Mary Turner

I spent Christmas 1996 in Shepshed, Loughborough, England with our son Rob, his wife Susan and her family. Rob & Susan were also celebrating their first Wedding Anniversary. We had a great flight over, and really needed layers of clothes and boots, though there was no rain or snow. We saw Lincoln Cathedral, Lincoln Castle and Ashby-de-la-Zouch Castle. The quaint taverns, winding streets and old churches by the side of the road were most interesting. We celebrated their anniversary at the 200 year old Queens Head Inn and were treated like royalty. They even had Santa Claus. During a drive in the country we passed sheep grazing on the country side and large manor homes made of stone. On a high hill with green grounds all around was St. Bernards Monastery. On our schedule yet to visit - Quorn (Prince Charles' fox-hunting grounds), London, York & Aune Hallaways Cottage. Happy New Year from England!!!

Lou and Micki Kriebel

We spent Christmas in Asheville, NC. We took the easy way, the Royal Blue Bus Tour! Left from Highland Lakes, FL on Dec. 22nd. RON in Savannah and had dinner on the riverfront. Next day on to Asheville, staying until the 27th at the Comfort Suites. We toured the Biltmore Estate, rode on the Smoky Mountain Railway through the mountains--ate lots of Smoky Mountain Bar-B-Que, dined at good restaurants and general had a wonderful time.

Harold Hoyt

I'm feeling a lot better now than I did last summer. I'm dreaming of travel this summer. I bought some new hearing aids recently. Now, I know why Beethoven smiled in his last picture!

Ray and Catherine Toler

Catherine and I had a busy but quiet holiday. A lot of "honey-do's" to take care of. This was the first time in nine years we didn't go to a bowl game with the Aggie Band!

Thanks for your help!

NEW COLUMN

Page 4 of this issue features a new column, "Then and Now."

For starters we chose to use your "staff" of the Coda as "guinea pigs." Included are snapshots from when they entered service, and now. Some may not remember just where or when you met or remember these people from, so a short summary of their service record is included.

I encourage all of you to dig through your scrapbooks so I can print yours in subsequent issues.

Send me a snapshot from when you entered service and one as recent as possible. Also tell me: 1. What you were doing just before entering service, 2. Summary of service record, 3. What you did after retiring, and 4. What you are doing now.

......thanks....Vince
George Dietz

I'm really enjoying my new quarters. I have been here a year as of December 1996. Everything is certainly convenient; the bank, post office, library, grocery store, commissary metro station plus a large Mall is nearby. My apartment is on the corner of Montrose Road and Rockville Pike and the sun comes up in my window every morning. I can see for miles! Wish all a New Year filled with good health and happiness!

Joel and Marie Sanger

We spend time in our home in San Jose del Cabo, Mexico, as much as we are able. We were there the second week of January. It was a wonderful three weeks, viewing the Whales.

Just got back from a 7 day cruise in the southern Caribbean. In Caracas, Venezuela we took a tour that stopped by the Office's Club. I met three Colonels, all spoke English. They gave me a couple of beers and a nice gift of a Special Leather Bound bottle of 25th anniversary rum! It was the most elegant club in downtown Caracas.

Would anyone be interested in gathering a group of RAFBL members for a cruise? It could include golf, sightseeing, etc. Anyone have any thoughts on the idea? I usually go for the price of 2 for 1 with an upgrade. Let me know!

Editor's note: I think it's a great idea. Now, let's hear from the membership!

Turn About

Editor's note: I received the following from Major Steve Grimo.

"While touring with the AETC Band of the West, David Scott of McNeese State University approached me while we were playing in Lake Charles, LA. He told me how much he had enjoyed all of our ensembles every time we played in the area.

I was surprised to receive a call from him sometime later asking if he and the new McNeese ensemble "PASTICHE" could perform for us. My first reaction was "You want to play for us?....I'm usually the one calling you to sponsor one of our concerts." This seemed like a delightful change.

So, to make a long story short, "PASTICHE" performed on January 27, 1997, in our rehearsal hall (Howard Hall), Lackland AFB, TX, in a recital format for "members only," of the AETC Band of the West!

PASTICHE is composed of faculty members of McNeese State University, Lake Charles, LA; Dr. Fred Sahlmann, piano, Dr. Terry Mahady, percussion, Jan Scott, clarinet, and David Scott on trumpet. They bill themselves as "The World's Smallest Band." Much of the music performed has been commissioned or arranged for the ensemble with their own unique instrumentation in mind.

They are truly first rate ambassadors of McNeese University, and we were pleased to be able to house them as our guests at Lackland while they performed in the San Antonio area.........I/s/ Maj. Steve Grimo

Editor's note: According to Webster, "Pastiche" imitates or caricatures previous writings or paintings - or, like its related Italian term "pasticcio," is a musical, literary or artistic medley. It is surprising the amount of music, mostly 20th century, but not all, is written for such a group, or at least 3 of the 4. This forms the basis of Pastiche's programming.

Pass It On

The recital hall at Oklahoma City University is named after Margaret E. Petree, who bequeathed 9.2 million to OCU. Miss Petree was a lifetime resident of El Reno OK. Jim and Evelyn Roland live there and decided to participate in her devotion to the performing arts.

Jim contacted the Dean, OCU School of Music, auditions were advertised and held last August (last name only). The two selected began their private lessons last fall (1996) with a faculty member of OCU at a cost of $400.00. Toward the end of the first semester, Jim required a recital by both of them to determine if they had progressed enough to justify another $400 for the second semester.

They had. They went on and successfully participated in the Petree scholarship auditions. That represents two scholarships valued at $33,600 each for a total of eight semesters. Jim and Evelyn's investment of $800 in two talented youngsters with 4.0 average, has realized a total of $67,000 in scholarship benefit.

Auditions will begin in July 1997 and the Roland's plan to continue their program involving deserving high school seniors.

The Internet Connection

Here is the current list of members who are hooked into the World Wide Web and their E-mail addresses. Let me know if you would like your internet address listed. .....Vince

Bonner, Alan abonner@cowboy.net
Breaden, Herb her65@aol.com
Chevallard, Carl chevalla@alaska.net
Hartley, Dick abut@aol.com
Hoyt, Harold haroldhoyt@aol.com
Johnson, Jim lorenlynn@aol.com
Krantz, Carl carlkrantz@aol.com
Kriebel, Lou lckriebel@aol.com
LaPlante, Buster busmar@worldnet.att.net
Lemelin, John jglemelin@gnn.com

Peterson, Mark petersonm@juno.com
Powell, Jerry jerbet@busprod.com
Rogers, David rogermole@aol.com
Schinstine, Ken kshinstine@juno.com
Toler, Ray raycat@mail.myriad.net
Veltri, Pat pfveltri@aol.com
Vincent, Herman hvincent@lao1.net
Zambinski, Dean capt@amcband.travis.af.mil
It's That Time

The following have paid their dues for 1997. If your name isn't here, send $10 to Lou by March 15th. Thanks

A Bandleader's Life in Alaska

Major Carl Chevallard

"Pretty tired here, Dad. Just got back from a tremendous experience with younger son "snow camping" in Turnagain Pass - - some kids used tents, some made lean-to's with tarps, some actually dug snow caves (several of our snow cave diggers weren't listening last night about depth and vent holes and the whole thing collapsed on them at 0200 this AM), thus my sleepiness (not my kid, though -- he was high and dry in a simple tarp-fashioned pup tent); me? I was the taildragger getting into camp yesterday (hanging back to encourage other taildraggers) as we trekked up a hillside on our new, self-made snowshoes (you take twenty feet of EMT conduit, bend it into shape, fit it with roll-up sled material filler and good lacing, then attach professionally-made bindings, and away you go); so many of us also had our first taste of snowshoeing, too. Our altitude was 1000 feet above sea level -- the sea only five miles away, and my sleeping quarters? I used a naturally made dug-out beneath a large spruce, lashed a tarp from the tree to the snow level which I weighted down with our sled, then created a bed out of one space blanket, one foam pad, one arctic quality sleeping bag and another tarp wrapped over me. I slept like a babe -- until all the commotion at 2 AM! My buddy had to drive 100 miles round trip to retrieve four 'dry' sleeping bags while I laid awake 'almost' until he returned, listening for "fresh whines" (the snow cave wannabe's ended up in other tents, and slept like babes).

No Moose or other wildlife seen, but saw only five people not in our party; bright moon last night lit up the 8K high mountains surrounding us brilliantly; saw a dozen bald eagles going down and back. ..... Sigh......Another great day in Alaska."

A Guide to the Orchestra

Editor's note: I received this over the internet from a friend the other day and thought some of you might also find it humorous... "Toby Appel's Guide to the Orchestra, written by Ron Free."...

The members of the orchestra are divided into four sections. These are the woodwinds, the strings, the brass, and the percussion. There's also someone standing in front of all these other folks playing no instrument at all. This would be the conductor. It is generally required that the conductor make musical decisions and hold all of the instruments together in a cohesive interpretation of any given work. Not so. Rather, the conductor is necessary because the four groups would rather eat Velveta than have anything to do with someone from another section. And, as we know, musicians are quite serious about their food!

Why all the animosity? Before I begin my explanation, let me set the record straight in plain English about some of the characteristics which typify the four groups.

Woodwind players have IQ's in the low to mid genius range. Nerds with coke-bottle glasses and big egos. They tend to be extremely quiet, cowering behind bizarre looking contraptions (their instruments) so nobody will notice them. It is often difficult to discern whether a woodwind player is male or female.

String players are neurotic prima donnas who won't even shake your hand for fear of permanent injury. A String player will never look you directly in the eye and they never bathe carefully -- or often.

Brass players are loud-mouthed drunkards who bully everyone with the possible and occasional exception of a straay percussionist. They like to slick their hair back. Nobody knows why.

Percussionists are insensitive oafs who constantly make tasteless jokes at the expense of the strings and woodwinds. They look very good in concert attire but have the worst table manners of all musicians. They are always male, or close enough.

Now is it any wonder orchestra members have little to do with anyone outside of their own section? For the answer to this and other pertinent questions we will need to...
Louis C. Kriebel, CWO, USAF, ret.

Worked for Philadelphia Electric Company.
1942 - 46: Instrumentalist (Clarinet), US Coast Guard Band, Curtis Bay Training Station, MD.
1946 - 52: Instrumentalist, The USAF Band, Bolling AFB, DC.
1952 - 53: Commander (WOJG), 570th AF Band, Wichita AFB, KS.
1957 - 60: Pentagon, USAF Band Scheduling Officer, OIC of the USAF Drum and Bugle Corps/Bagpipe Band.
1960 - 63: Commander, 730th AF Band, McGuire AFB, NJ.
1966 - 70: Commander, 579th AF Band, Stewart AFB, NY.
1970 - 72: Commander, 504th AF Band, Peterson AFB, CO and host Commander/Associate Conductor, NORAD Band.
Retired: November 30, 1972.

Graduated from Florida Southern College in 1977. Taught music and music history at FSC for 6 years. Member of Florida Bandmasters Association (adjudicator) for 18 years.
Presently, President/Treas. of RAFBL Society.

Patrick F. Veilte, CWO, USAF, ret.

Graduated from Indiana University of Pennsylvania in May of 1950.
1950 - 51: Instrumentalist (Bassoon), 724th AF Band, Mather AFB, CA.
1951 - 52: Advanced Instrumentalist School, Bolling AFB, DC.
1952 - 54: Commander (WOJG), 589th AF Band, Amarillo, TX.
1954 - 55: Commander, 519th AF Band, Keflavik AFB, Iceland.
1955 - 57: Commander, 527th AF Band, Shaw AFB, SC.
1957 - 60: Commander, 584th AF Band, Eglin AFB, FL.
1959 - 63: Commander, 600th AF Band, Clark AFB, Philippines.
1963 - 65: Commander, 573rd AF Band, Hamilton AFB, CA.
1965 - 70: Commander, 527th AF Band, Shaw AFB, SC.
Retired: Aug 1, 1970.

I became a Public School Band Director for the next 20 years. During that time I reorganized the Sumter, SC Community Band and became it's Music Director/Conductor along with conducting the Sumter Little Theater and the Civic Chorale. I retired from the civic jobs just recently.

Now, Peg and I stay busy running the family restaurant and watching our 4 children, 7 grandchildren and 2 great-grandchildren grow up! Every now and then I do a little guest conducting.

Herman G. Vincent, Major, USAF, ret.

Ass't bandleader and instructor of trumpet, University of Wichita, KS.

Feb. 1951 - June 51: Instrumentalist (Trumpet), 530th AF Band, Alexandria AFB, LA.
1951 - 1952: Instrumentalist, The USAF Band, Bolling AFB, DC.
1952 - 1955: Commander, (WOJG) 581st AF Band, Mitchel Field, NY.
1955 - 1958: Commander (1st Lt) 686th AF Band, Wiesbaden Air Base, Germany.
1958 - 1960: Commander, 604th AF Band, Maxwell AFB, AL.
1960 - 1964: Commander, 702nd AF Band, Offutt AFB, NE.
1969 - 1975: Commander, 528th AF Band, Scott AFB, IL.

Professor of Trumpet, McNeese State University, Lake Charles, LA - Miss America Pageant Judge - Conductor, The Lake Charles Municipal Band - Guest conductor, clinician.
Doing now: President, McNeese State University Music Alumni,
Editor/Coda, woodworking and nothing that isn’t fun.
Orchestra, cont'd

examine the individual instrument and the respective -- if not respected -- players within each section.

WOODWINDS

Oboe players are seriously nuts. They usually develop brain tumors from the extreme air pressure built up over the years of playing this rather silly instrument. Oboists suffer from a serious Santa Claus complex, spending all their waking hours carving little wooden toys for imaginary children, although they will tell you they are putting the finishing touches on the world’s greatest reed. Oboists can’t drive and always wear clothes one size too small. They all wear berets and have special eating requirements which are endlessly annoying and which are intended to make them seem somewhat special.

English horn players are losers although they dress better than oboists. They cry at the drop of a beret.

Bassoon players are downright sinister. They are your worst enemy, but they come on so sweet that it’s really hard to catch them at their game. Here’s an instrument that’s better seen than heard. Bassoon players like to give the impression that theirs is a very hard instrument to play, but the truth is the bassoon only plays one or two notes per piece and is therefore only heard for a minute in any given evening. However, in order to keep their jobs -- their only real concern -- they act up a storm doing their very best to look busy.

Contrabassoon takes more bravado, and slightly less brain, to play. They are available at pawnshops in large numbers - the instruments as well as the players - and play the same three or four numbers as the tuba, although not quite as loud or beautiful.

Now we come to the Flute. Oversexed and undernourished is the ticket here. The flute player has no easier time of getting along with the rest of the orchestra than anyone else, but that won’t stop them from sleeping with everyone. Man and woman alike, makes no difference. The bass flute is not even worth mentioning. Piccolos, on the other hand, belong mainly on the fifty yard line of a football field where the unfortunate audience can maintain a safe distance.

The Clarinet is, without a doubt, the easiest of all orchestral instruments to play. Clarinets are cheap, and the reeds are literally a dime a dozen. Clarinetists have lots of time and money for the finest wines, oriental rugs, and exotic sports cars. They mostly have no education, interest, or talent in music, but fortunately for them they don’t need much. Clarinets come in various sizes and keys - nobody knows why. Don’t ask a clarinetist for a loan, as they are stingy and mean. Some of the more talented clarinetists can learn to play the saxophone. Big Deal.

STRINGs

Let’s continue now with the real truth about ... the strings. We begin with the string family’s smallest member, the Violin. The Violin is a high-pitched, high-tension instrument. It’s not an easy instrument to play. Lots of hard music is written for this instrument. Important things for a violinist to keep in mind are: Number one, the door to your studio should be left slightly open so that everyone can hear your brilliant practice sessions. Number two, you should make disparaging remarks about the other violinists whenever possible, which is most of the time. And, number three, you should tell everyone how terribly valuable your instrument is, until they drool.

The Viola is a large and awkward instrument, which when played, sounds downright disgusting. Violists are the most insecure members of the string section. Nothing can be done about this. Violists don’t like to be made fun of and therefore find ways of making people feel sorry for them. They wear shabby clothes so that they’ll look as if they’ve been dragged under a train. It works quite well.

People who play the cello are simply not good-looking. They have generally chosen their instrument because, while in use, the cello hides 80% of its player’s considerable bulk. Most cellists are in analysis which won’t end until they can play a scale in tune or, in other words, never. Cellists wear sensible shoes and always bring their own lunch.

Double Bass players are almost completely harmless. Most have worked their way up through the ranks of a large moving company and are happy to have a secure job in a symphony orchestra or anywhere. The fact that it takes at least ten basses to make an audible sound tends to make these simple-minded folks disappear into their woodwork, but why do they drive such small cars?

Harpists are gorgeous. And they always know it. They often look good into their late eighties. Although rare as hen’s teeth, male harpists are equally beautiful. Harpists spend their time perfecting their eye-batting, little-lost-lamb look so they can snare unsuspecting wind players into carrying their heavy gilded furniture around. Debussy was right - harpists spend half their life tuning and the other half playing out of tune.

Pianists in the symphony orchestra work the least and complain the most. They have unusually large egos and, because they can only play seated, also have the biggest butts. When they make mistakes, which is more often than not, their excuse is that they have never played on that particular piano before. Oh, the poor darlings.

BRASS

Trumpet players are the scum of the earth. I’ll admit though, they do look good when they’re all cleaned up. They’ll promise you the world, but they lie like a cheap rug. Sure, they can play soft and pretty during rehearsal, but watch out come concert time! They’re worse than lawyers, feeding off the poor, defenseless, weaker members of the orchestra and loving every minute of it. Perhaps the conductor could intercede? ...oh, I don’t think so.

Trombone players are generally the nicest brass players. However, they do tend to drink quite heavily and perhaps don’t shine the brightest headlights on the highway, but they wouldn’t hurt you and are the folks to call with all your pharmaceutical questions. They don’t count well, but stay pretty much out of the way anyway. Probably because they know just how stupid they look when they play. It’s a little-known fact that trombone players are unusually good bowlers. This is true.

The French Horn. I only have two words of advice: stay away. Horn players are piranhas. They’ll steal your wallet, lunch, boyfriend, or wife or all the above given half a chance or no chance
at all. They have nothing to live for and aren't afraid of ruining you life. The pressure is high for them. If they miss a note, they get fired. If they don't miss a note, they rub your nose in it and it doesn't smell so good.

The kind-hearted folks who play the Tuba are good-looking and smart. They'd give you the shirt off their back. The tuba is one of the most interesting to take in the bath with you. It's a crying shame that there's only one per orchestra. Would that it could be different.

PERCUSSION

And finally - the percussion. These standoffish fools get paid perfectly good money for blowing whistles and hitting things that don't deserve the considerable space they are allotted on the stage. Aside from the strange coincidence that all percussionists hail from the deep south, another little known, but rather revealing fact, is that there are no written percussion parts in the standard orchestral repertory. Percussion players do have music stands and they do use them - to look at girlie magazines. Percussionists play whatever and whenever they damn well feel like it and it's always too loud! The ones with a spark of decency and intelligence play timpani, or kettle drums.

Most percussionists are deaf, but those who play kettle drums pretend to tune the instruments for the sake of the ignorant and easily duped conductor.

The guy with the short nose who plays the cymbals is no Einstein, but he's also one of the best guys to share a room with on tour. Cymbal players don't practice - I guess they figure it's bad enough to have to listen to those things at the concert.

Percussionists pretend to have lots of kids who's toys can be seen quite often shaken, dropped, or manhandled to great effect. Whole percussion sections can be seen now and then on various forms of public transportation, where they practice getting up and down as a group. This represents the only significant challenge to a percussionist.

An that just about does it. I trust that this little/our has enlightened you just a little bit to the mysterious inner world of the symphony orchestra. This world, one which is marked by the terrible strain of simple day-to-day survival, is indeed not an easy one. Perhaps now you will be a bit more understanding of the difficulties which face a modern-day concert artist. And so the next time you find yourself at the symphony, take a moment to look deeply into the faces of the performers on the stage and imagine how much more difficult their lives are than yours. This is surely what's on their minds ... if anything.

The Colonel George S. Howard
"Citation of Musical Excellence for Military Concert Bands"

This award was established in 1988 as a vehicle for recognizing military bands and their directors who achieve high musical performance. All military bands worldwide, active, reserve and guard, are eligible. Because of the importance of the conductor to ensemble quality, both the band and the conductor are cited on the award. To date, the following bands have received this award - for some, three times.

US Marine Band
USMC Parris Island Band
Third Marine Aircraft Wing Band, El Toro

US Army Band
US Army Field Band
US Continental Army Band
US Army Ground Forces Band
US Military Academy Band
US Army, 43rd ANG Band
US Army 282nd Army Band

USAF Band, Lt Col's Bankhead, Bonner, Graham
USAF Europe Band, Lt Col Sebby
USAF Band of the AF Reserve, Capt's Bledsoe, Clark
USAF Band of the Rockies, Col Gilkes
USAF Heartland of America Band, Lt Col's Bonner, Jessop, Maj. Peterson
USAF Heritage of America Band, Lt Col Graham
USAF Band of the Golden West, Lt Col Sebby, Maj Chevallard
USAF AETC Band of the West, Col Kaudsen, Maj's Schmidt, Grimo
USAF Air Force Band of Flight, Lt Col Shelton
USAF 561st Air National Guard Band, Maj. Wulbern

Late Personals

Alleyne Kurtz

I hope your Holidays were the greatest and the New Year will be the best ever! I'm so glad to hear of the places my friends have seen in their travels. Put your travels in the CODA - that's the only way I have of hearing what our people are doing and I love it!! I don't do any traveling any more, especially if I have to go alone. Anyway, it's almost as big a "hassle" as moving! Guess I'm getting lazier, as I get older.

I love my apartment in this huge retirement complex! I wish all my friends could see where (and how comfortably)
Dear Vince,

Following is a summary of the recent Conference, for use in the CODA magazine. This may well be too dry for your readers, but then you did ask! Enclosed is a copy of the latest quick reference list of bands, which now includes email addresses.

The 1996 Bandleaders' Conference was held as usual in Chicago, at the Hilton and Towers, in conjunction with the Midwest Band and Orchestra Conference. We had an informal "ice-breaker" gathering on Sunday evening, followed by meetings all day Monday and Tuesday. A last-minute tasking to revise the career field strategic plan caused us to add a Wednesday morning session for one representative of each band (including the small unit at Hickam AFB).

Brigadier General Sconyers, the Director of Public Affairs, addressed the group concerning current issues and trends in the Air Force. We also heard from representatives of the Army, Navy, and Marine Corps band programs; some personnel from the National Affairs branch at the Pentagon; the head of the Chicago Regional Office; and Ms Kathy Welling of the national headquarters of Music Educators National Conference. Col Gilkes (Band of the Rockies) introduced one of his personnel to demonstrate software developed by that band member for auditions database management, as well as an Ops information control program. Lt Col Graham (USAF Band) spoke about auditions and promotions policies at The USAF Band. Lt Col Roger Kaplan (OASD Public Affairs, the keeper of DOD rules & regulations) discussed "DOD Policies and Public Law."

There were other briefings on a wide range of topics by members of The USAF Band, SAF/PACB, and others. Maj Grimo (Lackland) gave a summary of the planning status of a Civic Leader Tour scheduled for this July, to help introduce influential person in the music industry and educational fields to the Air Force and its band program. CMS Joe Lavigne (head of enlisted Public Affairs assignments at the Air Force Personnel Center) gave an extensive presentation on trends in assignments and the overall "climate" for obtaining various kinds of waivers, etc. The AMC Band of Mid-America (Scott AFB) paid expenses for Dr Alice Brandfonbrenner to speak about medical problems of professional musicians. CMS Jimmie Self briefed various topics relating to personnel issues, recruiting, and a survey that was done on EPR writing in the career field. SMSgt
Regina Bruner of the Branch presented an Ops briefing on recent changes in GAR’s (geographic areas of responsibility) and clearance for our-of-area performances; use of the new posters & brochures for career field recruiting; policies on band support of Chapel requests; etc.

Several other items of general interest can be summarized briefly. The USAF Band has initiated a Collection of Graduate Studies in Music, the stated purpose of which is “to collect, organize and catalogue the written graduate academic projects of military band members.” The collection is housed at Bolling AFB; information may be obtained by writing directly to the band (201 McChord St, Bolling AFB, DC 20332). Lt Col Mike Delaney reported on the status of the Air National Guard band program. A special session was scheduled for Operations representatives of each band to meet with CMS Glenda Shepela, Chief of Ops for The USAF Band. The object was to begin a dialogue on touring problems and protocols. Bands Branch will continue to support this valuable interaction with dedicated time at future Bandleaders’ Conferences.

We recognized two attendees who had announced that this was their last conference before retiring: CMS Leigh Steiger (Elmendorf) and CMS Keith Jedele (Travis). Also, two new officers were introduced: 2Lt Keith Bland (Offutt) and 2Lt Jeff Warner (Robins).

This year was the 50th anniversary of the Midwest Conference, which certainly appears to be flourishing. The crowds have increased so much that the largest ballroom (seating about 2500) is now used for the major concerts; there are five exhibition halls jammed with displays of all kinds; and some events have been moved out of the Hilton to other venues in the downtown area. The featured premier band at Midwest this year was the U.S. Navy Band, which hosted guest conductor Karel Husa. A special attraction was a composite “all-star” military band from Norway, which played a superb concert under three different conductors.

CODA readers may well have noticed the substantial tv broadcast time devoted to the Travis jazz band’s appearance on the “Coming Up Roses” program just before the broadcast of the Tournament of Roses Parade. That was followed immediately (thanks to the magic of videotape) by the start of the parade featuring a very large composite band combining personnel from Travis, Robins, Scott, and an ANG band from southern California. This was the group marching past the starting point when the B-2 flew over.

Best wishes to all from The Bunch At The Branch!

FRANK M. HUDSON, Major, USAF
Chief, Bands and Music Programs
Community Relations Division
Office of Public Affairs
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<thead>
<tr>
<th>BASE Location (MAJCOM)</th>
<th>Address</th>
<th>Commander</th>
<th>Manager</th>
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<tr>
<td>PENTAGON (SAF)</td>
<td>SAF/PAC 1690 AIR FORCE PENTAGON WASHINGTON DC 20330-1690</td>
<td>Maj Frank M. Hudson CMSgt Jimmie E. Self MSgt Regina L. Bruner</td>
<td></td>
<td>DSN 225-0019 703-695-0019 Fax 223-1523 (com 693)</td>
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<td>BOLLING (11 WG)</td>
<td>THE UNITED STATES AIR FORCE BAND 201 MCCHORD ST BOLLING AFB DC 20332-0202</td>
<td>Lt Col Lowell E. Graham CMSgt Joseph R. Taylor CMSgt Glenda Shepela</td>
<td></td>
<td>DSN 297-4224 202-767-4224 Fax 0686</td>
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<td>PETEBCON (AFSPC)</td>
<td>BAND OF THE ROCKIES 2302 CADET DR STE 15 USAF ACADEMY CO 80840-6050</td>
<td>Col H. Bruce Gilkes CMSgt David H. Hardin Mr. Frederick C. Correll</td>
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<td>DSN 333-2937 719-333-2937 Fax 3806</td>
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<td>HANSCOM (AFMC)</td>
<td>AIR FORCE BAND OF LIBERTY 25 CHENNAULT ST HANSCOM AFB MA 01731-1718</td>
<td>Capt Alan C. Sierichs CMSgt Christopher H. Edris MSgt David C. Long</td>
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<td>DSN 478-2263 617-377-2263 Fax 7902</td>
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<td>LACKLAND (AETC)</td>
<td>AETC BAND OF THE WEST 1680 BARNES AVE LACKLAND AFB TX 78236-5500</td>
<td>Maj Steven Grimo CMSgt John W. Ackerman Mr. Stanley M. Lockaby</td>
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<td>DSN 473-3934 210-671-3934 Fax 4165</td>
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<tr>
<td>LANGLEY (ACC)</td>
<td>ACC HERITAGE OF AMERICA BAND 86 HICKORY ST LANGLEY AFB VA 23665-2192</td>
<td>Capt Larry H. Lang SMSgt Charles R. Harris TSgt Barbara Taylor</td>
<td></td>
<td>DSN 574-2931 804-764-2931 Fax 7299</td>
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<td>OFFUTT (ACC)</td>
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<td>Maj Mark R. Peterson CMSgt John E. Irish SMSgt Craig E. Jacobs</td>
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<td>DSN 271-6046 402-294-6046 Fax 4638</td>
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<td>ROBINS (AFRES)</td>
<td>BAND OF THE AIR FORCE RESERVE 550 ALLENTOWN RD BLDG 763 ROBINS AFB GA 31098-2252</td>
<td>Capt N. Alan Clark CMSgt David C. Ballengee SMSgt Roger W. Ferrell</td>
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<td>DSN 497-0555 912-327-0555 Fax 0568</td>
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<td>SCOTT (AMC)</td>
<td>AMC BAND OF MID-AMERICA 900 INNER DR BLDG 864 SCOTT AFB IL 62225-5115</td>
<td>Maj Courtney A. Pohl CMSgt Hugh B. Fuller, Jr. MSgt Sharon Johnson</td>
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<td>DSN 576-4653 618-256-4653 Fax 3402</td>
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<td>AMC BAND OF THE GOLDEN WEST</td>
<td>271 DIXON AVE TRAVIS AFB CA 94535-2867</td>
<td>Capt Dean Zambinski CMSgt Keith E. Jedeke SMSgt Dean Anderson</td>
<td>DSN 837-3197 707-424-3197 Fax 1153</td>
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<td>AIR FORCE BAND OF FLIGHT</td>
<td>4941 SKEEL AVE ROOM A210 BLDG 101 WRIGHT PATTERSON AFB OH 45433-5221</td>
<td>Capt Kelly G. Bledsoe CMSgt Tony N. Whack SMSgt Rodney A. Berry</td>
<td>DSN 787-6527 513-257-6527 Fax 3048</td>
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<td>UNITED STATES AIR FORCES IN EUROPE BAND</td>
<td>UNIT 3315 APO AE 09094-5000</td>
<td>Maj Dennis Layendecker CMSgt Robert Vasquez MSgt Terry R. Taylor</td>
<td>DSN 314-489-7419 011-49-631-536-7419 Fax 011-49-631-52491</td>
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<td>BAND OF THE PACIFIC</td>
<td>4810 F ST ELMENDORF AFB AK 99506-2380</td>
<td>Maj Philip C. Chevallard CMSgt Leigh D. Steiger MSgt Eugene N. Hall</td>
<td>DSN 317-552-4401 907-552-4401 Fax 8179</td>
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<td>BAND OF THE PACIFIC (OL-A)</td>
<td>340 KUNTZ AVE HICKAM AFB HI 96853-5399</td>
<td>CMSgt Kenneth C. Rankin SSgt Robert M. Green</td>
<td>DSN 315-448-0281 808-448-0281 Fax 808-449-0873</td>
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<td>SHAPE INTERNATIONAL BAND</td>
<td>CMR 450 BOX 7500 SHAPE APO AE 09705</td>
<td>1SG Keith Ammerman</td>
<td>DSN 314-423-3322 011-32-6544-3322/3589 Fax 3322</td>
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