of Schubert and Beethoven, and ‘Boogie’ by Clarence ‘Pinetop’ Smith.” Former high school director Marvin E. Anderson was still directing the Junior High School Band.<sup>722</sup>

Traditionally since 1936, the Coolidge High School Band performed prelude music and then “Pomp and Circumstance” by Elgar for the commencement ceremony in

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<sup>720</sup> Untitled photo caption, *Coolidge Examiner*, February 21, 1974.

<sup>721</sup> “Band, Choruses Attend UA Musical Festival,” *Coolidge Examiner*, April 11, 1974.

<sup>722</sup> “Intermediate Students to Perform in Concert,” *Coolidge Examiner*, May 9, 1974.

May to close out the school year.<sup>723</sup> As had happened in years past, the end of the school year was not the end of band activities. Bowen announced soon after the commencement ceremony that he would begin a stage band of approximately twenty students. The new group would specialize in contemporary music, including rock, and would be used in the upcoming school year for special school events such as assemblies and pep rallies. He also stated that the marching band was already beginning to practice for the fall semester. According to Bowen, the stage band and a new guitar class would be included in the schedule and that both new classes would be open to all students.<sup>724</sup>

#### 1974–1975

The next school year, 1974–1975 saw an increase in the size of the marching band from thirty-nine (plus one drum major) to fifty players (now with two drum majors). *The President* had only a few photographs of the full ensemble, but the one of the marching band in formation included an accompanying roster of performers appeared consistent with the number of performers. There was also a photograph of a traditional activity from football season that involved the band divided into two lines with a large circular hoop covered in paper aligned with them.<sup>725</sup> When the band began to play the fight song in the

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<sup>723</sup> “Graduation Ceremony May 21 at Coolidge High,” *Coolidge Examiner*, May 16, 1974.

<sup>724</sup> “‘Stage Band’ Practice Begins at High School,” *Coolidge Examiner*, June 27, 1974.

<sup>725</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, Az: May 1975).

formation, members of the football team ran through the hoop, tearing off the paper and running to the sideline to begin final preparations for the game.

The band program again grew for the next school year, but less attention was paid to the marching band than other ensembles that year. The Concert Band roster showed a group of fifty-one players though the picture was slightly cramped and difficult to count every student, appeared to have fifty-two students.<sup>726</sup> Once called the “Dance Band” there was a new group now called “Stage Band.” Seven saxophone players were evident in the front row, at least three trumpet players, two trombone players, and presumably five members of a rhythm section.<sup>727</sup> There was no previous evidence of the Coolidge High School Dance Band ceasing activities in earlier school years, however the new ensemble, an extension of the old, had eighteen performers without explanation of their performance duties.

The fall of 1974 also saw a new attempt at passing a bond. As in the year before, an auditorium would be included as part of the issue. In the previous year, a map had been provided designating a proposed location for a new auditorium, a new cafeteria, and new buildings adjacent to the existing Coolidge Junior High. Now, the proposal combined the cafeteria and auditorium into one large building between Coolidge Junior High and the gymnasium constructed in the 1960s called “The Round House.” The new auditorium enclosed approximately twenty-seven thousand, four hundred square feet and

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<sup>726</sup> Coolidge High School Annual, “Concert Band” *The President* (Coolidge, Az: May 1976).

<sup>727</sup> Coolidge High School Annual, “Stage Band,” *The President*, (Coolidge, Az: May 1976).

would include seating for eight hundred to one thousand. The facility was intended for performing arts of all kind from the fifth through the twelfth grade. The rationale for building such a structure was that facilities for fine arts activities were not available for Coolidge High School and Coolidge Junior High School. The classrooms inside The Round House built in the 1960s proved too small and using the gym as an auditorium was not acoustically sufficient.<sup>728</sup> The original auditorium in the building constructed in 1935–1936 was now almost forty years old and had been nearly destroyed in a fire in 1970.<sup>729</sup> That time, the bond passed and plans began for the construction of the new performance facility.<sup>730</sup>

The next mentioning of the Coolidge High School Band occurred in December of 1974 with an announcement about their annual Christmas concert. A combined performance with the high school choral department, was dubbed “Season’s Greetings” and was held in the junior high auditorium. The high school Vocal Ensemble and Girls’ Glee Club would combine for Christmas carols and the high school band included the literature “March of the Toys,” “White Christmas,” and “Carol of the Drum.”<sup>731</sup>

In the February 6, 1975 issue of the *Coolidge Examiner* a large article featuring the recent success of music programs at Coolidge High School appeared along with no

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<sup>728</sup> “\$2.8 Million Bond Issue to Be Decided Tuesday,” *Coolidge Examiner*, October 10, 1974.

<sup>729</sup> “Junior High School Burns, Auditorium Total Loss,” *Coolidge Examiner*, October 15, 1970.

<sup>730</sup> “All Five Questions Pass; Voters Approve Bond Issue in Coolidge District Election,” *Coolidge Examiner*, October 17, 1974.

<sup>731</sup> “Music Program Tonight,” *Coolidge Examiner*, December 19, 1974.

less than four pictures. The Arizona Interscholastic and Arizona Music Educators Associations, created the event called the “Regional Solo and Ensemble Festival,” which was held at Saguaro High School in Scottsdale.

Daniel Isbell, in 2005, published an article in *Music Educators Journal* regarding the keys to success when teaching in rural areas. Of the keys he mentioned, one was small ensembles, which discussed their value and potential in a band program. Mostly based on the limited number of players available, “Chamber groups,” he said, “drum ensembles, brass quintets, barbershop groups, quartets, duets, and trios all provide students opportunities for students to explore different genres of music.” Not only that, but small ensembles allow for a more student centered learning model instead of the traditional teacher-centered situation. That allowed the band director to act as more of a coach, guiding students in their own self-discovery. Students in such a learning setting, can become more independent as musicians, better leaders in that they run their own rehearsals and were allowed to make their own decisions about performance practices, which in turn provides students to develop greater senses of responsibility.<sup>732</sup> Over the course of seventy years before Isbell’s article appeared in the *Music Educators Journal*, Coolidge High School teachers encouraged students to perform in small ensembles and as soloist in concerts, contests, and festivals. Thirty years before, Ron Bowen engaged his students in a plan of small ensemble learning on a level that in the history of Coolidge High School had never been reported.

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<sup>732</sup> Daniel Isbell, “Music Education in Rural Areas: A few Keys to Success” *Music Educators Journal*, 92, no. 2 (November 2005): 30–34.

In February of 1975, the music department embarked on an ambitious campaign to prepare students for solo and ensemble performances as well as the All-State auditions. They were able to put together a brass quintet that included students Billy Lewis, Scott Ludwig, Curtis Kempton, Richard Bowen, and Denise Ward (superior rating), horn quartet students Lisa Powell, Kendall Johnson, Theresa Latham, and Cindy Mendoza (excellent rating), woodwind choir Sharon Morck, Karalee Taft, Margie Calloway, Barbara Chavez, Terry Reed, Yvonne Harvey, Anita Gonzales, and Vickie Williams (good rating), saxophone quintet Kelly Taft, Kathy Heet, Sally Bollhauve, Karl Pretzer, and Ronnie Sherrill (excellent rating), clarinet trio Sharon Morck, Karalee Taft, and Margie Calloway (good rating), flute and clarinet quartet Kay Naff, Marie Lewis, Terry Reed and Yvonne Harvey (good rating), a woodwind quintet Marie Lewis, Bobbi Kay Bowen, Shari Hendrie, Lisa Powell, and Sharon Morck (excellent rating), and five soloists Richard Bowen (trombone), Kelly Taft (alto saxophone), Bobbi Kay Bowen (oboe), and Billy Lewis (trumpet); (one superior and four excellent ratings) on different instruments. Small ensembles comprised thirty-four of the fifty (68%) students participating in the band program. The brass quintet and soloist Kim Taft, by virtue of earning Superior ratings qualified to participate in the State Solo and Ensemble Festival, which was to be held March 22, 1975, at Mesa Community College.<sup>733</sup>

Seven Coolidge High School Band and Choir students participated in the regional band or choir as well. The event held at Coronado High School in Scottsdale included Coolidge students Lisa Powell (French horn), Vickie Williams (bass clarinet), Richard

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<sup>733</sup> "CHS Singers, Musicians Claim Festival Awards," *Coolidge Examiner*, February 6, 1975.

Bowen (trombone), Margie Calloway (clarinet), and Denise Ward (tuba). In addition, two choir students, Barry Miller and Sergio Miranda, also participated. The regional honor band was directed by Dr. Richard Strange and the choir by Dr. Douglas McEwen, both



Figure 125. 1974–1975 Coolidge High School Band featured in the *Coolidge Examiner*. May 15, 1975. Photo courtesy of the Arizona State Library, Archives, and Public Records.

professors from Arizona State University.<sup>734</sup> In April, fifty-seven band students travelled to Eastern Arizona College in Safford to participate in a music festival. Forty-four choir students also attended, making Coolidge’s participation one hundred and one students.<sup>735</sup>

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<sup>734</sup> “Seven Coolidge High School Musicians,” *Coolidge Examiner*, February 27, 1975.

<sup>735</sup> “CHS to Attend Music Event,” *Coolidge Examiner*, April 17, 1974.



The end of the school year the annual Shirtsleeves concert was put on by the junior high band in May. As usual, the concert featured some small ensembles, (a cornet quartet and a clarinet sextet), as well as a polka by Strauss, and an arrangement of “The Entertainer” by Scott Joplin. Former Coolidge High School band director Marvin E. Anderson was still directing the junior high groups, which he had since 1962.<sup>736</sup>

That year in the *Coolidge Examiner*, along with a full-uniform photograph of the high school band there appeared a lengthy article describing the band’s final performances as well as a description of their activities over the entire year (see Figure 125). For their final performances, the band gave a concert for the student body at 8:30 a.m. and an evening concert for parents and the community at 8:00 p.m. Literature for the event included “Hall of Fame,” concert march by Olivadoti, “Overture in Bb,” by Giovannini, “Jazz Gloria,” by Sleeth, “Variations Overture,” by Williams, and “Amparito Roca,” by Texidor. The Stage Band performed “Black Magic Woman,” by Santana, “Para Los Rumberos,” by Puente, “Mantilla Lace,” by Coma, and “Totem Pole,” by DeRosa. The high school vocal ensemble joined the stage band for one piece entitled “All About the Blues.”<sup>737</sup>

A further description of band activities for the 1974–1975 school year included eight marching performances, including a Western Week Parade in Coolidge, the Arizona State Fair, and the University of Arizona Band Day. The band performed for all high

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<sup>736</sup> “‘Shirtsleeves Concert’ Friday Night at High School,” *Coolidge Examiner*, May 15, 1975.

<sup>737</sup> “Coolidge High Musicians Give Final Performance,” *Coolidge Examiner*, May 15, 1975.

school pep rallies and nine high school basketball games. The new Stage Band gave performances for the student body: Cinco De Mayo, the Rotary Club, the Kiwanis Club, and at Central Arizona College. There were also performances at the Arizona Training Center Program, and another at Central Arizona College attended by Arizona Governor Raul Castro. The band, varsity chorus, and concert band all received Superior ratings at the Eastern Arizona College Music Festival.<sup>738</sup> The school year ended with their traditional performance of “Pomp and Circumstance,” by Elgar at the commencement ceremonies.<sup>739</sup>

#### 1975–1976

*The President* school yearbook listed three different ensembles of the Coolidge High School Band program that school year. These were the Stage Band (eighteen players), the Concert Band (fifty-one players), and the Marching Band (forty-seven performers including winds, percussion, drum major, and auxiliaries).

The first mention of activities involving the band program were of the auxiliaries in that the young women who comprised the twirlers “won first prize in group achievement” at a camp held in Chandler. The four young women in question were Margie Mendoza, Kim Williams, Susan Grubbs, and Cheryl Skria.<sup>740</sup>

The first evidence of the band’s activities was in a performance for homecoming celebrations at Northern Arizona University on September 20, 1975. NAU band director

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<sup>738</sup> “Musicians,” May 15, 1975.

<sup>739</sup> “High School Commencement May 27,” *Coolidge Examiner*, May 22, 1975.

<sup>740</sup> “Twirlers Take Tops,” *Coolidge Examiner*, July 17, 1975.

Don Wolf stated that approximately six hundred musicians from seven different bands who would participate in the homecoming parade.<sup>741</sup> The band was also scheduled to perform at the Arizona State Fair, as they had consistently since the late 1940s.<sup>742</sup> A photograph of the Coolidge High School homecoming pep rally at San Carlos Park in downtown Coolidge does not show the band but does mention their participation in the event.<sup>743</sup>

The proposal for the new auditorium approved by a bond issue the year before was presented to the Pinal County Board of Supervisors in November of 1975. The proposed auditorium would cost \$1.5 million, would seat 800, would include a stage, and enclosed rehearsal rooms for band and choir.<sup>744</sup> Eventually, the proposal was approved at a cost of \$1.59 million.<sup>745</sup>

The remaining fall semester performances from the band included their annual Christmas concert once at Central Arizona College on December 16, 1975, and again at Coolidge High School on December 17, followed by a performance at the Arizona

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<sup>741</sup> “CHS Marching Band to Perform at NAU,” *Coolidge Examiner*, September 18, 1975.

<sup>742</sup> “CHS Band to Perform in Arizona State Fair,” *Coolidge Examiner*, October 16, 1975.

<sup>743</sup> “Crowd Rallies Spirit,” *Coolidge Examiner*, October 16, 1975.

<sup>744</sup> “Auditorium and Cafeteria Proposal to Supervisors,” *Coolidge Examiner*, November 27, 1975.

<sup>745</sup> “School Board Give Go-Ahead for New Auditorium-Cafeteria,” *Coolidge Examiner*, March 18, 1976.

Training Program at Coolidge.<sup>746</sup> By January of 1976, part of the construction included in the bond from the previous year was completed; new classroom buildings at Coolidge Junior High included tiered band and choir rehearsal rooms, practice rooms, storage rooms, and office space for the teachers.<sup>747</sup>

Shortly thereafter, someone had broken into the Coolidge Junior High School band room and stolen approximately twenty band instruments. Police determined that a stolen master key was used to enter the band room. Many of the instruments were recovered when a local resident found them hidden behind a shed on his property. Still others were found for sale at a local business, the owner of which was able to identify the person from whom he bought them, and a suspect was captured. The suspect was a deserter from the United States Marine Corp and was placed within their custody.<sup>748</sup>

Students from Coolidge High School auditioned into the Regional Band again. That year, Lisa Powell was selected for the orchestra on French horn. Richard Bowen, trombone, Jeanie Martin, clarinet, and Vickie Williams, bass clarinet, performed in the band. The performance was held at Westwood High School in Mesa, Arizona.<sup>749</sup>

At the end-of-the-year Junior High School Band concert an announcement something different: a director other than Marvin E. Anderson. There was no mention of

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<sup>746</sup> “Coolidge High School Band, Chorus Schedule Annual Christmas Recital,” *Coolidge Examiner*, December 11, 1975.

<sup>747</sup> “New Junior High Classrooms,” *Coolidge Examiner*, January 15, 1976.

<sup>748</sup> “Instruments Stolen, Some Are Recovered,” *Coolidge Examiner*, January 22, 1976.

<sup>749</sup> “In Regional Band,” *Coolidge Examiner*, March 18, 1976.

his retirement or leaving the district, although there were times when he allowed assistants from high school students to conduct the band instead. Janet Hilgendorf directed the bands on that evening, April 22, 1976, her appearance marking the second time in the history of the school district that a woman had been selected to direct a band in Coolidge. The band was described as having forty-seven members that included both seventh and eighth grade students. According to Hilgendorf, “the band placed first in a contest of the Arizona Band and Orchestra Director’s Association Festival at Poston Junior High School,” in Mesa, Arizona. A month earlier, she said, the band “took first in the Arizona Bicentennial of Bands at Marcos De Niza High School,” in Tempe, Arizona.<sup>750</sup> There was no mention of the annual Shirtsleeves concert that year.

#### 1976–1977

The pictured marching band in 1976–1977 school year was slightly smaller than the years before, forty-six players, three twirlers, seven pompon, and two drum majors. Traditional football game performances were implied by the presence of the marching band performing in the stands, but also a photograph from an actual performance at the state fair was also included in the yearbook. In that picture, the band used their marching uniforms for concert performances as well. On what appeared a sunny day between October 22 and November 7, 1976—the dates of the state fair—the band performed on one of the stages at the Arizona State Fair.<sup>751</sup> A performance at the State Fair had been a

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<sup>750</sup> “Junior High Plans Band Concert,” *Coolidge Examiner*, April 15, 1976.

<sup>751</sup> Coolidge High School Annual, “Band,” *The President*, (Coolidge, Az: May 1977).

consistent activity for the band dating back to the post-World War II years. The event was again reported in the local newspaper on October 14, 1976. As had been the procedure for the event in the past, the band performed in a parade down the State Fair Avenue of Flags and then sat for a concert on the north side of the coliseum in the afternoon.<sup>752</sup>

The summer of 1976 Coolidge High School Band students attended the Northern Arizona University Summer Music Camp in Flagstaff. These students included Jeanie Martin, Curtis Kempton, Bobbi Kay Bowen, and Marie Lewis. They had lessons and instruction from NAU faculty and the Flagstaff Summer Festival Symphony.

By October of 1976, the local news included photographs of the new auditorium and cafeteria building under construction. The auditorium was said to feature tiered seating with full wheel-chair access to the building. At the front of the stage, which had not yet been built, there was an orchestra pit that could be covered or hidden when not in use for performance.<sup>753</sup> On November 11, 1976, the local newspaper published another photograph of the stage under construction with scaffolding supporting the structure and a concrete form sectioned off for what was to become the orchestra pit. The designers claimed that the orchestra pit from a standpoint of acoustics would provide good sound.<sup>754</sup> By December 2, the school board awarded a contract for the seats included in

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<sup>752</sup> “Coolidge High Band to Perform at the State Fair,” *Coolidge Examiner*, October 14, 1976.

<sup>753</sup> “New Cafeteria-Auditorium at Halfway Point,” *Coolidge Examiner*, October 28, 1976.

<sup>754</sup> “On A Crowded Stage,” *Coolidge Examiner*, November 11, 1976.

the auditorium for \$56,172.00, that included a cast-iron frame and all seating would be in earth-tone colors, which would complement the overall scheme.<sup>755</sup> Later in December, there were changes to the auditorium, including “acoustical paneling, ceiling clouds, and other things.” These additions would raise the cost of the facility to \$1,658,000.00. Superintendent Jim Roth stated that this amount was still within the approved budget by the bond a year earlier.<sup>756</sup>

Also, in November of 1976, the band participated in the culmination of “Wildcat Country Week” at the University of Arizona, an event that provided high school seniors and band members to view and experience the University of Arizona. Thirty-one high school bands participated in competition and then joined the University of Arizona Band in a halftime performance at a football game versus Colorado State University that evening.<sup>757</sup>

In February, the new auditorium under construction was starting to draw criticism from officials and members of the community. The bid for sound reinforcement was stated at almost half the budget, the good news was that the stage equipment came in under budget, as did the grand drape. One member of the school board was not convinced that the carpet was the originally agreed-upon, stating that the color resembled “dirty Astroturf.” The height of the structure, at roughly seventy feet drew concern from

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<sup>755</sup> “Auditorium Seating Bids Awarded by School Dist.,” *Coolidge Examiner*, December 2, 1976.

<sup>756</sup> “South School Goes on Block in February,” *Coolidge Examiner*, December 16, 1976.

<sup>757</sup> “Coolidge High School Band to Compete,” *Coolidge Examiner*, November 11, 1976.

lightning strikes (for which were planned) and for the potential for airplane impacts. There were discussions of the necessity of flashing red lights at night for warning aircraft. With all these criticisms, the building would be completed for use in the fall of 1977.<sup>758</sup>

By February of 1977, the Stage Band had changed its name to the Jazz Band. Ron Bowen took the group to perform at the Northern Arizona University Jazz Festival in Flagstaff, Arizona. Forty-three bands from Arizona, Nevada, and California came together to perform for ratings and only about five of these were from schools the size of Coolidge, which was designated Class A. The rest were from larger schools (Class AA, or AAA<sup>759</sup>) or colleges. The Coolidge Jazz Band received an Excellent rating that day and Bowen was complementary of his students, “The way the Jazz Band has been playing,” he said, “has led me to believe that they are probably one of the best class A jazz bands in the state.” He added that he expected great things from them for the rest of the school year.<sup>760</sup>

In March of 1977, five more Coolidge bands students successfully auditioned and were accepted into the North Central Region Music Festival Band in Mesa. Those students were Vickie Williams clarinet, Jeanie Martin, clarinet, Scott Ludwig, trumpet, Bobbi Kay Bowen, oboe, and Curtis Kempton, euphonium. Of all the band students

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<sup>758</sup> “Board Okays Auditorium Contracts,” *Coolidge Examiner*, February 10, 1977.

<sup>759</sup> At that time, high schools were given a designation based on size of the student body. Schools with a “AAA” designation were the largest.

<sup>760</sup> “NAU Jazz Festival,” *Coolidge Examiner*, February 17, 1977.



participating in the festival, only Coolidge was from a Class A school. All other students came from Class AAA (much larger) schools.<sup>761</sup>

At the same time as the regional participation, the Coolidge High School Band was presented “a certificate of appreciation from Governor Raul Castro and the Bicentennial Commission for their outstanding contribution to Arizona’s Bicentennial commemoration.” During the year, the nation’s celebration of the two-hundredth anniversary of the Declaration of Independence, the band participated in five separate performances all in commemoration of that event.<sup>762</sup>

The band’s spring concert was held in the high school gymnasium in late April. The literature for that performance included “Burst of Flame,” by Bowles, “Festive Overture, Opus 96,” by Shostakovich, “Beguine for Flutes,” by Osterling, “Collossus of Columbia,” by Bainum-Alexander, “Three Chorale Preludes,” by Latham, “A Day In The Life Of A Fool,” by Sigman and Bonfa, “The Irish Washerwoman,” by Anderson, and “Knightsbridge March” by Cacavas-Coates. The Jazz Band also performed pieces including “Echo Blues,” by Cobine, “Blueberry Hill,” by Lews, Stock, and Rose, “Watermelon Man,” by Cocker-Hancock, “Groovin’ Easy,” by Nestico, “No Way,” by Gold-Feldstein, and “Precious Cargo,” by Lowden. Those students who performed with the regional band were also recognized and one of the regional-band pieces was included in the concert.<sup>763</sup>

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<sup>761</sup> “Coolidge In Class by Itself at Music Festival,” *Coolidge Examiner*, March 10, 1977.

<sup>762</sup> “Bicentennial Band Award,” *Coolidge Examiner*, March 10, 1977.

<sup>763</sup> “CHS Concert is Tuesday,” *Coolidge Examiner*, April 28, 1977.

There was no reported Shirtsleeves concert the previous school year. However, in May of 1977, the tradition returned. According to an article in the *Coolidge Examiner* about the event, began in 1955, when Superintendent Jack Belzner gave the event that title. However, an article from *Music of the West Magazine* in May of 1950, placed its beginning in 1950. Band director Marvin E. Anderson estimated that over a thousand students had participated in the annual concert over the years since he joined the school district in 1954. Anderson retired at the end of that year, and he believed that with the addition of the new auditorium, there would be no reason to perform outdoor concerts any longer.<sup>764</sup>

Marvin Anderson continued as a member of the community for many years after his retirement in 1977. He passed away on May 14, 1991 at the age of 76 (see Figure 126). According to the obituary in the *Coolidge Examiner*, he taught in Iowa for nine years before coming to Arizona in 1953. He moved to Coolidge to become band director at Coolidge High School from 1954–1962, remaining as Coolidge Junior High Band director from 1962–1977. Throughout his time in Coolidge, he maintained a strong band program, including a dance band, marching band, and concert band. The Coolidge High School Band, for a time, performed a live radio show. Not merely involved in the school, Marvin Anderson was active in the community as well, leading summer bands, singing in barbershop quartets, and was heavily involved in the Masons.<sup>765</sup>

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<sup>764</sup> “Junior High ‘Shirtsleeve’ Concert Is Friday at Football Stadium,” *Coolidge Examiner*, May 12, 1977.

<sup>765</sup> “Long-time Residents Die within Week; Marvin Earl Anderson, Music Teacher, Mason,” *Coolidge Examiner*, May 15, 1991.

# Long-time Residents Die within Week

Marvin Earl Anderson, Music Teacher, Mason

## Staff Reports

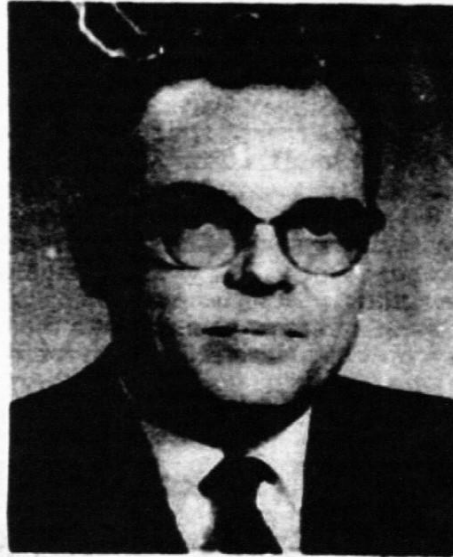
Marvin Earl Anderson, 76, a long-time music teacher and member of the Masonic Lodge in Coolidge, died May 14 at Desert Samaritan Hospital in Phoenix.

The middle of seven children, Anderson was born April 3, 1915, to Early and Rose Anderson in Hamburg, Iowa. One of three brothers, Vern, and one of three sisters, Margaret, survive.

He married Rhoda Mallory in 1943. They had two children, who survive, Julia Meglasson of Bend, Ore., and Terence Anderson of Santa Fe, Texas.

He taught music in Iowa for nine years before coming to Arizona in 1953. In 1954, he and his fam-

— Anderson, page 7



Anderson

## Anderson

Continued from page 1

ily moved to Coolidge, where he taught music for 23 years. During those years, he directed many award-winning bands and individual musicians.

He had earned his bachelor of arts degree in music from Parsons College in Iowa. Later, he earned a master's degree in music education from the University of Iowa in Cedar Rapids, Iowa, and attended the University of Arizona in Tucson, pursuing his doctorate degree.

He also served with a U.S. Army hospital unit in England and Germany during World War II.

He was a member of St. Michael's Episcopal Church. While he was teaching, he was involved in the Band Directors Association and for many years has been active in Masonic bodies. He was past grand master of the Free and Associated Masons of Arizona, past grand presiding officer of the

York Rite Bodies of Arizona, past grand high priest of the Grand Chapter Royal Arch Masons, past illustrious grand master of the Grand Council of Cryptic Masons and grand commander of the Grand Commandary Knights Templar of Arizona.

His major interests in life, Rhoda said, were his family, music, teaching and Masonry.

(For obituary information, see Page 3.)

Figure 126. Marvin E. Anderson obituary, May 15, 1991. Photo courtesy of the Arizona State Library, Archives, and Public Records.

1977–1978

The fall of 1977 did not see a mention of the Coolidge High School Band in the local news until October when in a large article about homecoming celebrations, the band was mentioned with just a few lines: “The Coolidge High School Band also marched playing the ‘Main Title’ from Star Wars.”<sup>766</sup> Alter<sup>767</sup> briefly described the cultural impact of “Star Wars” as enormous and that impact had reached rural Arizona through the music from that film, influenced the Coolidge High School Band as well as the rest of the nation. Lucia, Grundmann, and Simon also described that film as one of the most important motion pictures produced between 1976 and 1980.<sup>768</sup>

The Coolidge High School Band also continued its tradition of performance at the Arizona State Fair.<sup>769</sup> One week later, a photograph appeared in the local newspaper featuring the band in parade formation and full uniform with a caption that stated the band had performed in the homecoming parade at Northern Arizona University on October 15, 1977, marching in the parade and in a pre-game show along with the Northern Arizona University Marching Band at a football in Flagstaff.<sup>770</sup>

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<sup>766</sup> Lisa Ross “CHS Homecoming Theme Was Star Wars,” *Coolidge Examiner*, October 20, 1977.

<sup>767</sup> Ethan Alter “*Film Firsts: The 25 Movies that Created Contemporary American Cinema*,” ABL-CLIO (February 2, 2014): 11.

<sup>768</sup> Cynthia Lucia, Roy Grundmann, and Art Simon “*Seismic Shifts in the American Film Industry*” John Wiley & Sons, Inc. (September 8, 2015): 177.

<sup>769</sup> “Coolidge High Band, Choir to Play State Fair,” *Coolidge Examiner*, October 20, 1977.

<sup>770</sup> “Coolidge High Band in Action,” *Coolidge Examiner*, October 27, 1977.

As was mentioned in the previous school year, long-time junior high band director Marvin E. Anderson had retired. His replacement was Mr. Joseph D’Onofrio whose workload included fifth through eighth grade instrumental music. According to biographical information, he graduated from the University of Hartford in Hartford, Connecticut and had attended the Julliard School of Music in New York City, New York.<sup>771</sup> D’Onofrio’s intent was to start a string orchestra program. By November of 1977, he began beginning strings classes with at least ten students listed in the program in a photograph in the local newspaper.<sup>772</sup> A string orchestra program had not been offered in the school district since the 1940s.

The spring of 1978 saw more representation from Coolidge in the auditioned membership the Regional Band and Choir. Seven students, Lloyd Warner, Britt Bowen, Scott Ludwig, Estle Lewis, Darlene Yon, Jeanie Martin, and Diane Van Horn.<sup>773</sup> Likewise, thirteen students participated in solo and ensemble festival.<sup>774</sup>

In April, the concert band performed at the Greater Arizona Invitational Band and Orchestra Festival at the University of Arizona, earning a rating of Superior with Distinction. The event involved the band preparing three pieces of music, for which all judges awarded them a Superior in their performance, the highest rating possible, and

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<sup>771</sup> Sheree Reeves, “Coolidge School System Has 27 New Teachers,” *Coolidge Examiner*, September 29, 1977.

<sup>772</sup> “New String-Orchestra Program Started,” *Coolidge Examiner*, November 17, 1977.

<sup>773</sup> “Regional Band and Choir Members,” *Coolidge Examiner*, February 23, 1978.

<sup>774</sup> “Solo and Ensemble Festival Participants,” *Coolidge Examiner*, February 16, 1978.

then the band was required to read a piece of music without preparation (sight-reading), for which they were also awarded a Superior rating. Coolidge was the only Class A school band to receive this top rating.<sup>775</sup>

1978–1979

According to *The President*, the band followed a practice regimen that saw rehearsal begin at 7:00 a.m. They performed at fourteen regular season football games and an un-reported number of inner-division or playoff games. November 1, 1977 the band performed at the Coolidge Chamber of Commerce for Winter Visitors and then boarded buses for Phoenix to perform a second time in their traditional appearance at the Arizona State Fair. Two band members, Estle Lewis and Jeanie Martin, were recognized for their nomination to the McDonald's All-American Marching Band. Also, several students were nominated to the 1978 Fiesta Bowl Band: Jeff Appel, Cecilia LaPaglia, Estle Lewis, Jeanie Martin, and Diane Van Horn.<sup>776</sup> The photograph in *The President* depicted a band of fifty-four winds, percussion, and auxiliaries.

As the school year began, Coolidge Unified School District had a financial crisis that resulted in a variety of changes. Ron Bowen's duties as full-time band director at Coolidge High School changed to part-time band and part-time counselor due to "an enrollment shortage."<sup>777</sup> An earlier report, from July 1978 indicated an estimated

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<sup>775</sup> "CHS Concert Band Receives Superior with Distinction," *Coolidge Examiner*, April 13, 1978.

<sup>776</sup> Coolidge High School Annual, "Band Marches On," *The President* (Coolidge, Az: May 1979): 55.

<sup>777</sup> "School Board Okays Classroom in Auditorium," *Coolidge Examiner*, August 24, 1978.

Coolidge High School enrollment of eight-hundred students.<sup>778</sup> The school district faced a deficit of \$250,000.00. Anticipated revenues only came in at approximately 88% from the previous year, “state aid from special education fell \$100,000.00 short. Additionally, a legislative mandate of a 1.5 per cent factor in determining assessed valuation meant still more dollars short.”<sup>779</sup>

The first reported activities of the Coolidge High School Band of the year occurred on October 12, 1978 in an article about the homecoming football game. The band performed during the halftime and the only description of the performance was a list of music, “Espanya (sp), “Disco Inferno,” and “How Deep Is Your Love,” by the CHS band.”<sup>780</sup>

Corroborating the information from the yearbook, two students from Coolidge, Estle Lewis and Jeanie Martin, were named to the McDonalds All-American High School Band in October.<sup>781</sup> In November, the band performed for a special civic event hosted by the Coolidge Chamber of Commerce welcoming the arrival of winter visitors.<sup>782</sup> The

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<sup>778</sup> Staff Changes Made at Coolidge High School,” *Coolidge Examiner*, July 27, 1978.

<sup>779</sup> “Coolidge School District Facing Tight Budget; Property Owners Will Have to Cough Up \$250,000 Due to District Overspending,” *Coolidge Examiner*, August 31, 1978.

<sup>780</sup>“Homecoming Friday At C.H.S.,” *Coolidge Examiner*, October 12, 1978.

<sup>781</sup> “Among Best Musicians,” *Coolidge Examiner*, October 26, 1978.

<sup>782</sup> “Winter Visitors Welcomed Back,” *Coolidge Examiner*, November 9, 1978.

same issue of the newspaper contained photographs of the Coolidge High School Band performing at the Arizona State Fair early that month.<sup>783</sup>

At the end of November, there was an attempt to form another community band in the area, with Bowen leading. The idea involved providing college credit from Central Arizona College if so desired and rehearsals would be held in the Coolidge High School Band Room.<sup>784</sup> There was no time frame or schedule provided at that time. However, a follow-up article appeared on March 1, 1979 featuring the band in rehearsal. The band was sponsored by the Coolidge Recreation Department and was for anyone in the “Coolidge-Casa Grande area.” They met on Thursday nights in the Coolidge High School Band room. Literature included “anything from Sousa marches to rock and roll music.” Approximately twenty players were involved, and more were welcome no matter how long someone may have been away from their instrument. Bowen stated, “We are interested in getting as many people as possible to participate in the Community Band.”<sup>785</sup>

In December, the band performed its annual Christmas concert on December 21, 1978 along with the Choral Ensemble now under the direction of Mrs. Shirley Kibler. No

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<sup>783</sup> Nina Bondarook, “Band Performs at State Fair,” *Coolidge Examiner*, November 9, 1978.

<sup>784</sup> “Community Band Being Formed,” *Coolidge Examiner*, November 30, 1978.

<sup>785</sup> “City Band Toots, Thumps, More Musicians Invited to Join,” *Coolidge Examiner*, March 1m 1979.



program survives however, reports indicated that the band performed “several seasonal instrumental pieces.”<sup>786</sup>

The yearbook mentioned that five students had performed with the All Arizona Fiesta Bowl Band and the newspaper verified that information with an article on January 4, 1979. Listed as having performed in the event were Diane Van horn, Jeanie Martin, Estle Lewis, Cecelia LaPaglia, and Wendy Harvey.<sup>787</sup>

Four Coolidge High School Band musicians earned positions with the regional band that spring including Britt Bowen (trumpet), Bob Villa (trombone), Diane Van Horn (Clarinet), and Paulette Gomez (E-flat contrabass clarinet). That year, the regional festival was held at Mountain View High School in Mesa, Arizona.

The final performance of the Coolidge High School Band for that school year was the graduation ceremony on May 24, 1979. Inconsistently over the years the commencement program was published in the newspaper. For the class of 1979, a much more detailed copy of the program was published in a special edition. Here, the band performed four times, first in an unnamed musical prelude, the processional “Pomp and Circumstance” by Elgar, “Festive Overture” by Shostakovich, and an unnamed recessional piece at the end (see Figure 127).<sup>788</sup>

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<sup>786</sup> “Choral Ensemble, Concert Band to Perform Thursday,” *Coolidge Examiner*, December 21, 1978.

<sup>787</sup> “Fiesta Bowl Band Members,” *Coolidge Examiner*, January 4, 1979.

<sup>788</sup> “Class of 1979; Graduation,” *Coolidge Examiner*, May 24, 1979.

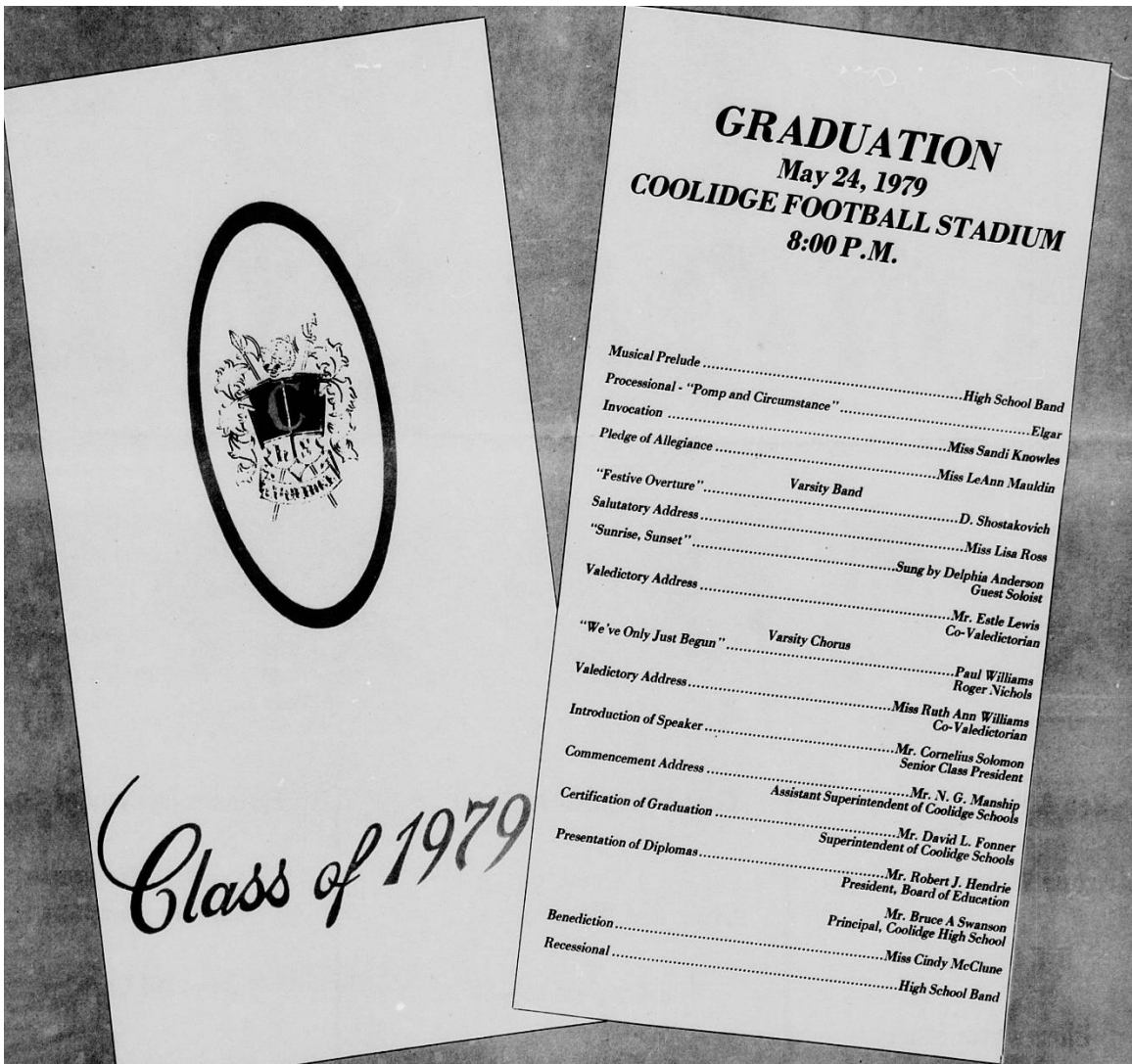


Figure 127. 1978–1979 Commencement program published in the Coolidge Examiner. The band performed prelude music, recessional music, and Shostakovich’s “Festive Overture,” as part of the event. Courtesy of the Arizona State Library, Archives, and Public Re

## CHAPTER 11

### CHAPTER 11: FINDINGS

#### Overview

Coolidge High School, in the rural Arizona community of the same name, has had a band program from the originating school year (1935). Community support about the school band program has been strong across the forty-five years of this research. Weekly published articles in the school newspaper, front page coverage in the town's newspapers, a regional publication featuring a successful band program, and even a research investigation about the programs highlighted in-depth information about the band directors biographies, the band's performance schedule, requirements for tryouts, student successes, and fundraising events. Over the course of these years, the program had fifteen band directors, some staying for many years, but mostly turning over after only a few. Regardless of the leadership of the band, the townspeople were seemingly the sustaining support of the program. Parents, students, administration, band directors all came and went, but the community gave unwavering support for the program.

Each of the fifteen different band directors who taught at Coolidge High School brought their own ideas of teaching and learning to the classroom. Traditions started as early as the first school year with multiple ensembles, including a beginning band at the high school, performances at assemblies, and concerts. One such tradition, called a Shirtsleeves concert held at the end of each school year from 1950–1977 was intended as a casual-dress, no-jacket-required, outdoor performance, showcasing large ensembles,

small ensembles, and soloists under the stars in the high school football stadium. Such traditions persisted from year to year and the community supported and expected them.

Over the years, teachers came and went, at one point with a teacher turnover rate of eight band directors over the course of eleven school years. The constant disruption of this change in the program may have negatively impacted the band program in terms of numbers (see Figure 128) in that during that time period (1962–1973) the band program grew to a peak of sixty-three players and fell to a mere twenty-five. Kloss studied that very phenomenon stating that “overall students’ attitudes toward teacher turnover are neutral.” In the first year a new teacher has a position, student attitudes can be slightly positive. Yet that only lasts a single school year.<sup>789</sup> Likewise, Ronfeldt, Loeb, and Wyckoff, reported that there was a disruptive effect of teacher turnover beyond the mere distribution of teacher quality. Their research indicated that students score lower in language skills assessments in districts with high teacher turnover rates.<sup>790</sup>

The Coolidge High School Band program was impacted by local, state, and national events. Wars, politics, state education organizations, and community events all impacted the performance schedule, curriculum, instruction priorities, and role of the band program in the community. Local patriotic celebrations were expected, including Veteran’s Day, Independence Day, and the grand openings of civic buildings in town. The band played for many of these events. National policies such as segregation and

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<sup>789</sup> Tom Kloss, “High School Band Students’ Attitude Toward Teacher Turnover,” (PhD diss., Arizona State University, 2011).

<sup>790</sup> Matthew Ronfeldt, Susanna Loeb, and James Wyckoff, “How Teacher Turnover Harms Student Achievement,” *American Educational Research Journal* 50, no. 1 (February 2013): 4–36.

integration had an impact on the Coolidge High School Band program in that nearly a decade before *Brown versus the Board of Education*, the Coolidge High School Band brought together students of black and white identity to perform as equal members of their performing ensemble.

Long before Title IX, the Coolidge High School Band program exhibited a belief system that gave equal opportunity in leadership positions to female students. From early in the schools' history, a tradition of female percussionists and drum majors persisted through the 1960s.<sup>791</sup> Title IX states that “No person in the United States shall, on the basis of sex, be excluded from participation, in be denied the benefits of, or be subject to discrimination under any education program or activity receiving Federal financial assistance.”<sup>792</sup> Title IX was signed into law by President Nixon in June of 1972. Though not specifically stated as the rationale, Coolidge High School implemented co-educational physical education classes with the band director as instructor. Thirty-seven years earlier, the Coolidge High School Band excluded no one.

### Summary of Chapters

One of the first five faculty members hired in 1935 was Jay Ray McCullough who used the local newspapers to recruit the first students. Beginning with only fifteen musicians, McCullough created both a band and an orchestra to perform at assemblies as

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<sup>791</sup> “Title IX,” *The United States Department of Justice* Justice.gov, Accessed September 30, 2019, <https://www.justice.gov/crt/title-ix> .

<sup>792</sup> “No person in the United States shall, on the basis of sex, be excluded from participation, in be denied the benefits of, or be subject to discrimination under any education program or activity receiving Federal financial assistance.”

early as the first six-weeks of the first school year. Arnold Kelm, the second band director, maintained a pattern of community engagement performances for civic groups as well as school functions. The band and orchestra program continued to grow in numbers, with the band roster increasing significantly (from 23 to 34) in Mr. Kelm's second year (1940–1941). Both directors of the founding years had classes for beginners at the high school level, which helped the program grow consistently over the four years that a student would be in high school.

When Mr. Kelm left to teach in Chandler, the size of the Coolidge High School Band and Orchestra fell in numbers. However, the new director, Paul Chambers, immersed himself in the community, joining the musicians club, performing personally for local organizations, and performing for school-related functions as well. He was building a foundation of community support for himself and the band program that may eventually have led to a large and thriving program. However, at the end of his only year in Coolidge (1941–1942), he departed to join the war effort and his presence was no longer felt there. His replacement, Phil Farr (1942–1945) capably maintained the program, though during the World War II years, the Coolidge High School Orchestra ceased to exist. Dwindling numbers indicated a lack of interest and by 1943–1944, there was no more evidence that an orchestra program existed at Coolidge High School. Still, Mr. Farr, like his predecessors, performed in community events, led school plays, operettas, led the band in concerts, and halftime shows for football games. Because of rubber rationing during World War II, the band ceased almost all travel (to save tires on school buses), but also engaged in joint performances with the United States Military Band from Camp Florence, the prisoner of war camp for European enemy combatants in

the nearby town of Florence, Arizona. At the end of the 1944–1945 school year, Mr. Farr announced his intent to leave and join the war effort though only a few months remained in the conflict.

The year immediately following World War II, Isadore Shoore arrived to lead the band program. A violinist who performed with the Tucson Symphony, he advertised in the newspaper for more instruments, taught free private lessons for any student who asked, joined in community activities such as a beard-growing contest for a local festival, and under his direction, the band caught the attention of the greater part of the state of Arizona, being named the performing group to play at the grand opening of the Arizona State Fair no less than three times. Through Mr. Shoore's efforts, the band also drew awareness on a more regional level with a feature article in "Music of the West" magazine published in Southern California. The high school band alone grew to forty-six players by Mr. Shoore's fourth year though fell back for his final year. Instability followed Mr. Shoore's departure as the man hired to replace him had another offer from a different school in Indiana and took that one just before the start of the 1950 school year. Quickly, Coolidge High School hired William Knapton from Minnesota to take over the band program. Mr. Knapton took an approach that appeared more education-oriented than performance oriented. His concerts were meant to demonstrate how band class was taught and what students were learning. Under his leadership, the band continued to grow, reaching a peak of fifty-two players in the 1951–1952 school year. The first Jazz/Dance band at Coolidge High School appeared during Mr. Knapton's time there, likely due to his experience with leading his own dance band in the years immediately following World War II. Mr. Knapton's departure from the band program in 1954 was

front-page news in the local newspaper. He continued to be a part of the community, returning to judge music contests into the 1960s.

Marvin Anderson took over the band program in 1954 and continued many of the ideas of his predecessors. The Dance Band started by Mr. Knapton became an officially recognized ensemble. As music competitions started becoming more prominent in Arizona, the Coolidge High School Band performed in parade competitions and the University of Arizona Band Day. Marching band shows also started to take on somewhat dark yet comedic themes with one well-described show involving the drum major shooting herself. KCKY radio in Coolidge went on the air as early as 1948, and during the 1950s the band began to perform live radio shows from the band room each week. In addition to all of this, the band also performed for civic and community functions, including Veteran's Day ceremonies, Independence Day celebrations during the summer, and toured their own school district, performing concerts for every elementary school during an event called "Public Schools Week."

By 1959, Coolidge had hired its first female band director to lead the Junior High School Band program. Mary Ellen Goss was the Coolidge High School Choir teacher and Junior High Band Director. Under her direction, the Coolidge Junior High Band began performing halftime shows for football games. Miss Goss also maintained a trend in Coolidge School band history consistent since the beginning; much of the student leadership of the band program were female. When interviewed in the local newspaper about one of their performances, she mentioned all the female student leaders in the group by name. In 1962, Marvin Anderson no longer taught at Coolidge High School and



instead took over the Elementary and Junior High School Band programs. Mary Ellen Goss continued in the district as the Coolidge High School Choir director.

From 1962–1973, after years of stability and growth, the Coolidge High School Band program went through a rapid change-over of instrumental music teachers. No less than seven different directors led the Coolidge High School Band program during that time (Irvin Coin, Ron Fuller, John Hall, Dennis Royall, Don Blosser, Clinton Dawley, and Karl Broberg). Despite the rapid turnover, participation in the band program did not falter for a time. Students still performed concerts, civic functions, parades, the Arizona State Fair, and marching band festivals at universities. The band showcased small groups like the 1962–1963 female percussion section called the “Drummerettes.” The most consistent aspect of that time period (1962-1973) was the numbers of students on the rosters. The largest band of Coolidge High School history to that point came in 1967–1968, with a total of sixty-three students (over four times the size of the first Coolidge High School Band/Orchestra of 1935–1936). They continued to have Jazz/Dance Bands (though these disappeared by the late 1960s), the Marching Band, Concert Band, and small ensemble soloists in concerts and music festivals. However, by 1972–1973 there was a sudden and significant drop-off in student participation. The Coolidge High School Band fell to only twenty-five players.

The years from 1973–1980 were characterized by a new stability and recovery from the chaos of the rapid turnover of teachers (at one point having three different directors in three consecutive school years; 1969–1972). The new director, Ron Bowen, moved his family to Coolidge and immediately engaged students in rebuilding a band program that was on the verge of extinction. Like Jay Ray McCullough in 1935, Mr.

Bowen advertised in the newspaper for more students. He made clear that everyone was welcome in the band, but they would still need to try-out. He brought back the Jazz Band, renamed the Stage Band, and the high school beginning band (which ASU recommended be eliminated in their survey of the music program in 1962), continued to perform at the Arizona State Fair, and at marching and concert band festivals. With Mr. Bowen's arrival there was also a new affiliation with Northern Arizona University (NAU). The Coolidge High School Marching Band performed in the NAU Homecoming parade on at least two occasions. In his first year at Coolidge High School, the band grew from the twenty-five students listed in May of 1973 to forty by the end of 1974 and then fifty by 1975.

Bowen also encouraged participation in solo and ensemble festivals sponsored by the Arizona Music Educators Association in conjunction with the Arizona Band and Orchestra Directors Association. During the 1974–1975 school year, thirty-nine out of fifty band students participated as a soloist or member of a small ensemble. Likewise, Bowen encouraged significant participation in the Regional and All-State Band programs sponsored by the same organizations. During this time, students were also selected to join the McDonalds All American Marching Band and the Fiesta Bowl high school bands.

In the spring of 1978, the Coolidge High School Concert Band earned a Superior with Distinction rating at the University of Arizona Concert Band Festival, an event which saw them receive the highest awards from all judges, including those testing their ability to sight-read. This was the only time that the Coolidge High School Band earned a rating of this kind since the band program began in 1935.

## Research Questions

Research Question #1: What was the place of the Coolidge High School Band program within the community of Coolidge Arizona, the surrounding area, and the state of Arizona?

During the 1930s, Coolidge was rural and somewhat isolated from the larger population centers of the state. World War II started during the seventh school year and this brought the Coolidge High School Band into a wider role within the state and the nation. During the World War II years, the band performed and interacted with the band from the military base located in Florence. The location in Florence was a prisoner of war camp for captured European enemy combatants.<sup>793</sup> The United States Military Band assigned to Camp Florence performed with and for various school groups in the area.

After World War II ended, the Coolidge High School Band program continued involvement with the surrounding communities (and their schools), engaging in reciprocal concerts with performances in other local communities (specifically neighboring Florence) and inviting bands from other schools to perform in Coolidge. Their director in the immediate post-war years was a member of the Tucson Symphony who garnered enough attention for the band program that the Coolidge High School Marching Band became the official band for the Arizona State Fair for three consecutive years. The band caught the attention of the greater southwestern region with an article published in "Music of the West" magazine featuring the band and its activities in both local and statewide performances. The school's band program seemed to be a musical ambassador to the neighboring towns, within the state, and even the southwest. This

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<sup>793</sup> Jack Hamann, "On American Soil: How Justice Became a Casualty of World War II," University of Washington Press, (March 5, 2007): 5–28.

presence was due to the directors, the town's newspaper support, and the overall support of the band program from the community and administrators.

Starting in 1947, Coolidge hosted the Pinal County Music Festival which brought together the performing ensembles of Coolidge, Florence, and Casa Grande High Schools for a performance in Coolidge High School stadium. This event grew over time to involve schools from across Pinal County and included rated festivals, solo and ensemble competition, and evening outdoor massed-ensemble concerts. Coolidge, therefore, became something of a hub or center for music education in Pinal County, due to hosting this event for several years.

There was also a growing association between Coolidge and the state colleges and universities' music faculties. They performed at college games in Tempe and in Tucson. College and University professors frequently came to Coolidge to judge music festivals and to recruit students. These types of interactions with institutions of higher education in Arizona continued well into the 1970s and also when the band performed in the Northern Arizona University homecoming parade on more than one occasion.

Likewise, the band performed in numerous parades in locations other than Coolidge. The Florence Junior Parada Rodeo Parade, The Salad Bowl Game Parade, and a rodeo parade in Casa Grande. The band served as the performing group for the Lions' Club convention in Globe, Arizona in June of 1950.

In Coolidge, during the 1950s, the band performed concerts for "Public Schools Week" which included concerts in downtown Coolidge, at each elementary school in the district, for the junior high school, and concerts in their own auditorium. These performances served as a means of showcasing instrumental music to the younger grade-

level students while also providing a vision of what those students could achieve as they grew older and became eligible to participate in the band program.

Band directors also engaged the community by creating several community bands occurring in the summer. Some of these involved beginners learning to play for the first time, which prepared them for a better start for the upcoming school year. Some of these were concert bands intended for patriotic performances at Independence Day celebrations. There was even a German-style Polka Band for one summer.

As the Arizona Music Educators Association and Arizona Band and Orchestra Directors Association began sponsoring regional and all-state band, choir, and orchestra festivals, the Coolidge High School Band sent students to audition. Over the years, many students earned positions in these ensembles. When AMEA and ABODA started Solo and Ensemble Festival in the early 1970s, Coolidge High School sent large percentages of its students to perform for ratings.

The Coolidge High School Band, from the mid-1950s to the early 1960s, also performed regularly on local radio station KCKY. Each week, for half an hour, the concert band and eventually the dance band performed live for all audiences within broadcast reach.

Many Coolidge High School Band students participated in summer music camps at Arizona State College in Tempe<sup>794</sup>, Arizona State College in Flagstaff,<sup>795</sup> and the University of Arizona over the years. Local organizations donated money for music camp scholarships that were awarded to the winners of the annual local music contest. The band held consistent fund-raisers each year, including solo competitions, concert ticket sales, and hosting their own annual dance to raise money for these opportunities.

Research Question #2: Who were the stakeholders of the Coolidge High School Band program?

The greater community of Coolidge, Arizona was the first real stakeholder in the support and success of Coolidge High School. The concerns were in busing and travel time to another town for their children's education. Also, there was something of a pride and ownership of a town that could be all their own, independent, and free of other cities. The citizens of the area voted for the new high school as soon as was possible; twice they voted heavily in favor.

The parents of the Coolidge High School students were also significant stakeholders. A band program at the new high school would have provided an organized music education to their students beyond the scope of private instruction or membership in the local musician's club. A band program was available to every student and parents apparently valued music enough to support one.

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<sup>794</sup> Arizona State College in Tempe, Arizona became Arizona State University by a 2-to-1 "yes" vote over ballot initiative Proposition 200 in 1958, ASU.edu, Accessed September 26, 2019, <https://www.asu.edu/about/university-history-and-milestones>

<sup>795</sup> "The Arizona Board of Regents recommended that the then Arizona State College in Flagstaff become Northern Arizona University (NAU): effective May 1, 1966," NAU.edu, Accessed September 26, 2019, <https://nau.edu/about/history/>

Coolidge High School Band students themselves were also major stakeholders. Band students were the ones who had to carry instruments, attend class, practice, and ultimately perform artistically. The enormous responsibility and pressure of performing in front of an audience fell to the students. If the band program was to succeed, student musicians were ultimately the ones who invested their time, energy, talent, and support to the program. They also had to deal with, at times, constant teacher change, which inherently came with different educational expectations.

Each person who claimed the title of Band Director at Coolidge High School had tremendous responsibility to support, organize, and build upon what was there already or be a visionary of what teaching and learning would be offered to the students in their years at the school. Each one had to meet students where they were and bring them forward to each new level. Each band director had to have the vision to see the potential of every student as an individual and as members of a larger group in order to educate, inform, and then perform.

Research Question #3: How did the community support the band program?

Community support for the high school band began with support for creating a new high school. Before the 1935–1936 school year, students were taken by bus to neighboring Florence High School roughly eleven miles from Coolidge. Increases in the towns' population caused an exploration of creating a new high school through the distribution of petitions in late March of 1935, an occurrence that demonstrated enough initial support that made Pinal County, by law, responsible for holding a special election in April. The special election favored the new high school in Coolidge.

The community came out in numbers to support the school again in June of 1935 when a new special election had to be held. Three independent school districts had to be consolidated to create the new Coolidge High School, yet after the first special election, one of those independent districts chose to maintain their affiliation with Florence instead. This started the whole process over, results of the first election were voided, and a new special election was held. Like the one before, the community supported the creation of the new high school again.

The first indication of support for an instrumental music program was the hiring of a music teacher: Jay Ray McCullough. There was obviously a philosophy that an instrumental music program was a necessity at the high school, so much so that McCullough was one of the first six teachers hired for the first school year.

Recruiting the first students at Coolidge High School was his first challenge. McCullough used the newspaper to advertise for students to join the program. He made announcements about what ensembles were desired (band, orchestra, and Glee Club) and when they would perform. The fact that students joined the first instrumental ensembles demonstrates that parents (community members) wanted a music program well enough to have their young people involve themselves in those activities.

Because it was Mr. McCullough's philosophy to have beginning band at the high school level, teaching many older beginners was likely a challenge. There was a musician's club in town and several private teachers who taught various instruments would end up teaching Coolidge High School Band students. Bringing students of diverse skills levels together to build the first band program was a significant challenge. Teaching the expectations of a band program proved difficult as well. McCullough used the



*Coolidge Examiner* newspaper to explain to parents the new attendance policies and expectations, an action that made the entire community aware of how their students behaved and that if the program was to succeed, something had to change. Again, the community supported this decision. The band program continued to exist and to grow.

There was no high school building the first year and therefore, no band room, rehearsal or performance facility. The first building used for rehearsing was the Coolidge Women's Club. Here, the community showed support for the new high school and especially the band program by allowing use of that building (among others for academic classes). There were initial complaints from the community about using these buildings and even an offer from Florence High School for Coolidge to send their students there for one more year while a new facility was built. However, the local newspaper editor, Max Williams, published several editorials, imploring the community to support the new school board and support their decisions.

From September 1935 to December of 1973, voters passed each bond election held in order to provide additional funding for the school district. Several of these included funding for the construction of a new music and performance facilities, including 1935 (the first school building), for the construction of a new high school in 1956, the construction of a multi-purpose facility that included a band room and stage (the building called the Round House), and a new auditorium in 1977. The only measure that did not pass, in 1973, was re-introduced a year later and the new version passed, leading to the construction of the current Coolidge High School auditorium.

Community institutions, businesses, and fraternal organizations also supported the band program through the years. The *Coolidge Examiner* sponsored a music contest

starting in the post-World War II years, the winners of which were given scholarships to various summer music camps in the state. As the tradition grew, the Rotary Club, Lions Club, Musicians Club, Parent-Teacher Organization, and the band itself provided scholarships as well.

The *Coolidge Examiner* newspaper demonstrated lasting support for the band program for the entire forty-five year course of this study. From the first story announcing that the new director sought musicians (in September of 1935) to join the band to descriptions of band performances in 1980, the *Coolidge Examiner* found the activities of the Coolidge High School Band program (and many times the Coolidge Junior High School Band program as well) newsworthy.<sup>796</sup> The *Coolidge Examiner* reported on the concerts, parades, festivals, competitions, music camps, summer bands, and awards given to the band and to individual students. When Coolidge High School annual *The President* described the activities of the band program with a vague and un-specific paragraph of events, the *Coolidge Examiner* had detailed news stories to corroborate and provide greater details in almost every school year. In many ways

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<sup>796</sup> Though the *Coolidge Examiner* published weekly articles (sometimes entire dedicated sections) about Coolidge High School only a small number were about the Coolidge High School Band program. However, in this study alone, from 1935–1980, over 300 articles, photographs, stories, or simple announcements published about the band program were discovered. Most of these are descriptions of halftime shows, parades, concert announcements, fundraisers, competitions, festivals, and even an explanation of new attendance and participation policies. Often, when a band director left his position, there was a news report, many times on the front page. In almost every case, a new band director's name appeared on the front page. Sometimes, this was with a list of new teachers, other times not. The sheer volume of information published about the band program is telling.

Coolidge High School and thus the Coolidge High School Band owes its existence to the community support maintained and engaged by the *Coolidge Examiner*.

At the end of the 1961–1962 school year, Arizona State University conducted a survey of all the music programs in the Coolidge school district. Coolidge High School administration took their findings and recommendations and restructured how music was taught, at least at the high school level. Mary Ellen Goss no longer taught the instrumental ensembles in the lower grades, Marvin Anderson took over the Elementary and Junior High Band programs, and Coolidge High School added academic music classes for students who did not perform in a music ensemble.

Research Question #4: What were the circumstances involving the creation of the town of Coolidge in rural Arizona in the 1920s?

Though there were several socio-political, economic, and ecological events of the early twentieth century including the Great Migration, the Great Depression, and the Dust Bowl, that caused large populations within the United States to seek residence elsewhere in the country, the most significant impact on the founding of Coolidge, Arizona was the San Carlos Act. Authorized by the United States Congress as early as 1916<sup>797</sup> as the Cameron Bill introduced by Ralph Cameron (Territorial Delegate and Senator from Arizona) was intended to create water-distribution infrastructure in the Gila and Salt River basins of central Arizona.

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<sup>797</sup> Shelly Dudley, (2013) “Pima Indians, Water Rights, and the Federal Government: U.S. vs. Gila Valley Irrigation District,” *26 W. Legal Hist.* 133 2013 26, no. 1–2 (Winter–Spring 2013): 133–158.

Real-estate developers moved into the region, began surveying, platting lots, and selling land to potential settlers. One of these developers was R. J. Jones, who purchased the land that would eventually become Coolidge, Arizona.<sup>798</sup>

The Cameron Bill was signed into law on 1924 and by June of 1925, Jones platted out eighty acres of land and started selling lots, donating land for public buildings, schools, and churches, which caused a rural, unincorporated community to grow. According to Mrs. R. J. Jones, her husband suggested the name of “Coolidge” in honor of the man who signed the “San Carlos Act” which allowed the town to come into existence. With the establishment of a post office in the new town, the name “Coolidge” became official.<sup>799</sup>

Research Question #5: What were the circumstances involving the creation of a new high school district in the city of Coolidge by 1935?

Population growth in the central Pinal County region due to migrations of people caused by economic and ecological events such as the Great Depression and the Dust Bowl made necessary the creation of a new high school district in the town of Coolidge by the mid-1930s. Census reports indicated that the population of Arizona multiplied by

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<sup>798</sup> Mrs. R.J. Jones, “Chronological Development of Coolidge From Mrs. R. J. Jones,” *Coolidge Examiner*, September 13, 1935

<sup>799</sup> The name originally suggested by residents of the community was “Jonesville.” However, as Jones had already stated that “Coolidge” was a better name, he protested and insisted again that “Coolidge” in honor of the president who sign the San Carlos Act of 1924 be the name of the town. “Progressive Coolidge City” (1975) *Arizona; The Grand Canyon State* Vol II (Western States Historical Publishers Inc., Westminster, CO 1975): 633.

four times between 1900 and 1940 (122,931 to 499,261) statewide and three times (103,436 to 325,280) among the rural populations.<sup>800</sup>

As the population of Coolidge grew, the necessity for a new high school became apparent to the greater community of central Pinal County. The rural nature of the region made more and more difficult the necessity to send students by bus to Florence High School due to the distance and the time needed to travel. A more centralized location for a high school was desired. Petitions circulated in late March of 1935, which gathered enough signatures to require a vote by May of 1935 and again in June when the initial results were voided.

The results of the second special election validated the results of the first. Coolidge High School opened in the fall semester of 1935, without official school buildings or facilities. The community of Coolidge donated the use of a variety of buildings for classroom space, including the Women's Club, the Community Church, and the Masonic Lodge. The Coolidge Woman's Club was the first band room/rehearsal facility for the Coolidge High School Band.

Research Question #6: Who was instrumental in establishing Coolidge High School?

Ultimately, the registered voters of Coolidge were responsible for the creation of Coolidge High School in the 1930s. However, the editor of the *Coolidge Examiner*

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<sup>800</sup> "1940 Census of Population: Volume 1. Number of Inhabitants. Total Population for States, Counties, and Minor Civil Divisions; for Urban and Rural Areas; for Incorporated Places; for Metropolitan Districts; and for Census Tracts.."Census.gov, Accessed September 26, 2019, <https://www2.census.gov/library/publications/decennia/1940/population-volume-1/33973538v1ch03.pdf>

newspaper at the time, Max Williams, published many editorials, articles, and civic calls to action that encouraged everyone to come out and vote in special elections that would support the building of the new high school. He advocated for the new high school and kept the necessity in the public eye every week.

Research Question #7: Who were the band directors over the years and what was the enrollment in the band from year to year?

Fifteen teachers served as Coolidge High School Band Director from 1935–1980 (see Figure 128).

**Coolidge High School Band Directors and Participation Numbers: 1935–1980**

Year	Band	Orchestra	Director	Year	Band	Orchestra	Director
1935–36	15	15	McCullough	1962–63	52	0	Fuller
1936–37	17	11		1963–64	40	0	Coin
1937–38	10	30		1964–65	49	0	
1938–39	15	26		1965–66	46	0	Hall
1939–40	23	23	Kelm	1966–67	55	0	
1940–41	34	17		1967–68	63	0	Royall
1941–42	22	12	Chambers	1968–69	57	0	
1942–43	30 (16)*	13	Farr	1969–70	42	0	Blosser
1943–44	17	0		1970–71	45	0	Dawley
1944–45	24 (13)*	0		1971–72	48	0	Broberg
1945–46	23	0	Shoore	1972–73	25	0	
1946–47	30 (24)*	0		1973–74	40	0	Bowen
1947–48	24 (39)*	0		1974–75	50	0	
1948–49	46	0		1975–76	52	0	
1949–50	33	0		1976–77	38	0	
1950–51	43	0	Knapton	1977–78	***	0	
1951–52	52	0		1978–79	41	0	
1952–53	44	0		1979–80	50	0	
1953–54	30	0					
1954–55	43	0	Anderson				
1955–56	52	0					
1956–57	55	0					
1957–58	37	0					
1958–59	52	0					
1959–60	42	0					
1960–61	34	0					
1961–62	**	0					

\* = There was a difference in the reported numbers and the numbers of students counted in photographs or rosters during these years.

\*\* = There was no roster and no official band photo from the 1961–1962 school year.

\*\*\*=Numerous attempts were made to secure a copy of band rosters or photographs from the 1977–1978 school year.

Figure 128. Coolidge High School Band Directors and Participation Numbers, 1935–1980.

Research Question #8: What were the ensembles first created at Coolidge High School?

Coolidge High School began the 1935–1936 school year with recruiting efforts to build an orchestra, a band, and a Glee Club. In September of 1935, an article by Jack Collins appeared in the *Coolidge Examiner* advertising for band musicians. Though all three ensembles existed from the beginning of the first school year, the Orchestra was chosen to perform first. On November 4, 1935 the orchestra gave the first instrumental performance at an assembly.

Research Question #9: Was there an influence of the National School Band Association, universities, or from military bands in the state?

The National School Band Association at the time concerned itself with band competitions and ranked versus rated festivals. At the founding of the Coolidge High School Band program, there was no mention of these events. There was no indication of an awareness of contests, competitions, or festivals. Therefore, if Jay Ray McCullough had any thoughts or philosophies that brought that type of participation to the forefront of the music department, there was never any indication of it. The National School Band Association did not appear to have any influence at all on the Coolidge High School Band program.

There was some evidence to suggest that the tradition of military bands in Arizona did have an influence on the concept of the Coolidge High School Band program. Reported literature is similar, orchestral transcriptions, Classical music, military marches, and full-scale operettas to both the Coolidge High School Band and the various military bands throughout the state. That influence did change over time as many new directors came to Coolidge from the Midwest universities in Iowa, Kansas, or Minnesota.



Universities in the state of Arizona maintained a consistent relationship with the Coolidge High School Band program over the forty-five years of this study. Music contest judges frequently came from the University of Arizona or Arizona State University to adjudicate the annual music contests and Pinal County music festival. The Coolidge High School Band was invited to participate in homecoming parades at Northern Arizona University as well in the 1970s. In 1962, Arizona State University reviewed the music programs in the Coolidge Unified School District and submitted a report that had a significant impact on the program throughout the 1960s and 1970s.

Research Question #10: What is the evidence of music teaching and learning in the Coolidge High School Band program over the years?

From the earliest days of the Coolidge High School Band there was a philosophy of performance. Analyzing the articles, yearbook entries, and student newspapers, performance was a driving force in preparation for all music students at Coolidge High School. Consistently, through all the years of the Coolidge High School Band, there was an intent to provide experience for students in large ensemble settings, small ensemble settings, and solo performance settings—of praxis; the practice of an art or skill and the practical application of theories.<sup>801</sup>

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<sup>801</sup> *Merriam-Webster*, “Praxis,” merriam-webster.com, Accessed September 28, 2019, <https://www.merriam-webster.com/dictionary/praxis>.

Hard evidence of teaching and learning discovered came from the survey generated by Arizona State University Faculty in 1962.<sup>802</sup> In that document, they spoke of rote learning instead of independent music-making skill development. The reviewers recommended academic music classes for students who were not performance-oriented in their music education though there was evidence that in earlier school years, record albums for listening examples in music appreciation course existed at one time in the district, but perhaps not in the spring of 1962.

Students were encouraged to participate in varieties of ensembles throughout Coolidge High School history. As mentioned in another section, there was evidence of diverse musical ensembles and experiences for students. Beginners were encouraged at all grade levels, which served to provide music education for a broader number of students, and also to bolster numbers for all ensembles as those beginners developed into experienced players. Adding dance band music increased the offerings of musical-cultural practices and not just the European military band and European orchestra. Jazz music added the study of a popular American music form moving from the hegemony of the Art Music of Western Civilization, broadening the students' opportunities to make music. The Dance band by 1962 rehearsed before school, outside of the parameters of the school clock. Those students wishing to participate in that ensemble had to make special arrangements to attend, learn music that was not included in the daily routine or

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<sup>802</sup> Lombardi, Eugene, Wendell Rider, and Raymond Wochner, "Survey of Music Program; Coolidge Public Schools" unpublished report, Arizona State University (April, 1962).

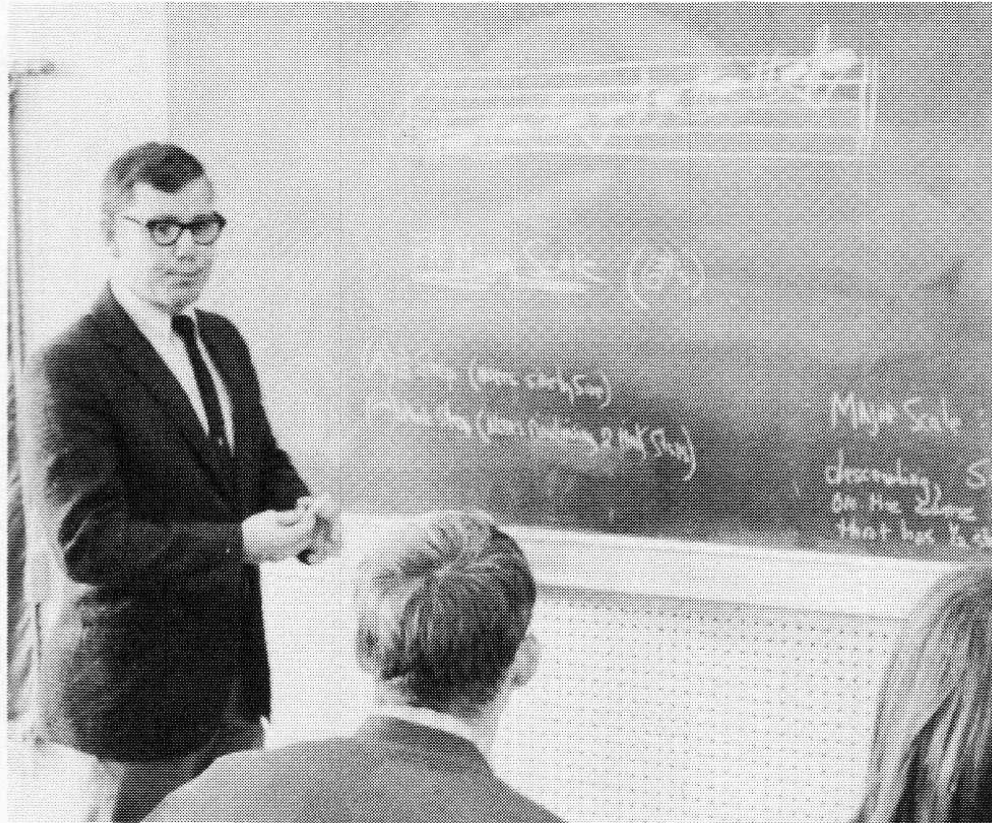
curriculum, thus making them significant stakeholders in their own education as well as the ability of that group to perform.

Examination of photographs showed evidence of a diversity of musical instruments available for students to learn as well. Flutes, clarinets, saxophones, French horns, trumpets, trombones, tubas, sousaphones, and varieties of percussion might be considered standard band equipment. The Coolidge High School Band also had oboes, bassoons, bass clarinets, alto clarinets, contrabass clarinets, alto horns, and even a bass saxophone upon which students could explore new skills. Jazz and Rock music were encouraged. Summer and community bands were formed to maintain consistent skills, all at the choice of the participants.

By hosting the Pinal County Music Festivals during the 1950s, the Coolidge High School Band program exposed students to the music, learning, and performance practices of musical groups from numerous schools in the county, giving them an awareness of place in the greater community. The same impact was likely felt by those students

encouraged to participate in music contests, music camps, solo & ensemble festivals, and travels to perform in other parts of the state.

In 1967, teaching and learning was included in the music department description



The advanced musical study class engages in a high-spirited discussion with instructor Dennis Royall.

Figure 129. 1968–1969 Coolidge High School Band director Dennis Royall in class. Photo courtesy of Coolidge High School and the Coolidge Historical Museum.

in the yearbook with curriculum outcomes. These included tone quality, fingerings, and breathing exercises. If those outcomes were listed in order of priorities or sequencing, then characteristic tone-quality was likely the most important outcome—to sound good first. After that, the mechanics of playing an instrument, fingerings, note-reading, and

analysis, were addressed. Breathing exercises are commonplace now, but in 1967, that might have been progressive. Included in a description of fine arts studies at Coolidge High School in the 1968–1969 school year was the statement, “Added to musical studies is a music theory class featuring independent study (see Figure 129).”<sup>803</sup>

The Coolidge High School Band and Orchestra both began in the first semester of the first school year. Over the course of the forty-five- years investigated, the Coolidge High School Band program maintained a marching band, concert band, jazz band (also called at various time a Stage Band and a Dance Band), and a pep band for various sporting events. They showcased smaller groups within those ensembles including a group of female percussionists called the “Drummerettes,” and an “Honor Squad” of marchers. The band had chamber-music groups: brass and woodwind quintets, quartets, trios, and duets. The band also had percussion ensembles. There was a consistent philosophy through almost every year that encouraged student soloists as well, for concerts and for competition. When Arizona Music Educators Association and the Arizona Band and Orchestra Directors Association created the solo and ensemble festivals in the 1970s, which affected the Coolidge High School Band programs curriculum and instruction as directors now had to prepare their students to perform and face evaluation from outside adjudicators.

The Coolidge High School Band program and all its various ensembles were a consistent presence in the community from 1935–1980. Though there were times when the program dwindled in size and support to a point on the brink of extinction, there were

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<sup>803</sup> Coolidge High School Annual, “Fine Arts present musical comedy,” *The President*, “(Coolidge, Az: May 1969): 22.

also times when the quality and community engagement (local, state, and national) identified the Coolidge High School Band as a significant program in Arizona history.

Coolidge High School Bands performed:

Indoor, formal concerts

Outdoor, informal concerts

Pregame shows for football games

Halftime shows for football games

Pep rallies

Pep Band performance for basketball games

School assemblies

Community Events:

Veteran's Day ceremonies

Grand Openings of civic buildings

Opening of the Arizona Training Center

Community-oriented parades

Rodeo Parades

Jaycees Parades

Cotton Festival Parades

Old West Days Parades

Northern Arizona University Homecoming Parades

State Fair (as the official band of the opening ceremonies at least three times)

University of Arizona Band Day

## Arizona State University Band Day

### Music Competitions

As fundraisers for music camp scholarships

AMEA/ABODA Solo and Ensemble

AMEA/ABODA Regional Honor Band/Orchestra

AMEA/ABODA All-State Honor Band

Music competitions outside of the music education community such as Rodeo parade competitions and county music festivals.

Annual Music Competitions sponsored by the community also for scholarships

Hosted the Pinal County Music Festival for many years in the 1950s.

University of Arizona Concert Festivals

AMEA/ABODA Concert Festivals

Live radio broadcasts

As often seen with any traditional high school band program, the Coolidge High School Band consistently performed for football games, pep rallies, and regular concerts. The band also performed for civic and community events such as Veteran's Day ceremonies, Rodeo Parades, historic festivals like the Days of '49 or Old West Days. The band performed numerous concerts for the lower grade-levels in the district, partially as a means of recruiting younger students into the band program as they grew old enough.

There was an affiliation with every university in the state at some point, including concerts, contests, parades, and festival performances.

From 1950 to 1977, the band program performed an outdoor concert in the football stadium at the end of each school year called a Shirtsleeves Concert where audience members were encouraged to come dressed casually in shirts without jackets, to enjoy an evening performance under the night sky instead of inside the enclosed auditorium. Outdoor concerts were likely more comfortable and gave access for more people to attend. Eventually, that yearly tradition went away and the band program moved to feature the younger students who participated in the Junior High and Elementary Bands. An examination of descriptions of these performances showed that the format was also a venue to showcase many student soloists and small ensembles emphasizing individual accomplishments.

Over the years, due to teacher turnover the numbers in the band program rose and fell. The smallest number of band students pictured or reported in a roster was in the first school year, 1935–1936; that of fifteen performers. The largest reported group came in the 1967–1968 school year (63 members) which is odd considering that was the time when the program was going through a rapid turnover of directors. There were likely large numbers in the elementary and junior high school levels during that time and that translated to a larger number of high school students. However, by the 1972–1973 school year, band numbers had fallen to twenty-five performers.

Research Question #11: How were national and international socio-political events reflected in the yearly operations of the band program, if at all?



World War II had a variety of impacts on the Coolidge High School Band program. Rubber rationing specifically necessitated the elimination of almost all travel for the performing ensembles.<sup>804</sup> When World War II ended, the band suddenly and intentionally travelled much more, to perform in as many out-of-town venues as possible.

The types of performances the band gave during World War II also demonstrated the patriotic and even nationalistic flavor of a nation at war. In the town of Florence, there was a prisoner of war camp holding European enemy combatants. The United States Military unit posted to Camp Florence had a band. The Coolidge High School Band, among others in the area, both attended and performed joint concerts or marching performances with this military band.

Coolidge High School Band director Paul Chambers, teacher for only a single year, left at the end of the 1941–1942 school year to join the war effort. The person who followed as director, Phil Farr, likewise left at the end of the 1944–1945 school year with intentions of joining the military for the remaining months of the war.

The Post-War years of prosperity and change in America.

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<sup>804</sup> Rubber and gasoline were vital to the American war effort during World War II. According to Skrabec, each Sherman tank required a thousand pounds of rubber, bombers required two-thousand pounds, ships required eighty tons of rubber, and the United States Army and Army Air Corps needed four and a half million tires. Since the United States did not have a natural source of rubber, rationing was needed to protect the supply. Quentin R. Skrabec, 2015. *“The 100 Most Important American Financial Crises: An Encyclopedia of the Lowest Points in American Economic History.”* Santa Barbara, California: Greenwood. <https://search-ebscohost-com.ezproxy1.lib.asu.edu/login.aspx?direct=true&db=nlebk&AN=941336&site=ehost-live>.

During the immediate Post-WWII-years, school band programs in Arizona were mostly left to their own devices. Statewide music education organizations had become neglected due to the war effort and were struggling to re-organize. The Coolidge High School Band program under Mr. Shoore and Mr. Knapton grew significantly from twenty-three members in 1945–1946 to a peak membership of fifty-two performers in 1951–1952.

#### The 1950s.

The 1950s were a time of change and stability all the way to 1962 for the Coolidge High School Band. There were solo contests with the winner receiving scholarships to summer music camps. There were radio broadcasts (sponsored by local radio station KCKY) live from the Coolidge High School Band Room, featuring the band in performance. Also, summer band classes were provided for beginners to prepare for the next school year.

#### The 1960s.

There was very little impact from socio-political events on the Coolidge High School Band program during the 1960s. Though the band continued to perform at universities, in parades around the state, and their own concerts, the greatest impact on the program during that time was the rapid turnover of teachers. Arizona State University did impact the band program with the survey of the music programs in the district. From that survey forward, there was a rapid turnover of band directors for a decade. Teachers moved to different positions within the district or simply left. There is an appearance that the position became less and less attractive as the years went on. By the early 1970s, the band had fallen to only twenty-five students.

## The 1970s.

For the most part, the mid-late 1970s were characterized, at least in Coolidge, Arizona, as something of a time of stability and growth. The band program focused more on the development of skills and the demonstration of student abilities within the local community and the state by participation in Arizona Music Educators and Arizona Band and Orchestra Directors Association Solo and Ensemble Festivals, and Regional/All-State auditions. The Bicentennial celebrations of 1976 provided the Coolidge High School Band several performance opportunities which in turn brought recognition from Governor Raul Castro. In popular culture, the motion picture “Star Wars” entered the American social landscape and by the fall of 1977, the Coolidge High School Marching Band performed music from the film at football games. Band students were also recognized statewide with membership in the Fiesta Bowl band and nationally in the McDonald’s All-American Marching Band.

## Additional Findings

The community voted for the creation of a high school in the town through a variety of special elections in 1935. The local newspaper reported that petitions were sent throughout the area in late March of 1935 and that there was strong support for a new high school in Coolidge. The results of those petitions were delivered to the county seat in Florence in mid-April of 1935 and a special election was scheduled within twenty-days. From the very beginning, the community and the news media supported the school; support that continued throughout the forty-five year time span of the current study.

Orchestra, band, and Glee Club existed from the very first school year. Students from both the Orchestra and Band participated in both groups. That started a trend lasting many years in that there was a mixture of instrumentation that would be considered unusual by traditional expectations of band and orchestra expectations. As times changed and musical tastes with them, the addition of electric instruments when the Jazz Band was added.

From very early in the history, Coolidge High School Band had two trends in gender-roles that were not the norm according to research on gender stereotyping and instrument selection. The first was that many, sometimes all, of the percussionists in the band were female. Not until the fifth school year was a male identified as a part of the percussion section in the band. That trend continued until the 1960s when a group of young women called “Drummerettes” were featured as an integral part of the band program in the 1962–1963 school year. Oddly, that changed suddenly, also in the 1960s. The percussion section of the 1966–1967 school year featured seven boys. An analysis of gender and identification of instruments might be warranted after that discovery. Second, many leadership roles within the band were held by female students over the years. In some years, the band was predominantly female as well.

Coolidge High School Band maintained a strong connection with colleges and universities throughout the forty-five years of the research. Music teachers from Arizona State University, the University of Arizona, and Northern Arizona University each came to Coolidge at various times to judge festivals, contests, or perform concerts. Likewise, the Coolidge High School Band was invited to each of those institutions to perform

concerts, participate in festivals, or to march in parades. Oddly, many of the directors over the years did not attend colleges or universities in Arizona.

As the Coolidge High School Band program evolved over the decades a variety of styles of music entered the performance routines. At first, there were marches, orchestra transcriptions, Classical music, operettas, and military music. As the times changed, performance literature became more patriotic to emphasize unity during the WWII years. In the years following World War II, a “Dance Band” became part of the story. There were also descriptions of “Pops” music, “Country” music, and students attempting to form their own “Rock” bands well into the 1960s.

Though some music educators with a national voice spoke out against allowing Jazz bands in the public schools, Coolidge High School carried on with such performance ensembles for most of the history. The earliest evidence of a Jazz band appeared in the 1950–1951 Coolidge High School annual *The President*. Though bearing the name Dance Band or Stage Band at various times, the Coolidge High School Jazz Band remained a consistent part of the curriculum well into the 1970s. In 1962, outside influencers recommended de-emphasizing the Jazz Band to focus on improving the Concert Band. Arizona State University professors criticized the program for too great an emphasis on the Dance Band and recommended that the Concert Band be the primary focus.

In the post war years, the band caught the attention of the state of Arizona (chosen as the official band of the Arizona State Fair for several years and consistently performing in that event every year) and the western part of the nation with a featured article in “Music of the West Magazine” in May of 1950. The Pinal County Music

Festivals that Coolidge hosted in the 1950s. Hundreds of students from schools around the county came to Coolidge to perform in concert and participate in rated competitions.

The Coolidge High School Band racially integrated as early as 1945–1946 school year. A segregated school opened in Coolidge at a location called Boree’s Corner and those students who were of high school age could participate in the band program until the Boree Corner School<sup>805</sup> closed after the landmark Supreme Court decision of *Brown v. the Board of Education*, which formally desegregated schools nationwide.

The band consistently engaged in community activities, including civic events, fund-raisers, and concerts. Band activities were almost always reported in the local newspapers. When a band director joined the district or left, many times that was front-page news. The community was highly invested in the school music program with amazing support. Scholarships sponsored by local groups for students to go to music camp (PTA, Musicians Club, Rotary Club, the Coolidge Examiner newspaper). Only one time, did the community vote against building new music facilities in the 1970s and when brought up for a vote the following year, the community approved new auditorium easily.

Band directors advocated for their programs in the community as well. Mr. Knapton’s concerts in the early 1950s were informative because he took the opportunity to teach the audience what their young people were doing in band class. Community audiences therefore began to understand the mechanics of teaching and learning to play a band instrument allowing them to have a more informed concept of what they should

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<sup>805</sup> In the news reports of the time period, the segregated school was referred to by several different names, “Boree Corner School” and the school at “Boree’s Corner” were the most common references.

expect. There were also concerts that featured the older and younger grades so parents could see in a single evening the progression of skills and abilities of their students over time.

The school district did not hire the first female band director until 1959, and that was at Coolidge Junior High School; a position which had the high school choir teacher also teaching beginning elementary band as well as Junior High Band. After the survey of 1962, Mary Ellen Goss, remained as Coolidge High School Choir/Music teacher, but no longer directed any of the bands as far as the current research discovered.

After Arizona State University produced a review of the music program at all grade levels in Coolidge in 1962, Coolidge High School experienced a rapid change-over of band directors (seven different teachers in eleven school years) until 1973. The duties of Coolidge High School Band Director suddenly included academic music course for students who performed in an ensemble and for those who did not. By the end of 1972–1973 school year, the program had fallen to only twenty-five participants and the teacher was part time music and part time co-ed P.E.

There was an attempt in the late 1970s to re-introduce an orchestra program at the elementary level. Available to fifth and sixth grade students, the string program lasted only two school years. The director of that program only taught in the district for those two years and when he left, the string program was discontinued. Coolidge High School began with an orchestra in 1935, however, that program ceased during the World War II years. After that, the current research uncovered no other ambitions to rebuild the orchestra. The district had ample opportunity as well as instructors capable of teaching the orchestra, but for whatever reason, the task was not undertaken for over thirty years.

A consistent band director from 1973 to 1980 caused the band program to grow in student numbers from fifteen to fifty performers, many of whom participated successfully in solo and ensemble contest, regional band auditions, and all-state band. With only twenty-five students in the program during the 1972–1973 school year, rebuilding the band program to well over forty players only took a few years. By the end of the 1970s, the Coolidge High School Band program started winning the top awards in concert festivals, having numerous students perform at solo and ensemble, and participating in the regional and all-state bands. Kloss reported that band director stability tended to allow programs to grow, with students consistently saying that they preferred the same band director for all four years of high school.<sup>806</sup>

Band directors used the local newspapers to recruit students, hold instrument donation drives, communicate with parents, and rally community support from the very first school year forward. That type of occurrence was consistent from the 1930s through the 1970s.

#### Unexpected Discoveries and Recommended Research

Coolidge High School had a thriving vocal music program from the first school year forward. At various times, the vocal music ensembles were given the names Glee Club, chorus, and choir. Regardless of the name, the program persisted alongside the band program for the entirety of the forty-five years of this research, not unlike most high school ensemble programs throughout history and today.

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<sup>806</sup> Kloss, Tom, “High School Band Students’ Attitude toward Teacher Turnover,” (PhD diss. Arizona State University 2011): 98–101.



There was a Native-American band in Sacaton, Arizona in the 1930s. Thus far, no published history involving that group exists today. After a performance in Coolidge in the late 1930s, the group was not mentioned again in the Coolidge newspapers. There was no indication that the band was from a school, however, the presence of two Native American schools in Sacaton is well-documented, and therefore, possible that the Sacaton Indian Band did come from one of those two school institutions. The possibility also remains that the Sacaton Indian Band was not affiliated with a school. The segregation of Native American peoples is a significant part of Arizona history and this segregation also includes school segregation. Margolis and Rowe examined photographs of Indian Schools in Arizona that originated approximately in 1917. In this, the authors mentioned the Blackwater Day school and Pima Indian school in Sacaton, Arizona.<sup>807</sup> The images described a Native student population that was heavily influenced by the military. The town of Sacaton, according to the photographs, looked more like a frontier fort than a school or a town.<sup>808</sup> More interactions between the Coolidge High School Band and the Gila River Indian Community (GRIC) were expected, however, no events, performances, or documented community engagement opportunities were discovered in the research. Due to the proximity of the GRIC to Coolidge, research into the interactions between those two communities is recommended.<sup>809</sup>

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<sup>807</sup> The Native American peoples of the Pinal County region include the Gila River, Ak-Chin community of Pima and Maricopa, San Carlos Apache, and the Tohono O’Odam Nation.

<sup>808</sup> Eric Margolis and Jeremy Rowe, “Images of assimilation: photographs of Indian schools in Arizona” *History of Education* 33, no. 2 (March 2004): 199–230.

<sup>809</sup> For more information on Indian School Bands, See Greg Handel, and Jere Humphreys. “The Phoenix Indian School Band, 1894-1930” *Journal of Research in*

It was discovered that students from the African American school at Boree's Corner in Coolidge participated in the Coolidge High School Band beginning in 1945. There was no indication of how those students travelled from Boree Corner to Coolidge High School (two and a half to three miles) or what schedule might have permitted them the time to do so. Research indicated that a performing choir existed at the segregated school at Boree's Corner school that sang concerts for various civic groups. How many towns (rural or urban) in Arizona had segregated schools? What was the music education in these schools and who were the teachers? How long did these schools exist? What was the impact of these schools? What was the place of these schools in Arizona music education history? Gandara and Orfield discussed the legal segregation of peoples in Arizona through the use of language and in so doing reported that Arizona had a long history of school segregation.<sup>810</sup> Powers examined this as well, stating that the Arizona Territorial Legislature passed laws as early as 1909 which required the segregation of African American students. When Arizona became a state, the segregation law (Arizona Revised Statute of 1913, §11-2733) was incorporated into state law but not included in the state constitution. In 1928, the law was revised to require the segregation of students of African descent at all grade levels except high school. In 1928, this was revised again,

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*Music Education* Vol. 26, no. 2 (Apr. 2005): 144–161.; and Amanda Tester, “Putting into Music the Subjugation of the Desert: The American Band Movement in Phoenix, 1885–1910” (master’s thesis, Arizona State University 2016).

<sup>810</sup> Patricia Gandara and Gary Olfield, “Segregating Arizona’s English Learners: A return to the ‘Mexican Room’?” *Teachers College Record* 114 (September 2012): 1–27.

providing school boards with the authority to segregated students as they deemed appropriate.<sup>811</sup>

Segregation in Arizona schools was not limited to those of African descent. Powers also provided information about the separation of students of Hispanic ancestry in various communities in Arizona. Tempe constructed the Tenth Street School in 1912, which split the existing Eighth Street School, sending Anglo students to the new building while Mexican-American students remained in the older facility. Gilbert built a school specifically for Mexican-American students in 1927. Scottsdale maintained elementary schools for Mexican-American students in the primary grades beginning in 1928. The rural communities of Bisbee, Clifton, and Miami, Arizona, also segregated schools for Mexican-American students.<sup>812</sup>

A music teacher was employed by the Arizona Training Center but no information about music education at that facility was discovered with the current research. Sonja Coriel judged the Coolidge Music Competition in 1961 and was said to teach at the Children's Colony, which is another recorded name of the Arizona Training Center.<sup>813</sup>

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<sup>811</sup> Jeanne Powers "Forgotten History: Mexican American School Segregation in Arizona from 1900–1951" *Equity and Excellence in Education* 41, no. 4 (October 2008): 467–481.

<sup>812</sup> Powers, "Forgotten History."

<sup>813</sup> The Arizona Training Center, also known as "The Children's Colony" which was a care facility for disabled students was discussed earlier in this research. See Footnote 477 on page 206 and Figure 46 on page 207 for more information.

During World War II, there was a military post in Florence, Arizona, that served as a Prisoner of War Camp for captured Italian and then German enemy combatants. A United States Military Band existed at that camp that performed for and with high school bands in the area.<sup>814</sup> Italian prisoners of war housed a Camp Florence, also created an eighteen-piece orchestra that performed in the camp.<sup>815</sup>

There was a band program at the Arizona State Prison in Florence, Arizona that existed as early as 1948. The current study discovered one photograph and four newspaper articles about the group and its performances from the late 1940s to the early 1970s. More research is recommended on this group of musicians as well.

The Coolidge High School Band performed live on the radio each week. Though music education broadcasts were not without precedent, how many other school music programs performed consistently on live radio each week during the 1950s? 1960s? Or other time periods. Do recordings still exist?

Additional Arizona State University surveys of school music programs in the 1960s were discovered. At least three of these were conducted, Coolidge (1962), Buckeye (1965), and Tempe Elementary (1966). Little rationale exists involving these surveys. Why were these done? What was done with the findings? Of the many recommendations provided in the report on the Coolidge School District, the recommendation from the ASU report that the Dance Band be de-emphasized and the

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<sup>814</sup> “Soldiers and Band Perform—Patriotic Designs Used,” *Bear Tracks/Coolidge Examiner*, (November 20, 1942).

<sup>815</sup> Jack Hamann, “On American Soil: How Justice Became a Casualty of World War II,” University of Washington Press, (March 5, 2007): 5–28.

Concert Band be the major focus of the instrumental music department, was the most surprising. However, the report was made in the years leading up to the Tanglewood Symposium (1967) which advocated for many of the concepts submitted in the report, such as music of all periods, styles, forms, and cultures. The ASU report recommended music courses for all students, not just those who performed in various ensembles. While the reviewers demonstrated a lack of support for diverse music and a desire to maintain the American tradition of band music dating back to the so-called golden age of band, they also demonstrated a desire to see a greater emphasis on meeting the needs of each learner.<sup>816</sup>

One band director composed a piece of music for the band to perform. That work premiered in February of 1962. Copies of the score and most of the parts (some of which are fragile) survived to the writing of the current study. Was this a common practice among band directors in schools? Are there more undiscovered pieces of wholly American music archived in schools across the state and/or nation?

Band directors in the Coolidge Unified School District were hired not only to teach music, but also social studies, history, business, politics, and physical education. One band director (Ron Bowen in the 1970s) also served as a guidance counselor. That practice seemed common for rural Coolidge music teachers from 1935 forward and may have been the reason music teachers left Coolidge High School to find full-time music teaching positions.

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<sup>816</sup> Allen Britton, Arnaldo Broido, and Charles Gary “The Tanglewood Declaration” *Documentary Report of the Tanglewood Symposium* Music Educators National Conference, Washington, D.C. (1968): 139

Fifteen people served as band director from 1935 to 1980. The researcher of the current study previously knew two of the teachers. Marvin Anderson was the researcher's fifth grade beginning band director in 1976–1977. Ron Bowen and his family attended the researcher's church, the First Baptist Church of Coolidge. Of the others, the name Irvin Coin was heard once when another music educator many years ago asked if the researcher had known him.

## Conclusion

According to Sarah Off, “Rural towns often survive because of their sense of community.”<sup>817</sup> A rural town like Coolidge, Arizona has done that through community building over the course of years. Though Coolidge began as a real-estate venture inspired by agricultural legislation, the people who moved into that area created the community. By mid-1935, the population of the greater central Pinal county came together to vote for a new high school on two separate occasions.

Many studies present the idea of rural education as problems to be solved, (Yettick, Baker, Wickerham, and Hupfeld, 2014) such as the difficulties facing rural schools in the face of such national-level concepts as “No-Child-Left-Behind,” or community planning versus curriculum design (Ragsdale, 1944), or that music education philosophies such as aesthetic education (Prest, 2013), do not apply to rural schools. All of these and more proceed from the standpoint that rural education is impacted somewhat negatively by extrinsic forces created and thrust upon them by people or committees or even elected officials who have no experience with or stake in the success of rural communities.

Bates wrote that as a rural music student, teacher, and educator, he often “felt left out in relation to widely held perspectives on music education.” The system of suburban dominance held inherent implications for both teachers and students in rural schools. Those individuals who may teach in the rural schools may be viewed as less effective due to ensemble size, appearance, or sound. Competitive festivals often compare rural to

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<sup>817</sup> Sarah Off, “The Arts in Rural Areas Building Musical Communities in Rural Areas,” DMA diss. (Arizona State University 2017); 48.

suburban schools. “Finally,” Bates says, “I believe it is incumbent on professional music educators to view and treat rural students as equal in intelligence, capability, and diligence to their suburban counterparts.” Rural students and programs often appear inferior because of unfair comparisons.<sup>818</sup>

The idea of studying a rural high school band program grew from these concepts. To approach the history of a high school band program, far from the urban centers, with the same dignity and respect one might study any historical subject was the underlying intent. By examining the yearbooks, many long-forgotten in a vault, the research became inherently intrinsic to the community of Coolidge, Arizona. The study was about the students, teachers, and ensembles—some of the stakeholders. Taking the statements made in the yearbooks and corroborating them through the extensive study of the weekly newspapers (archival resourced), made possible the expansion of the story into that of the whole community, owned by the stakeholders who make up those citizens who initially called for a new high school, found importance in a music program, and supported that school and those programs for decades.

This research studied what the school and the band program did over many years within the context of the rural community in which they lived. Other researchers may have begun with a law, or a philosophy, or a concept extrinsic to the school and then searched for evidence of those complex systems. This study began with the people of Coolidge, examined their story, and then looked for the extrinsic events, beliefs, philosophies, or policies that might have affected them.

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<sup>818</sup> Vincent Bates “Preparing Rural Music teachers: Reflecting on ‘Shared Visions’” *Journal of Music Teacher Education* 20, no. 2 (2011): 89–98.



Many musicians accomplished important work in Coolidge and the local newspapers, *Coolidge News* and the *Coolidge Examiner*, bore witness to, documented, and supported the band from the very beginning. The band program was front page news much of the time. The sheer volume of references to the Coolidge High School Band and its activities reported in the newspapers was both astounding and overwhelming. The support from the news media in general was so consistent that in the eyes of the *Coolidge Examiner* and *Coolidge News*, the Coolidge High School Band program was not just important, but vital to the cultural identity of the school and community. Likewise, the student-written *Bear Tracks* and *Desert Dust* newspapers corroborated the yearbooks and town newspapers as well.

The band program was important to the school and community because the administrations continued to hire a teacher to lead the band each year, even when the turnover of teachers grew more rapid during the late 1960s and into the early 1970s. Additionally, Coolidge citizen-stakeholders and philanthropic town organizations thought the band program was important enough to provide scholarships to students who worked hard to perform well—to further their music education. The community supported numerous bond measures to allow the school district to build new facilities in the 1950s, 1960s, and 1970s, all of which included music classrooms.

Though there are always missing pieces in every story, learning of the activities of the Coolidge High School Band from the beginning was humbling and enlightening. So many had performed so much music for the local community, the county, and the state. The forty-five year history of the band program is something of which the city of Coolidge can be proud. That history should be recalled and added to the body of

knowledge that is American music education history already in existence. Not only this, but the Coolidge High School Band program with all the stakeholders of the community continues to this day and the next forty-years history should also be written.

### Implications

Over the forty-five years of this study, it was apparent that every band director in some way became a part of the community of Coolidge, Arizona. Some of those stayed for long periods of time, others for only a year or two. Some of them moved to the town and participated in civic functions or organizations. They used the local newspapers as a means of communication with the community, announcing scheduling and grading policies as well as promoting various performances. Several taught private lessons. Ultimately, they found ways to be a part of the community outside of the role of band director and in doing so they created a relationship with the townspeople. Sale stated that “people in smaller communities are more likely to engage in leisure activities together, interact face-to-face on a regular basis, adhere to long-held traditions, feel a connectedness to geographical location and nature, and come quickly to the aid of a neighbor in need.”<sup>819</sup> All of these ideas played out over the years of this study, between teachers, students, parents, non-parent community members, administrators, newspaper editors—seemingly every person who could be identified as a stakeholder in the town, the school, and the band program.

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<sup>819</sup> Kirkpatrick Sale, *Human Scale*. New York: Coward, McCann and Geoghegan (1980).

Someone who might someday enter a rural community to become the band director (or any other role) might seek to do the same, to be more than just the music teacher. That person should look to the community's history for traditions or interests, for inspiration. Rural towns have organizations, churches, and clubs that welcome new members. In many rural towns, there are cafes where residents gather face-to-face.

Though newspapers are turning more and more to online publication, physical copies are still printed. As band teachers demonstrated in this study, many times the local paper was the best way to promote the band program. They communicated the need to change schedules or grading policies as well as celebrated their successes in festivals and competitions, not merely for the group, but also for the individuals who chose to perform solos or competed for positions in statewide ensembles. Having a photo or a name in the local paper can be a great reward for individuals as well as the group.

There are those who view teaching in the rural schools as a stepping-stone to something better. Instead, move to the town and become a part of it—be seen in a local grocery store, restaurant, or church, and talk to people.

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- "School Bands Give Concert," *Coolidge Examiner*, Vol. 26, no. 5, Sect. 2,

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- “See Instrument Display Today,” *Coolidge Examiner*, Vol. 36, no. 26, (May 26, 1966): 3.
- “Seven Coolidge High School Musicians,” *Coolidge Examiner*, Vol. 45, no. 9, (February 27, 1975): 4.
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- “Student Artist to Give Violin Solo,” *Coolidge Examiner*, Vol. 30, no. 3, (March 13, 1959): 8.
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- "Teachers Institute Will Be Held Friday," *Coolidge Examiner*, Vol. 21, no. 30 (September 29, 1950): 1.
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- "There Was Nearly A Full House," *Coolidge Examiner*, Vol. 31, no. 49, (February 3, 1961): 1.
- "They Lead the Big Brass Band," *Coolidge Examiner*, Vol. 27, no. 35, (October 26, 1956): 1.
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- "Three Coolidge Teenagers at ASU Music Camp," *Coolidge Examiner*, Vol. 32, no. 18 (June 30, 1961): 7.
- "Tuesday is First Day of School for Coolidge Students," *Coolidge Examiner*, Vol. 16, no. 26, (August 31, 1945): 1.
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- “Two Trumpet Trios,” *Coolidge Examiner*, Vol. 32, no. 7, Sect. 2, (April 14, 1961): 6.
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- “Union High Faculty Announced,” *Coolidge Examiner*, Vol. 7, no. 29, (September 18, 1936): 1.
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- “Varied Courses Being Offered,” *Coolidge Examiner*, Vol. 32, no. 34, (August 26, 1971): 1.
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- “WAC Recruiter to Visit Coolidge,” *Coolidge Examiner*, Vol. 27, no. 31, (September 21, 1956): 5.
- “Whiskerino Winnahs! Days of '49,” *Coolidge Examiner*, Vol 17, no. 36, (November 8, 1946): 1.
- Williams, Max “That High School Site Election,” *Coolidge Examiner*, Vol. 6 no 9, (May 10, 1935): 4.
- Williams, Max “Should Lady Teachers Marry” *Coolidge Examiner* Vol. 6 no. 11 (May 28, 1935): 3.
- Williams, Max “Let’s Play Ball with the Board” *Coolidge Examiner*, Vol. 6. no. 19 (July 19, 1935): 4.

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APPENDIX A

INSTITUTIONAL REVIEW BOARD EXEMPTION



EXEMPTION GRANTED

[Jill Sullivan](#)  
HIDA, Music, School of  
480/965-7369  
Jill.Sullivan@asu.edu

Dear [Jill Sullivan](#):

On 6/26/2019 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	A History of the Coolidge High School Band Program: 1924-1980
Investigator:	<a href="#">Jill Sullivan</a>
IRB ID:	STUDY0009820
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"> <li>• REAnderson_CHS_History_Dissertation_Interview_Questions_For_Band_Directors.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• REAnderson_Interview_Consent_CHS_Band_History_Dissertation_Revised_June_13_2019_CC.pdf, Category: Consent Form;</li> <li>• REAnderson_Interview_Questions_CHS_Band_program.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• REAnderson-Social-Behavioral-Protocol-for-IRB-June-8-2019.docx, Category: IRB Protocol;</li> </ul>

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 6/26/2019.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc: Roger Anderson  
Roger Anderson



APPENDIX B

CHS BEARS MARCH BY MARVIN ANDERSON

Handwritten score for the "March" by Marvin Anderson, that was renamed "C.H.S. Bears."

The image shows a handwritten musical score on aged, yellowed paper. At the top center, the title "C.H.S. BEARS" is written in red ink, with "MARCH" written in smaller black ink above it. To the right, the composer's name "M. Anderson" is written in black ink. The score consists of eight staves of music, each with a clef and a key signature of one flat (B-flat). The first staff is for the Flute (Fl.), the second for Clarinet (Cl.), the third for Saxophone (Sax.), the fourth for Trombone (Tbn.), the fifth for Trumpet (Tpt.), the sixth for Baritone (Bar.), and the seventh for Euphonium (Eup.). The eighth staff is for the Bass Drum (Bd.). The music is written in a rhythmic style typical of a march, with many triplets and dynamic markings such as *f* (forte) and *ff* (fortissimo). The paper shows signs of wear, including a large tear on the left side and some staining.

A handwritten musical score on aged, yellowed paper, featuring ten staves. The staves are labeled on the left side as follows: Piccolo, Clarinet, Cornet, Trumpet, Trombone, Saxophone, Bassoon, Oboe, Clarinet, and Bass. The score is written in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several dynamic markings, including 'f' (forte) and 'tr' (trill). The paper shows signs of wear, with a significant tear on the right side and some staining.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. There are several instances of triplets, indicated by a '3' above a group of notes. The paper shows signs of age, including some staining and uneven lighting. The handwriting is in dark ink, and the overall appearance is that of a personal or working manuscript.

A handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures across the staves. Key annotations include:

- 8va**: An octave sign with a downward arrow, located on the second staff.
- 3**: Numerous triplet markings above groups of notes on several staves.
- +**: Plus signs placed above notes in the upper staves.
- 1**: A first ending bracket on the top staff.

The notation is dense and characteristic of a working draft or a composer's sketch.

Handwritten musical score on aged paper, featuring ten staves. The notation includes notes, rests, and dynamic markings. Key annotations include:

- Tacit 1st time** (written above the first staff on the right)
- Bra Second time** (written above the second staff on the right)
- Tacit 1st Time** (written above the third staff on the right)
- Tacit first time** (written above the eighth staff on the right)
- Tacit 1st Time** (written above the ninth staff on the right)
- change to Eb - Ab** (written below the bottom two staves)
- A circled **8** at the bottom right.

Handwritten musical score for a band, featuring ten staves. The instruments listed on the left are: Clarinet (Cl.), Clarinet in Bb (Cl. Bb), Bassoon (Bsn.), Bassoon in Bb (Bsn. Bb), Trumpet (Trp.), Trombone (Tbn.), Percussion (Per.), and Drums (Dr.). The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has handwritten notes "tw" above it. The second staff is labeled "Bsn. Second time". The score is written on aged, yellowed paper.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The top staff contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several annotations: a 'tr' (trill) above a note in the first measure, a '1' above a measure, another 'tr' above a note, and the word 'FINE' written above the staff. A second ending bracket labeled '2' spans the final two measures. The lower staves contain complex rhythmic patterns, including many triplets indicated by a '3' in a circle. The paper shows signs of wear, including a tear on the left edge and some staining.



A handwritten musical score on aged paper, featuring ten staves. The staves are labeled on the left as follows: Clarinet, Alto Sax, Tenor Sax, Trumpet, Trombone, Bass, and Drums. The score is organized into measures, with a wavy line above the first staff indicating a sequence of chords: Db, Db, Eb, Eb, and Bb7. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of wear, including creases and some staining.

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The first two staves feature complex rhythmic patterns with triplets and accents, marked with 'mf' and 'f'. The third staff continues with similar rhythmic motifs. The fourth staff has a large '3' above it, indicating a triplet. The fifth staff contains a long horizontal line, possibly a fermata or a specific performance instruction. The sixth staff shows rhythmic patterns with accents. The seventh staff has a large '3' above it. The eighth staff contains rhythmic patterns with accents. The ninth staff has a large '3' above it. The tenth staff is mostly blank with some faint markings. The paper shows signs of wear, including a tear on the left edge.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems, each containing ten staves. The instruments are labeled on the left side of the staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tromp.), Trombone (Tromb.), Saxophone (Sax.), Violin (Viol.), Viola (Viola), Cello (Violoncello), and Double Bass (Kontrabaß). The notation includes various musical symbols such as notes, rests, stems, beams, and dynamic markings. There are two distinct sections marked with the numbers '1' and '2' at the top of the page. The paper shows signs of age, including some staining and a small tear on the right edge.

Handwritten musical score on aged, torn paper. The score is written on six staves. At the top right, it is labeled "D.S. a) Fine". The first two staves have chord symbols:  $Bb7$  and  $Eb7$ . The notation includes various rhythmic values, including triplets, and some notes are marked with a '+' sign. The paper is significantly damaged, with large sections missing from the left and bottom edges.