

A History of the 14th Army Band (WAC): 1949—1976

by

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## ABSTRACT

The 14<sup>th</sup> Army Band of the Women's Army Corps (WAC) occupied a unique role as the longest activated all-female military band unit in the United States. Carrying forth the lineage of the 400<sup>th</sup> Army Service Forces Band, which was the first of five all-female WAC bands organized during World War II, the ensemble was reconstituted and activated as the 14<sup>th</sup> Army Band (WAC) on August 16, 1948 at Fort George G. Meade, Maryland. After six months of training, the band was relocated first to Fort Lee, Virginia on March 5, 1949, and then to Fort McClellan, Alabama on August 5, 1954.

Operating under the command of twelve female officers and three enlisted band leaders during its history, the 14<sup>th</sup> Army Band (WAC) performed extensively throughout the United States while simultaneously providing musical support for military and civilian functions at its home duty stations. Able to advantageously promote the novelty of its uniqueness as an all-female ensemble to attain celebrity-like exposure, the band impressed audiences with its high level of musical proficiency, entertaining versatility, and military professionalism.

To document women's roles as instrumental musicians and to fill gaps in American band and music education histories, this study examines the organizational developments, key leaders, musical training, repertoire, and mission-related activities of the 14<sup>th</sup> Army Band (WAC) from the time it arrived at Fort Lee in 1949 until its final performance at Fort McClellan on May 14, 1976.

Prior to World War II, females were not permitted to participate in military bands in America. The women of the 14<sup>th</sup> Army Band (WAC) proved, however, that they were more than capable of fulfilling the Army's musical mission, and as role models, they paved the way for the participation of all females in American military bands today.

## DEDICATION

To all of the musicians of the 14<sup>th</sup> Army Band (WAC) ~

Thank you for leading the way,  
making my career in Army bands possible.



Photograph 1. 14<sup>th</sup> Army Band (WAC), 1953. Photograph courtesy of Dona Mellott's personal collection.

## ACKNOWLEDGMENTS

First and foremost, I must extend my deepest gratitude to all of the members of the 14<sup>th</sup> Army Band (WAC) who have assisted me with their time, knowledge, documents, artifacts, photos, prayers and encouragement. Thank you for adopting me as an honorary member of the band, too, and allowing me to play with you at reunion concerts. What an honor! In particular, I am indebted to the following individuals: Dixie Jensen, Karen Syverson, Jane Kilgore, Sandy Brown, Melinda Whitman, Joan Myers, Jeanne Pace, Bernice Goldstein and Marilyn Ferraris. Many, many thanks also go to Dokey Mattox, Dona Mellott, Kay Withers, Helen Gillespie, Julia Oliver, Linda Crain Buckner, Noreen Denton, Helen Kolp, Patricia Hickerson, Pat Langton, Barbara Anderson, Mary Lu Leon, Virginia Weagle, Sheila Swigert, Paula Keehn and Ruth Glaspey. Some of these wonderful women are no longer with us, but I will not forget them. Finally, although I could list at least sixty other individuals here for reaching out to me with kindness, thanks in particular to my flute buddies Jan Larson and Marilyn Ferraris, my prayer warriors Karen Eckberg and Melinda Whitman, and my fellow top-kick Cheryl Wason.

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Farrell entered data into a timeline for me and the saintly Bill McClurg fixed my computer during three emergency technology meltdowns. I am so very grateful to both of them for their assistance.

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Last but not least, I extend my sincere thanks to all of the members of the 108<sup>th</sup> Army Band, Arizona National Guard for stepping up when I had to dedicate more emphasis to this study than to the unit. SFC Charles Booth, Jr. was consistently my number one cheerleader throughout my academic endeavors and I am grateful for him beyond words. Without the combined efforts of SFC Charles Booth, Jr., SFC Esteban Estrada and SFC Paul Baumgardt to assist with my First Sergeant duties during the final stages of this study, I simply wouldn't have been able to succeed. Finally, thanks to my dear fb friends who kept me sane, to Alan who repeatedly tortured me by golfing while I had to work, and to Jack and Annie for their much appreciated understanding and comfort. Without daily strength from Christ, the love of my father, mother and brother who have all passed on, and the help of all of the individuals mentioned here, I could achieve nothing. Thank you one and all.

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## CHAPTER 1

### INTRODUCTION

Twenty-three years ago, Heller and Wilson wrote that “[g]aps remain in the present story of people, places, and ideas associated with music teaching and learning. New interpretations of old subjects are needed, especially to discover the roles of ethnic and racial populations and women.”<sup>1</sup> Five years later, Livingston and Humphreys both reported an inequitable representation of women in the basic histories of music education in the United States.<sup>2</sup> Another five years after that, Lamb, Dolloff and Howe highlighted how “the activities of women weren’t known because they weren’t made visible to large audiences,” and they asserted that “much research still desperately needs to be done in order to add all of the facts that could be discovered about women in music and music education.”<sup>3</sup> From the vantage point of the present, one begins to hear what sounds like a broken record<sup>4</sup> or a music playlist that gets repeated ad nauseam due to a faulty “shuffle” feature on an mp3 playback device.

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<sup>1</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), 102.

<sup>2</sup> Carolyn Livingston, “Women in Music Education in the United States: Names Mentioned in History Books,” *Journal of Research in Music Education*, Vol. 45, No. 1 (1997), 130–144; and Jere T. Humphreys, “Sex and Geographic Representation in Two Music Education History Books,” *Bulletin of the Council for Research in Music Education* (1997), 67–86.

<sup>3</sup> Roberta Lamb, Lori Ann Dolloff and Sondra Weiland Howe, “Feminism, Feminist Research, and Gender Research in Music Education: A Selective Review” in *The Handbook of Research on Music Teaching and Learning*, eds. Richard Colwell and Carol Richardson (New York: Schirmer Books, 2002), 648–668.

<sup>4</sup> Music used to be recorded on flat plastic discs called “records.” Etched grooves on the plastic guided the contact of a record player needle that enabled the music stored on the record to be amplified for listening pleasure. If a record suffered a scratch or crack, the needle of a record player would get stuck at the point of damage. The resulting sound interrupted the normal progression of the music being listened to and caused much annoyance to anyone within hearing distance. Until the needle was manually lifted and placed down again beyond the point of contention, the record player would continue to amplify the sound of the one broken groove that it was “stuck” on. Over time, the phrase “sounds like a broken record” was adapted for use outside of the realm of music listening to describe the point at which repetitive expressions of others started to be perceived as annoying or concerning as alerts of impeded forward progress. While records still do exist as this study is being reported, they are no longer utilized by the masses due to the availability of much improved music recording technology and listening devices. It is just a matter of time before both records and the phrase “sounds like a broken record” will cease to exist and have meaning.

In addition to revealing what work has been done and what yet remains to do, looking to the past shows continuities and discontinuities and helps us to develop a sense of perspective. It can also broaden our appreciation of other people's cultures, as well as our own. As a form of "vicarious experience,"<sup>5</sup> of learning from the experience of others, history shows what has worked well in particular situations and what has not, offers a source of ideas for solving problems, and provides a foundation for the formation of beliefs that guide our daily decisions and actions.

According to Heller and Wilson, the purposes of historical research in music education are: ". . . (1) to satisfy interest or curiosity, (2) to provide a complete and accurate record of the past, (3) to establish a basis for understanding the present and planning for the future, and (4) to narrate deeds worthy of emulation."<sup>6</sup> For those who desire to make contributions toward these endeavors as historical researchers, it is not enough to merely recognize when the needle on a record becomes stuck in a particular position and begins to repeat itself. To be effective, rather, the researcher must first assess the situation and then take action to pick the needle up and advance it forward.

Historical studies of women in American music and music education research warrant continued investigation and should not be ignored by researchers. Howe reiterates that "[a]lthough women have been extremely active in education and in music throughout the history of the United States, their voices are often missing in historical records."<sup>7</sup> Likewise, Lepage emphasizes that "[t]he role of women in the arts has been neglected, and accurate historical information must be collected if we

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<sup>5</sup> Jacques Barzun and Henry Franklin Graff, *The Modern Researcher*, 5<sup>th</sup> ed. (Boston: Houghton Mifflin, 1992), 40.

<sup>6</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), 103.

<sup>7</sup> Howe, "An Historical Perspective on Contributions of American Women Music Educators," 147.

are to preserve their achievements for posterity."<sup>8</sup> To begin redressing the problem of women's omission from historical accounts of music, Bowman directs researchers to "identify women whose contributions have been overlooked and excluded and rewrite histories to include them."<sup>9</sup>

Sullivan specifically points out that "[h]istorians have long noted a lack of research about women performing in bands and even less on the topic of women musicians in the military."<sup>10</sup> Indeed, historical research on bands in general, and on military bands in particular, has been mostly neglected.<sup>11</sup> Research on female participation in military bands is nearly non-existent. Although accounts of significant individuals comprise a major portion of our American music education history, few of these studies are about the lives or achievements of enlisted military bands personnel or appointed bandmasters.<sup>12</sup> Bands, nevertheless, are made up of musically educated individuals whose collective contributions and influence upon, as

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<sup>8</sup> Jane Weiner Lepage, *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies* (Metuchen, NJ: Scarecrow Press Inc., 1980), vii.

<sup>9</sup> Wayne D. Bowman, *Philosophical Perspectives on Music* (New York: Oxford University Press, 1998), 377.

<sup>10</sup> Jill M. Sullivan, *Bands of Sisters, U.S. Women's Military Bands during World War II* (Lanham: Scarecrow Press, Inc., 2011), 1.

<sup>11</sup> Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, Inc., 2005), 334–335; Sullivan, *Bands of Sisters*, ix–xi and 129–132; Sondra Weiland Howe, *Women Music Educators in the United States: A History* (Lanham: Scarecrow Press, Inc. 2014), 300–302. While acknowledging that attitudes are changing toward initiating historical research on bands, Hansen yet noted numerous areas of deficiency, including general military band references and studies relating to gender diversity in the wind band profession. Sullivan's pioneering research on women's military bands was inspired in part by the absence of female wind band instrumentalist role models she experienced in her own instrumental music education. Howe emphasized that females are severely underrepresented with regard to band conducting.

<sup>12</sup> Marie McCarthy, "The *Bulletin of Historical Research in Music Education*: A Content Analysis of Articles in the First Twenty Volumes," *Bulletin of Historical Research in Music Education*, 20 (1999): 181–202; Timothy Todd Anderson, "Barbara Buehlman: A Study of Her Career in Music Education and as a Pioneer of the Female Band Director Movement," (PhD diss., University of Illinois at Urbana-Champaign, 2010), 3. McCarthy found that biographical studies of the most renowned male music educators comprised the largest single category of papers. A decade later, Anderson summarized the numerous historical studies that documented the careers and accomplishments of significant male band conductors, highlighting the stark omission of historical studies devoted to the careers of a single individual female band conductor.

well as their relationship with, the teaching and learning of music are worthy of investigation.

Cox argued that historians of music education “should be responsive to the social, historical, ideological, and cultural contexts in which the teaching and learning of music take place” and that “music education is a broad area encompassing both formal and informal settings.”<sup>13</sup> Howe adds that “it is time to use a broader definition of the history of music education, telling the story of the education of all types, and in diverse community settings.”<sup>14</sup> The United States military represents one such community setting in which both formal and informal music teaching and learning processes occur. Taking action to examine one female band’s participation within the military will advance the historical record.

#### Statement of Purpose

The purpose of the proposed study is to provide a detailed and documented history of the 14<sup>th</sup> Army Band, Women’s Army Corps (WAC), the first, the last, and the longest continuously serving all-female active duty band in the history of the United States military. More specifically, this study proposes to address the following question: What was the organization, status, and mission of the 14<sup>th</sup> Army Band (WAC) from 1949—1976?

Inherent in the main purpose, this study investigates the following additional research questions:

1. Under what circumstances was the 14<sup>th</sup> Army Band (WAC) established?
2. What was the function of music in the United States Army and how was this function accomplished by the 14<sup>th</sup> Army Band (WAC)?

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<sup>13</sup> Gordon Cox, “Transforming Research in Music Education History” in *MENC Handbook of Research Methodologies*, ed. Richard Colwell (New York: Oxford University Press, 2006), 77.

<sup>14</sup> Sondra Wieland Howe, “Reconstructing the History of Music Education from a Feminist Perspective,” *Philosophy of Music Education Review* 6 (1998): 96.

3. What factors distinguished the 14<sup>th</sup> Army Band (WAC) from other bands in the Army?
4. Who were the appointed leaders and bandmasters of the 14<sup>th</sup> Army Band (WAC)?
5. What musical training and education did appointed leaders and bandmasters of the 14<sup>th</sup> Army Band (WAC) possess prior to their military enlistment?
6. What musical training took place within the 14<sup>th</sup> Army Band (WAC) and to what extent was the band otherwise involved in music education?
7. What were the unit activities of the 14<sup>th</sup> Army Band (WAC)?
8. Under what circumstances was the 14<sup>th</sup> Army Band (WAC) discontinued?

#### Rationale for the Study

Four broad factors motivated this study: (a) military influence and usage is part of the heritage of all wind bands, civilian or military; (b) the United States Army is the largest employer of full-time band musicians in the world and is historically significant as the first military branch of U.S. service to hire female musicians; (c) inequities exist in the research literature with regard to published historical studies of American military bands in general and of women's military bands in particular; and (d) inequities exist in the research literature with regard to historical studies of military band conductors and personnel in general and of female military band conductors and personnel in particular.

Military influence and usage is part of the heritage of all wind bands, civilian or military. In the United States military, music has been used to convey signals and orders, to help large formations of troops maintain order while marching, to entertain soldiers, to raise the morale of fighting men, to instill patriotism, and to inspire devotion to duty.<sup>15</sup> When the Regular Army was first organized in colonial

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<sup>15</sup> Raoul Camus, *Military Music of the American Revolution* (Chapel Hill: University of North Carolina, 1975), 3–6.



America, only drummers and buglers were employed to sound camp calls and battlefield signals to troops. In time, however, the federal government made provisions for bands of musicians to be attached to all Army regiments. The first known military band of European settlers in North America, consisting of 15 hautbois (oboes) and 2 drums, appeared in New Hampshire in 1635.<sup>16</sup>

Today, military bands can be found in each branch of the United States armed forces,<sup>17</sup> and they continue to provide ceremonial music in both military and civilian settings, fulfill missions to raise and maintain troop morale, stimulate patriotism and enthusiasm for military activities, present favorable impressions of the military to civilians, and support community outreach efforts. With regard to educational outreach, many of the premier or special status bands make exceptional music recordings of wind band repertoire, they perform concerts and clinics at national music education conferences, and they provide many educational lesson resources on websites that they host. Many regular, or non-special status, active duty and Reserve bands also routinely offer performances and clinics within school settings.

Although significant musical life has been documented in 1620s New England, the earliest reference to a civilian “band of musick” in America appeared in a newspaper in 1714.<sup>18</sup> When bands became commonly established in the United States around 1800, most of them were associated with military posts or with local militia.<sup>19</sup> Bands also existed, however, as the sole sources of entertainment for

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<sup>16</sup>Ibid., 41.

<sup>17</sup> The current number of military bands active today is 144. Summarized by service branch, they include: (1) Air Force: 11 active duty (1 premier) and 5 Air National Guard bands; (2) Army: 34 active duty (4 premier), 52 Army National Guard and 18 U.S. Army Reserve bands; (3) Coast Guard: 1 active duty (1 premier) band; (4) Marine Corps: 12 active duty (2 premier) bands; and (5) Navy: 11 active duty (2 premier) bands. This information was compiled and presented by the author on February 6, 2015 at the Arizona Music Educators Association In-Service Conference in Mesa, Arizona.

<sup>18</sup> Hansen, *The American Wind Band: A Cultural History*, 13.

<sup>19</sup> James A. Keene, *A History of Music Education in the United States* (Hanover: University Press of New England, 1982), 283–282.

towns.<sup>20</sup> Although the ideal was still the standard *Harmoniemusik* instrumentation of the military regimental bands (pairs of clarinets and horns and one or two bassoons), bands at that time usually consisted of five to eight wind instruments, with drums added if available and desired.<sup>21</sup> By the 1830's, brass bands gained popularity and until 1850, traveling minstrel bands were also prevalent. By 1880, it seemed that nearly every town had a band of some sort. Keene called the period between 1870 and 1930 the "golden age of the town band" and it paralleled the time when large touring professional bands with mixed instrumentation flourished under the direction of famous bandmasters such as Patrick Sarsfield Gilmore and John Philip Sousa. Camus documented that "[in] addition to the reported existence of 10,000 amateur town bands which were usually comprised of all brass until about 1910, military, immigrant, circus, industry, family, and normal school bands were also formed."<sup>22</sup> Sullivan's research revealed that "women formed bands representing them all."<sup>23</sup>

During this exciting time in America's wind band heritage, the modern school system also developed to accommodate changes in society. Birge noted that this was when "music took its place by general acceptance in the public schools, and that systematic, graded work from the first grade to the high school began."<sup>24</sup> Berger

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<sup>20</sup> Thomas C. Railsback and John P. Langellier, *The Drums Would Roll: A Pictorial History of U.S. Army Bands on the American Frontier 1866–1900* (New York: Arms & Armour Press Ltd., 1987), 15–23. Band concerts took place frequently and many references to band concerts appear in newspapers published in towns adjacent to military posts. In addition to entertainment, bands honored various visiting dignitaries and officers, performed at university commencement exercises, openings of new businesses, political and livestock growers' conventions, hunting parties, and funerals, among other non-military performance activities.

<sup>21</sup> Raoul Camus, "A Source for Early American Band Music: John Beach's Selections of Airs, Marches, Etc.," *Notes*, 38 (June 1982): 793.

<sup>22</sup> Raoul Camus, "Band: American Wind Band" in *New Grove Encyclopedia of Music and Musicians*, 2<sup>nd</sup> ed. (New York: Oxford University Press, 2001), 635.

<sup>23</sup> Jill M. Sullivan, "A Century of Women's Bands in America," *Music Educators Journal* (September 2008): 33.

<sup>24</sup> Edward Bailey Birge, *History of Public School Music in the United States* (Reston, VA: Music Educators National Conference, 1966), 111.

insisted that “[the] return of military musicians to civil life after World War I can be credited to a great degree with influencing the tremendous upsurge in popularity of school bands in this country” and that “[this] same school system was later to furnish the military services thousands of excellent musicians during World War II.”<sup>25</sup> Hersey and Sullivan affirmed as well that it was the school band movement of the 1920s that helped overcome stereotypes concerning the impropriety of women who chose to play instruments other than piano, harp and mandolin, and helped “train enough young women with the necessary skills to form military bands during the Second World War.”<sup>26</sup>

Today, school and other civilian bands continue to utilize a military-type demeanor, incorporate military-like movements and traditions in performance, wear military-style uniforms, perform for ceremonies, march, and play marches and patriotic music in their repertoire. Military influence and usage is also seen in the way bands are used to ignite school spirit, patriotism and civic pride. In addition, McCormick noted how “the tradition of diverse literature and performing situations is related to the historic military need for a single ensemble to serve disparate functions.”<sup>27</sup>

As United States school band musicians often have some degree of familiarity with military music influence throughout their musical development, it makes sense that some of them might look to the military band field as a career choice. While every branch of service offers band opportunities, the United States Army is the

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<sup>25</sup> Kenneth Berger, “Military Bands of History,” *Music Journal*, 15 (September 1957): 76.

<sup>26</sup> Joanna Ross Hersey and Jill M. Sullivan, “A History of the United States Coast Guard SPAR Band,” *Journal of Historical Research in Music Education* 30 (April 2009): 119–120.

<sup>27</sup> David C. McCormick, “A History of the United States Army Band to 1946” (PhD diss., Northwestern University, 1970), xvii.

largest employer of musicians in the world.<sup>28</sup> It has also employed musicians longer than any other organization in America. Indeed, the first documented occurrence of musical individuals achieving professional status in this country took place in 1633 when Virginia's colonial drummers—field musicians in the Regular Army—were paid 1,000 pounds of tobacco and 6 barrels of corn per year for their services.<sup>29</sup> Currently, more than 5,000 enlisted Army men and women are paid to perform music not only in the United States, but also in Germany, Belgium, Japan and Korea.<sup>30</sup>

Women were not always allowed to participate in Army bands, however. The military was considered to be a "masculine" occupation and only men were permitted to fulfill the duties of its various job offerings. Civilian careers in music paralleled those of the military and similarly excluded women. Despite the formation of female bands and orchestras in America as early as the Civil War,<sup>31</sup> women failed to gain admittance into the nation's military and military music organizations for seven decades following it.

At the unexpected onset of World War II, however, circumstances changed, and more than 137,000 women were invited to enter the traditionally male armed forces.<sup>32</sup> When more soldiers were needed to respond to the Japanese attack on Pearl Harbor, women were recruited into the civilian labor force to occupy jobs that

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<sup>28</sup> Jerry A. Young, "Rehearsal Breaks: Professional Choirs: I Can Actually Make a Living?: A Look at Selected Military and Orchestral Singing Opportunities and Auditions," *Choral Journal* 39 (1998): 49.

<sup>29</sup> Hansen, *The American Wind Band*, 13.

<sup>30</sup> Information obtained on the Army Bands Online web page:  
<http://bands.army.mil/jobs/default.asp>

<sup>31</sup> Kenneth E. Olson, *Music and Musket* (Westport, CT: Greenwood Press, 1981), 24; and Ammer, *Unsung*, 120. In 1830, the St. Paul female brass band—a touring Kapellen ensemble—was said to be the only one of its kind in the country. J. Heneage Carter of Louisville is recorded as having managed the first American all-female brass band in the United States, the Carter Zouave Troupe, in 1862.

<sup>32</sup> Mattie E. Treadwell, *United States Army in World War II, Special Studies: The Women's Army Corps* (Washington: Office of the Chief of Military History, Department of the Army, 1954), 45.

drafted men were forced to vacate, and female volunteers were recruited into the military to free men for combat duties. The opportunities opened to women, however, were proposed only as temporary measures to assist with the efforts of the war. As soon as the threat of harm to the United States and its allies was eliminated, men and women were expected to return to whatever they had been doing before the war and to resume the traditional roles associated with their genders. For women, this meant going back to work in whatever jobs they held prior to their military service or going back to their work as housewives and mothers.

The first all-female band in the history of the United States military was thus activated under the premise that its musician members would cease performing music professionally in or for the military when their service was no longer needed and would simply return to their former jobs or to their homes after the war. When the war ended, however, the band did not. The women of the 14<sup>th</sup> Army Band (WAC) proved that the domain of the military musician no longer belonged solely to men. Originating from the Women's Army Auxiliary Corps Band #1 formed in July of 1942,<sup>33</sup> and assuming the lineage of the 400<sup>th</sup> Army Band which was officially activated on January 15, 1944<sup>34</sup> as the first of five Women's Army Corps bands organized during the war, the 14<sup>th</sup> Army Band (WAC) continued making music as an

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<sup>33</sup> Morden, "14th Army Band (WAC) Chronology." 1.

<sup>34</sup> Bettie J. Morden, *The Women's Army Corps, 1945–1978* (Washington, DC: Center of Military History For sale by the Supt. of Docs., U.S. G.P.O., 1990), 81. Legislation changes related to the Women's Army Corps or to the U.S. Army resulted in various name changes before the band was eventually designated as the 14<sup>th</sup> Army Band (WAC) on August 11, 1948. Beginning as WAAC (Women's Army Auxiliary Corps) Band #1 in July of 1942, the band became known as WAC (Women's Army Corps) Band #1 on September 1, 1943. On January 15, 1944, its name was changed to 400<sup>th</sup> Army Band when it was officially activated, and then to 400<sup>th</sup> Army Service Forces (ASF) WAC Band on March 15, 1944, to 400<sup>th</sup> Band (WAC) on June 11, 1946, and then to 400<sup>th</sup> Army Band (WAC) on May 15, 1947. I have chosen to use the title of the "14<sup>th</sup> Army Band (WAC)" for my dissertation since the band was referred to as that for the last 28 of its 34 years. In April, 1976, the designation of (WAC) was dropped and the band's name was officially changed to "14<sup>th</sup> Army Band.

all-female unit until the Army changed its policy and integrated men into the unit in 1976.<sup>35</sup>

In a recent issue of the *Music Educators Journal*, academic editor Patrick Freer prefaced a series of articles regarding the relationship between music education and the military by summarizing the inspiration behind them. He relayed how his conversations with others about the relationship of music education and the military grew to address “the military as musicians’ career path, in-school outreach programs of the U.S. Coast Guard, the role of military ensembles in civilian ceremonial events, an exploration of NAFME’s co-sponsorship of the U.S. Army All-American Marching Band program, patriotism and music education, and the influence of military veteran musicians who teach in public and private schools.”<sup>36</sup> Indeed, the Army and the other service branches have provided fulfilling short and long-term musical career opportunities for hundreds of thousands of skilled men and women. The pioneering women of the 14<sup>th</sup> Army Band (WAC), in particular, paved the way for the participation of female musicians in the military. As a touring unit that performed in countless schools and other public venues throughout the nation, the band’s members also undoubtedly served as role models for many young women who aspired to be instrumental musicians.

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<sup>35</sup> Jill M. Sullivan, “Women’s Military Bands in a Segregated Army: The 400<sup>th</sup> and 404<sup>th</sup> WAC Bands,” *Journal of Band Research* 41 (2006): 1–35; Sullivan, “One Ohio Music Educator’s Contribution to World War II: Joan A. Lamb,” *Contributions to Music Education* 33 (2006): 27–51; Sullivan, *Bands of Sisters*, 11–18; and Sullivan, “A Century of Women’s Bands in America,” 37–38. Sullivan’s research on all-female military bands and the 400<sup>th</sup> Army Band (WAC) in particular, is foundationally integral to this study of the 14<sup>th</sup> Army Band (WAC). The first male was administratively assigned to the 14<sup>th</sup> Army Band (WAC) on December 28, 1975 but he did not physically report to the unit until July 1976. A second male was assigned and reported to the 14<sup>th</sup> Army Band (WAC) in April 1976, but he was not allowed to perform with the 14<sup>th</sup> Army Band (WAC) until after their final concert as an all-female ensemble on May 14, 1976. Refer to Chapter 5 for additional information about this.

<sup>36</sup> Patrick K. Freer, “Music Education and the Military—The Special Focus Issue,” *Music Educators Journal* (March 2015): 34.



Photograph 2. WAC Band Member Discusses the Bassoon with a Student. Photograph courtesy of the Army Women's Museum archival collection.

Throughout the tenure of the 14<sup>th</sup> Army Band (WAC), three types of bands served the United States Army: special bands, separate bands, and organization bands. The designated special bands (unlimited enlisted personnel) included The United States Army Band (Pershing's Own), the United States Military Academy Band, and the United States Army Air Corps Band. Separate bands (28 enlisted personnel) were attached to administrative, technical, and training centers, and organization bands (42 enlisted personnel) were usually infantry units that were attached to combat commands.<sup>37</sup> Although initially designated as a separate band, the 14<sup>th</sup> Army Band (WAC) was upgraded to the strength, or size, of an organization

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<sup>37</sup> *A History of U.S. Army Bands*, D ed. (Norfolk: U.S. Army Element School of Music, 2005), 34.

band (42 enlisted personnel) in 1955. Often, however, other means were employed that enabled the band to operate with as many as 59 enlisted personnel. Due to the band's novelty, reputation for musical excellence, and size, it often received national recognition similar to that received by special bands.

Following the end of World War II, the 14<sup>th</sup> Army Band (WAC) was the only all-female band that served continuously in the United States military until 1976. In an attempt to enlist more women, the Army organized an all-female Army Reserve band, the 312<sup>th</sup> Army Band, in 1973.<sup>38</sup> The band, however, was led at times by a male warrant officer and male personnel were recruited beginning in 1976. Another all-female military band, the 543<sup>rd</sup> USAF Band, Women's Air Force (WAF), at Lackland Air Force Base in San Antonio, TX, was formed by the Air Force in 1951 and lasted ten years before its deactivation in 1961.<sup>39</sup>

Originally stationed at Fort Des Moines, Iowa, and known at the time as WAAC Band #1,<sup>40</sup> subsequent assignments relocated the 14<sup>th</sup> Army Band (WAC) first to Fort Mason, California, then to Camp Stoneman, California, to Fort Meade, Maryland, to Fort Lee, Virginia, and finally, to Fort McClellan, Alabama. In addition to the duty station changes, the band's title changed numerous times as well. More information about the title, or name, changed can be found in Chapter 2 and a diagram is included here that illustrates each of the band's duty station and title changes throughout its history (see Figure 1).

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<sup>38</sup> Larry Williams, "312<sup>th</sup> Band—The Early Years," accessed online at [www.music.army.mil/news/default.asp?NewsID=1160](http://www.music.army.mil/news/default.asp?NewsID=1160).

<sup>39</sup> Dixie L. Johnson, *The U.S. WAF Band Story* (Springfield, VA: unpublished book, 2004), vi.

<sup>40</sup> The 14<sup>th</sup> Army Band (WAC) assumed the lineage of the 400<sup>th</sup> Army Band (WAC) that began as the Women's Army Auxiliary Corps (WAAC) Band #1 at Fort Des Moines, Iowa.



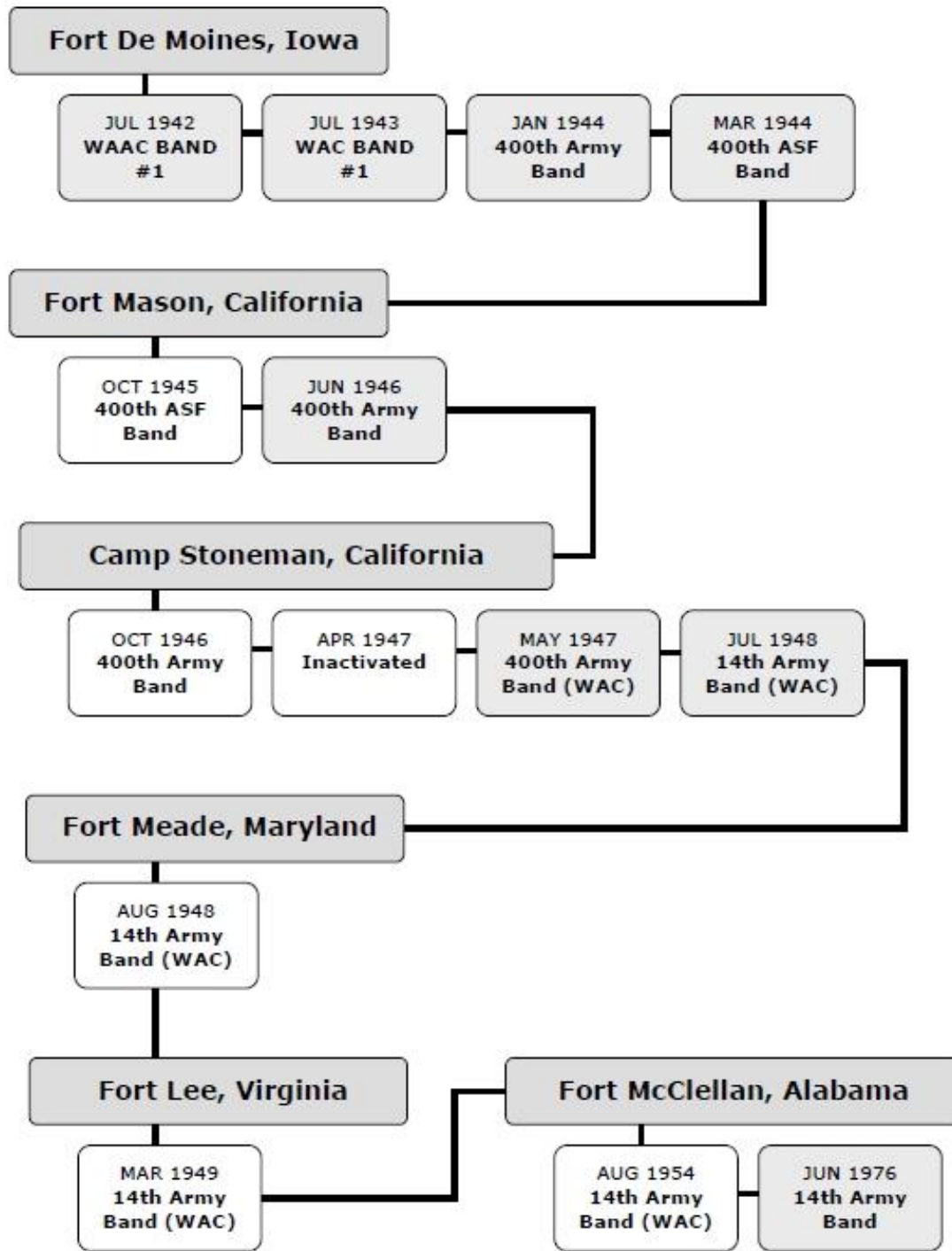


Figure 1. 14<sup>th</sup> Army Band (WAC) Duty Station and Title Changes. When the band’s title was changed in March 1944 to “400<sup>th</sup> ASF Band,” ASF stood for “Army Service Forces.” The War Department was organized into three major commands—the Army Air Forces, the Army Ground Forces, and the Army Service Forces. WACs served in all three commands. The band served specifically within the Army Service Forces.

Receiving its musical direction under the batons of one male and eight female conductors throughout its history (see Figure 2), the band’s regular duties included performing for regimental parades, march outs, retreats, battalion reviews, basic training graduations, officer training orientations and graduations, opening and closing ceremonies, post functions, charity events, and community concerts. Visually eye-catching in their concert band uniforms sporting specially authorized white scarves and shoulder braids, the women of the 14<sup>th</sup> Army Band (WAC) impressed audiences with their multiple talents and versatility showcased in dance bands, jazz combos, German band, Dixieland, folk, rock, and choral ensembles.

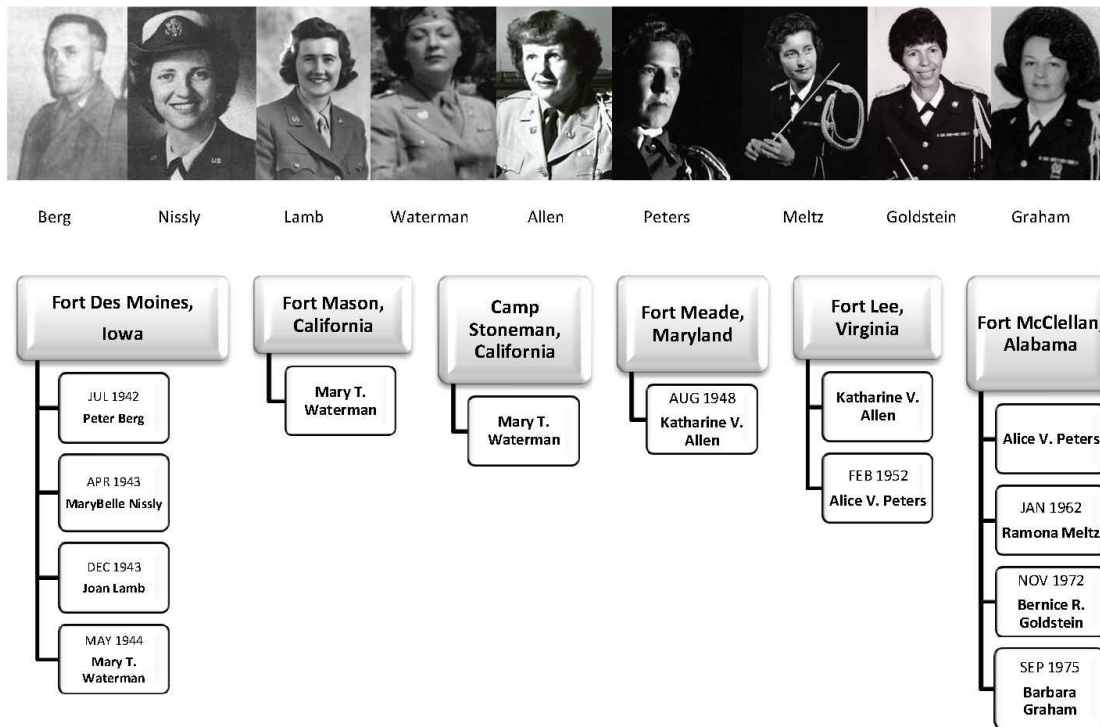


Figure 2. WAC Band Appointed Band Leaders and Enlisted Conductors. Commanding officers who did not conduct the band, are not included in Figure 2. Photograph credits: Berg photograph courtesy of Des Moines Tribune newspaper article dated June 16, 1942; Nissly and Lamb photographs courtesy of Jill M. Sullivan’s personal collection; Waterman photograph purchased from Critical Past LLC; Allen photograph courtesy of Army Women’s Museum; Peters photograph courtesy of Karen Syverson’s personal collection; Meltz photograph courtesy of Jeanne Pace’s personal collection; Goldstein and Graham photographs courtesy of Dixie Jensen’s personal collection.

During its history, some of the highlights of the 14<sup>th</sup> Army Band (WAC) included performances at the World’s Fair in New York City and at the Pentagon,

marching in three presidential inaugural parades, and serving as President Kennedy's honor guard on his visit to Homestead Air Force Base during the Cuban missile crisis. The band also participated in such events and venues as the seven-mile 1969 Tournament of Roses Parade in Pasadena, California, the 1972 Music Educators National Conference (MENC) in Atlanta, Georgia, the movie *Never Wave at a WAC* and the nationwide television shows of *I've Got a Secret*, *Super Circus* and the *Mike Douglas Show*. Appearances on many local and national television and radio broadcasts, as well as performances during numerous concert tours between 1951 and 1973 that took the band through thirty-one states and Puerto Rico, kept the band very busy and exposed it to a wide range of audiences.

With the exception of the designated special bands, it is unlikely that any other music ensemble in the United States Army achieved the level of national exposure that the 14<sup>th</sup> Army Band (WAC) experienced during its history. The duty description and mission of regular separate and organization bands did not include touring. When the activities of females in the Women's Army Corps were first made visible in the 1940s, people noticed. The use of women in the military was a new concept for Americans to embrace and both supporters and skeptics were eager to watch how it played out. Oveta Culp Hobby, the first director of the WAC, was acutely aware of the public's interest, and she made a point to recognize it in her opening speech to the first class of Officer Candidates at Fort Des Moines on 23 July 1942:

You do not come into a Corps that has an established tradition. You must make your own. But in making your own, you do have one tradition—the integrity of all the brave American women of all time who have loved their country. You, as you gather here, are living history. On your shoulders will rest the military reputation and the civilian recognition of this Corps. I have no fear that any women here will fail the standards of the Corps. From now on you are soldiers, defending a free way of life. Your performance will set the standards of

the Corps. You will live in the spotlight. Even though the lamps of experience are dim, few if any mistakes will be permitted you.<sup>41</sup>

Since recruiting women into the service and raising money for war bonds were two critical duties of the female band, the success of both tasks depended upon their ability to project themselves as favorably as possible to the public. Often, the women of the band were the only WACs that people saw in person. In essence, then, they served as the visible representation of the entire Corps. When interviewed, surviving band members from all eras of the band's existence commented that they were called "to even higher standards than the WACs they represented."<sup>42</sup>

Band members from all eras of the band's existence also expressed that they felt compelled to uphold a higher musical standard, as well. Operating under the shared perception that they "had to be better" than the male Army bands,<sup>43</sup> the 14<sup>th</sup> Army Band (WAC) worked hard to achieve musical excellence that exceeded expectations. When Sherrie Tucker began her research on all-girl bands of the 1940s for her book *Swing Shift*, she "immediately encountered notions that all-girl bands lacked an intangible, yet crucial, 'authenticity' possessed by men's bands." She noticed that most histories about jazz and swing music omitted all-girl bands. When they are recognized, however, Tucker claims that "they are frequently buried under unspoken definitions that take all-man bands to be normal and all-woman bands to be novelties."<sup>44</sup>

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<sup>41</sup> Vera S. Williams, *WACs: Women's Army Corps* (Osceola, WI: Motorbooks International Publishers & Wholesalers, 1997), 17; and Nancy Shea, *The WAACs* (New York: Harper & Brothers, 1943), 12.

<sup>42</sup> Dixie Jensen, interview by author in Anniston, Alabama, October 9, 2010. More than 40 surviving members representing all decades of the 14<sup>th</sup> Army Band (WAC)'s lineage expressed these shared thoughts during interviews and informal conversations recorded at organized WAC Band reunions in Anniston, Alabama in 2006, 2008, 2010, 2012 and 2014.

<sup>43</sup> Ibid.

<sup>44</sup> Sherrie Tucker, *Swing Shift: "All-Girl" Bands of the 1940s* (Durham, NC: Duke University Press, 2000), 3.

The notions of "authenticity" and "novelty" encountered by Tucker were indeed at play in the lived experiences of the 14<sup>th</sup> Army Band (WAC). Surrounded literally by an army of male musicians, the all-female band stood out among their male counterparts. The advantageous promotion of its own novelty combined with its successful drive to prove itself musically to both general and military audiences alike contributed positively to the celebrity-like exposure that the 14<sup>th</sup> Army Band (WAC) received. The shared belief and attitude of its members that, "First and foremost, we were musicians that were female, not female musicians,"<sup>45</sup> was integral not only for the band's sustained success and longevity, but also for demonstrating that the female presence in military bands could, indeed, be regarded as normal.

Similar to the male bands, the 14<sup>th</sup> Army Band (WAC) maintained a dance band and a dance combo to perform popular music of the day to the troops.<sup>46</sup> The WAC band also featured instrumental and vocal soloists, choral ensembles of various sizes, and sometimes, even comedy skits during their concerts. Because they were able to perform songs more appropriately suited to performance by women, such as popular hits made famous by female vocalists, they were also able to expand the literature of regular military band concert offerings. In addition, the band also featured an assortment of "specialty" groups that performed a variety of music genres. Some of the band's specialty groups through the years included: the "Bar-B-Sharps Quartet," "Six Moods," "Rhythm Hayseeds," "Fleeboppers," "Dixielanders," "Swingsters," the "Gracenotes," "Note-A-Belles," and the "21<sup>st</sup> Century Rock Band."<sup>47</sup> In many ways, the 14<sup>th</sup> Army Band (WAC) was ahead of its time, utilizing small

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<sup>45</sup> Karen Syverson, interview questionnaire emailed to author, September 6, 2005.

<sup>46</sup>Sullivan, "Women's Military Bands in a Segregated Army," 11.

<sup>47</sup> The names of the specialty groups formed throughout the band's history were conceived of by the members of the ensembles. See pages 114–130 and 300–324 for descriptions of the specialty groups.

music performance teams similar to those that Army bands employ to fulfill missions in the 21<sup>st</sup> century.<sup>48</sup>

Another visibly noticeable difference between the female and male bands prior to 1976 involved their uniforms: male bandsmen wore pants and female bandsmen wore skirts. Although the women were issued khaki pants and tops to wear during basic training, they only wore uniforms that included skirts, nylon hose, and shoes with elevated heels once they received their assignments to the band. While the uniforms were uncomfortable for the most part and not very practical for the work of bandsmen, such as marching with bass drums and tubas and unloading equipment from trucks prior to concerts, they did help to serve a greater purpose of making the women appear more feminine and socially acceptable.<sup>49</sup>

Prior to women being enlisted into the service to assist with the war, the military boasted about its tradition of being a male-dominated organization. When women were suddenly needed and encouraged to join the military, strategies had to be employed to assure the public that it was “okay” and that women would not be transformed into men if they participated. The image of the ideal servicewomen,

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<sup>48</sup> *Army Bands: Handbook for Leaders No. 10-01* (Virginia Beach, VA: U.S. Army School of Music, May 2010), 2: “Army bands have always had the capability of providing small elements to fit the mission, i.e., combos, quartets, trios, etc. In the past, however, the mission focus of the band was to function as a marching unit or concert ensemble. Because of the size and difficulty in employing these groups in the Contemporary Operating Environment (COE), it became imperative to field teams that would fit in a convoy of HMMVWs or in one or two UH-60 airframes to move the bands to the field. Because of the American preferences for popular music by small groups, Army bands modernized and reorganized to provide instrumentation for the modern tastes in music. The Music Performance Team (MPT) is a compact performing unit trained in a particular style of music.”

<sup>49</sup> Morden, *The Women's Army Corps, 1945-1978*, 10–11: A slander campaign against WAACs began in the spring of 1943 and “some men used the WAACs as the subject of ridiculous or obscene jokes and scurrilous gossip and rumors about their moral character and behavior. This pastime seemed to have originated within the Army itself where the hostile attitude of many males, both officer and enlisted, toward the WAAC was well known and where little effort was made to disguise it. The slanderous jokes and gossip moved quickly from the military community into civilian circles where the news media took them up. British servicewomen had suffered the same experience in World War I and earlier in World War II. According to sociologists, it is not unusual, from time to time, for minorities to become the popular subject for obscene jokes and remarks. A War Department investigation of the matter failed to find any definite source for the slurs, and attempts to override the slander with favorable publicity on the WAAC had little effect. A long year after it began, the campaign wore itself out. But it took years to erase the ideas that had spread across the country about the WAAC.” Following this experience, the Army made very conscious decisions to ensure that this type of campaign would not happen again. Outfitting female soldiers in feminine looking uniforms was one of the conscious decisions to ward off future slander campaigns and the tradition continued until the end of the Women's Army Corps.

according to the director of the first Women's Army Auxiliary Corps (WAAC), was that "WAACs will neither be Amazons rushing into battle nor butterflies fluttering about."<sup>50</sup>

Unlike men, women also had to deal with the potential for them to be judged negatively as sexually promiscuous or as homosexual. Meyer explains further:

The potentially "masculinizing" effect of the military on women was not only in women's taking on male characteristics, appearance, and power but also in women adopting more aggressive, independent, and "masculine" sexuality. Many civilians as well as some elements of the mainstream media characterized WAACs as sexual actors who engaged in the same type of promiscuity, drunkenness, and sexual adventure condoned in male GI's.<sup>51</sup>

Wearing skirted uniforms and learning how to apply make-up during basic training<sup>52</sup> thus helped the female band members and other WACs gain public acceptance by making them appear more feminine and socially acceptable. In addition to being directed to act "ladylike" and maintain good moral conduct at all times, female band members were also escorted by an additional female officer chaperone on road trips and tours.

A more serious issue that women had to consider before joining the 14<sup>th</sup> Army Band (WAC) involved the requirement that they remain childless. If female musicians desired to serve in the Army, they had to choose to make music instead of babies. Pregnancy provided grounds for immediate and involuntary discharge for females, but male musicians were not penalized in any way for impregnating their wives or girlfriends.<sup>53</sup> In the early 1950s, even marriage was considered grounds for a voluntary discharge. The regulations concerning pregnancy in the military did not

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<sup>50</sup> Williams, *WACs: Women's Army Corps*, 27.

<sup>51</sup> Leisa D. Meyer, "Creating G.I. Jane: The Regulation of Sexuality and Sexual Behavior in the Women's Army Corps in World War II," *Feminist Studies* 18 The Lesbian Issue (1992): 583–584.

<sup>52</sup> Jeanne Pace, interview by author in Blythefield, South Carolina, March 3–4, 2006.

<sup>53</sup> Judith Hicks Stiehm, "The Generations of U.S. Enlisted Women," *Signs* 11 (1985): 168.

change until 1975, just shortly before the 14<sup>th</sup> Army Band (WAC) ceased to continue as an all-female band unit.

Regardless of the many factors that differentiated the 14<sup>th</sup> Army Band (WAC) from the male bands in the United States Army, an investigation of the unit's musical activities alone make it a study worthy of scholarly consideration with regard to informing military music histories, wind band histories, unit histories, music education research, and women's studies in music. The activities of American military bands and musicians in general have not been widely researched or documented by music scholars and historians. Ten years ago, band historian Hansen made these recommendations for future research:

Histories of United States military bands require more attention. The work completed by Carpenter (1970, 1971) on the United States Marine Band and McCormack (1970) on the United States Army Band necessitates thorough revisions based on thirty years of development. Analogous examinations of the United States Air Force Band and United States Coast Guard Band have yet to be written. No comprehensive history of music at the West Point Military Academy or its band exists, though Howe (1999) and Harper (1987, 2003) provide important chapters. Much research must be accomplished on specific regional regimental bands, such as that of Nordstrom (1989) on Minnesota's Fourth Regimental Band. The contributions of regional post bands in all the service branches have been ignored, and the activities of National Guard bands have gone without scholarly notice. Histories of these regional military bands, such as the United States Air Force Heartland of America Band and the Band of the Rockies, the eleven field bands supported by the United States Marine Corps, and state National Guard Bands can reveal "grassroots" movements not readily observed in Washington, DC bands.<sup>54</sup>

Historians outside of the realm of music and music education have also addressed the deficiencies in literature concerning military music and bands. Just five years ago, McKinley noted the following:

Although general histories of military music appeared at the turn of the last century (Kappey 1894, Farmer 1912), and a three-volume history of British military bands has appeared (Turner and Turner 1994-7), only two studies have been published on American military

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<sup>54</sup> Hansen, *The American Wind Band*, 312.



bands. The first, by William Carter White, a former Director of the U.S. Army Music School in Washington, DC, appeared in 1945. The second, Fairfax Downey, *Fife, Drum & Bugle* (1971) covers only army bands, and is descriptive rather than analytical. In addition there are special histories on bands in the American Revolution (Camus 1976), the Civil War (Olsen 1981), the Frontier Wars (Railsback and Langellier 1987), and World War II (Helbig 1966, Kent 1996). For the most part, however, articles and references are scattered among many kinds of publications (Arnold 1993).<sup>55</sup>

Although Hansen did not emphasize the need for female military band histories in his recommendations for future research, he did acknowledge Sullivan's research on U.S. women's military bands during World War II elsewhere in his book. The acknowledgement, however, was included under the heading of "Diversity and Internationalism" instead of under "General Military Band References" with the other band studies.<sup>56</sup> While McKinley did reference the existence of the 14<sup>th</sup> Army Band (WAC) in his encyclopedia chapter on military bands, he erroneously stated that the band was "the only U.S. Army band open to women before 1975." In addition to not acknowledging the existence of the women's military bands and drum and bugle corps from 1942 to 1947 during World War II,<sup>57</sup> the 543<sup>rd</sup> USAF Band (WAF) from 1951 to 1961, and the 312<sup>th</sup> Army Band (USAR) from 1973-1976, he also failed to reference any existing research published about these bands.

These two examples of bias—intentional or unintentional—and oversight, perhaps explain in part why the 14<sup>th</sup> Army Band (WAC) is virtually unheard of today. The activities of female military musicians in particular have also not been widely researched or documented by music scholars and historians. In his dissertation on the Armed Forces School of Music in 2002, Jones called attention to the fact that "the

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<sup>55</sup> McKinley, "Music in the Military," 838.

<sup>56</sup> Hansen, *The American Wind Band*, 348. It is my personal opinion that studies of female bands should be categorized with studies of traditionally male military bands and that the focus should be on bands, not gender.

<sup>57</sup> Sullivan, *Bands of Sisters*, 7.

stories of females and African-American musicians in American military bands have not been highlighted in much previously published literature."<sup>58</sup> Although female military musicians are discussed in Woodbury's dissertation on female brass players,<sup>59</sup> a mention of the all-female United States Brass-21<sup>st</sup> Century brass ensemble comprised of military musicians appears in Hersey's doctoral dissertation, and the contributions of two United States Air Force bandswomen are extolled in a recent article by Nichols,<sup>60</sup> Sullivan's research encompasses the majority of historical scholarship focused upon the activities and contributions of women's military bands, female military bandmasters, and enlisted female military band musicians in America. Other than a few references that appear in book chapters, encyclopedia entries, and several miscellaneous other doctoral dissertations,<sup>61</sup> studies of women's military bands and female military musicians in America are essentially non-existent.

While there is no abundance of historical studies about male military band conductors, studies of female military band conductors are all but non-existent. Sullivan's research on Joan Lamb, who directed the 400<sup>th</sup> WAC Band, is the only study of its kind.<sup>62</sup> Howe referenced fifteen women who served as military band conductors in her most recent research of women music educators in the United States,<sup>63</sup> but she failed to acknowledge the first female warrant officer bandmasters

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<sup>58</sup> Patrick M. Jones, "A History of the Armed Forces School of Music" (PhD diss., Pennsylvania State University, 2002), 413–414.

<sup>59</sup> See Mary Woodbury, "Women Brass Players in Jazz: 1860 to the Present" (DMA diss., University of Cincinnati, 1995), 50.

<sup>60</sup> See Jeananne Nichols, "Living History: Pioneering Bandswomen of the United States Air Force," *Music Educators Journal* 101 (March 2015): 55–62.

<sup>61</sup> See Teresa Faye Collins, "A Quantitative Assessment of the Current State of Music Theory Achievement among Professional Army Band Musicians" (PhD diss., New York University, 1994); Cindy Ann Kates, "Factors that Lead to Job Satisfaction among National Guard Musicians" (EdD diss., University of South Dakota, 2000); and Mona Bulpitt Kreitner, "'A Splendid Group of American Girls': The Woman Who Sang with the Sousa Band" (PhD diss., University of Memphis, 2007).

<sup>62</sup> See Jill M. Sullivan, "One Ohio Music Educator's Contribution to World War II: Joan A. Lamb," *Contributions to Music Education* 33 (2006): 27–51.

<sup>63</sup> Howe, *Women Music Educators in the United States*, 155.

who were appointed to lead gender integrated military bands: Jeanne Pace, Mary Wood, and Janet Worsham. Jeanne Pace actually began her military career as a member of the 14<sup>th</sup> Army Band (WAC) in 1972 and after 43 years of continuous service, retired in 2015 as the most senior ranking military band warrant officer on active-duty in the Army. Other references to female military band conductors include informative summaries of the activities and achievements of Helen May Butler and her “Ladies’ Military Band” by Backhaus, as well as the works of Hazen and Hazen, Hersey, and Howe.<sup>64</sup> Butler’s highly successful all-female ensemble, however, had no official affiliation with any branch of the United States armed forces. Her military-inspired ensemble is, nevertheless, an excellent example of how military influence and usage is interwoven into the fabric of civilian wind band heritage.

Despite Oscar Sonneck’s plea in 1907 that the influence of the military band “should not be underestimated in future comprehensive histories of music in America,”<sup>65</sup> Camus stated nearly ninety years later in 1994 that “Bands and band music are still the most neglected fields of musicological research in America” and that “prejudices of art music audiences against things popular, indigenous and military . . . are hard obstacles to overcome.”<sup>66</sup> The lean offerings still evident in current body of American military band research literature underscore the poignancy of Camus’ remarks. Researchers who aim to extend knowledge within the realms of military history, music history, and music education must contribute histories of

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<sup>64</sup> See Margaret and Robert Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800–1920* (Washington, DC: Smithsonian Institution Press, 1987); Patricia Backhaus, “An Adamless Garden of Musical Eves. A Short History of Helen May Butler: The Female Sousa and Her American Ladies’ Concert Band,” *Alta Musica* 15 (1994): 181–184; Joanna Ross Hersey, “Such Unfeminine Instruments”: Women Brass Musicians in America before 1940” (DMA diss., University of Hartford, 2006), 27–49; and Howe, *Women Music Educators in the United States*, 151.

<sup>65</sup> Oscar Sonneck, *Early Concert-Life in America (1731–1880)* (New York: Da Capo, [1907] 1969), 151.

<sup>66</sup> Raoul Camus, “Early American Bands,” in *The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble* (Rochester: University of Rochester Press, 1994), 57.

military bands and biographical studies of military band conductors and personnel—both male and female—if they wish to overcome both prejudices and inaccuracies created by oversight and neglect.

### Delimitations

This research is limited to the organizational and unit history of the 14<sup>th</sup> Army Band (WAC) between 1949 and 1976 when it was officially designated as the “14<sup>th</sup> Army Band (WAC) and stationed at Fort Lee, Virginia and Fort McClellan, Alabama. The scope of this study concludes on May 14, 1976, when the band officially performed its final concert as an all-female unit.<sup>67</sup>

Despite the assignment of the first male musician into the 14<sup>th</sup> Army Band (WAC) in December, 1975,<sup>68</sup> the unit continued to function as an all-female organization until April 12, 1976, when a second assigned male began rehearsing with the unit and when the designation of (WAC) was dropped from the band’s title shortly thereafter.<sup>69</sup> On May 27, 1975, the General Officer’s Steering Committee on Equal Opportunity (GOSCEO), Headquarters, Department of the Army, determined that the 14<sup>th</sup> Army Band (WAC) should be integrated with male personnel effective 1

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<sup>67</sup> Concert program, “14<sup>th</sup> Army Band in Concert: Commemorating the 34<sup>th</sup> Anniversary of the Women’s Army Corps,” 14 May 1976, private collection; and “Last All-Female Concert Held for WAC Anniversary,” *McClellan News*, May 1976.

<sup>68</sup> Morden, *The Women’s Army Corps, 1945–1978*, 361; Donna L. Chase, “You’ve Come A Long Way: 14<sup>th</sup> Army Band Enjoys Long, Diverse History,” *McClellan News*, 8 September 1995: 7; Theresa J. Dinwiddie, “A Date with Destiny: A Short History of Women in the Military Band Program 1942–1976,” n.d., Anniston Public Library Historical Society Archives; Ken Distler, “14<sup>th</sup> Army Band Boasts Proud Heritage,” *McClellan News*, 15 May 1981; and Heather Marie Stur, *Beyond Combat: Women and Gender in the Vietnam War Era* (Cambridge: Cambridge University Press, 2011). The first male assigned to the 14<sup>th</sup> Army Band (WAC) was MSG Otis W. Whittington. Although Whittington played tuba and was assigned to the unit in December 1975, he was tasked to fulfill administrative type duties within the Headquarters offices at Fort McClellan until July 1976 instead of reporting immediately to the 14<sup>th</sup> Army Band (WAC).

<sup>69</sup> “14<sup>th</sup> Army Band Goes Co-Ed,” *McClellan News*, [1976]; and Robert DeLano, interview by Neil Kesterson and author in Anniston, Alabama, October 12, 2006. DeLano was the second male assigned but the first male to actually report to the 14<sup>th</sup> Army Band (WAC). In his interview he relays how he was not allowed to perform with the band in public until after they performed their last official concert as an all-female band on May 14, 1976. He, nevertheless, is recognized and fondly regarded as a “band sister” by all surviving 14<sup>th</sup> Army Band (WAC) members who served with him in 1976 and he has missed only one WAC Band reunion since 2004 when he was undergoing treatment for cancer.

January 1977, and it was officially ordered by The Secretary of the Army effective October 22, 1975.<sup>70</sup> A number of subsequent government recommendations made in 1975 and 1976, however, expedited the process of integration in the 14<sup>th</sup> Army Band (WAC).<sup>71</sup> As early as May 1976, male enlisted personnel began to be routinely integrated into the 14<sup>th</sup> Army Band, and female musicians were either transferred to other gender integrated units or voluntarily discharged from their military service contracts. A male warrant officer bandmaster assumed command of the unit on September 10, 1976.<sup>72</sup> This study of the all-female 14<sup>th</sup> Army Band (WAC) does not address the remainder of the 14<sup>th</sup> Army Band's history, which continued until 1999.<sup>73</sup> The phrases "the band" and the "the WAC band" will be used alternatively throughout the study to refer to the 14<sup>th</sup> Army Band (WAC).

### Organization of the Dissertation

The organization of historical data may occur in chronological order, topical order, or a combination of chronological and topical. Barzun and Graff recommended the latter of these approaches, whereby each section deals with a specific topic while the chronology moves forward within each topic.<sup>74</sup> This organization of this study is chronological, topical, and arranged geographically. The exploration of topics was limited to two categories: organizational developments and unit activities. Within the

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<sup>70</sup> Joyce C. Pennington, Brigadier General, Deputy The Adjutant General, memorandum DAAG-RE-B, subject: Maintenance of All-Female Band, 27 May 1975, ODWAC Ref File, Band, Center of Military History (CMH).

<sup>71</sup> Elizabeth A. Berry, M.K. Chase, Ronald O. McCown, Wayne B. Sargent, Peter G. Tsouras and LTC Zukowski, memorandums for record and minutes of meetings dated 8 October 1975, 17 June 1975, 19 June 1975, 22 June 1975, 2 February 1976, 9 March 1976 and 23 March 1976, ODWAC Ref File, Band, CMH.

<sup>72</sup> "New Band Master Keeps Things Moving," *McClellan News*, 22 October 1976; and Dinwiddie, "A Date with Destiny," 4.

<sup>73</sup> Kris Adams, "The Final Note," *McClellan News*, 20 May 1999; and Concert program, "Farewell to the Fort," 14 May 1999, private collection.

<sup>74</sup> Barzun and Graff, *The Modern Researcher*, 260.

organizational developments at both Fort Lee and Fort McClellan, changes in duty station, the unit's structure, policy and uniforms were examined, as well as key leaders and specialty groups. The heraldic equipment acquired while at Fort McClellan was also discussed. Concerning the activities at Fort Lee and Fort McClellan, significant performances, films, tours, shorter trips, and training were examined.

Chapter One serves as an introduction to the investigation of this study. Literature related to the history of women's military bands in the United States is reviewed in Chapter Two, along with a synthesized outline of extant literature concerning traditional male military bands. Chapter Three states the method and procedures employed for study. The body of the study is contained in Chapters Four and Five. Organized geographically by duty station, Chapter Four discusses the organizational developments and mission-related activities of the 14<sup>th</sup> Army Band (WAC) while assigned at Fort Lee, Virginia. Similarly, Chapter 5 discusses the organizational developments and mission-related activities of the 14<sup>th</sup> Army Band (WAC) at Fort McClellan, Alabama. Conclusions and recommendations for further study are included in Chapter Six.

## CHAPTER 2

### REVIEW OF RELATED LITERATURE

Originating from the Women's Army Auxiliary Corps Band #1 formed in July of 1942 and lasting until May of 1976, the 14<sup>th</sup> Army Band (WAC) was the first, the last, and the longest continuously serving all-female band in the history of the United States military. Paving the way for the participation of female musicians in all bands of the American armed forces, this pioneering wind band ensemble upheld the highest standards of musical excellence while performing under the batons of one male and eight female appointed and enlisted conductors. This chapter begins with a short history of name changes within the lineal heritage of the 14<sup>th</sup> Army Band (WAC) and then continues with an outline of existing research and writing on the 14<sup>th</sup> Army Band (WAC) organized chronologically. A synthesized outline of research and writing on American military bands, American military bandleaders, and music education and training in the military follows to highlight the disparity of research concerning female military bands and bands' personnel.

#### Name Changes in the 14<sup>th</sup> Army Band (WAC) Lineage

The 14<sup>th</sup> Army Band (WAC) received its official designation as such on August 16, 1948.<sup>75</sup> Prior to that date, the ensemble was known by six other names due to legislation changes related to the Women's Army Corps or to the United States Army. Beginning as WAAC (Women's Army Auxiliary Corps) Band #1 in July of 1942,<sup>76</sup> the band unofficially became known as WAC Band #1 in July of 1943 after President Roosevelt signed legislation that dropped the "A" for auxiliary and renamed the

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<sup>75</sup> General Order 132, Headquarters Second Army, Office of the Commanding General, Fort George G. Meade, Maryland, dated 11 August 1948, ODWAC Ref File, Band, CMH.

<sup>76</sup> "First Rehearsal for WAAC Band," *Des Moines Tribune*, 13 August 1942.

organization as the Women's Army Corps.<sup>77</sup> The new law put the WACs under Army regulations, raised the age limit for membership from 21 through 45 to 20 through 49, and defined the role of WAC officers. On January 15, 1944, the band was constituted as the 400<sup>th</sup> Army Band (WAC) when all WAAC bands were redesignated, and then officially activated into the WAC on January 21, 1944. On March 15, 1944, the 400<sup>th</sup> Army Band was renamed as 400<sup>th</sup> ASF (Army Service Forces) Band (WAC) and administratively assigned to the Seventh Service Command. Concurrent with the reorganization of the War Department, the 400<sup>th</sup> ASF Band (WAC) was redesignated as the 400<sup>th</sup> Band (WAC) effective June 11, 1946. On May 15, 1947, the 400<sup>th</sup> Band (WAC) was redesignated as the 400<sup>th</sup> Army Band (WAC) and administratively assigned to the Chief of Transportation.<sup>78</sup> Finally, effective August 16, 1948, the 400<sup>th</sup> Army Band (WAC) was activated as the 14<sup>th</sup> Army Band (WAC) and assigned to the Second Army.<sup>79</sup> Subsequent reorganizations, redesignations and activations of the 14<sup>th</sup> Army Band (WAC) occurred after August 16, 1948 but its title of 14<sup>th</sup> Army Band (WAC) remained unchanged until the (WAC) designation was officially dropped effective July 1, 1976.<sup>80</sup> In the search of both research literature and source material for this proposed study, it was not uncommon to encounter information related to the 14<sup>th</sup> Army Band (WAC) labeled by all of its various official formal titles, as well as by informal variations of its names, such as 400<sup>th</sup> Army Band, 400<sup>th</sup> WAC Band, or simply, WAC Band.

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<sup>77</sup> Treadwell, *The Women's Army Corps*, 219–230; and Morden, *The Women's Army Corps, 1945–1978*, 12. Public Law 78-110.

<sup>78</sup> Bettie J. Morden, "Lineage and History 14<sup>th</sup> Army Band (WAC)," 3 December 1983, ODWAC Ref File, Band, CMH; Chief of Transportation, "Record of Stations and Movements: 400<sup>th</sup> Army Band," dated 21 January 1944 to 11 April 1947, ODWAC Ref File, Band, CMH; Memorandum, "Designation: 14<sup>th</sup> Army Band (WAC)," n.d., private collection; and Waggoner, "Statement of Service: 14<sup>th</sup> Army Band," 7 January 1981, ODWAC Ref File, Band, CMH.

<sup>79</sup> General Order 132, dated 11 August 1948.

<sup>80</sup> Joyce C. Pennington, response to memorandum: Maintenance of All-Female Band, 22 October 1975, and Headquarters TRADOC General Order 82, 18 February 1976, ODWAC Ref File, Band, CMH.



## Research and Writing on the 14<sup>th</sup> Army Band (WAC)

A review of the historiography of American military music reveals that while a small number of traditional military band histories have been documented, no comprehensive historical study of the 14<sup>th</sup> Army Band (WAC) has been made. Comprehensive studies of American all-female military bands, as well as related studies of female military bandmasters and female bands personnel, are nearly non-existent. Presently, only twenty-three entries exist in the extant literature that reference in any manner the 14<sup>th</sup> Army Band (WAC) or its predecessors, the WAAC/WAC Band #1 or the 400<sup>th</sup> Army Band (WAC). Of these twenty-three entries, six contributions by Sullivan comprise the only research that focuses primarily upon the activities or personnel of the WAAC and WAC bands. The remaining seventeen entries include two encyclopedia entries, one Army course text, three dissertations, and eleven books in which the WAC band is mentioned only as a secondary concern.

The first known reference of any of the WAAC/WAC bands in the literature appeared in 1943, in the book "WAACs" authored by Shea, a non-band, enlisted WAAC veteran.<sup>81</sup> Shea provides a first-hand account of traditions, customs, etiquette, training, living conditions, and personnel during the formative year of the WAAC organization. She briefly mentions the daily duties of the WAAC Band #1 including reveille (roll-call), retreat, on and off-post graduations, parades, dances at the Service Clubs, rehearsals, sectionals, ceremonial drill, and marching practice. In addition, she describes the band's twenty-eight members as having a sense of humor. Shea also names Warrant Officer Peter Berg as the band director and provides the only known background information about the first female commissioned officer of the band, Lieutenant Harriet J. Gould.<sup>82</sup> More an

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<sup>81</sup> Shea, *The Waacs*, 137–138.

<sup>82</sup> Commissioned officers of bands were not necessarily musically trained and were not necessarily responsible for directing the ensemble. Often, they were merely assigned due to protocol and

informational manual than a memoir, Shea's book was published during the first year of the WAAC's existence and was endorsed by the Director of the WAAC with these words: "Every day, too, questions concerning the WAAC come to my desk from women interested in joining, as well as civilians seeking information. A book which answers these questions will be of great assistance to us all."<sup>83</sup>

Three years after Shea's book, the 400<sup>th</sup> Army Band (WAC)—known then as the 400<sup>th</sup> ASF Band—was very briefly mentioned in a behind-the-scenes story of the San Francisco Port of Embarkation, written by two newspaper correspondents who were veteran officers stationed at the Port during World War II. Hamilton and Bolce describe how twenty-six members of the 400<sup>th</sup> ASF Band from Fort Des Moines, Iowa played an important part in Major General Homer M. Groninger's Welcome Home program in 1945, playing on the welcome-home boat which met and accompanied troopships to the piers.<sup>84</sup>

Treadwell's comprehensive and detailed history of the Women's Army Corps was published in 1954 by the United States Army Center of Military History.<sup>85</sup> Eventually achieving the rank of lieutenant colonel, Treadwell served as a historian in the Office of the Chief of Military History for five years. During that time, she had access to all available records and guidance from almost all of the wartime leaders, men and women, of the Women's Army Corps. Combined with her personal experience within the WAC, her historical volume is the first official account of the plans and policies that directed the lives and careers of the women in the military services. Although the focus of the book is mainly concerned with the interactions

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fulfilled administrative duties only. Although Shea indicates that Lieutenant Gold was "a music teacher in civil life," she did not direct WAAC Band #1.

<sup>83</sup> Ibid., xi.

<sup>84</sup> James William Hamilton and William Joseph Bolce, *Gateway to Victory: The Wartime Story of the San Francisco Army Port of Embarkation* (Palo Alto, CA: Stanford University Press, 1946), 125–126.

<sup>85</sup> Treadwell, *The Woman's Army Corps*.

and decisions of the secretaries of the Army, the chiefs of staff, the deputy chiefs of staff for personnel, the directors of the WAC, the WAC staff advisors, and the commanders of the WAC Center and the WAC School, invaluable information is provided about regulatory policies, living conditions, uniforms, training, enlistment statistics, recruiting, job requirements, morale, socio-cultural perceptions and issues, recreation, and standards of conduct. Despite no references to the 14<sup>th</sup> Army Band (WAC) by any title, the band is acknowledged in various contexts, including mention of the procurement of band instruments and the true appreciation that the WACs had for the all of the drill and ceremonial maneuvers in which they and the band participated.<sup>86</sup>

Twenty years after the Army published Treadwell's volume of history on the WAC in WWII, Colonel Bettie Morden was recalled out of retirement to active duty to prepare a sequel to cover the subsequent twenty-seven years of WAC history.<sup>87</sup> Morden's book provides a historical overview of the formation of the WAAC and then proceeds in chronological order to address the military careers of women in the postwar Army, WAC organization and training, the Korean War era, officer procurement and development, strength goals, the move to Fort McClellan, management and image, WACs in the 1960s, WAC involvement in Vietnam, the end of the draft and WAC expansion, the women's rights movement and the WAC, the WAC Center and WAC School, and women in the Army in general.

A section within the chapter about the WAC Center and WAC School in Morden's (1990) book is devoted to the 14<sup>th</sup> Army Band but consists of only five-and-a-half pages. In addition to one photo of the dance band in 1965 and one photo of the entire band in 1970 in parade formation, Morden includes a flowchart that

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<sup>86</sup> Ibid., 60 and 70.

<sup>87</sup> Morden, *The Women's Army Corps 1945–1978*, 356–362.

illustrates the manner in which the 14<sup>th</sup> Army Band (WAC) fit into the organizational structure of the WAC, falling under the Headquarters battalion in the chain of command. While a brief overview of the 14<sup>th</sup> Army Band (WAC)'s lineage is provided, focus in the chapter segment mainly highlights significant performances and tours, key personnel, living conditions, and background information concerning the integration of males into the unit. Of interest for substantiating source materials is the comparison of Morden's published text to her unpublished manuscripts about the band that were obtained during the research process for this study.<sup>88</sup>

In Woodbury's dissertation on female brass players in jazz, she briefly mentions the existence of women's bands within the Marines, the Army, and the Air Force.<sup>89</sup> She reported that the Women's Army Corps had its own concert band, big band, and jazz combo, and that the Women's Air Force Band contained a small jazz band and combo. Woodbury provides slightly more background information about the Marine Corps Women's Reserve Band and includes short biographies of some of its trumpet and trombone players in an appendix.

In an encyclopedia documenting women's participation in United States military activities that was compiled by Sherrow in 1996, entries include one paragraph regarding WAAC Band #1 and four concise paragraphs regarding the 14<sup>th</sup> Army Band (WAC).<sup>90</sup> Of interest also is a sixteen-page overview of the organization of the WAAC/WAC. In the paragraph referencing WAAC Band #1, Sherrow claims that band members "had permission to rehearse in a local resident's basement,

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<sup>88</sup> Comparison of Morden, "14<sup>th</sup> Army Band (WAC) Chronology" and Morden "Lineage and History 14<sup>th</sup> Army Band (WAC)" with Morden's published book section about the band, reveal several inconsistencies. Requesting former band members to shed insight and share their perspective upon the inconsistencies proved to be a very good way to engage otherwise shy or reluctant interview participants in conversation, in addition to substantiating source materials.

<sup>89</sup> Woodbury, "Women Brass Players in Jazz: 1860 to the Present," 49–51.

<sup>90</sup> Victoria Sherrow, *Women and the Military: An Encyclopedia* (Denver: ABC-CLIO, 1996), xiv–xxii and 332–335.

which led them to call themselves the 'Lost Battalion.'" No biographical entries of the band's leaders, directors or enlisted personnel appear in the encyclopedia.

A book by Williams, a collection of photographs and detailed text filled with first-hand experiences about life in the Women's Army Corps, includes summaries of the history of the WAAC/WAC and a timeline of significant events in the history of the Women's Army Corps 1942-1978 and women in the Army 1978-1994. Just two sentences, however, specifically reference the 14<sup>th</sup> Army WAC Band, noting how it was not exempt from the integration of male band members and leaders, even though they had always been "a fabulous recruiting tool."<sup>91</sup> Included, nonetheless, is a cover photo of a booklet published about the WAACs depicting a female bugler and a photograph of the 14<sup>th</sup> Army WAC Band conducted by commanding officer and band director First Lieutenant Alice Peters, taken on August 29, 1955.<sup>92</sup>

Tucker's dissertation and book on all-girl bands of the 1940s are primarily about professional swing bands in the civilian sector.<sup>93</sup> In addition to providing applicable information in general about the functioning and perceptions of all-female music ensembles during World War II, Tucker does reference Fort Des Moines and the recruitment of WAAC Band #1 when she relates a story about a magazine that proposed the idea of drafting Phil Spitalny's all-female "Hour of Charm" Orchestra into the Army. Tucker relates how the idea was dismissed because "WAC musicians would be paid only \$50 a month, a fraction of what women musicians could make in Spitalny's orchestra, and there are more opportunities in private life for girl musicians than ever before."<sup>94</sup> Tucker also discusses the negative stigmatization

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<sup>91</sup> Williams, *WACs: Women's Army Corps*, 41.

<sup>92</sup> *Ibid.*, 135 and 139.

<sup>93</sup> Sherrie Tucker, "Changing the Players Playing the Changes: "All-Girl" Jazz and Swing Bands during World War II" (PhD diss., University of California, 1999); and *Swing Shift: "All-Girl" Bands of the 1940s* (Durham, NC: Duke University Press, 2000).

<sup>94</sup> Tucker, *Swing Shift*, 80.

endured by military women and suggests that it might explain why WACs were often hostile to women USO entertainers.<sup>95</sup> Finally, Tucker includes a photograph and devotes a paragraph to the African-American all-female band that also existed at Fort Des Moines, which was known as WAAC Band #2. She relates how the black WACs were “barred from membership in the official white WAC band, so they formed their own” and how the band “patterned itself after the established WAC band in instrumentation and repertoire.”<sup>96</sup>

In his detailed dissertation on the history of the Armed Forces School of Music from 1935 to 2001,<sup>97</sup> Jones provides a concise overview of music in the Army, Marine Corps, and Navy, a chronological report of the institution’s foundation and development, and well-researched knowledge of its facilities, personnel, recruiting and audition practices, and course offerings and curriculum. He also provides background information on issues surrounding female musicians in the Army, Marine Corps, and Navy bands. Concerning the WAC bands, he refers to WAAC Band #1 as the “1<sup>st</sup> WAAC Training Center Band,” provides the activation dates of all five WAC bands during World War II and a photograph of a WAC band, highlights the uniqueness of the all-female African-American 404<sup>th</sup> Army Band (WAC), and gives a brief historical overview of the 14<sup>th</sup> Army Band (WAC). Significantly, Jones reports how the Army WACs were the first women to attend the Naval School of Music in Norfolk, Virginia when they were enrolled in 1952, citing SFC Ruth Anderson as the

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<sup>95</sup> *Ibid.*, 251–252. Tucker suggests that hostility grew from resentment over WACs being routinely denied the respect enjoyed by most men in the service during the war and by sometimes being barred from attending USO clubs and stage door canteens set up to entertain servicemen. To the dismay of WACs, some entertainers in USO shows were also outfitted in WAC uniforms, which allowed them to enjoy the benefits of the uniform without doing the work associated with it. The War Department also frequently used male personnel in traveling shows but prohibited the use of WACs in theatrical productions.

<sup>96</sup> *Ibid.*, 253–254.

<sup>97</sup> Jones, “A History of the Armed Forces School of Music,” 35–39.

first female attendee.<sup>98</sup> Although he does not mention the WAAC musicians who attended bandleader training at the Army Music School at Ft. Myer, Virginia in 1943, the information he provides about the three-month long bandleader's course at Ft. Myer is insightful to this study of the 14<sup>th</sup> Army Band (WAC).<sup>99</sup>

By no means an historical research study, a memoir written by Fred Wesley, Jr.<sup>100</sup> did intrigue me when exploring all sources that referenced the 14<sup>th</sup> Army Band (WAC). Wesley, regarded as one of the most influential rhythm and blues and soul-jazz instrumentalists and composer/arrangers of the early twenty-first century, recalls his experiences as a bandsman in the 55<sup>th</sup> Army Band in the 1960s. When relating how his band went to Fort McClellan once a year for training, he writes, "After dressing up in gas masks and measuring radioactivity during the days, we got to fool around with the Women's Army Corps band at night. We, and they, looked forward to these yearly encounters."<sup>101</sup> Wanting to know more, I contacted Wesley through Facebook social media and spoke with him on the telephone. To my disappointment, Wesley laughed at my inquiry and admitted that he couldn't remember anything about the WAC band. He said he included the story because it simply sounded good and it "jazzed up his writing a bit." While not informing my study in the manner I had hoped, relating this encounter with Wesley does serve to illustrate one military bandsman's regard of the WAC band or at least his proclivity to capitalize upon the sensationalism of it. The captivating combination of the band's femaleness and musicality together was promoted by both the United States military

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<sup>98</sup> Ibid., 411.

<sup>99</sup> Ibid., 55–56.

<sup>100</sup> Fred Wesley, Jr., *Hit Me, Fred: Recollections of a Sideman* (Durham, NC: Duke University Press, 2002).

<sup>101</sup> Ibid., 66.

and the band members themselves to garner greater exposure and maximize the accomplishment of recruiting and fundraising objectives.

While not a published book that was intended for academic research or a civilian audience, *A History of U.S. Army Bands* serves as a text for a correspondence course for continued professional development for Army bands personnel.<sup>102</sup> This document provided my first encounter with all-female bands during Army history when I read the text as an Army bandswoman enrolled in an Army course. Of its fifty-two pages, just nine short sentences name the five bands composed entirely of women that were activated in the Women's Army Corps during World War II including the 400<sup>th</sup> Army Band, references the reactivation of the 400<sup>th</sup> Army Band and its redesignation as the 14<sup>th</sup> Army Band (WAC), and states that the 14<sup>th</sup> Army Band (WAC) became the only band in the Army open to women. Nowhere in the document is there any mention of the all-female 312<sup>th</sup> Army Band (United States Army Reserve) that existed from 1973 to 1976.

In Hansen's dissertation-turned-book regarding the cultural history of the American wind band,<sup>103</sup> the role and importance of martial, patriotic, and nationalistic music, militia bands, and military musicians are highlighted throughout. Situated under the heading of "Wind Band Music during World War II," however, Hansen devotes only three paragraphs to the formation of female service bands in the United States. Drawing solely upon Sullivan's unpublished research,<sup>104</sup> Hansen provides a very brief overview of the seven full-time bands, one recreational concert

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<sup>102</sup> See *A History of U.S. Army Bands*, D ed. (Norfolk: U.S. Army Element School of Music, 2005).

<sup>103</sup> Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, Inc., 2005).

<sup>104</sup> Hansen cited Sullivan's "A History of the U.S. Women's Military Bands During World War II" paper presentation made in 2003 in Jonkoping, Sweden for the Eleventh Congress of the World Association for Symphonic Bands and Ensembles, and two manuscripts that were submitted for publication in 2004, "The Marine Corps Women's Reserve Band: A History and Descriptive Analysis" and "Women's Military Bands in a Segregated Army: The 400<sup>th</sup> and 404<sup>th</sup> WAC Bands."



band, and several volunteer drum and bugle corps that existed from 1942–1946. Of these bands, he accurately states that “the 400<sup>th</sup> WAAC/WAC stationed initially in Des Moines, Iowa, was the longest standing activated band (1942–1976),”<sup>105</sup> but he fails to reference the band’s changed name designation as the 14<sup>th</sup> Army Band (WAC). In an extensive 115-page chronological timetable section within his book that visually juxtaposes significant events within the categories of “History: Events and Ideas, Societal Growth and Daily Life,” “The Related Arts in America and Western Civilization,” “Music in the United States,” and “American Wind Band Music” from 1500-2003, Hansen includes only two entries that reference all-female military bands. He records that in 1942, the “400<sup>th</sup> WAC Band is stationed at Des Moines” and he notes that in 1944, the “SPARS Band makes weekly radio broadcasts from WWDC in Washington, DC.”<sup>106</sup> Finally, in his report on the current state of research, he acknowledges just one of Sullivan’s studies and classifies it under the heading of “Diversity and Internationalism” rather than under “Histories of Military Bands.”<sup>107</sup>

Sullivan’s investigation of two all-women’s military bands during World War II, the 400<sup>th</sup> and 404<sup>th</sup> Women’s Army Corps (WAC) Bands, is the first historical study published which primarily focuses upon the participation of female instrumentalists and all-female bands in the United States military.<sup>108</sup> Sullivan documents how the two bands came into existence and worked cooperatively to serve both the post at Fort Des Moines, Iowa and various communities throughout the United States. After providing a detailed overview of the formation of the Women’s Army Auxiliary Corps, Sullivan draws upon a host of primary sources

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<sup>105</sup> Hansen, *The American Wind Band*, 78.

<sup>106</sup> *Ibid.*, 263 and 265.

<sup>107</sup> *Ibid.*, 348. The one study acknowledged is Sullivan’s 2003 “A History of the U.S. Women’s Military Bands During World War II” paper presentation made in Sweden for the Eleventh Congress of the World Association for Symphonic Bands and Ensembles.

<sup>108</sup> Sullivan, “Women’s Military Bands in a Segregated Army,” 1–35.

including U.S. Army and WAC documents, personal letters, written histories and artifacts, a diary, oral history transcripts, musical recordings, programs, photographs, and newspaper articles to give historical insight into the activities of the bands, their respective bandleaders, and enlisted personnel. As the 14<sup>th</sup> Army Band (WAC) inherited the lineage of the 400<sup>th</sup> Army Band (WAC), Sullivan's research is integral not only to this study, but also to all future studies that recognize women's bands as part of instrumental music history and women of these bands as role models for all women who participate in instrumental music presently.

Aside from excerpts of information in her aforementioned investigation of the 400<sup>th</sup> and 404<sup>th</sup> WAC Bands, Sullivan's extensive article about Joan Lamb is the only known biographical study that documents the activities and achievements of a female military bandleader in the United States.<sup>109</sup> Lamb served in the military during World War II and held an assortment of music positions in the Women's Army Corps that were significant firsts for women. After chronicling both Lamb's formative music education experiences, in which she learned to play trumpet, cello, oboe, and bassoon, and her collegiate accomplishments, Sullivan tells how Lamb was unable to secure an instrumental music teaching position after graduation. This was the impetus that led Lamb to perform in all-female military bands, graduate from the Army Music School at Fort Myer, VA, direct the all-female 400<sup>th</sup> Army Band (WAC), start the all-female African American 404<sup>th</sup> Army Band (WAC), and perform in the Armed Forces Radio Orchestra under the direction of Meredith Willson. Following her service in the military, she then embarked upon a successful thirty-year career teaching music and administrating in the Los Angeles Public School District. She also wrote one of the first theses in music therapy while a student at the University of Southern California.

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<sup>109</sup> Sullivan, "One Ohio Music Educator's Contribution to World War II," 27–51.

Although Lamb's contributions as a music educator are emphasized throughout the article, the documentation of her military activities and experiences at the Army Music School and in the 400<sup>th</sup> Army Band (WAC) are critical to inform and corroborate other primary and secondary sources for this study of the 14<sup>th</sup> Army Band (WAC). After interviewing 79 women who had served in military bands during World War II, Sullivan chose to feature Lamb's diverse and significant experiences in part because she was very independent, articulate, maintained her own home, and still drove a car at the age of 89 years.<sup>110</sup> Lamb, as well as the majority of the other female musicians who served in military bands during World War II, are deceased at the time of the writing of this document in 2015.

In her article on the use of women's bands to entertain injured troops during World War II, Sullivan reports how three Women's Army Corps (WAC) bands, the Marine Corps Women's Reserve (MCWR) Band and the Semper Paratus Band, played for troops at ports of debarkation and in hospitals.<sup>111</sup> Of the military's seven full-time women's bands, the 403<sup>rd</sup> WAC Band was the only one assigned to a hospital to perform on a regular basis. In 1944, this ensemble was sent to Stark General Hospital near the Charleston, South Carolina Port of DeEmbarkation. The other two WAC bands were also sent to Ports of DeEmbarkation: the 401<sup>st</sup> WAC Band was sent to Fort Hamilton, Brooklyn, near the New York Port of DeEmbarkation and the 400<sup>th</sup> WAC Band was sent to Fort Mason, San Francisco Port of DeEmbarkation. The 400<sup>th</sup> and 401<sup>st</sup> WAC Bands performed in local hospitals on special occasions or while on a war bond tour, but all of three of the WAC bands also performed aboard yachts that greeted hospital ships or on piers where the ships would dock. Stationed at Camp Lejeune, North Carolina, the MCWR Band played formal concerts and for dances at

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<sup>110</sup> Ibid., 30.

<sup>111</sup> Jill M. Sullivan, "Music for the Injured Soldier: A Contribution of American Women's Military Bands during World War II," *Journal of Music Therapy* 44 (2007): 282–305.

the Camp Lejeune Naval Hospital. After the closing of the Coast Guard training station where they were stationed in Palm Beach, Florida, the SPAR Band was sent to Washington, DC. There, one of their many assignments was to play for troops at a nearby hospital.

Sullivan's research on the activities that occurred in hospitals and at Ports of DeEmbarkation provides invaluable information for this study. Numerous narrative reflections by former band members are included in Sullivan's article, and several of them are veterans of the 400<sup>th</sup> Army Band (WAC). Sullivan also documents how two women were so motivated by their experiences performing in hospitals that they chose careers after the war that allowed them to work with disabled schoolchildren. These women, Joan Lamb and Mary Nelson Waterman, were coincidentally both bandleaders of the 400<sup>th</sup> Army Band (WAC). The biographical information supplied about them and their stories are important additions to other data collected for this study.

LeFew-Blake, a professor of humanities who serves as an educational advisor to the Fort Des Moines Memorial Park and Education Center, compiled a series of archival photographs with informative caption material to communicate a history of Fort Des Moines.<sup>112</sup> In addition to offering an informative overview of the development of Fort Des Moines and the significant events that occurred there, LeFew-Blake's pictorial study reveals many photos of the post grounds, buildings, and barracks, and accompanying information to illustrate living conditions that WACs endured. Also pictured are WAC and Army personnel marching in formations, engaged in various work activities, exercising, and posing for group photographs. Of particular interest to this study are two photos of WAAC Band #1, two photos of the

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<sup>112</sup> Penelope A. LeFew-Blake, *Images of America: Fort Des Moines* (Chicago: Arcadia Publishing, 2006).

400<sup>th</sup> Army Band (WAC), and one photo of a WAC bugler, all with descriptive captions. A photo of the interior of Service Club No. 1 also reveals a handpainted mural that depicts many of the various jobs that WACs filled, and directly in the center of it is an illustration of a WAC blowing a bugle.

While Sullivan and Keck do not specifically mention the 400<sup>th</sup> Army Band (WAC) or 14<sup>th</sup> Army Band (WAC) in their study on the Hormel Girls,<sup>113</sup> a small amount of background information given about WAC bands in general informs this study. In addition to details about monthly pay and statistics regarding the number of African-American personnel enlisted within the various military women's bands, the study provides information about cultural perceptions of female musicians and professional career opportunities available to veterans of military women's bands.

Aiming to help establish the legitimacy of women's participation in the American wind band tradition, Sullivan's "A Century of Women's Bands in America" journal article provides a historical overview of women's bands from the 1870s through the 1970s.<sup>114</sup> Her research reveals that beginning in the latter part of the nineteenth century, women's ensembles were similar to men's in terms of performance venues and instrumentation, and consisted of brass, military, immigrant, circus, industry, family, and normal school bands. In addition to providing detailed background information about the formation of all-female nineteenth-century, twentieth-century, school, industry, military, swing, and college bands, Sullivan names numerous examples of each and includes eight photos and a timeline from 1870—1976 in her study. Three of the photos depict women's military ensembles, including the Marine Corps Women's Reserve Band (1944), the 404<sup>th</sup> Women's Army Corps Band (1945), and the 14<sup>th</sup> Army Band (WAC) (1966).

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<sup>113</sup> Jill M. Sullivan and Danelle D. Keck, "The Hormel Girls," *American Music* 25 (Fall 2007): 282—311.

<sup>114</sup> Sullivan, "A Century of Women's Bands in America," 33—40.

In this article, Sullivan also reports that civilian “women’s bands adopted military-like appearances” in the early twentieth century and that “girls and women also formed drum and bugle corps sponsored by American Legion posts, towns, schools, and companies throughout the country.”<sup>115</sup> In addition to discussing how events of World War II led to the formation of government-sponsored women’s military bands and describing their activities, she specifically names and highlights the distinguishing characteristics of four bands in particular: the Marine Corps Women’s Reserve Band, the 404<sup>th</sup> Army Service Forces Band, the 14<sup>th</sup> Army Band (WAC), and the Women’s Air Force Band. These unique ensembles were, respectively, the largest women’s military band during the war, the only all African-American band during the war, the longest activated band which continued until males were integrated into it in 1976, and the last all-female military band that was formed in 1951 and lasted ten years. Sullivan mentions the 14<sup>th</sup> Army Band (WAC) again as an example of how Title IX, the Equal Opportunity in Education Act legislation, transformed all-female and all-male school and military bands starting in 1973.

Authored by a Professor of History and Department Chair at Asbury College, McKinley’s chapter on music in the military consists of just five pages of text and one page of bibliographic references.<sup>116</sup> Despite its inclusion within a two-volume topical companion to American military history, the essay omits vast amounts of information. For example, the 14<sup>th</sup> Army Band (WAC) is the only all-female military band referenced within the entry and is inaccurately mentioned as “the only U.S. Army band open to women before 1975.”<sup>117</sup> Although McKinley’s entry does not offer

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<sup>115</sup>Ibid., 37.

<sup>116</sup> McKinley, “Music in the Military,” 833–839.

<sup>117</sup> Ibid., 838.

much to inform this study, it does highlight a lack of knowledge about female participation in American military bands and a need for increased research on the subject.

Sullivan's one-of-a-kind book regarding women's military bands during World War II is the most relevant source that exists in research literature for this study of the 14<sup>th</sup> Army Band (WAC).<sup>118</sup> Expanding upon her earlier article-length studies, Sullivan documents chronological histories of each all-female military band that served the war effort from 1942 to 1947. These bands include five permanent-duty women's bands in the Women's Army Corps, one permanent-duty women's band each in the Coast Guard SPARs (*semper paratus* and its translation "always ready") and the Marine Corps Women's Reserve, one recreational concert band, and several collateral-duty drum and bugle corps in the Navy WAVES (Women Accepted for Volunteer Emergency Service). Significantly, Sullivan's research documents the following noteworthy firsts for military bandswomen and female instrumental musicians:

1. Histories of both the first Caucasian and African American women's bands in the American military
2. Women music teachers who enlisted and were chosen to be conductors of the women's bands
3. Women fulfilling a dream to finally earn a living as a performing musician in a touring band
4. The WAC Bands working to help rehabilitate the returning injured soldiers, participating in a new partnership between the medical community and music, therefore serving as some of the first music therapists in the United States
5. The MCWR Band as the first female instrumental ensemble to play in the Marine Barracks and to replace "The President's Own" U.S. Marine Band, on its weekly radio broadcast
6. The first female conductor, Master Sergeant Charlotte Plummer, to direct the Marine Band in concert

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<sup>118</sup> Sullivan, *Bands of Sisters*, vii–133.

7. The Coast Guard SPAR Band as the first and only women's military band to have its own radio program, SPARs on Parade, broadcasted live each week from Washington, DC
8. All-women's bands touring the United States, assisting the government in raising millions of dollars in war bonds
9. Lifetime sisterhood due to this strong bond formed from band members living and traveling together while doing what they loved most—performing music.<sup>119</sup>

Beginning with a concise historical overview of why women's military bands were formed within the United States armed forces, Sullivan then provides background information about the musical experiences that prepared females for membership into the ensembles. Asserting a long history of women playing in bands as early as the second half of the nineteenth century and citing the school band movement of the 1920s as being integral to overcoming previously held negative stereotypes of females playing wind instruments, Sullivan reports that the seventy-nine women she interviewed for her research had participated in town, family, industry, school bands and orchestras, professional bands and orchestras, and swing bands before joining the military. In addition to the personal interviews she conducted with former band members, Sullivan also utilized a wide variety of other primary and secondary sources to reconstruct histories of each of the all-female bands that served during World War II. Her book also includes thirty-two photographs, programs of music performed, and information about the duties, tours and performance venues of the female military ensembles.

With specific regard to the 400<sup>th</sup> Army Band (WAC), which was the first of the five WAC bands formed during the war and the predecessor of the 14<sup>th</sup> Army Band (WAC), Sullivan provides details about the five WAAC training centers that were opened to serve the female troops and their needs for bands. She also discusses the

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<sup>119</sup> Ibid., 7–8.



six enlisted women who were selected to attend the Army Music School for bandleader training at Fort Myer, Virginia, recruiting processes, the first male commander and bandleader, the first female bugler for the Army, activities of the band, examples of music performed, and the demobilization process at the end of the war. Information given about two reunions of the 400<sup>th</sup> Army Band held in 1979 and 1980 was new to me and valuable for this study of the 14<sup>th</sup> Army Band (WAC). A photo of WAAC Band #1 that includes the first male commander, Stanley Rinda, and bandleader, Peter Berg, is one-of-a-kind. Likewise, a photo of the 400<sup>th</sup> WAC Band during a bond drive parade is unlike any of the almost 2,800 photographs collected in the course of research for this study.

While I was familiar with Sullivan's earlier research on the 404<sup>th</sup> Army Band,<sup>120</sup> the information about the 401<sup>st</sup>, 402<sup>nd</sup> and 403<sup>rd</sup> WAC Bands in her book provided relevant background information for this study. Sullivan's chapters on the other Coast Guard, Marine Corps, and Navy all-female bands and drum and bugle corps during World War II are also relevant for the sake of comparison and are personally motivating to me as a current military bandswoman as well. The pride of being a part of the legacy that all of these female musicians created increases exponentially the more I learn about them. Gazing upon photographs of the trailblazing female military bandswomen alone is inspiring. Sullivan's thirty photographs of the other bands include one photo of WAAC Band #2, the predecessor of the 404<sup>th</sup> WAC Band, as well as five of the 404<sup>th</sup>. Because members of WAAC Band #1/400<sup>th</sup> Army Band (WAC) helped train the female musicians of WAAC Band #2/404<sup>th</sup> Army Band (WAC) and because they shared the musical responsibilities together at Fort Des Moines, the photos are of particular interest.

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<sup>120</sup> Sullivan, "Women's Military Bands in a Segregated Army," 1–35.

Finally, with regard to Sullivan's current research contributions on women's military bands and female military band personnel, Sullivan has contributed two biographical encyclopedia entries about Charlotte Louise Plummer Owen, and MaryBelle Nissly. Plummer was the first female band director in the Marine Corps, and Nissly was one of the directors of the 400<sup>th</sup> Army Band (WAC). Sullivan provides brief background information for each of the women, including their musical upbringing, formal music education experiences, their roles in military bands and their achievements and involvement in music following their military experiences.<sup>121</sup>

Another source that references the 14<sup>th</sup> Army Band (WAC) and the 400<sup>th</sup> Army Band (WAC) in particular and all of the women's military bands in general is Howe's history of women music educators in the United States.<sup>122</sup> While Howe merely reiterates previous findings of research on the all-female bands in the United States military, her acknowledgement and inclusion of them in her study aids in establishing the legitimacy of women's participation in the American wind band tradition and reinforces their position as role models for female instrumentalists.

Unique to all other existing histories of music education in the United States, Howe's extensive survey is "told through the stories of women" and honors all processes of music teaching in formal and informal settings within the home, community and public institutions. Her study is presented in a chronological order and divided into four major time periods, consisting of "Early American Music Education (to 1860)," the "Civil War and the Late Nineteenth Century (1860–1900)," the "Twentieth Century through World War II (1900–1945)," and the period "Since World War II (1945–Today)." Every aspect of music education, from that which

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<sup>121</sup> *Grove Music Online*, s.v. "Nissly, MaryBelle Johns," by Jill M. Sullivan, accessed July 10, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2085445>; and *Grove Music Online*, s.v. "Owen, Charlotte Louise Plummer," by Jill M. Sullivan, accessed July 10, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2088119>.

<sup>122</sup> Howe, *Women Music Educators in the United States: A History*.

occurs in churches, communities, and schools to publications of textbooks, methods, and journals, to teacher training, music, and music education organizations, to choirs, orchestras, bands, and conductors, is covered. Information about the women's military bands is presented within a chapter on instrumental music, alongside information on instrumental music in public schools, string classes and orchestras, women orchestra teachers, women and symphony orchestras, women's orchestras and conductors, mandolin ensembles, non-military women's bands, jazz ensembles, and instrumental opportunities for women in universities. Of the thirty-nine photos included within the book of music students, teachers, directors, learning institutions, MENC presidents, and various instrumental ensembles, one photo is of the 400<sup>th</sup> Army Band (WAC) rehearsing at Fort Des Moines, Iowa.

Finally, another known source that references the 400<sup>th</sup> Army Band (WAC) is a recent article by Nichols, who describes the careers of two United States Air Force bandswomen.<sup>123</sup> Although the reference is indirect, Nichols relates how one of these two women was introduced to the commander and conductor of the WAF (Women in the Air Force) Band by a former WAC band member. Nichols also asserts that "[t]he WAF Band was a successor to the all-women military bands of World War II that played for ceremonies, troop entertainment, and war bond drives."<sup>124</sup>

#### Research and Writing on American Military Bands

While women's military bands in America were not formed until 1942, traditional male military bands have existed in this nation's history as early as 1777.<sup>125</sup> The majority of literature that documents the origins, development and

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<sup>123</sup> Nichols, "Living History," 55–62.

<sup>124</sup> *Ibid.*, 56–57.

<sup>125</sup> Raoul Camus, "The Military Band in the United States Army Prior to 1834," (PhD diss., New York University, 1969).

activities of these bands focuses on ensembles that are no longer in existence today. Studies of active American military bands consist mainly of the more renowned special or premier bands. Research on women's military bands is nearly non-existent. Comprehensive reviews of known literature regarding military bands have been made by Camus (1969), Ferguson (1987), Jones (2002), Hansen (2003, 2005), Griggs (2004) and Weiss (2004). Therefore, only a synthesized and updated outline of their findings follows, organized by major service branches in order of their activation anniversaries. Acknowledgment of the extant literature on American military bands is included here to emphasize the disparity and absence of research regarding women's military bands and band personnel.

#### Men's Army Bands

White's (1944) historical treatise on American military music outlines the development of the American military band from colonial times until the early 1940s and provides brief histories of three Washington, DC bands, but the research of Camus (1969, 1976, 1998) is regarded as the most influential in the field of military music and military bands.<sup>126</sup> Goldman (1938, 1946, 1961) also includes extensive details of American military bands in his historical accounts of bands in the United States. Hansen's (2003) and Fauser's (2013) research both shed insight on cultural and historical perspectives of military bands.

While studies by Anderson (1965, 1974), Baltzer (1969), Carroll (1966) and Simmons (1985) substantiate the existence of bands during the Revolutionary War, Nelson (1986) documents the existence of two military bands during the War of 1812. Whereas Beck (1987) and Camus (1969) chronicle the development of the garrison bands of Fort Snelling, Minnesota between 1819 and the 1830s, Hall (1965,

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<sup>126</sup> See Bibliography for listing of works.

1985), Pfohl (1953), and Leinbach (1958) provide histories of the Regiment Band of the Twenty-Sixth North Carolina, or Salem Band, which began in 1861 and is still in existence today. Hazen and Hazen's (1987) illustrated history of brass bands in America also provides summaries of military bands from 1800 to 1920.

Civil War bands have been researched more than any other American military bands. Olson (1981), Wise and Lord (1966), Garofalo and Elrod (1985), and Davis (2010) provide excellent overviews and summaries of Civil War bands. Studies by Putney (1975), Kinzer (1992), Jones (1978), and Wilson (1990) examine Civil War African American military bands and bandsmen. Studies of bands in the Union Army include McKewen's (1966) brief survey and Bufkin's (1973) dissertation regarding histories of regimental bands, Patrick's (1972) study of regimental bands of Minnesota during the Civil War, Rauscher's (1892) memoir of the 114<sup>th</sup> Regiment Band of the Pennsylvania Volunteers, Gardstrom's (1989) investigation of the Fourth Regimental Band of the Fourth Minnesota Infantry Volunteers, Wagner's (1990) examination of Wisconsin's Brodhead Brass Band, Spicer's (2004) chronicle of New Hampshire's Third Regiment Band, Davis' (2012) contribution of the 10<sup>th</sup> Vermont Infantry Band, and Gleason's (2006, 2011) studies of United States mounted bands and cavalry field musicians. Aside from research by Ferguson (1989) and the aforementioned studies of the Salem Band by Hall (1965, 1985), Pfohl (1953), and Leinbach (1958), Brice's (1967) history of the Stonewall Brigade Band is the only research on Confederate bands conducted so far. Insight into the music of the Civil War is provided by the research of Fennell (1968, 1969), Bernard (1958, 1966), Tarr (2001), and LeClair (1973).

Studies of American military bands after the Civil War include Railsback's (1978, 1983, 1987) investigation of the role that regimental or post-bands attached to garrisons played in the development of the American West, Buchanan's (1968)

study of the band at Fort Davis, Texas, and Harris' (1977) thesis that documents the history of the 399th United States Army Band, noting in one sentence that Adrienne Maraschky was the first female assigned to the 399<sup>th</sup> Army Band in 1973. Harris does not indicate what instrument Marschsky played. Howe (1987, 1999) investigated the early history of the United States Military Academy Band at West Point.

McCormick's (1970) and Weiss' (2004) dissertations chronicle the history of the United States Army Band "Pershing's Own" from its inception through 2000. Weiss discusses the inclusion of women into the U.S. Army Band in 1973, documents Elizabeth A. Holstius, a violinist, as the first woman to join the unit, mentions three additional female instrumentalists who followed Hostius, as well as the first three female vocalists who had been accepted by October 1974, and documents Beth Steele as the first female commissioned officer to serve with the unit in 1997. Articles by McCormick also detail the band's early history and its involvement in the early years of commercial radio broadcasting. Goldberg (1942), White (1944), Copenhaver (1961), Carl (1974), and Patterson (1994) also provide historical summaries of the United States Army Band. Concerning studies of World War I, Boyer (1990) chronicles the American Expeditionary Forces, General Headquarters Band's involvement in the Victory Loan tour of 1919, and Boyer (1996) provides insight into the experiences of Philip James, an Army bandsman. Whereas Mathias (1982) describes his personal experiences as an enlisted bandsman during World War II, Helbig (1966) describes the various activities within the Music Branch of the Army during the war.

## Women's Army Bands

As previously mentioned, Sullivan's research traces the origin, development and activities of all of the women's military bands created during World War II, including five permanent-duty Women's Army Corps Bands. Studies that highlight particular aspects about the 400<sup>th</sup>, 403<sup>rd</sup> and 404<sup>th</sup> WAC bands provide greater detail of their personnel, performance missions, duty assignments, and music training practices. Treadwell (1954) discusses living conditions, training, legislation, and military policies affecting the WACs. Morden (1990) provides a historical overview of the 14<sup>th</sup> Army Band (WAC) and discusses its lineage, key personnel, duties and performances. Jones (2002) discusses the participation and training of female musicians at the Army School of Music. Howe (2014) provides a brief overview of all women's military bands. Tucker's (2000) research on all-girl bands of the 1940s provides insight pertaining to perceptions of all-female music ensembles during World War II and briefly discusses the African-American all-female WAAC Band #2 at Fort Des Moines. Shea (1943), Hamilton and Bolce (1946), Woodbury (1995), Sherrow (1996), and Williams (1997) provide additional background information.

## Men's Navy Bands

Along with the Naval Academy Band, the United States Navy Band and its history is briefly discussed in McCuen's (1967) thesis. Dyess' (1988) dissertation, however, serves as the definitive study on the Navy band. Notably, Dyess documents "the first female in the history of Navy music," vocalist Evangeline Bailey, who was assigned to the Navy Band during the summer of 1972.<sup>127</sup> Of the first female instrumentalist assigned to the band, a flutist named Nancy Stanly, Dyess records that she entered the band with her husband in the spring of 1975. Later in his study,

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<sup>127</sup> Jimmy Wayne Dyess, "A History of the United States Navy Band, Washington, DC (1918–1988)," (EdD diss., University of Houston, 1988), 262–263.

Dyess states that Stanly first reported to the band in September 1974. Dyess's study also provides a paragraph of background information about Susan M. Bender who was a soprano soloist with the Navy Band between 1984 and 1988.

Goldberg (1942), White (1944), Copenhaver (1961), Carl (1974) and Patterson (1994) also provide historical summaries of the United States Navy Band. An article by Peters (2012) discusses the generation of U.S. Navy musicians that served directly after the devastating loss of the entire band on the USS Arizona during World War II.

### Women's Navy Bands

Sullivan's research traces the origin, development, and activities of all of the women's military bands created during World War II, including the instrumental ensembles that existed in the Navy's women's reserve, which was referred to by the acronym WAVES (Women Accepted for Volunteer Emergency Service). A chapter in Sullivan's (2011) book chronicles the organization and training of the WAVES concert band, drum and bugle corps, and other instrumental ensembles. Sullivan (2006) also references the WAVES bands in her article on the history of the Marine Corps Women's Reserve (MCWR) Band. Jones (2002) discusses the participation and training of WAVES female musicians at the Army School of Music. Howe (2014) provides a brief overview of all women's military bands.

### Men's Marine Corps Bands

Carpenter (1970) chronicled the history of the "President's Own" United States Marine band from 1798 to 1970. Goldberg (1942), White (1944), Copenhaver (1961), Carl (1974), and Patterson (1994) also provide historical summaries of the United States Marine Band (USMB). The USMB is further discussed in Haskin's (1952)



thesis regarding music in Washington DC from 1800 to 1814, in Bernard's (1958, 1966) investigations of Abraham Lincoln and the music of the Civil War, in Kirk's (1986, 1992) investigation of the history of music at the White House, in Ressler's (1998) reflections on the band's 200<sup>th</sup> anniversary, and in Bartlett and Sweetman's (2001) illustrated history of the U.S. Marine Corps.

#### Women's Marine Corps Bands

Sullivan's research traces the origin, development and activities of all women's military bands created during World War II, including the Marine Corps Women's Reserve Band. The ensemble is a primary subject of focus in Sullivan's book (2011), in one article (2006) concerning a history of the MCWR Band from 1943–1945, and in another article (2007) regarding the band's activities at the Camp Lejeune Naval Hospital.

Jones (2002) discusses the participation and training of the MCWR female musicians at the Army School of Music. Howe (2014) provides a brief overview of all women's military bands. Woodbury (1995) supplies background information regarding the formation of the ensemble and short summaries of selected personnel. Stone and Medin (1981) contributed a very informative 100-page book about the MCWR Band in World War II that includes photos and details the formation of the band, organization, strength, instrumentation, musical repertoire, significant firsts, enlisted and commanding personnel, tour, and other duty activities. Stremlow (1994) devoted three pages to the MCWR Band in a 44-page pamphlet about women Marines in World War II, which included several photos.

Fausser's (2013) study of music in the United States during World War II inaccurately reports that "female musicians could only volunteer for general military service" and that "[s]pecific musical duties in the armed forces . . . became available

very rarely for women musicians."<sup>128</sup> Although Fauser includes a photograph of the MCWR Band, she references the ensemble as a high-profile assignment exception for women in the armed forces. She concludes her remarks on the MCWR Band by erroneously claiming that women "were involved, if at all, mostly in choirs and on a voluntary basis. Women thus usually sang (though rarely played) in addition to their main, nonperforming duties, which could even include work as music copyists in military film units . . . ."<sup>129</sup>

### Men's Coast Guard Bands

While there has only been one traditional Coast Guard military band in history, no comprehensive studies concerning it appear in the research literature.

### Women's Coast Guard Bands

Sullivan's research traces the origin, development, and activities of all of the women's military bands created during World War II, including the women's Coast Guard SPAR Band. A chapter in Sullivan's book chronicles the organization and training of the SPAR concert band. Sullivan also discusses the SPAR Band in her article about women's bands playing in hospitals to entertain injured troops. Hersey and Sullivan (2009) chronicle the history of the Coast Guard SPAR Band in a detailed article study. Howe (2014) provides a brief overview of all women's military bands.

### Men's Air Force Bands

Founded in 1942 as the Army Air Corps Band, the United States Air Force band is the youngest of the four Washington DC bands, and its history has not been

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<sup>128</sup> Annegret Fauser, *Sounds of War: Music in the United States during World War II* (New York: Oxford University Press, 2013), 19.

<sup>129</sup> *Ibid.*, 20.

thoroughly researched. Both Patterson's (1974) thesis and Copenhaver's (1961) dissertation briefly address the topic. Polics' (1989) monumental treatise on the 418<sup>th</sup> Army Air Force Band under Glenn Miller's command provides detailed information about the band's history, personnel, and music, and includes an extensive discography and photographs. Huff's (1994) dissertation on Brian Bowman investigates the life and career of one of the Air Force band's most preeminent musicians. Huff's study discusses his career as a performer and his impact as a music educator, and is the only detailed investigation of an individual service band musician in the literature. Grigg's (2004) dissertation examines selected musical compositions commissioned by the United States Air Force Band during the tenure of Colonel Lowell Graham.

#### Women's Air Force Bands

Johnson (2004) chronicles the origin, development and activities of the WAF (Women's Air Force) Band in her self-published manuscript, which includes many photos and digital reproductions of newspaper articles, concert programs, and other artifacts. Nichols (2015) describes the careers of two United States Air Force bandswomen and examines how performance career opportunities in the military have expanded for women during the past six decades. In Cape and Nichols (2012) contribution to Barrett's and Stauffer's collection of narrative inquiry articles in music education, experiences of one female tuba player in the WAF Band in the 1950s are juxtaposed alongside of the experiences of one female pianist during the 1940s in Canadian Women's Army Corps Pipe Band. The stories shared by both women provide insight into why they joined their respective bands, why they thought their bands were successful, how they felt about and interacted with the other women in their bands, and what the circumstances were when their bands were discontinued.

Woodbury (1995) and Tucker (2000) mention the WAF Band one time in each of their studies.

### Research and Writing on American Military Bandleaders

Research related to historical studies of American military bands include biographies of the commissioned, appointed, and enlisted bandleaders who are assigned to direct them. Aside from the more renowned military bandleaders such as Patrick Sarsfield Gilmore and John Philip Sousa, few historical and biographical studies of military bandleaders exist.

### Male Army Bandleaders

The most renowned bandleader during the Civil War is generally perceived to have been Patrick Sarsfield Gilmore. While Gilmore's career as a bandleader has been thoroughly researched, only certain studies pertain to his career as a military bandsman. Journal articles by Gilmore (1998), Cipolla (1988), and Grose (1969), and books by Darlington (1950) and Wingate (1896), all discuss Gilmore's involvement in the Civil War. Fennell (1954) and Schwartz (1957) also discuss Gilmore's military career. In addition, articles by Hammer (1992), Cipolla (1978), Humphreys (1987), and Cummings (1970) mention Gilmore's service to the Union Army during the war.

Harold B. Bachman is the focus of Tipps' (1974) dissertation. During World War I, Bachman was director of the 116<sup>th</sup> Corps of Engineers Band, which came to be known as the Million Dollar Band. In World War II, Bachman was assigned to the Special Services section and put in charge of military music and other special services in the South Pacific theatre. After the war, Bachman directed bands at the University of Chicago and the University of Florida. He was involved in numerous

activities related to music education, including writing, adjudicating, conducting, college teaching, and working in numerous professional organizations, and came to be recognized as an authority on band materials and sight-reading.

Wade H. Hammond, one of the first African-American bandmasters of the United States Army, is examined in Johnson's (2004) dissertation. Hammond served as bandmaster of the Ninth United States Cavalry Band, the Tenth United States Cavalry Band and the Twenty-Fifth Infantry Band. He also taught instrumental music at Alabama A&M College and Western University. Following his retirement, Hammond organized the Urban League and the first band at George Washington Carver High School in Phoenix, Arizona. Johnson's study also includes information about the four original African American regiments and their bands. Lefferts' (2013) detailed article discusses the four regimental bands of African-American soldiers and the appointments of their African-American bandmasters as well.

In his dissertation, McCormick discusses the leaders of both the original American Expeditionary Forces General Headquarters Band and the United States Army Band (Pershing's Own), and provides extensive background information for William C. White, Louis Fisher, Philip James, Arthur S. Haynes, Edward E. Kislow, Edward Freund, Francis Leigh, William J. Stannard, Louis S. Yassel, Thomas F. Darcy, Karl Hubner, Hugh J. Curry, Samuel R. Loboda, and Herbert Hoyer, among others. Similarly, Weiss provides excellent background information for Hugh J. Curry, Samuel R. Loboda, Eugene W. Allen, and L. Bryan Shelburne, Jr. Overall, the studies of McCormick and Weiss offer thorough examinations of all personnel in leadership positions within the United States Army Band.

## Female Army Bandleaders

Sullivan's (2006) extensive article about Joan Lamb is the only known published biographical study that documents the activities and achievements of a female military bandleader in the United States.<sup>130</sup> Sullivan describes how Lamb performed in all-female military bands, graduated from the Army Music School at Fort Myer, VA, directed the all-female 400<sup>th</sup> Army Band (WAC), started the all-female African American 404<sup>th</sup> Army Band (WAC), and performed in the Armed Forces Radio Orchestra under the direction of Meredith Wilson before embarking upon a successful thirty-year career teaching music and administrating in the Los Angeles Public School District. In other studies, Sullivan references and provides some biographical information about Joan Lamb, as well as conductors MaryBelle J. Nissly, Florence A. Love, Mary T. Nelson, Margery L. Pickett, Cecil Merrill, and Leonora Hull. Howe (2014) also briefly mentions Joan Lamb, MaryBelle J. Nissly, Florence A. Love, Mary T. Nelson, Margery L. Pickett, Cecil Merrill, Leonora Hull, Nancy Bodenhammer, and Ginny Allen in her book on women music educators.

## Male Navy Bandleaders

Aside from Dyess' (1988) thorough examination of Charles Benter, Charles Brendler, Anthony Albert Mitchell, Donald W. Stauffer, Ned Elwood Muffley, William J. Phillips, and Allen E. Beck in his dissertation on the United States Navy Band, (Floyd's (1977) journal article on Alton Augustus Adams, the first African-American bandmaster in the United States Navy, is the only study of a Navy bandleader that I was able to locate. Born on St. Thomas in the American Virgin Islands, Adams organized the St. Thomas Juvenile Band at the age of twenty-one in 1910. Shortly after the United States purchased the Virgin Islands from Denmark in 1917 and

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<sup>130</sup> Sullivan, "One Ohio Music Educator's Contribution to World War II," 27–51.

placed them under the administration of the Navy, the St. Thomas Juvenile Band performed a very enthusiastically received concert. Soon after, Adams and his band entered the Navy as a unit, and Adams was appointed as the first black bandmaster.

#### Female Navy Bandleaders

No comprehensive studies of female Navy bandleaders appear in the research literature. Sullivan (2011) briefly references band director Gloria Link. Howe (2014) briefly mentions the Navy's first woman bandmaster Lorelei Conrad.

#### Male Marine Corps Bandleaders

Several of the finest conductors in the history of bands have served as directors of the United States Marine band. Francis Scala's career is the subject of Ingalls' (1957) thesis. Byrne (1986) investigated the commands of both Captain William H. Santelmann and his son, Lieutenant Colonel William F. Santelmann. The most renowned conductor in the history of the United States Marine band was John Philip Sousa, and his life has been extraordinarily well documented. Church's (1943) dissertation as well as books by Berger (1957), Weil (1959), and Lingg (1954) all chronicle Sousa's career as a civilian and military bandsmen. In addition, both Schwartz (1957) and Kirk (1986, 1992) devote significant portions of their books to Sousa. The most comprehensive biographical studies on Sousa have been conducted by Bierley (1973, 1984, 1986, 1989) and Warfield (2003, 2006).

Colonel Truman W. Crawford, the director and commander of "The Commandant's Own" U.S. Marine Drum and Bugle Corps, is the subject of Moncrief's (1998) dissertation. The study contains biographical information, documentation of Crawford's career accomplishments and an analysis of his compositional style.

### Female Marine Corps Bandleaders

No comprehensive studies of female Marine Corps bandleaders appear in the research literature. Sullivan (2006, 2011) provides a good deal of biographical information about Charlotte Plummer, leader of the MCWR, and also references assistant conductor Margaret Merrill. Howe (2014) also briefly describes Charlotte Plummer and Margaret Merrill. Backhaus (1994), Hazen and Hazen (1987), and Howe (2014) acknowledge Helen May Butler and her Ladies' Military Band within their research. A professional rather than official government-sponsored military bandleader, Butler was an accomplished trumpet player and composer as well as a conductor who formed and led a highly successful professional women's band during the early 1900s. Although other women's bands existed at the time, all were led by male conductors and none achieved the level of artistic and financial success that Butler's did. Dubbed on occasion as the "Female Sousa," Butler modeled her ensemble after John Philip Sousa's, and they toured the nation as much as his did. Her trailblazing achievements set the highest of standards for all women's bands to follow.

### Male Coast Guard Bandleaders

No comprehensive studies of male Coast Guard military bandleaders appear in the research literature.

### Female Coast Guard Bandleaders

No comprehensive studies of female Coast Guard military bandleaders appear in the research literature. Hersey and Sullivan (2009), Sullivan (2011) and Howe (2014) briefly mention Martha M. Reddick and Edith Taft of the Coast Guard SPAR Band.



### Male Air Force Bandleaders

No comprehensive studies of traditional Air Force Bandleaders appear in the research literature. Polics' (1989) study of the 418<sup>th</sup> Army Air Force Band under Glenn Miller's command, however, does provide some background information of Miller. Grigg's (2004) dissertation examines selected musical compositions commissioned by the United States Air Force Band during the tenure of Colonel Lowell Graham.

### Female Air Force Bandleaders

No comprehensive studies of female Air Force bandleaders appear in the research literature. Johnson's (2004) self-published chronicle of the WAF Band story, however, provides extensive biographical information about the band's commander and conductor, MaryBelle Johns Nissly and includes many photos and digital reproductions of newspaper articles, concert programs, and other artifacts. Several glimpses of Nissly from the perspective of one of her band members are provided by the study of Cape and Nichols (2012). Howe (2014) briefly mentions Amy Mills, who was the commander/conductor of the Air Force's premier band from 1990–1991.

### Research and Writing Related to Music Education and Training in the Military

Research and writing related to music education or training in the military that relates directly to the 14<sup>th</sup> Army Band (WAC) includes just one study, Jones' dissertation on the Armed Forces School of Music that has previously been discussed. Jones' research is the only comprehensive study that approaches the subject of music education as a primary concern. Nine additional dissertation studies also discuss musical training in the military but only as a secondary concern. Five of these studies are related to Army bands, two are related to Navy bands, one study is on

the Air Force Band Leaders School and one additional study deals with the audition process for premier bands in all branches. Articles on music education in the military include eighteen discussions of the Army's Wartime Music Services program, three general overviews of musical opportunities in all military service branches, two overviews of musical opportunities in Navy bands, one overview of musical opportunities in Army bands, one overview of musical opportunities in Coast Guard bands, one study on music and nationalism in our schools, and one study on music and militarism our schools.

## Army

As previously stated, the primary focus of Jones' (2002) dissertation is on the history of the Armed Forces School of Music from its founding in 1935 to 2001.<sup>131</sup> It is the only military music school in the United States and at the time of the writing of this study, is located at Little Creek Naval Amphibious Base in Norfolk, Virginia. Jones provides a concise overview of music in the Army, Marine Corps, and Navy, including histories and early training practices of their band programs, a chronological report of the institution's foundation and development, its facilities, personnel, recruiting and audition practices, and course offerings and curriculum. He also provides background information on issues surrounding female and African-American musicians in the Army, Marine Corps, and Navy bands. In addition, Jones also includes information about unique contributions of the School such as the All-Eastern Band and Instrumental Clinic, the U.S. Navy Band's "Sea Chanters" chorus, and the U.S. Navy Band "Commodores" Jazz Ensemble. Jones' study is a daunting undertaking but written from the perspective of someone who understands each of the military branches and the training objectives of the School. As an officer in

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<sup>131</sup> Jones, "A History of the Armed Forces School of Music," 35–39.

charge of all the Air National Guard bands in the nation, Jones understands his subject. Although his narrative is jam-packed with facts, the inclusion of many photographs and figures make Jones' study palatable and interesting to read.

Concerning the WAC bands, Jones refers to the WAAC Band #1 as the "1<sup>st</sup> WAAC Training Center Band," provides the activation dates of all five WAC bands during World War II and a photograph of a WAC band, highlights the uniqueness of the all-female African-American 404<sup>th</sup> Army Band (WAC), and gives a brief historical overview of the 14<sup>th</sup> Army Band (WAC). Significantly, Jones reports how the Army WACs were the first women to attend the Naval School of Music in Norfolk, Virginia when they were enrolled in 1952, citing SFC Ruth Anderson as the first female attendee.<sup>132</sup> Although he does not mention the WAAC musicians who attended bandleader training at the Army Music School at Ft. Myer, Virginia in 1943, the information he provides about the three-month long bandleader's course at Ft. Myer is insightful to this study of the 14<sup>th</sup> Army Band (WAC).<sup>133</sup>

McCormick's (1970) dissertation deals primarily with the founding and development of the United States "Pershing's Own" Army Band. He does discuss, however, early training attempts at Fort Jay, Governors Island, New York from 1911 to 1920, the establishment of an American Expeditionary Forces Band Masters and Musicians School in France from November 1918 until May 1919, the reestablishment of the Army School of Music in 1941, its move to Fort Meyer Virginia in 1942, and its closure in 1944.

Camus' (1969) history of bands in the United States Army prior to 1834 contains an extensive amount of information about music training of the time period studied and how it was modeled after the practices of the British Army. Boys served

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<sup>132</sup> Ibid., 411.

<sup>133</sup> Ibid., 55–56.

as apprentice musicians while being trained by drum and fife majors, and they were required to pay for their own training. One Army School of Music existed at Fort Columbus, Governors Island, New York in 1809, and possibly another one at West Point in 1813.

Tipps' (1974) dissertation concerns the contributions and influence of Army bandmaster Harold B. Bachman. Following successful careers in military and professional bands, Bachman made numerous contributions which affected the course of instrumental music education in the United States. Bachman co-authored the Smith Yoder Bachman band method, wrote two books, several pamphlets on the various phases of band training, and over 70 articles throughout his career. He came to be recognized as an authority on band materials and sight reading, was involved in adjudicating, and became band director at the University of Chicago in 1935 and later at the University of Florida in 1948. He was also active in many professional associations, including the American bandmasters Association, the Music Educators National Conference, and the College Band Director's National Association. After retirement, Bachman was director of the Disneyland marching band contest and was active in initiating an instrumental instruction program in the Florida prison system.

In his dissertation on the history of the regimental bands of Minnesota during the Civil War, Patrick (1972) devotes an entire section to the topic of organizing and training company musicians. The information presented in each chapter, however, consists mostly of excerpts from one soldier's personal journal.

Weiss' (2004) dissertation of the history of the United States Army Band "Pershing's Own" is organized in a very intentional way to highlight music education and training activities of the ensemble. Sections within his chapters are actually labeled "Involvement with Music Education." Examples of such activities within Weiss' study include appearances at American Bandmasters Association conventions,

concert performances at venues such as the John F. Kennedy Center for the Performing Arts, and a program order from a concert given at the Mid-West Band Clinic in Chicago, Illinois.

Articles by Douglass (1941), Bronson (1942), Osborn (1942), Stabley (1942), Unknown (1942a), Unknown (1942b), Zanzig (1942), Tellstrom (1943), Fenbey (1944), Ice (1944), Rosenberry (1944), Cook (1945), Byron (1946), Waugh (1946), Carty (1952), Christenberry (1952), Mills (1957), and an author (1967) focus upon the activities and status of the Army Music Program, which was part of Recreation and Welfare Division of the Morale (later Special Service) Branch, during the 1940s and 50s. The purpose of the Army Music Program was to encourage the participation of individual soldiers in some form of musical activity, to assist the authorized musical organizations of the Army in attaining a high degree of usefulness and efficiency, and to cooperate with military and civilian agencies in the utilization of music as an integral part of practically every recreational activity within the Army. Everything from singing to participating in music appreciation classes to attending bandleader training is involved in the Army Music Program. At various times, MENC worked in partnership with the Army Music Program. This subject would make an interesting separate study in the future.

Wellborn's (2015) article is related to music education in that it explores career opportunities and the recruitment process within the Army's music program. Two enlisted service member musicians share their perspectives, as well as pros and cons, of professional music careers in the Army.

## Navy

Dyess' (1988) dissertation on the founding and growth of the United States Navy band in Washington DC makes a concerted effort to discuss the role of music

education within each chapter of his study, Dyess also chronicles the establishment of the United States Navy School of Music, describes how the Navy Band has contributed greatly to the development of music education by fostering and inspiring the growth of public school and college bands throughout the United States, and examines a variety of symposiums and clinics that the Navy Band hosted.

McCuen's (1967) thesis provides an overview of bands in the United States Navy until 1967 and quite a bit of information regarding the Navy School of Music. He also discusses other early Navy Music Schools in New York, Newport, Norfolk and San Diego in the early 1900s, including John Philip Sousa's band training center during World War I.

Articles by Thurmond (1942) and Burns (1954) provide detailed overviews of the Navy Music Career Program. In addition to historical background information, the authors discuss facilities, training, qualifications, and soldier activities.

#### Marine Corps

No research or writing related to music education or training in Marine Corps music programs were located.

#### Air Force

Copenhaver's (1961) master's thesis is about the Air Force Bandleaders School and is primarily a recollection of his own experiences. Graham's (2004) article provides an overview of the music program of the United States Air Force. He discusses three general assumptions about the mission of music in the military. While ceremonies, troop morale, and entertainment are often thought to be the objectives of military bands, Graham describes instead how viewing military bands

as tools of influence, musicians as agents of trust, and performances as opportunities to present the military to the public is more constructive.

#### Coast Guard

Wyman's (2015) brief article provides an overview of the music program of the United States Coast Guard and discusses how sharing music with students is one of the missions of the U.S. Coast Guard Band.

#### All Service Branches

Rettger's (2013) dissertation is related to music education in that it gives information about how to prepare for and perform a premier band audition within the military. It is somewhat of an instructional manual itself and helpful for recruit prospects who desire a musical career within the military.

Kendall (1945), Young (1981), and Gleason (2015) discuss music career opportunities and training within all branches of the United States military. These articles are valuable sources of information for school band directors and their students. While the articles by Kendall and Young include brief historical overviews as well as audition information and enlistment procedures, Gleason's study is much more comprehensive in scope. Kendall's study discusses music activities sponsored by the Army, the Navy, the United States Armed Forces Institute, the Red Cross, the USO, the National Federation of Music Clubs, and Armed Forces master records.

Goble (2009) and Hebert (2015) discuss topics of nationalism and militarism in relation to school music education. Whereas Goble is for the promotion of musical nationalism within public school teaching practices and recognizes that educators could use music to nurture solidarity and psychological strength among the nation's citizens, Hebert is opposed to any excessive emphasis on the military and its

interests in the school setting. Both articles touch upon the concept of patriotism and raise interesting thoughts to ponder.

### Summary

All-male bands in the United States military existed at least 165 years before the first all-female military band—WAAC Band #1—was formed. It is logical, then, that the majority of extant literature is comprised of studies of male bands. Civil War bands have been researched more than any other bands, and thus, the majority of band studies are found within the Army. Of the small handful of studies concerning bands that are currently still active, most are of the renowned special or premier bands. No comprehensive studies of Coast Guard or Air Force male bands exist. Studies of National Guard and United States Army Reserve bands are also missing. Very few studies of female bands exist.

Bandleaders of military bands in the United States have not been widely researched, other than for the Army's renowned Patrick Sarsfield Gilmore and the Marine Corps' famed John Philip Sousa. No comprehensive studies of Coast Guard, Air Force, Air or Army National Guard, or Reserve bandleader studies exist. Harold Bachman and Wade Hammond were most likely chosen as subjects of research because of their experiences within the field of music education. Only one study of a female military bandleader currently exists.

Finally, research and writing that examines music education or training within the military consists mainly of article length studies. Topics covered by these studies focused primarily on the Army Music Program, followed by overviews of military band programs and their related career opportunities. Patrick Jones' history of the Armed Forces School of Music is the only comprehensive study of military-based music training that is present in extant research literature.



## CHAPTER 3

### METHODS AND PROCEDURES

Brundage described history as “the intellectual discipline that, in addition to discovering, verifying, and describing past events, imposes pattern and meaning upon them” and added that, “[i]ndeed, the imposing of pattern and meaning are the most important parts of the historian’s calling.”<sup>134</sup> Gottschalk defined the method in which to accomplish this as “the process of critically examining and analyzing the records and survivals of the past” combined with “the imaginative reconstruction of the past from data derived by that process.”<sup>135</sup> Well-substantiated contributions to knowledge about the past are derived from a combination of primary and secondary sources, both written and oral. Although Phelps, Ferrara, and Goolsby emphasized the primary source as the basis of historical research,<sup>136</sup> Barzun and Graff cautioned that “[n]o matter how it is described, no piece of evidence can be used in the state in which it is found,” but rather “it must undergo the action of the researcher’s mind known as the critical method.”<sup>137</sup> Historians must be conscious that any “imposing” of pattern and meaning comes with bias, and that all primary data collected must be corroborated with secondary sources.

Primary sources in historical research are original written documents, records, and artifacts that provide firsthand information or an eyewitness testimony about events, people or periods of time in a past that researchers seek to know more about. The use of primary sources is critical for making informed inferences about the subject under investigation and may include written correspondence, documents

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<sup>134</sup> Anthony Brundage, *Going to the Sources: A Guide to Historical Research and Writing*, 5<sup>th</sup> Ed. (West Sussex, UK: Wiley-Blackwell, 2013), 138.

<sup>135</sup> Gottschalk, *Understanding History*, 48.

<sup>136</sup> Roger P. Phelps, Lawrence Ferrara, and Thomas W. Goolsby, *A Guide to Research in Music Education* (Metuchen, NJ: Scarecrow Press, 1993), 295–296.

<sup>137</sup> Barzun and Graff, *The Modern Researcher*, 155.

in the form of diaries, letters and memorandums, scrapbooks, concert programs, musical recordings, video footage, photographs, some newspaper items, and government records. Audio and videotaped personal interviews, oral reports by contemporaries, and written questionnaire answers may also qualify as primary source material. Records that were created at the same time or in conjunction with the event or by the subject being studied are the best and most desirable sources. Documents created after events are considered less reliable but may still be considered as primary sources. Documents such as government reports, however, might be regarded as more reliable the farther they are published from the date of the original event.<sup>138</sup> No matter the source of origin, it is essential for researchers to verify the accuracy of all primary sources.<sup>139</sup>

Secondary sources in historical research are accounts about events, people, subjects, and periods of time offered by anyone else who was not an eyewitness. Although they do not provide sufficient evidence to substantiate historical fact, they may assist in providing insight about primary sources that are questionable or incomplete.<sup>140</sup> Secondary sources may also be useful (1) to provide context about customs, practices, and social norms to aid in the understanding of the time surrounding the studied event, person or subject, (2) to get leads to other bibliographical data, (3) to acquire quotations or citations from contemporary or other sources, and (4) to derive, test, or improve research interpretations and

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<sup>138</sup> An example of why this may be true includes the military letter and special orders collected for this study. By necessity, the orders must be generated ahead of the event that they pertain to. If for some reason the event referred to by the orders does not happen, the printed orders do not simply self-destruct. Secondary sources were absolutely necessary to verify that events (tours or trips to cities away from the home duty station) documented on collected orders actually happened.

<sup>139</sup> Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams, *The Craft of Research*, 2<sup>nd</sup> ed. (Chicago: The University of Chicago Press, 1995), 76–78.

<sup>140</sup> Roger P. Phelps, Ronald H. Sadoff, Edward C. Warburton and Lawrence Ferrera, *A Guide to Research in Music Education*, 5<sup>th</sup> ed. (Lanham, MD: Scarecrow Press, Inc., 2005), 213.

hypotheses related to the problem studied.<sup>141</sup> Written accounts about events or subjects that are published in books, dictionaries, encyclopedias, journals, and doctoral dissertations that may have been created using primary sources are nevertheless considered secondary sources. Secondary sources may also include newspaper articles, photographs, video documentaries, and audio, video, and written narratives generated through dialogue and interviews with individuals who were not eyewitnesses. As with some primary sources, secondary sources might be regarded as more reliable the farther they are published from the date of the original event. As time elapses, more materials may become available, adding credibility to the event or subject they are informing. Similar to primary sources, all secondary sources should be verified for accuracy.

In historical research, external and internal criticism are the two processes researchers use to verify the authenticity and accuracy of primary and secondary sources. Experienced researchers frequently engage in both processes simultaneously, using information from one to assist with the interpretation of the other.<sup>142</sup> External criticism is concerned with determining the authenticity and accuracy of documents or source material. Historical researchers must seek to investigate whether items are genuine and what they claim to be because falsified documents can lead to erroneous conclusions. Determining authorship, the date, the age, the location, and whether the document is a copy or not are all tasks related to external criticism. As with internal criticism, documents must ideally be compared and/or cross-referenced with other documents and sources to see if what is on them is true. Although they may not all apply to a particular research project, questions that researchers might ask in the process of external criticism include: Where was

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<sup>141</sup> Gottschalk, *Understanding History*, 115.

<sup>142</sup> Phelps, Sadoff, Warburton and Ferrera, *A Guide to Research in Music Education*, 230.

the item originally located and where is it 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 process of verification easier? Is the handwriting consistent with other writings by the reputed author? Are there any indications (e.g., diaries, newspaper accounts, etc.) that such an item existed? Is there any reason to suspect the item may be a hoax?<sup>143</sup>

Internal criticism is concerned with determining the credibility of documents. Information that appears in a document cannot just be taken at its face value for use in historical research. Rather, it must be compared and/or cross-referenced with other documents and sources to see if the data it reflects is true. Meaning and trustworthiness of the data is established through the process of internal criticism. Historians must consciously, or even systematically, seek to understand and verify the motives, experiences and reliability of memory of the subject who is responsible for the document, item or statement being considered. Historians must also strive to understand a document's audience or intended recipient, to examine the amount of time between the creation of the document and the event it refers to, to discern facts from heresy, to discern intentional or unintentional biases and hidden agendas, and to look for possible omissions of information or information that was presented based on selective memory or out of context. One of the most common problems a historian may encounter when examining the credibility of a historical document is that its author may not be available for questioning. In many cases, the author of a document may no longer be living or may be elderly. Hockett cautions that "recollections of the elderly are notoriously fallible,"<sup>144</sup> especially when discussing events that occurred decades earlier. Age, health, memory loss, and distance of time

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<sup>143</sup> Ibid., 225–226.

<sup>144</sup> Homer C. Hockett, *The Critical Method in Historical Research and Writing* (New York: Macmillan Co., 1955), 49.

from an event or creation of a document must always be considered in the process of internal criticism.

Yow defines oral history as “the recording of personal testimony delivered in oral form” and asserts that it “seems to be [the term] most frequently used to refer to the recorded in-depth interview.”<sup>145</sup> Oral history enables researchers to probe “the object of history (man)”<sup>146</sup> in order to reveal the meanings of lived experiences. Along with description, explanation and reflection, narrative is an important component of oral history. Bruner argues that “narrative expresses our deepest reasonings about ourselves and our experience.”<sup>147</sup> Appropriate uses of oral history include the questioning of witnesses to reveal (1) underlying reasons for making decisions, (2) other kinds of information that do not get into the public record such as daily life at home and at work, (3) information that makes public documents understandable, (4) informal and unwritten rules of relating to others that characterize groups, (5) ramifications of personal relationships that do not get told in official documents, (6) dimensions of life within a community, (7) moments of experience that can be arranged chronologically to reveal development, (8) meanings of artifacts in the lives of people, (9) images and the symbols people use to express feelings about their experiences, (10) a psychological reality that is the basis for ideals that individuals hold and for the things that they do, and (11) actions of individuals who have no one to witness them. Limitations of oral history may include (1) the potential for narrow, idiosyncratic, or ethnocentric interviews, (2) the propensity for only articulate individuals to participate, and (3) the presentation of

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<sup>145</sup> Valerie Raleigh Yow, *Recording Oral History: A Guide for the Humanities and Social Sciences*, 2<sup>nd</sup> ed. (Lanham, MD: AltaMira Press, 2005), 4.

<sup>146</sup> Bloch, *The Historian's Craft*, 22.

<sup>147</sup> Jerome Bruner, “Self-Making Narratives” in *Autobiographical Memory and the Construction of a Narrative Self: Developmental and Cultural Perspectives*, eds. Robyn Fivush and Catherine A. Haden (Mahwah, NJ: Lawrence Erlbaum, 2003), 213–214 and 222.

retrospective evidence. Due to the selectivity and sometimes faulty nature of human memory, researchers must employ the processes of external and internal criticism to verify the consistency within testimonies and the accuracy of factual information relayed and corroborate oral-history interviews with other primary and secondary sources.<sup>148</sup>

The historical methodology used for data searching, analysis, evaluation, verification, and description in this study was based on the recommendations and techniques outlined by Phelps, Sadoff, Warburton, and Ferrera,<sup>149</sup> and Barzun and Graff.<sup>150</sup> As described by Brundage,<sup>151</sup> strategies for locating materials and determining authenticity of documents were also employed. Structured and unstructured oral history interviews were conducted and analyzed in accordance with the techniques and evaluative criteria posited by Lincoln and Guba,<sup>152</sup> Fontana and Prokos,<sup>153</sup> and Yow.<sup>154</sup> Inquiries utilizing email, instant messaging and social media were informed by Kazmer and Xie.<sup>155</sup>

### Sources of Information

Resources for the current study consisted of archival primary sources, secondary sources, and interviews and correspondence with living persons. The

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<sup>148</sup> Yow, *Recording Oral History*, 9–20.

<sup>149</sup> Phelps, Sadoff, Warburton, and Ferrera, *A Guide to Research in Music Education*, 205–233.

<sup>150</sup> Barzun and Graff, *The Modern Researcher*, 3–198.

<sup>151</sup> Brundage, *Going to the Sources*, 19–112.

<sup>152</sup> Yvonne S. Lincoln and Egon G. Guba, *Naturalistic Inquiry* (Newbury Park, CA: Sage Publications, 1985).

<sup>153</sup> Andrea Fontana and Anastasia H. Prokos, *The Interview: From Formal to Postmodern* (Walnut Creek, CA: Sage Publications, 2007), 9–81.

<sup>154</sup> Yow, *Recording Oral History*, 92–120.

<sup>155</sup> Michelle M. Kazmer and Bo Xie, "Qualitative Interviewing in Internet Studies: Playing with the Media, Playing with the Method," *Information, Communication & Society* 11 (March 2008): 257–278.

quantity of related research literature concerning the 14<sup>th</sup> Army Band (WAC) was small but qualitatively significant for establishing a foundation to build upon and for corroborating or refuting facts of primary sources. A number of relevant documents collected by historian Ellen Stone Doukoullos and shared with me by Dr. Jill Sullivan were integral for the commencement of this study. Before examining these first and all subsequent collected documents, I affixed a label on each one and named them "DOC 1," "DOC 2," "DOC 3," etc. I then created a digital scan of each document and stored the scans in a digital folder labeled "Documents." It did not matter what type of document I encountered—a journal article, newspaper clipping, concert program, interview transcript, or personal letter—I labeled it as a "DOC." Similarly, I labeled all photographs as "PIC 1," "PIC 2," "PIC 3," etc. Small names for digital files worked best for organizational and corroboration purposes.

As I read each document encountered, I first entered relevant information into a timeline that I created using Microsoft Word software. Utilizing four columns, I entered the date (day, month, year) in the first column on the far left, the information collected in the second column, the name of the source (DOC # or PIC#) in the third column, and then recorded any comments or concerns about the document in the fourth column on the far right. If I encountered multiple sources for the same event or item of information, I organized the sources and corresponding information with designations such as (A), (B), and so forth. This made it easy to corroborate and cross-reference sources. Because the timeline database was not a spreadsheet file, I had to be conscious of creating new rows and entering dates in the correct sequential calendar order within the timeline.

Early on I discovered it was best to create a separate database for any information related to members. Just as with the timeline database, I used Microsoft Word to create a "member facts" database. I tried using an Excel spreadsheet at first

but preferred the visual display of information in the Microsoft Word format more. For the member facts database, I created four columns. In the first column on the far left, I entered the member's name (first and last followed by married name(s) in parentheses). I entered common names or nicknames of members in quotation marks in the line beneath the full formal names. I tried many variations but settled on this order that worked best for fast searching. In the second column, I entered collected information verbatim from source materials. In the third column, I entered the source (DOC # or PIC#) and then comments or concerns about the source or information in the fourth column on the far right. Because the member facts database was not a spreadsheet file, I had to be conscious of creating new rows and entering names in the correct alphabetical order (by last name) within the timeline.

After entering the information verbatim from sources into either or both the timeline and member facts databases, I then created an entry for the document source in *Endnote* bibliography software and entered all relevant bibliographic information. I recorded the name of the stored document (DOC # or PIC #) in the "Notes" field within each *Endnote* entry and attached all corresponding digital documents. This made referencing documents very easy because it eliminated the need to search for documents. I simply opened attached files within *Endnote*. There was only one drawback to this method: the *Endnote* software file for all of the sources eventually exceeded 40 GB which made it impossible to use my laptop. All work for my study, thus, had to be completed at home with my personal computer.

This being said, I did eventually invest in *Dropbox* cloud storage in order to both protect the digital repository and to access the study's files remotely. Because the collected digital data added up to nearly 100 GB, I had to pay \$500 per year for the *Dropbox* account. If I was not at home and able to use the *Endnote* software,



however, I could still open documents on my smartphone or iPad remotely. The *Dropbox* annual fee was a worthy investment.

In addition to using *Endnote* software to organize and access my source materials, I also created an extensive digital filing cabinet on my computer for backup purposes. Within a folder called "Members," I created a subfolder for each member I interacted with or collected information about. Within a folder called "Pics," I created a subfolder for each member or institution that provided me with photographs to store copies of the images. Within a folder called "Literature," I stored copies of all journal articles, theses, and e-books. Within a folder called "Interview Data," I created subfolders for each individual I interacted with. I also created "To Do" subfolders called "Audio Files to Transcribe" and "Video Files to Transcribe." Within a folder called "Reunions," I created subfolders for each year that a reunion was held. I stored photographs taken at reunions in the reunion subfolders rather than in the member subfolders who shared photographs with me. Within a folder called "Email," I created subfolders for each member I exchanged communication with. Within a folder called "Facebook Posts," I created subfolders for each date I downloaded screenshots. I created folders called "Fort Lee" and "Fort McClellan" to store any general information collected about these places. I created a folder called "IRB" (Institutional Review Board) to store anything related to the IRB process. Additional folders were created but the folders listed here are suitable examples illustrating the way that I organized data.

With regard to the original documents or hard copies of data collected, I organized them as well. They were organized for storage purposes only, however, and not for easy access. For example, all oversized documents and full newspaper sheets are stored in a case that artists use to safely transport artwork. The rest of the documents are organized per the individual or institution that shared them with

me in large clearly-labeled plastic baggies or clasped envelopes within boxes. Once I scanned original documents, I did not consult the originals again unless there was a need. All audio recordings, films, and books were stored on a designated bookcase for the study. Digital copies of audio recordings and films were also stored on my computer.

Making concerted efforts to obtain additional primary and secondary sources from 14<sup>th</sup> Army Band (WAC) former members and from archives located at the Fort Des Moines Museum and Education Center, Iowa, the Women's Army Museum, Virginia, and the Anniston Public Library, Alabama, I made many trips for this study. The first trip made was to the Women's Army Museum at Fort Lee, Virginia. Working with the archivist there for three complete work days, we scanned every document available that pertained to the 14<sup>th</sup> Army Band (WAC) and 400<sup>th</sup> Army Band (WAC). The museum had not yet cataloged the bands' materials so I was very grateful that the archivist was willing to take the project on when I inquired about it.

Following the trip to the Army Women's Museum in 2006, I traveled to Anniston, Alabama to attend a four-day 14<sup>th</sup> Army Band (WAC) reunion at Fort McClellan. I also traveled to South Carolina to interview WAC band member Jeanne Pace at her home in 2006. In 2008, I conducted a follow-up interview with Jeanne Pace at the Armed Forces School of Music in Norfolk, Virginia and then attended another 14<sup>th</sup> Army Band (WAC) bi-annual reunion at Fort McClellan in October. While in Alabama for the reunion, I visited the Historical Society archives at the Anniston Public Library. Viewing miles of microfiche, I was able to collect many local newspaper articles about the band. In 2010, 2012 and 2014, I attended additional bi-annual band reunions at Fort McClellan each October. In 2014, I also took a separate trip to Fort Des Moines, Iowa and worked with the archivist there for two days. The Public Library in downtown Des Moines was working to digitize all of the

files for the Fort Des Moines Education Center but had completed only fifty percent by 2014.

The primary sources collected for this study include 255 official United States 400<sup>th</sup> Army Service Forces Band and 14<sup>th</sup> Army Band (WAC) government documents and 538 other documents consisting of annual unit history chronologies, tour itineraries and performance schedules, member rosters, unit award citations and letters of appreciation, personal letters written by WAC band musicians to family members, press releases, concert programs, recruiting pamphlets, and certificates of participation. I also collected copies of seven diaries and scrapbooks, more than 2,800 personal and official photographs, 12 audio tape recordings and 2 record albums of music performances, 7 recordings of band reunion concerts made between 2004 and 2014, 11 home and military films showing video footage of band personnel, one documentary, several newsletter and magazine articles authored by 14<sup>th</sup> Army Band (WAC) members, and 1,059 newspaper articles.

First-person structured and unstructured interviews recorded in audio and video formats, telephone interviews, paper and electronic correspondence, and social media communication exchanges were also conducted with 71 former 14<sup>th</sup> Army Band (WAC) enlisted personnel and commanders. A written interview questionnaire and request for participation was initially distributed by mail to all band personnel whose whereabouts were known (see Appendix B). I also recorded nearly 250 hours of informal conversations at band reunions and captured more than 2,500 screenshots of group conversations on the band's private Facebook group page. A delimitation to note, only a portion of the collected interview data was applied to the two categories explored in this study, organizational developments and activities.

Secondary sources collected include items such as geographical maps, fort histories, military publications, statutes of law, unpublished manuscripts, yearbooks,

newspaper and magazine articles, journal articles, dissertations and thesis, and books. As described with regard to the primary sources collected, secondary sources were similarly scanned and cataloged.

## CHAPTER 4

### FORT LEE

#### Introduction

The origin of the 14<sup>th</sup> Army Band (WAC) can be traced to 1942 when the unexpected onset of World War II necessitated the recruitment of women into both the civilian labor force and the military. Women temporarily took over the jobs that men were forced to vacate when they were needed for combat duties. The first all-female band in the United States military, the Women's Army Auxiliary Corps (WAAC) Band #1, was thus formed as a temporary ensemble to replace bandsmen during the war (see Photograph 3).<sup>156</sup>



Photograph 3. WAAC Band #1 at Fort Des Moines, Iowa, 1942. Photograph courtesy of the Army Women's Museum's archival collection.

<sup>156</sup> Information Office, "Background: Women's Army Corps Band," news release, January 1971.

At the first Women's Army Auxiliary Corps (WAAC) training center located at Fort Des Moines, Iowa, nineteen female musicians joined the male band on post for their first rehearsal in August 1942.<sup>157</sup> Under the direction of Warrant Officer (WO) Peter Berg, the women trained with the men to learn both the band repertoire and the duties of military bandsmen. In November 1942, after the size of the band had grown to over forty members, Berg and 28 of the women were transferred to the second WAAC Training Center at Daytona Beach, Florida.<sup>158</sup> The remaining female members of WAAC Band #1 then took over all of the musical duties at Fort Des Moines. On April 13, 1943, Master Sergeant MaryBelle Nissly was assigned as their director.<sup>159</sup>

The band at Des Moines unofficially became known as WAC Band #1 in July of 1943 after President Roosevelt signed legislation that dropped the "A" for auxiliary and renamed the organization as the Women's Army Corps.<sup>160</sup> The new law put the WACs under Army regulations, raised the age limit from 21 through 45 to 20 through 49 for membership, and defined the role of WAC officers. On December 15, 1943, Master Sergeant Joan Lamb took over direction of WAC Band #1 when Master Sergeant Nissly was transferred to lead the group that had been at Daytona Beach, Florida.<sup>161</sup>

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<sup>157</sup> "First Rehearsal for WAAC Band," *Des Moines Tribune*, 13 August 1942.

<sup>158</sup> Sullivan, "Women's Military Bands in a Segregated Army," 7. This band was named the 401<sup>st</sup> ASF Band. Its history is separate from the lineage of the 14<sup>th</sup> Army Band (WAC) and is not addressed in this study.

<sup>159</sup> Sullivan, "Women's Military Bands in a Segregated Army," 8; MaryBelle Nissly, curriculum vitae 1937–1980, n.d., private collection.

<sup>160</sup> Treadwell, *The Women's Army Corps*, 219–230; Morden, *The Women's Army Corps: 1945–1978*, 12. The legislation referred to is Public Law 78-110.

<sup>161</sup> Elloise Allinger Greenlee, personal diary, "The 400<sup>th</sup> Always Sails Forward," dated 28 February 1943 to 1 November 1945, private collection; and Sullivan, "Women's Military Bands in a Segregated Army," 9.

On January 15, 1944, the Des Moines WAC Band #1 was constituted as the 400<sup>th</sup> Army Band (WAC) when all WAAC bands were redesignated.<sup>162</sup> It was officially activated into the Women's Army Corps on January 21, 1944.<sup>163</sup> On March 15, 1944 the 400<sup>th</sup> Army Band (WAC) was renamed as the 400<sup>th</sup> ASF (Army Service Forces) Band (WAC) and was administratively assigned to the Seventh Service Command.<sup>164</sup> Warrant Officer Junior Grade (WOJG) Mary T. Waterman replaced Master Sergeant Lamb as its director on May 11, 1944.

When the WAC began its demobilization following World War II, the band was relieved of its assignment with the Seventh Service Command on September 21, 1945 and was assigned to the San Francisco Port of Embarkation.<sup>165</sup> Boarding a train on October 2, 1945, band members and Waterman left Fort Des Moines and headed to their new duty station at Fort Mason, California.<sup>166</sup> There the band's primary duty was to perform for the ships arriving home from the Pacific war front.

Concurrent with the reorganization of the United States War Department, the 400<sup>th</sup> ASF Band (WAC) was redesignated as the 400<sup>th</sup> Band (WAC) effective June 11,

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<sup>162</sup> Waggoner, "Statement of Service: 14<sup>th</sup> Army Band"; Ken Distler, "14<sup>th</sup> Army Band Boasts Proud Heritage," *McClellan News*, 15 May 1981; and Memorandum, "Designation: 14<sup>th</sup> Army Band (WAC)." The designations of the other WAC bands during World War II include: the 401<sup>st</sup> ASF Band which was first at Daytona Beach, Florida then Fort Hamilton, New York; the 402<sup>nd</sup> ASF Band which was first at Fort Oglethorpe, Georgia then at the Presidio in San Francisco, California; the 403<sup>rd</sup> ASF Band which was first at Daytona Beach, Florida then Camp Ruston, Louisiana then Fort Oglethorpe, Georgia then Charleston, South Carolina then Fort Devens, Massachusetts; and the 404<sup>th</sup> ASF Band which was all-African American at Fort Des Moines, Iowa.

<sup>163</sup> Memorandum, "Designation: 14<sup>th</sup> Army Band (WAC)" cites "General Order 1, Headquarters, 1798 Service Unit, First Women's Army Corps Training Center, Ft. Des Moines, Iowa, dated 29 January 1944"; see also Chief of Transportation, "Record of Stations and Movements: 400<sup>th</sup> Army Band."

<sup>164</sup> Memorandum, "Designation" 14<sup>th</sup> Army Band (WAC)" cites "AG 322 (1 Mar 44) OB-SPMOU-M, dated 7 Mar 1944 and General Order 17, ASF, Headquarters, Seventh Service Command, Omaha, Nebraska, dated 14 Mar 1944"; see also Chief of Transportation, "Record of Stations and Movements: 400<sup>th</sup> Army Band."

<sup>165</sup> Waggoner, "Statement of Service: 14<sup>th</sup> Army Band."

<sup>166</sup> Dinwiddie, "A Date with Destiny"; Greenlee, "The 400<sup>th</sup> Always Sails Forward," 51; Morden, "Lineage and History 14<sup>th</sup> Army Band (WAC)," 1; and Membership directory, "Women's Army Corps Bands 1942—1976: Music, Dedication and Pride," 1996, in the author's possession.

1946.<sup>167</sup> Still under the leadership of Waterman, the band was transferred from Fort Mason to Camp Stoneman, California on October 16, 1946,<sup>168</sup> and it continued providing music at the San Francisco Port of Embarkation for another six months. After being officially deactivated on April 11, 1947<sup>169</sup> at Camp Stoneman, however, the 400<sup>th</sup> Band (WAC) was then redesignated as the 400<sup>th</sup> Army Band (WAC) on May 15, 1947 and was assigned to the Chief of Transportation in an administrative capacity only.<sup>170</sup> By this time, all 400<sup>th</sup> Army Band (WAC) personnel had been honorably discharged from the Women's Army Corps and the band remained dormant in its inactivated status for the next sixteen months.

Effective August 16, 1948, the 400<sup>th</sup> Army Band (WAC) came back to life when it was activated as the 14<sup>th</sup> Army Band (WAC)<sup>171</sup> and assigned to the Second Army at Fort George G. Meade, Maryland.<sup>172</sup> Designated as a Training Reserve Unit, the 14<sup>th</sup> Army Band (WAC) was attached to the 2101<sup>st</sup> Army Service Unit and further attached to the 51<sup>st</sup> Army Band for training only. Starting with just one officer,

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<sup>167</sup> Memorandum, "Designation: 14<sup>th</sup> Army Band (WAC)" cites "AG 322 (4 Jun 46) AO-I-WDGCT-M dated 7 Jun 46"; see also Chief of Transportation, "Record of Stations and Movements: 400<sup>th</sup> Army Band"; and Waggoner, "Statement of Service: 14<sup>th</sup> Army Band."

<sup>168</sup> Chief of Transportation, "Record of Stations and Movements: 400<sup>th</sup> Army Band"; Morden, "Lineage and History 14<sup>th</sup> Army Band (WAC), 1; Dinwiddie, "A Date with Destiny"; 1996 Membership directory, "Music, Dedication and Pride"; Handwritten chart, "History of WAAC Bands," n.d., photocopy in author's possession.

<sup>169</sup> Chief of Transportation, "Record of Stations and Movements: 400<sup>th</sup> Army Band"; Dinwiddie, "A Date with Destiny"; Distler, "14<sup>th</sup> Army Band Boasts Proud Heritage"; Ruth E. Glaspey, "Duty with a Beat," *Women's Army Corps Journal* 1, no. 1 (Jan—Feb 1970): 4; Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1; Morden, "Lineage and History 14<sup>th</sup> Army Band (WAC), 1; Waggoner, "Statement of Service: 14<sup>th</sup> Army Band"; 1996 Membership directory, "Music, Dedication and Pride"; General Order 132, dated 11 August 1948; Memorandum, "14<sup>th</sup> Army Band (WAC)," n.d., private collection; Memorandum, "Designation: 14<sup>th</sup> Army Band (WAC)"; "14<sup>th</sup> Army Band, WAC, Marks Another Milestone," *Anniston Star*, 25 January 1970; and "14<sup>th</sup> Army Band (Women's Army Corps)," <http://www.worldmilitarybands.com/WAC%20band.html>, accessed 13 June 2005.

<sup>170</sup> Memorandum, "Designation: 14<sup>th</sup> Army Band (WAC)" cites "Assigned to the Chief of Transportation per Department of the Army letter AGAO-I-322 (8 Apr 47) WDGOT-M dated 7 May 1947"; see also Chief of Transportation, "Record of Stations and Movements: 400<sup>th</sup> Army Band"; Morden, "Lineage and History 14<sup>th</sup> Army Band (WAC)," 1; and Waggoner, "Statement of Service: 14<sup>th</sup> Army Band."

<sup>171</sup> Memorandum, "Designation: 14<sup>th</sup> Army Band (WAC)" cites "Department of the Army letter AGAO-I 322 Bands (19 Jul 48) CSGOT-M, subject: "Activation of the 14<sup>th</sup> Army Band," dated 28 July 1948."

<sup>172</sup> General Order 132, dated 11 August 1948.



Warrant Office Junior Grade Katharine V. Allen, and one enlisted woman,<sup>173</sup> the band gained nine additional recruits and trained for six months before relocating to Fort Lee, Virginia on March 5, 1949.<sup>174</sup>

This chapter surveys the first four and a half years of the 14<sup>th</sup> Army Band (WAC)'s history when it was stationed at Fort Lee, Virginia from March 5, 1949 to August 5, 1954. The chapter includes organizational developments and activities of the band, policy, structural and uniform changes that occurred, and background information regarding the band's key leaders, specialty groups, significant performance events, tours, and training.

### Organizational Developments

This section examines the duty station, structural, policy, and uniform changes that concerned or affected the 14<sup>th</sup> Army Band (WAC) during its assignment at Fort Lee, Virginia. It also provides a report of the band's key leaders, documenting the officers who were appointed as commanders and the enlisted personnel who were assigned as first sergeants and drum majors. Finally, brief descriptions are provided of the more prominent specialty group ensembles created at Fort Lee that showcased the band's versatility.

### Duty Station Changes

Three days after the signing of the bill which integrated the women's armed services into the regular armed services of the United States,<sup>175</sup> the first Regular

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<sup>173</sup> Katharine V. Allen, "14<sup>th</sup> Army Band," news release, April 12, 1951; Narration script for First and Fifth Army Area tour, 28 August to 11 September 1951, private collection; Narration script for Sixth Army Area tour, 23 October to 2 November 1951, private collection; "14<sup>th</sup> WAC Army Band Maintains Excellent Record of Achievement," *Lee Traveller*, 1951; and "WAC Band to Present Concert Here," *Reading Eagle*, 2 August 1964.

<sup>174</sup> Allen, "14<sup>th</sup> Army Band," 1; Information Office, "Background: Women's Army Corps Band," news release, February 1972; Handwritten chart, "History of WAAC Bands"; and Memorandum, "14<sup>th</sup> Army Band (WAC)," 1.

Army Women's Army Corps Training Center was established at Fort Lee, Virginia on June 15, 1948. It officially opened its doors on October 4, 1948 and was commanded, staffed and operated entirely by women. Known as Camp Lee at the time, the post first came into being in 1917 as a training center for World War I troops, including those of the famed 80<sup>th</sup> Division.<sup>176</sup> After enjoying a period of time as a wildlife sanctuary after the war, Fort Lee was reactivated once again as a military post in 1940. During World War II, more than 300,000 soldiers were trained at Camp Lee for service in all parts of the world.<sup>177</sup>

When the Women's Army Corps Training Center began its operation in 1948, it contained all of the elements and activities of an Army Training Center for men, albeit on a smaller scale. In addition to a reception-processing center which received and processed enlistees and all new WAC recruits, there was a replacement center that conducted both a regular eight-week basic training course and a subsequent Leaders Course for promising graduates. From 1948 to 1950, the Officer Candidate School at Fort Lee was the only source for training WAC officers. The WAC Training Center also maintained a specialist school until November 1950 which provided training in Army administration. In September of 1952, the Women's Army Corps School was established as an Army service school under the Office of the Chief, Army Field Forces, and its curriculum was expanded to include advanced training for WAC officers.<sup>178</sup>

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<sup>175</sup> Morden, *The Women's Army Corps: 1945-1978*, 55. President Truman signed the Women's Armed Services Integration bill into Public Law 625, the Women's Armed Services Integration Act, on June 12, 1948.

<sup>176</sup> Because the 80<sup>th</sup> Division always achieved their mission with the fewest number of casualties, it was ranked first of all National Army Divisions by the War Department during World War I.

<sup>177</sup> *Women's Army Corps Training Center Review: Fort McClellan* (Fort McClellan, Alabama: ARMY and NAVY Publishing Company, 1955).

<sup>178</sup> *Women's Army Corps Training Center Review: Fort Lee* (Fort Lee, Virginia: ARMY and NAVY Publishing Company, 1953).

While the presence of the 14<sup>th</sup> Army Band (WAC) on the post was a great source of pride for WAC Training Center at Fort Lee, the rehearsal space provided for the band was neither spacious nor acoustically ideal due to hard-tiled floors, cement brick walls, and low hung ceilings. Rooms were hot in the summers and cold in the winters. The WAC barracks in wood-frame buildings were of the open bay design and did not provide ideal living conditions for band members. Although the women were allowed to decorate their assigned sleeping areas with “homey” touches, there was never any privacy.<sup>179</sup> Fortunately for the band, they were frequently on the road traveling from one place to another and were able to stay in comfortable hotel rooms or in better accommodations on different military posts.

The band was also fortunate that plans were made in 1951 to establish a permanent Training Center for the Women’s Army Corps at Fort McClellan, Alabama. Construction for the band’s new home began in 1952 and was completed in 1954. Although the majority of units departed Fort Lee in May 1954, the 14<sup>th</sup> Army Band (WAC) had too many performance commitments to move until several months later in August.



Photograph 4. Sleeping Area in Fort Lee Barracks. Photographs courtesy of Joan Myer’s personal collection.

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<sup>179</sup> Dona Mellott telephone interview with author, July 19, 2005.

## Structural Changes

On March 5, 1949 the 14<sup>th</sup> Army Band (WAC) arrived at Camp Lee, Virginia with one officer and ten enlisted musicians.<sup>180</sup> Designated as a separate band, it was assigned to the Second Army and attached to 3<sup>rd</sup> battalion, 2004<sup>th</sup> Army Services Unit, for administration.<sup>181</sup> On July 25, 1949, those orders were revoked and the band was then attached to Headquarters Company, 3<sup>rd</sup> battalion.<sup>182</sup> The band was authorized the following rank positions: one Master Sergeant (first grade), two Technical Sergeants (second grade), eight Staff Sergeants (third grade), eight Corporals (fourth grade), and fifteen Private First Class (fifth grade) soldiers, totaling thirty-four enlisted personnel plus one warrant officer.<sup>183</sup>

On August 16, 1949 the band was at half-strength with sixteen enlisted women and one warrant officer.<sup>184</sup> By July 1950 the band's strength had reached twenty-six enlisted women and on August 9, 1951, the authorized strength of thirty-four enlisted and one officer was achieved. Loss of enlisted member strength due to marriages and fulfillment of enlistment contracts was common, but with each basic training cycle, at least one new recruit would express interest in joining the band.<sup>185</sup>

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<sup>180</sup> Handwritten chart, "History of WAAC Bands"; Memorandum, "14<sup>th</sup> Army Band (WAC)," 1; and Information Office, "Background: Women's Army Corps Band," 1972.

<sup>181</sup> Special Order 55, Headquarters, 2004<sup>th</sup> Area Service Unit, Camp Lee, Virginia, dated 9 March 1949, effective 5 March 1949, ODWAC Ref File, Band, CMH.

<sup>182</sup> Special Order 171, Headquarters, 2004<sup>th</sup> Area Service Unit, Camp Lee, Virginia, dated 25 July 1949, effective 25 July 1949, ODWAC Ref File, Band, CMH.

<sup>183</sup> Per "Department of the Army Circular No. 202, dated 7 July 1948" in Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1.

<sup>184</sup> "Only All-WAC Band, One Year Old, in Training at Camp Lee Center," publication unknown, 16 August 1949.

<sup>185</sup> Allen, "14<sup>th</sup> Army Band." 2.

On May 15, 1952, a directive was given to reduce enlisted personnel assigned to the band from thirty-four to twenty-eight members by June 6, 1952.<sup>186</sup> The Second Army, however, authorized six additional spaces for the band on June 30, 1952.<sup>187</sup> After six months, the subject of reorganization was brought up again. On January 9, 1953, a memo was sent from the office of the Adjutant General to the Commanding General at Fort Lee with information of a pending directive to reduce enlisted personnel assigned to the band from thirty-four to twenty-eight members by January 25, 1953.<sup>188</sup> The actual directive, General Order No. 3, followed on January 13, 1953.<sup>189</sup> The Commanding General at Fort Lee responded with a request for the directive to be reconsidered due to the band's high profile missions and their need for additional, rather than fewer, members.<sup>190</sup> On January 19, 1953 an authorized delay was granted to postpone the reorganization and by January 26, 1953, General Order No. 3 was revoked, allowing the 14<sup>th</sup> Army Band (WAC) to retain its current strength of one warrant officer and thirty-four enlisted women.<sup>191</sup> A series of three additional memos that were exchanged in February 1953, however, resulted in the band's reorganization and its authorized strength being reduced to twenty-eight

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<sup>186</sup> E.R. Gorman, Major, Headquarters Second Army, Fort George G. Meade, Maryland, letter AIABC-O 322 to Commanding General, Fort Lee, Virginia, subject: Reorganization of the 14<sup>th</sup> Army Band," dated 9 January, 1953, ODWAC Ref File, Band, CMH.

<sup>187</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 2.

<sup>188</sup> E.R. Gorman to Commanding General, Fort Lee, Virginia, 9 January, 1953, ODWAC Ref File, Band, CMH.

<sup>189</sup> General Order 3, Headquarters, Quartermaster Training Command, Fort Lee, Virginia, subject: Reorganization of the 14<sup>th</sup> Army Band, dated 13 January 1953, effective 19 January 1953, ODWAC Ref File, Band, CMH.

<sup>190</sup> Letter AIABC-O 322, Headquarters Second Army, Fort George G. Meade, Maryland, to The Adjutant General, Department of the Army, Washington, DC, subject: Reorganization of Certain Bands, dated 19 January 1953, ODWAC Ref File, Band, CMH. General Order 3, Quartermaster Training Command, authorized strength of Band one warrant officer and 28 enlisted women and the Commanding General of the WAC Training Center requested the band be authorized at former level of one warrant officer and 34 enlisted women.

<sup>191</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 2 cites "TWY, 2<sup>nd</sup> A to Lee, authorized delay in implementing General Order 3 pending DA decision. General Order 5 Quartermaster Training Command revoked General Order 3. Per message 2<sup>nd</sup> A A1ABC-O, 19 Jan 53, and band retained at one warrant officer and 34 enlisted women per TOE 20-107N, 22 Dec 47."

enlisted women and one warrant officer retroactive to January 25, 1953. An alternative method to augment the band was also approved, however, and instructions were provided for securing six positions "for detached service with the band."<sup>192</sup>

### Policy Changes

In 1950, the United States became involved in the Korean War. When President Truman directed the enlistment of women in the Armed Services to be increased by 30,000, a decision was made to send the 14<sup>th</sup> Army Band (WAC) on a series of recruiting tours. Between August 7, 1951 and June 27, 1953, the band completed six tours within the First, Second, Fifth and Sixth Army Areas.<sup>193</sup>

Another decision that was made to strengthen the involvement of women in the war effort temporarily affected members of the band as well. On August 25, 1950, the Army suspended the discharge-on-marriage rule for WAC officers and enlisted personnel that had previously been in effect and involuntarily extended enlistment contracts for both men and women in all components and services.<sup>194</sup> While the discharge-on-marriage rule was reinstated on July 20, 1951 for enlisted

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<sup>192</sup> General Order 12, Headquarters, Quartermaster Training Command, Fort Lee, Virginia, dated 25 February 1953, effective 25 January 1953, ODWAC Ref File, Band, CMH cites "The 14th Army Band (WAC), Fort Lee, Virginia, is reorganized effective with this order retroactive to 25 January 1953. Authorized one warrant officer and 28 enlisted women. Personnel rendered surplus, however, will not be reported for reassignment."

<sup>193</sup> In the postwar reorganization of the War Department, the Army Service Forces command was abolished along with its nine service commands. The functions of the latter were assumed by the six numbered armies, whose commanders reported to the commanding general of Army Ground Forces. The 14<sup>th</sup> Army Band (WAC) belonged to the Second Army command while at Fort Lee, Virginia and to the Third Army command while at Fort McClellan, Alabama.

<sup>194</sup> Morden, *The Women's Army Corps*, 93 cites "Memo, WAC Plans and Policy Committee (Chairman, MAJ Hortense M. Boutell) to DWAC, 11 Aug 50, sub: WAC Expansion Plan, file 337, Conferences, RG 165; AR 615-361, 30 Aug 50, CMH Library."

women and on October 7, 1952 for officers, enlistments continued to be involuntarily extended until July 1, 1953.<sup>195</sup>

Although historian Bettie Morden asserted that the Women's Army Corps had been permanently integrated into the Regular Army and Reserve by the end of June 1950, one source indicates that the 14<sup>th</sup> Army Band (WAC) was not officially allotted to the Regular Army until November 20, 1951.<sup>196</sup> Although I was unable to confirm the validity of this information, it was nevertheless perpetuated in a press release generated by the 14<sup>th</sup> Army Band (WAC) and then published in several newspapers. While Regular Army status was considered by some as a symbol of prestige, the allotment was primarily an administrative action only that did not bring about any changes to the band's history, lineage, or honors.

A final policy change that occurred while the band was stationed at Fort Lee involved the Army's rank system. When the 14<sup>th</sup> Army Band (WAC) first reported to duty at Fort Lee, there were seven pay grades and eight corresponding titles of rank that service men and women could aspire to attain. The highest pay grade earned by individuals with the most time in grade and experience was titled "1<sup>st</sup> Grade" and the lowest, "7<sup>th</sup> Grade." The pay grades arranged from highest to lowest with their corresponding rank titles were as follows:

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<sup>195</sup> Morden, *The Women's Army Corps*, 90–92. The second and third extensions affected most of the WACs on active duty, but no enlistment was extended involuntarily more than once.

<sup>196</sup> Waggoner, "Statement of Service: 14<sup>th</sup> Army Band"; Information Office, "Background: Women's Army Corps Band," 1971; and "14<sup>th</sup> Army Band, WAC, Marks Another Milestone," *Anniston Star*, 25 January 1970.

Pay Grade	Rank Title
1 <sup>st</sup> Grade	First Sergeant
1 <sup>st</sup> Grade	Master Sergeant
2 <sup>nd</sup> Grade	Technical Sergeant
3 <sup>rd</sup> Grade	Staff Sergeant
4 <sup>th</sup> Grade	Corporal
5 <sup>th</sup> Grade	Private First Class
6 <sup>th</sup> Grade	Private
7 <sup>th</sup> Grade	Recruit

Figure 3: Army Rank System in 1948. Per Army Regulation 600-35, dated 4 September 1942, and War Department Circular No. 202, dated 7 July 1948.<sup>197</sup>

The insignia that non-combat enlisted service members, such as the members of the 14<sup>th</sup> Army Band (WAC), wore on their uniforms to designate their rank were two inches wide and had a dark blue color background with gold chevrons, arcs and lozenge (diamond shape on First Sergeant insignia). The color of insignia for combat personnel was the opposite with a gold background and dark blue chevrons, arcs and lozenge.

In 1951, rank insignia was authorized to be manufactured in only one color for both non-combat and combat personnel. The new insignia had a dark blue background with olive-drab chevrons, arcs, and lozenge. The size of the insignia did not change for women but the width for men increased to 3 1/8 inches. A more significant change involved the reversal of the order of pay grades in the rank system and changes to rank titles. The highest pay grade earned by individuals with the most time in grade and experience was now titled "E-7" (for "Enlisted-7") and the lowest, "E-1." The pay grades arranged from highest to lowest with their corresponding rank titles were thus, as follows:

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<sup>197</sup> Army Rank System, Wikipedia online at <http://en.wikipedia.org/wiki/User:SGT141/Sandbox>, accessed on 05/21/2015.



Pay Grade	Rank Title
E-7	First Sergeant
E-7	Master Sergeant
E-6	Technical Sergeant
E-5	Staff Sergeant
E-4	Sergeant
E-3	Corporal
E-2	Private First Class
E-1	Private

Figure 4. Army Rank System in 1951. Per Army Regulation 600-35, dated 4 Sep 1942, and War Department Circular No. 9, dated 5 February 1951.<sup>198</sup>

With regard to the changes to the rank titles, "Recruit" was eliminated and "Sergeant" was added above the rank of "Corporal." While the changes did not affect the pay of the 14<sup>th</sup> Army Band (WAC) members, the rank titles of the four lowest grades changed. If not the sound of the new titles alone, the corresponding insignia of the new titles looked more impressive with added chevrons and likely bolstered the pride of those affected. Due to the insignia color change, all band members were affected and had to sew the new patches onto their uniform sleeves.

#### Uniform Changes

When 14<sup>th</sup> Army Band (WAC) members reported for duty in March 1949 at Fort Lee, they were issued uniforms that were similar to those worn by 400<sup>th</sup> Army Band (WAC) members when the band was inactivated in 1947. All enlisted women received a winter service uniform, a summer service uniform, an exercise suit for physical training, sports and fatigue duties, and outerwear.<sup>199</sup>

The winter service uniform consisted of a wool, olive-drab skirt, jacket, and garrison cap. The jacket had gold-colored metal buttons with the United States coat

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<sup>198</sup> Ibid.

<sup>199</sup> Morden, *The Women's Army Corps, 1945–1978*, Appendix D; Williams, *WACs: Women's Army Corps*, various pages and Narration Transcript for Style Show, unpublished manuscript dated 23 June 1952, provided the information regarding uniforms in this section.

of arms imprinted on them. The insignia for garrison caps also displayed the United States coat of arms. The summer service uniform was identical in style to the winter uniform but was made with a tropical worsted fabric that was dry cleanable, wrinkle resistant and light-weight. Accessories for the service uniforms included a long-sleeved cotton khaki shirt, a dark olive-drab tie, russet oxfords with a one-and-a-half-inch heel, and a russet, mail-pouch style, leather handbag with a shoulder strap. If desired, women could buy and wear brown leather pumps of a plain design on duty. A tan cotton sweater and cotton and rayon stockings in a suntan shade were also issued to wear with the uniforms. Depending upon the duties that women were involved in, the service uniform could be worn with or without the sweater or service jacket.

For physical training, sports and other activities such as kitchen duties, enlisted women received an exercise suit. This uniform consisted of a brown and white seersucker dress with matching bloomers or shorts. Issued tennis shoes or ankle-high field shoes with cotton or wool khaki anklets were worn with the exercise suit.

For outer-wear, women received an olive-drab wool overcoat, an olive-drab raincoat with an attached hood, and an olive green all-weather utility coat with a button-on parka. Galoshes, brown leather and tan cotton gloves, and an olive-drab, light wool scarf were issued with the coats. Enlisted women were also issued cotton and flannel pajamas and khaki-colored nylon-tricot underwear.

In 1950, a wholly new ensemble of uniforms for women was designed by Hattie Carnegie and approved by the Army.<sup>200</sup> The new color for the uniforms, taupe,

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<sup>200</sup>Hattie Carnegie: Wikipedia, Hattie Carnegie at [https://en.wikipedia.org/wiki/Hattie\\_Carnegie](https://en.wikipedia.org/wiki/Hattie_Carnegie). Carnegie was a fashion designer known for her elegant couture collection and for introducing ready-to-wear lines to the high-end market. Her design enterprise was based in New York City in the 1920s through the 1950s. Carnegie received the Congressional Medal of Freedom award in 1952 for her WAC uniform design and other charitable and patriotic contributions.

was chosen because it was considered flattering to almost any complexion. Antique gold buttons which did not have to be polished replaced the former gold medal buttons on uniforms and café brown accessories replaced the former russet colored ones. In addition to a distinct “femininity of line that is so dear to women—and men—the world over,” the uniforms featured a light weight wool serge fabric for year-round wear with blouses made of tan rayon crepe material. The uniforms were worn by both officer and enlisted personnel.<sup>201</sup> For summer, the uniform consisted of an open-collar, short-sleeved, cotton taupe dress and matching garrison cap. The dress had pockets in the skirt, antiqued bronze buttons, and shoulder loops.

Along with a new hat in which the Army insignia was purposefully placed on the right side to balance the roll of the brim on the left, new regulations governing the wearing of headgear for women were also introduced. Instead of removing hats or caps upon entering a building as the men in the Army did, the women were allowed to wear their headgear inside as they would in civilian life. This policy, incidentally, did not go over well with the men.<sup>202</sup> Similar to the men, however, was the new regulation concerning the wearing of the service uniform. When a woman left her immediate office or work space, it was no longer an option to wear the jacket with the uniform or not—it was a requirement to do so.

The accessories issued with the newly designed uniforms changed as well. A handbag of café brown calf leather was to be hung from the shoulder or carried under the arm instead of the mail-style pouch handbag and gloves were made of café brown leather or tan cotton for dress occasions. Dress pumps were allowed if an occasion called for it.

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<sup>201</sup> Narration script for Style Show, 23 June 1952, private collection.

<sup>202</sup> Ibid.

The new uniforms also replaced the former exercise suit with a utility suit for physical training and sporting activities. Instead of a seersucker dress with matching bloomers or shorts, the new uniform consisted of a cap, denim shorts, slacks and skirt, and a cotton chambray shirt.

For outer-wear, an overcoat with a large rounded collar, a double row of buttons running half way down the front, and two box pleats in the back was issued for winter weather. A button-in wool lining could be worn, if necessary. A new taupe nylon-rayon raincoat with a detachable hood was also introduced. The wool lining of the overcoat could be buttoned into the raincoat on cold days. A tan rayon crepe scarf and wool taupe cap were always to be worn with the coats except on dress occasions.

In July 1951, the new uniforms began being issued to WACs. Three months prior to that directive, the members of the 14<sup>th</sup> Army Band (WAC) were issued distinctive "West Point white accessories" for their uniforms.<sup>203</sup> These accessories consisted of white garrison caps, white scarves, white Sam Browne belts, and white shoulder braids that were worn on the left side. A small, gold music lyre pin was worn on the left side of the garrison caps, and the white scarves were made of paratroop silk at the request of General Alexander R. Bolling. The 14<sup>th</sup> Army Band (WAC) members were the only WACs who wore these accessories, and they were a source of pride for the band. Reporters who wrote reviews of concerts often called attention to the accessories, writing such phrases as "the girls, decked out in their regulation uniforms, complemented by white scarves, shoulder braids, Sam Browne belts, gloves and music bags, are the pride and joy of the post,"<sup>204</sup> and "white

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<sup>203</sup> Allen, "14<sup>th</sup> Army Band," 1.

<sup>204</sup> William J. Boyer, "The 14<sup>th</sup> Army Band," *Washington Sunday Star*, 11 August 1951.

scarves and white fourrageres (French for a piece of braid around the shoulder) make for a pert-looking band."<sup>205</sup>

Of particular interest to the members of the 14<sup>th</sup> Army Band (WAC) was the new white dress uniform that was also designed by Hattie Carnegie. Made in either white shark skin or Palm Beach cloth, it featured a long fitted jacket worn over a white blouse and skirt. All accessories that went with it, including dressy high-heeled pumps and a dress hat, were in white. In July 1952, these white dress uniforms were issued to the band for their appearance in the Hollywood film, *Never Wave at a WAC*. Band member Joan Meyers wrote home to her family, "Well, we get our new white uniforms this week and they are of Palm Beach material with gold trimmings. We are getting two of them and they cost \$150 apiece. Can't you just see me paying that much for a suit in civilian life? I hope we can wear them while we are home."<sup>206</sup>

The 14<sup>th</sup> Army Band (WAC) did wear the white uniforms in the movie and also in many other high profile performances. They were an immense source of pride for many, if not all, of the band members at Fort Lee. When asked what her most memorable experience was in the band, flutist Marilyn Ferraris replied, "Playing a concert on the Capitol steps in Washington, DC—in our whites!"<sup>207</sup>

### Key Leaders

Individuals appointed as commanders and musical directors, as enlisted band leaders, or first sergeants, and as drum majors comprised the key leaders of the 14<sup>th</sup> Army Band (WAC). While at its station of duty at Fort Lee, the 14<sup>th</sup> Army Band (WAC) was led by two commanding officers, three enlisted first sergeants, and two

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<sup>205</sup> "First and Only WAC Band Plays at Auditorium: Army Girl Musicians Now on Cross-Country Tour Do Tuneful Job," *The Springfield Union*, 8 September 1951.

<sup>206</sup> Joan Meyers to Mom, Dad and Kids, 20 July 1952, in author's possession.

<sup>207</sup> Marilyn Ferraris email correspondence to author, 10 September 2005, in author's possession.

enlisted drum majors. This section will provide brief descriptions of both the duties associated with the leadership positions and the women who were appointed to carry them out.

### Commanders

In the lineage of the 14<sup>th</sup> Army Band (WAC), MaryBelle Nissly (April—December 1943), Joan Lamb (December 1943—May 1944), and Mary T. Waterman (May 1944—April 1947) were the first three women assigned as commander, instructor and musical director of the all-female military ensemble. Prior to their appointments as band leaders, Lamb and Waterman both served in the capacity of drum major as well, along with another enlisted woman, Norma Gene Meighen of Seattle, Washington.<sup>208</sup>

Following its redesignation and activation as the 14<sup>th</sup> Army Band (WAC) in August 1948, two women assumed the command responsibilities and musical leadership of the band: Katharine V. Allen (August 1948—February 1952) and Alice V. Peters (February 1952—July 1961). In addition to auditioning potential recruits, selecting musical repertoire, rehearsing the band and creating its training schedule, the commanders at Fort Lee were also responsible for setting up performance schedules, managing the logistics of transportation, quarters and rations for trips off-post, and for overseeing the health, welfare, and pay for personnel. They were also held accountable for the maintenance of the band's equipment, instruments, training, and living facilities. Creating and maintaining a record of the band's activities, promotions, gains and losses, and disciplinary actions also fell under the commander's duties.

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<sup>208</sup> Greenlee, "The 400<sup>th</sup> Always Sails Forward," 15.



Photograph 5. Katharine V. Allen. Photograph courtesy of the Women's Army Museum's archival collection.

### Katharine V. Allen

Warrant Officer Junior Grade Katharine V. Allen, director and commanding officer of the 14<sup>th</sup> Army Band (WAC) from August 1948 to February 1952, was born on July 23, 1905.<sup>209</sup> One source reports that she was born and educated in Virginia<sup>210</sup> but several other sources indicate that she hailed from Jacksonville, Florida.<sup>211</sup> While no information is known about Allen's family and formative music education

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<sup>209</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1.

<sup>210</sup> Concert program, "14<sup>th</sup> Army Band (WAC) and 392<sup>nd</sup> Army Band Combined Concert," December 1950, private collection.

<sup>211</sup> "Army's Only All-Girl Band Will Be Heard in Boro Concert," *Brooklyn Daily Eagle*, 27 August 1951; and "WAC 14<sup>th</sup> Army Band on First Concert Tour," *Recruiting Journal*, September 1951.

experiences, newspaper articles and concert program notes report that she gained professional musical experience playing violin with symphony orchestras in Washington, DC and Richmond and Norfolk, Virginia.<sup>212</sup> These same sources also report that she engaged in studies at the University of Virginia and William and Mary Extension at Richmond, Virginia, and won a scholarship to the Juilliard School of Music in New York City. There she studied voice with Frank LaForge and Oscar Saenger. She also studied violin with Mr. Scriven of the Fox School of Boston and Adolph Whitelaw of the Brooklyn Conservatory.<sup>213</sup> After completing her studies at Juilliard, Allen appeared on stage in New York City in operettas and Schubert productions. She allegedly left the stage to return to Juilliard, however, to continue voice studies with Bernard Taylor and conducting and orchestration studies under Albert Stoessel and Adolf Schmid.

Upon enlisting in the Women's Army Corps as a private, Allen was assigned to the Special Services School at Lexington, Virginia, in the music and dramatic arts department. After receiving training in the educational reconditioning course at the Army's Special Services School, she was assigned in the field to convalescent hospitals where she organized special music and dramatic programs for the rehabilitation of war veterans. In 1947, Allen was one of thirty-five WACs chosen to be appointed as a Warrant Officer. She was selected to organize the 14<sup>th</sup> Army Band (WAC) at Fort George G. Meade, Maryland, and she began this task with just one enlisted band member on August 16, 1948.<sup>214</sup> Despite her unmistakably auburn-

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<sup>212</sup> Boyer, "The 14<sup>th</sup> Army Band"; Concert program, "14<sup>th</sup> Army Band (WAC) and 392<sup>nd</sup> Army Band Combined Concert"; Information Office, "WAC Band Pride of Fort Lee," news release, 1951; "Army's Only All-Girl Band," 27 August 1951; and "WAC 14<sup>th</sup> Army Band on First Concert Tour," September 1951.

<sup>213</sup> Concert program, "14<sup>th</sup> Army Band (WAC) and 392<sup>nd</sup> Army Band Combined Concert."

<sup>214</sup> Ibid.



brunette hair, a newspaper article described her as “a calm-appearing blonde with a motherly attitude toward her 30 musicians.”<sup>215</sup>

After three-and-a-half successful years with the 14<sup>th</sup> Army Band (WAC), Allen transferred to the Army’s Special Services School in February 1952 and applied for a promotion to Chief Warrant Officer. At the time, only two warrant officer grades existed, and in March 1952, her application was disapproved. On September 20, 1954, Allen was discharged from Letterman General Hospital where she was assigned. Records show that she was discharged due to being over the age limit but she would have been only forty-nine years old at the time. The Warrant Officer Act of 1954 required female warrant officers to retire at age fifty-five.<sup>216</sup>

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<sup>215</sup> Elizabeth Toomey, “Army’s All-Girl Band on Lookout for Musicians,” *The Kane Republican*, 31 August, 1951.

<sup>216</sup> Morden, *The Women’s Army Corps: 1945—1978*, 133.



Photograph 6. Alice V. Peters. Photograph courtesy of Dixie Jensen's personal collection.

### Alice V. Peters

Alice V. Peters entered the Army in September 1951 as a second lieutenant and became the director of the 14<sup>th</sup> Army Band (WAC) on February 23, 1952, directly following graduation from the first Associate WAC Company Officer Course at Fort Lee, Virginia.<sup>217</sup> Born the daughter of Ralph L. and Emma Irwin Peters on November 21, 1923, Peters was raised in Coal Grove, Ohio. Her siblings included three sisters and one brother.<sup>218</sup> Graduating from Dawson Bryant High School, she was awarded

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<sup>217</sup> "Director of WAC Band is Promoted to Captain," *Anniston Star*, 9 March 1958.

<sup>218</sup> Dixie Jensen email correspondence to author, 5 February 2015 and 7 February 2015, in author's possession.

the Daughters of American Revolution Citizenship medal in her senior year and won a college scholarship based on her academic standing.<sup>219</sup> She attended Ohio State University and earned a Bachelor of Science degree in music education.<sup>220</sup> While at Ohio State, Peters was a member of the University Concert Band and Symphony Orchestra and played cornet in the school's dance band. She furthered her musical studies at Marshall University in Huntington, West Virginia and earned a master's degree in music. Prior to her entrance in the service, Peters taught 140 instrumental students and directed a 56-piece marching band and 72-piece concert band at Coal Grove High School for six years.<sup>221</sup>

When Warrant Officer Katharine Allen transferred out of the 14<sup>th</sup> Army Band (WAC) in 1952, the unit was left without a Warrant Officer in command. First Lieutenant Mildred C. Scott temporarily assumed command while WAC headquarters searched for a replacement. Although the band was authorized one Warrant Officer and 42 enlisted personnel, no female Warrant Officer/Bandmasters could be found. Only four women Warrant Officers were qualified to command any Army Band since 1944, but all four had returned to civilian life when the Women's Army Corps was demobilized in 1948. There was therefore no choice but to use commissioned officers to command the 14<sup>th</sup> Army Band (WAC). Since Lieutenant Alice V. Peters held a bachelor's degree in music, she was the perfect choice for the job. She thus became the first commissioned officer to assume command of the band.<sup>222</sup>

Peters enjoyed much success as director and conductor of the 14<sup>th</sup> Army Band (WAC) and was beloved by members of the band. Referred to affectionately as

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<sup>219</sup> "Director of WAC Band Is Promoted to Captain," 9 March 1958.

<sup>220</sup> "WAC Band to Play at Ohio State Fair," *Times Recorder*, 14 August 1956.

<sup>221</sup> "Director of WAC Band Is Promoted to Captain," 9 March 1958.

<sup>222</sup> Judith Bellafaire, "Military Women's Bands 1943-1975," n.d., private collection.

"Petey," she was regarded as "a wonderful musician, a true soldier and a lady."<sup>223</sup> Private First Class Jane Francis Lyon even requested the revered commander to give her away in her marriage in the WAC Chapel at Fort Lee in 1953.<sup>224</sup> Music critic Dr. Robert L. Barron thought highly of her as well. Following a concert performance for the Anniston High School Key Club in 1957, Barron wrote that "Lt. Alice Peters, the conductor of the band, has, in addition to a delightful personality, a fine musical background which is very much in evidence in all of her work with the musicians. Under her direction, the band has gained national prominence almost overnight."<sup>225</sup>

In June 1955, Peters was awarded the Commendation Ribbon with Medal Pendant and was cited for her extraordinary work with the band and her exemplary devotion to duty.<sup>226</sup> She was the first female commissioned officer of an Army band to receive such an award. On March 9, 1958, Peters was promoted to captain.

Nevertheless, after more than nine years as commander of the 14<sup>th</sup> Army Band (WAC), Peters left the band in July 1961 for an assignment in the Pentagon to the Office of the Chief of Information, Department of the Army.<sup>227</sup> She said she "would have gladly lived the musical life until retirement if there had been a way to be promoted past the rank of captain."<sup>228</sup> In her job at the Office of Public Affairs at the Pentagon, Peters was the only person on duty the day she received the call

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<sup>223</sup> Dixie Jensen email correspondence to author, 2 February 2015, in author's possession.

<sup>224</sup> "Jayne Frances Lyon, Wayne Stroup Wed in Ft. Lee Ceremony," *Progress-Index*, 5 December 1953.

<sup>225</sup> Robert L. Barron, "Dr. Barron in Praise of WAC Band, Lt. Peters," *Anniston Star*, 20 February 1957.

<sup>226</sup> "Director of WAC Band Is Promoted to Captain," 9 March 1958; and "Tears, Laughs Mark WAC, Guard Activities: Surprise Award Honors Band Leader; Lt. Col. Sullivan's Leaving Brings Sadness," *Anniston Star*, 19 June 1955.

<sup>227</sup> "Capt. Peters to Leave WAC Band this Weekend after Seven Years," *Anniston Star*, 23 July 1961.

<sup>228</sup> Eric Larson, "At Reunion, Former WAC Band Members Recall: 'We Knew Why We Were There,'" *Anniston Star*, 20 May 1996.

informing her that President Kennedy had just been shot. As can be imagined, she recalled that the days following were “crazy.”<sup>229</sup>

Following her duties at the Pentagon, Peters was transferred to another position at the Military District of Washington. From there she went to Logistics Command Headquarters in Europe and then back to the States as the Chief of Information at the Defense Language Institute. After twenty-one years of service, Peters retired at the rank of Lieutenant Colonel. Relaying the news of her passing after 91 years of life to all surviving 14<sup>th</sup> Army Band (WAC) members, Dixie Jensen wrote, “‘Her girls,’ as she always called the Band, will miss her and her leadership. Rest in peace Petey. You played a good gig.”<sup>230</sup>

### First Sergeants

The first female “topkick”—the affectionate nickname for the most senior and highest ranking enlisted soldier in a company or unit—in the United States Army was Wilma Stanton, an enlisted member of the Women’s Army Auxiliary Corps in Fort Des Moines, Iowa. When she was appointed to her position of acting first sergeant of Company 1, Third Training Regiment in 1942, she was described as “smiling, attractive and quietly capable” in comparison to the “snarling, growling individuals” as previous first sergeants before her had been described.<sup>231</sup> Of the position’s duties, one reporter wrote, “As the men’s army knows, the first sergeant’s job is one of the most important administrative posts in any army camp. Besides handling innumerable and involved daily and weekly

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<sup>229</sup> Dixie Jensen email correspondence to author, 5 February 2015, in author’s possession.

<sup>230</sup> Ibid.

<sup>231</sup> “First ‘Topkick’ in the WAAC: She’s Expert in Fashions,” publication unknown, 1942.

reports, the 'topkick' serves as the company commanders' foreman—or forewoman—and advisor extraordinary to about 120 persons in the company."<sup>232</sup>

In addition to advising the commander and generating numerous reports, the responsibilities of first sergeants also included making sure resources were available for training and missions, seeing to it that soldiers were paid and fed in a timely fashion, rewarding soldiers who performed above standard, conducting disciplinary actions when required, initiating performance and reenlistment counseling, and enforcing unit safety procedures at all times.<sup>233</sup> Although usually unspoken, it is generally known by all in the armed forces that while the commanders receive all of the glory for the performance of a unit, the first sergeant does all of the work to make the glory happen.<sup>234</sup>

Within the 14<sup>th</sup> Army Band (WAC), three women were appointed as first sergeants at Fort Lee between March 1949 and August 1954: Mary M. Orlando (1949); Janet E. Helker (1950-1954); and Helen M. Kolp (1954-1963).<sup>235</sup> In the section concerning the 14<sup>th</sup> Army Band (WAC) in her history of the Women's Army Corps, Morden states that "because organizational bands had no cadre positions authorized, the commanders usually assigned the additional duty of first sergeant to the women who served consecutively as drum major for the band between 1950 and 1973."<sup>236</sup> My examination of the 14<sup>th</sup> Army Band (WAC) does not support this claim. While I found documentation supporting the

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<sup>232</sup> Ibid.

<sup>233</sup> U.S. Department of the Army, *Army Command Policy*, Army Regulation 600-20 (Washington, DC: U.S. Department of the Army, 2002), 1-6.

<sup>234</sup> While I make this claim speaking from my own personal experience as a twenty-three year member of the United States Army and first sergeant, there are many famous quotes on record by commanding officers that can back it up.

<sup>235</sup> Helen Kolp was appointed first sergeant in 1954 at Fort Lee. She continued to serve in the position for nine years and transferred with the band to Fort McClellan.

<sup>236</sup> Morden, *The Women's Army Corps, 1945–1978*, 359.

existence of five drum majors in the band between 1950 and 1973, only two of these drum majors also acted as first sergeants: Janet E. Helker and Jane M. Kilgore. I also found evidence which shows that two women appointed as first sergeants, Helen M. Kolp and Mary L. Smith, were brought in from outside of the band to conduct the duties of first sergeant.

#### Mary M. Orlando

During the band's years at Fort Lee, Virginia, Mary M. Orlando, Janet E. Helker and Helen M. Kolp were the three women assigned as first sergeant. Very little is known about the first topkick, Sergeant Mary M. Orlando. Due to her senior rank and appointment as first sergeant, however, it is reasonable to suggest that she might have been the first member assigned to the 14<sup>th</sup> Army Band (WAC) in 1948, when the band began with just "Warrant Officer Junior Grade Katharine V. Allen and one enlisted woman" at Fort George G. Meade, Maryland.<sup>237</sup> The newspaper article reporting Orlando as the first sergeant in 1949 also claims that Katharine Allen and five women transferred from Fort Meade to Fort Lee on March 5, 1949.<sup>238</sup> A handful of additional sources support this assertion of five original members but an equal number of other sources report that Allen and ten enlisted women reported to duty on March 5. Regardless as to whether Orlando was the first enlisted woman or was just one among the first five or ten members, it was nevertheless determined by Allen that Orlando was capable of fulfilling the first sergeant position. The only other mention of Mary M. Orlando in the sources located for this study appears in a

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<sup>237</sup> Allen, "14<sup>th</sup> Army Band," 1; Information Office, "WAC Band," news release, [1962]; Narration script for Sixth Army Area tour; and "Band of WAC Slated in City on Nov. 12<sup>th</sup>," *Anniston Star*, 9 November 1952.

<sup>238</sup> "Only All-WAC Band, One Year Old" 16 August 1949.

narration script for a radio broadcast made in 1949 or early 1950.<sup>239</sup> In the script, Orlando introduces herself as the announcer for the show. In examining radio broadcasts recorded by the band in subsequent years, it appears that it was a customary practice to feature either the band's appointed first sergeant or its commissioned administrative officer as the program's announcer.



Photograph 7. Janet E. Helker. Photograph courtesy of the Women's Army Museum archives.

### Janet E. Helker

Born in Catasauqua, Pennsylvania, Janet E. Helker played trombone and acted as both the first sergeant and the drum major of the band between 1951 and 1954. Although the exact date is unknown, evidence supports that she became the first sergeant at some point during 1950 when Mary M. Orlando

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<sup>239</sup> Narration script for First Program on the Airlanes, 1950, private collection.



departed. Interestingly, Helker was one of three 14<sup>th</sup> Army Band (WAC) members who previously belonged to the group's World War II predecessor, the original Women's Army Auxiliary Corps Band #1 that was later redesignated as the 400<sup>th</sup> Army Band (WAC). Records indicate, however, that she was not one of the first sixteen members when the band was reactivated as the 14<sup>th</sup> Army Band (WAC) and transferred to Fort Lee in 1949. It is thus presumed that her original service contract ended when the 400<sup>th</sup> Army Band was inactivated in 1947, and she then reenlisted between August and November 1949.

In 1996, Helker was among former band members who gathered at Fort McClellan for the 54<sup>th</sup> Anniversary of the founding of the Women's Army Corps. In a newspaper interview conducted during the reunion, the reporter provided this insight into Helker's start in the band:

The corps was brand new when Janet Helker became a trombonist in the original 400<sup>th</sup> WAC Band, an assignment she didn't expect when she arrived at Fort Des Moines, Iowa, in 1942. 'We were mad when we got there,' said Ms. Helker. 'We didn't join to be in the band. We joined to replace the men.' After several concerts in military hospitals where they played for wounded servicemen, however, their attitudes changed. 'Then we knew why we were there,' she said. Though she never saw combat herself, Ms. Helker said she and the other band members survived two minor train wrecks and one emergency plane landing as they toured the country playing gigs.<sup>240</sup>

When Helker joined the 14<sup>th</sup> Army Band (WAC) at Fort Lee, she was awarded the highest attainable rank of Master Sergeant. At the time, the pay grade of Master Sergeant was E-7. The other two World War II band veterans, Evelyn C. Beauchamp and Dora Schondel, both eventually reached the pay grade of E-6 but they had to work their way up the promotion chain to do it. The fact that Helker was promoted to E-7 upon or shortly after re-entering service says

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<sup>240</sup> Larson, "At Reunion, Former WAC Band Members Recall," 20 May 1996.

much about her leadership potential and ability to handle the duties of both drum major and first sergeant.

One very important mission which Helker was tasked to lead occurred on January 21, 1957. On this date, Helker was the drum major of the band during President Eisenhower's first inaugural parade in Washington, DC. Although this was the first time in American history that a women's military band participated in a presidential inauguration parade, it was not the first time that Helker had marched in honor of Eisenhower. Both she and Evelyn Beauchamp had also marched with the 400<sup>th</sup> Army Band (WAC) in General Eisenhower's homecoming parade in Kansas City in 1945.<sup>241</sup>



Photograph 8. Helen E. Kolp. Photograph courtesy of the Women's Army Museum archives.

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<sup>241</sup> "WAC Band Set to March in Inaugural Parade," publication unknown, 16 January 1953.

## Helen M. Kolp

First Sergeant Helen M. Kolp was born in 1923 in North Canton, Ohio. After graduating from North Canton High School, Ohio in 1941, she entered the Women's Army Corps in October of 1943. She completed her basic training at the WAC Training Center in Daytona Beach, Florida and then she served as a supply sergeant at both Fort Slocum and Fort Jay, New York. She also served in Paris, France and was assigned for five years in Bremerhaven, Germany. When she returned to the United States in September of 1951, she worked at Headquarters Command at Fort Lee.<sup>242</sup> She was officially promoted to Master Sergeant in January of 1953.<sup>243</sup> One year later, Kolp was assigned as first sergeant of the 14<sup>th</sup> Army Band (WAC).

Affectionately known as "Kolpy" by band members, she said, "I played clarinet in high school, but I couldn't compete with the talent [the WAC Band] had. But they didn't want me for that. They wanted me for my administrative abilities. I set up tours, made hotel reservations, got buses. I had 60-some people to take care of."<sup>244</sup> She also recalled that whenever an official photograph of the band was taken, Captain Peters would insist that she was included in it as a musician. "So, they gave me a horn and put me in the back row," Kolp elaborated. "Until now, that was a military secret."<sup>245</sup>

After nearly nine years in the band, topkick Kolpy was transferred to Company B in January 1963 to work in the WAC Training Battalion at Fort McClellan. Although she was with the band during two presidential inaugurations and their

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<sup>242</sup> "SGT Helen Kolp at New Center," publication unknown, 1954.

<sup>243</sup> Special Order 21, Headquarters 2004<sup>th</sup> Area Service Unit, Fort Lee, Virginia, 26 January 1953, ODWAC Ref File, Band, CMH.

<sup>244</sup> Gary Brown, "WWII: Then and Now: Helen Kolp was One of Our Nation's WACs," *Canton Republic*, 14 September 2013; Helen Kolp, interview by author, October 10, 2008.

<sup>245</sup> Brown, "WWII: Then and Now," 14 September 2013.

participation in Kennedy's honor guard during the Cuban missile crisis, she recalled the band's 1956 Ohio State Fair performance as the one most memorable to her.

When Kolp retired from the Women's Army Corps later in 1963, she began a successful 21-year career with the North Canton Police Department in Ohio. At age 86, Kolp attended one of the band's reunions in 2008. She was in excellent health and everyone who had served with her expressed great joy to meet up with her once again.

### Drum Majors

Drum majors of Army bands are enlisted personnel who lead marching formations. They are most usually, and should be, senior non-commissioned officers who can handle responsibility for the drill and discipline of the band. When oral commands issued by the drum major cannot be heard by the unit, a mace is used to convey commands or signals. Consisting of a ball-type ornament on top of a long staff that is wrapped with a decorative chain down to its ferrule, or tip, the mace is a symbol of path-clearing for the unit or group it precedes.

During the four-and-a-half years in which the 14<sup>th</sup> Army Band (WAC) was stationed at Fort Lee, two women were tasked with the responsibility of leading the marching band with the mace as drum major. These two women included Isabel H. Hay (1949-1951) and Janet E. Helker (1951-1954).

Born in Bellingham, Washington, Isabel H. Hay was one of the ten original members of the 14<sup>th</sup> Army Band (WAC). In addition to playing sousaphone in the concert band and dance band, she sang in the Glee Club and was a member of the Bar-B-Sharps quartet. Everyone called her "Izzy."

As described earlier, Janet E. Helker hailed from Catasauqua, Pennsylvania, and she played trombone. Although Helker had previously belonged to the group's

World War II predecessor, the original Women's Army Auxiliary Corps Band #1 that was later redesignated as the 400<sup>th</sup> Army Band (WAC), she was not one of the first sixteen members of the band when it was reactivated and transferred to Fort Lee in 1949. She apparently reenlisted in the 14<sup>th</sup> Army Band (WAC) between August and November 1949. Helker had the honor of being the drum major for President Eisenhower's first inaugural parade in 1957.



Photograph 9. Drum Majors at Fort Lee, Virginia. LEFT: Isabel L. Hay (1949-1951) prior to leading the 14<sup>th</sup> Army Band Halloween "clown" band. RIGHT: Janet E. Helker (1951-1954) posing with the mace at the position of parade rest. The tall plumed hat was worn only by Helker who held the highest rank of master sergeant. Photographs courtesy of Joan Myer's personal collection.

### Specialty Groups

Variety and versatility were hallmarks of the 14<sup>th</sup> Army Band (WAC), and its tradition of forming internal specialty groups began early in its history. Shortly after being transferred to Fort Lee, Virginia, from Fort Meade, Maryland, on March 5,

1949, the ten members of the 14<sup>th</sup> Army Band (WAC) formed their first combo ensemble. Katherine Mosley-McAllister was one of the first five members of the band, and she recalled that in addition to the concert band, "we had a combo which played at the WAC Service Club on Tuesday and Thursday evenings for dances."<sup>246</sup> Unit records support that a five-member combo played at service clubs and NCO clubs, and that by November of 1949, a ten-piece dance band had also been formed. The dance band consisted of four saxophones, three trumpets, guitar, string bass, and drums, and included the combo members as part of the dance band.<sup>247</sup> In July 1950, the specialty groups listed in the unit records included the "Dance Band, Dixieland Band, Bar-B-Sharps Quartet, and 2-piece Combo."<sup>248</sup> The 14<sup>th</sup> Army Band Glee Club also made its debut in 1950. By 1951, the Flee-Boppers, the Dixielanders, the Rhythm Hayseeds, the Six Moods, the Swingsters, and the Triads were featured regularly during concert programs.

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<sup>246</sup> Katherine Mosley-McAllister email correspondence to Dixie Jensen, August 12, 2004, private collection.

<sup>247</sup> Morden, "14<sup>th</sup> Army Band Chronology," 1.

<sup>248</sup> Ibid.



Photograph 10. Bar-B-Sharps. Members L to R: Esther Hittle, Patricia Epp, Rose A. Davis and Isabel "Izzy" Hay. Photograph courtesy of Joan Myer's personal collection.

### Bar-B-Sharps

By July 1950, four enlisted instrumentalists from the 14<sup>th</sup> Army Band (WAC) who also sang formed the first female barbershop quartet in the United States Army.<sup>249</sup> Members of the group included trumpeters Rose A. Davis of Somerset, Pennsylvania and Patricia L. Epp of San Leandro, California; Isabel H. Hay of Seattle, Washington who played French horn; and Esther L. Hittle of Haines City, Florida who played trombone and string bass. Some sources indicate that Mary Hull sang in place of Ester Hittle on occasion and that the quartet also performed as a trio with just

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<sup>249</sup> Allen, "14<sup>th</sup> Army Band," 1.

Davis, Epp, and Hay.<sup>250</sup> The group performed musical selections such as "Sweetheart of Sigma Chi" and "I Had a Dream, Dear."<sup>251</sup>

Through the interest of Captain Copland of the Army's Band Branch, Special Services, Department of the Army, the quartet made its debut as contestants in the Horace Heidt Army Talent Show.<sup>252</sup> Heidt was a popular radio band leader from 1932 to 1953, and in 1947 he began hosting the first travelling televised talent show, The Horace Heidt Youth Opportunity Program, on NBC.<sup>253</sup> No documentation could be found to support this, but it is probable to suggest that the Special Services Department and Horace Heidt formed some type of collaboration with one another to search for talent among members of the armed forces. Talent shows within the armed forces were a popular source of entertainment and were useful for building the morale of soldiers. It is unknown if the Horace Heidt Army Talent Show was a one-time event, a reoccurring segment as part of The Horace Heidt Youth Opportunity Program, or simply a reporter's distortion of the show's actual title, The Horace Heidt Youth Opportunity Program.

On December 13, 1950 the Bar-B-Sharps made an even more important public appearance when it performed at the Father and Daughter Banquet of the National Press Club in Washington, DC.<sup>254</sup> Because the event was attended by President Truman and his daughter Margaret, not only did the Commander and Chief of the United States Army get to hear the female quartet, but also members of the

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<sup>250</sup> "WAC 14<sup>th</sup> Army Band on First Concert Tour," September 1951.

<sup>251</sup> Narration script for Washington tape recording, 21 March 1951, private collection.

<sup>252</sup> Ibid.

<sup>253</sup> Wikipedia online encyclopedia at [www.en.wikipedia.org/wiki/Horace\\_Heidt](http://www.en.wikipedia.org/wiki/Horace_Heidt), accessed on May 30, 2015.

<sup>254</sup> Concert program, "The WAC Band Standard Program at Albany High School," 6 September 1951, private collection.



press as well. The event provided the Bar-B-Sharps and the 14<sup>th</sup> Army Band (WAC) with very positive national exposure.

Having made a name for themselves as the first and only female barbershop quartet in the armed forces, the Bar-B-Sharps were featured on the June 1951 cover of the national Barbershop magazine, *The Harmonizer*. In November 1951, the group had an arrangement written specifically for them and dedicated to them in that month's *Army Hit Kit Song Folio*.<sup>255</sup> The arrangement was of the "Song of the Women's Army Corps" by Jane Douglass and Camilla Mays Frank, and it was arranged by Lieutenant Bud Arberg. The *Army Hit Kit* was originally started in 1943 by Major Howard Bronson and Captain Harry Salter for the purpose of providing doughboys with "something up-to-date to sing" and "to provide a substitute for Army bands which are often left far behind the front."<sup>256</sup>

### Combos

In addition to ensembles that were featured during concerts and on tours during the Fort Lee years, there were combos that performed at service clubs on post and for a variety of other missions. In some instances, the personnel of these combos depended upon the availability of players. In other cases, specific individuals formed ensembles and the group gave themselves names, such as the Sophisticates who performed "What Is This Thing Called Love" during a concert program in 1952<sup>257</sup> and the Joy Kats who performed regularly at the Cadre Club (see Photograph 11).<sup>258</sup> Members of the Joy Kats included: Laura E. "Liz" Powell, trombone; Violet M. "Treak"

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<sup>255</sup> Narration script for Fort Story concert, 25 February 1951, private collection.

<sup>256</sup> Quote from an article in the April 26, 1943 edition of *Time* which appears on the VDiscDaddy website at [www.vdiscdaddy.com/hitkitmarch1943tozz.html](http://www.vdiscdaddy.com/hitkitmarch1943tozz.html) accessed on May 30, 2015.

<sup>257</sup> Concert program, Martinsburg High School concert, 26 April 1952, private collection.

<sup>258</sup> Jane Kilgore social media message to author, June 1, 2015, digital screenshot in possession of author.

Treakle, string bass; Dolores M. "Doe" Yocum, piano; and Jane M. "Curly" Kilgore, drums.

An informal recording made by an unnamed combo in 1953 features them performing the following songs: "Silent Love," "Miami Beach Rumba," "Goodbye Mr. Fool," "Joycat Jump," "The Nearness of You," "Symphony Sid," "Birth of the Blues," "September Song," "Danny Boy," "Tenderly" and "Hot Toddy." Members of the combo consisted of Ruth L. Anderson, guitar and vocals; Evelyn C. Beauchamp, saxophone; Marjorie Z. Kimmel, trumpet; Dona J. Mellott, string bass and vocals; Kathryn M. Potts, drums and vocals; and Dolores M. Yocum, piano. Dona Mellott recalled that they mostly played "after hours" and "for dinner music at the Officer's Club," and that because she was the youngest of the group, the other members would call her "'Philly Dilly' 'cuz I was so young and silly."<sup>259</sup> Jane Kilgore of the Joy Kats recalled that "Goodbye Mr. Fool" was written and sung by Kathryn Potts.<sup>260</sup>



Photograph 11. Joy Kats. LEFT: Members L to R: Dolores "Doe" Yocum, Laura "Liz" Powell, Violet "Treak" Treakle, and Jane "Curly" Kilgore. Photographs courtesy of Dona Mellott's personal collection.

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<sup>259</sup> Dona Mellott, telephone interview by author, July 19, 2005, transcription in author's possession.

<sup>260</sup> Jane Kilgore social media Facebook message to author, June 1, 2015, digital screenshot in author's possession.



Photograph 12. Dance Band, 1953. Photograph courtesy of Dixie Jensen's personal collection.

### Dance Band

By November 1949, just seven months after arriving at Fort Lee, the 14<sup>th</sup> Army Band (WAC) formed a ten-piece dance band from members of the concert ensemble. This first dance band consisted of four saxophones, three trumpets, guitar, string bass, and drums.<sup>261</sup> While at Fort Lee between 1949 and 1954, the standard dance band instrumentation of five saxophones, four trumpets, four trombones, guitar, bass, piano and drums was met in varying degrees depending upon the availability of personnel. In addition to performing popular swing band tunes on post at the Cadre Club for dances, the dance band was featured during formal concerts and on radio broadcasts. When the 14<sup>th</sup> Army Band (WAC)

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<sup>261</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1.

performed on tour in New York in 1951, the dance band backed up Vic Damone on several concerts and appeared on a television show with him.<sup>262</sup>

In the last year-and-a-half at Fort Lee, the dance band was comprised of one flute, five saxophones, three trumpets, two trombones, sousaphone, guitar, string bass, piano, and drums. The woodwind section of the dance band included Jo Anne L. Wait of Fort Collins, Colorado on flute and the following personnel on saxophone: Laura L. Armel of Harrisburg, Pennsylvania; Evelyn C. Beauchamp of Iron River, Michigan; Adeline L. Lewis of Rolette, North Dakota; Ramona J. Melts of Appleton, Wisconsin; and Donna R. Tanner of Lamar, Colorado. The trumpet section consisted of Lois I. Chapman of Four Miles, Oregon; Rose A. Davis of Somerset, Pennsylvania; and Patricia L. Epp of San Leandro, California. The low brass section included trombonists Rosella Collins of Eugene, Colorado and Mary A. Silvis of Greensburg, Pennsylvania and Isabel H. Hay of Seattle, Washington on sousaphone. Finally, the rhythm section included: Ruth L. Anderson of Dawson, Iowa on guitar; Esther L. Hittle of Haines City, Florida on string bass; Virginia A. Lee of Shelbyville, Indiana on piano; and Kathryn M. Potts of Detroit, Michigan on drums.

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<sup>262</sup> Joan Myers to Mom, Dad and Kids, 28 August 1951, in author's possession. Vic Damone was a professional singer who recorded a number of hits with Mercury Records in the 1940s and 1950s. Between 1951 and 1953, Damone was serving in the United States Army when the WAC band met up with him.



Photograph 13. Dixielanders. Members L to R: Ruth L. Anderson, guitar; Evelyn C. Beauchamp, clarinet; Kathryn M. Potts, drums; Mary A. Silvis, trombone; Patricia Epp, trumpet. Photograph courtesy of Dixie Jensen's personal collection.

### Dixielanders

Introduced during concerts as "equally 'jivy' but of less modern vintage than the Flee-Boppers," the Dixielanders performed either "that old favorite of grandpa's era," "Dark Town Strutters Ball," or "Sensation" during most concerts on tour in 1951.<sup>263</sup> The Dixieland jazz-style ensemble consisted of Ruth L. Anderson of Dawson, Iowa on guitar; Evelyn C. Beauchamp of Iron River, Michigan on clarinet; Kathryn M.

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<sup>263</sup> Narration script for Fort Story concert; Narration script for McGuire General Hospital concert, 13 May 1951, private collection; and Narration script for Second Army Area tour, 7–17 August 1951, private collection.

Potts of Detroit, Michigan on drums; Mary A. Silvis of Greensburg, Pennsylvania on trombone; and Patricia L. Epp of San Leandro, California on trumpet.



Photograph 14. Flee-Boppers. Members L to R: Kathryn M. Potts and Laura Lee Armel in 1951. Photograph courtesy of Joan Myer's personal collection.

### Flee-Boppers

Formed in 1951, the Flee-Boppers were a duo composed of Kathryn M. Potts from Detroit, Michigan and Laura Lee Armel from Harrisburg, Pennsylvania. Potts played drums and Armel played the accordion, or squeezebox. The ensemble's name

was inspired by the contraction of the words Fort Lee. All printed forms produced at the WAC Training Center at Fort Lee had the initials of the post, F-L-E-E, printed or typed on the bottom of the sheet, and since Potts and Armel were “always jumping to hot tunes,” they came up with the title of Flee-Boppers.<sup>264</sup> Incorporating bebop music into their comedy routine, the duo performed selections such as “I Can’t Give You Anything But Love.”<sup>265</sup> Of their September 26, 1951 performance in Detroit at Cass Technical High School, a reporter described the duo’s act as “burlesque on Be-bop” and said that the Flee-Boppers “had a tough time of it, bringing their turn to a close—the audience wanted more and more of the same.”<sup>266</sup>



Photograph 15. Glee Club. Photograph courtesy of Jane Kilgore’s personal collection.

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<sup>264</sup> Narration script for Second Army Area tour; and Narration script for Sixth Army Area tour.

<sup>265</sup> “WAC Musical Group Brings Varied Event: Audience of 1500 Persons Applauds Concert Numbers,” *Idaho Daily Statesman*, 29 October 1951.

<sup>266</sup> “WAC Band Takes Over Oakland Hall,” *Pittsburgh Post-Gazette*, 13 August 1951.

## Glee Club

Although the 14<sup>th</sup> Army Band (WAC) Glee Club was an extracurricular activity of the band, it was featured during many concerts and tours. Trained and conducted by Warrant Officer Katharine V. Allen, rehearsals occurred one evening each week.<sup>267</sup> While some sources indicate that all members of the 14<sup>th</sup> Army Band (WAC) were also members of the Glee Club,<sup>268</sup> other sources report that only some of the band members sang in the group.<sup>269</sup> In 1950, the Glee Club made its public debut at a variety show that was hosted by the 14<sup>th</sup> Army Band (WAC) in collaboration with Special Services for the Army Emergency Relief Fund.<sup>270</sup> The Glee Club performed two acappella selections at this event, "This Is My Country" and "Home on the Range." Other selections performed by the Glee Club in 1950 and 1951 included the "Song of the Women's Army Corps," "Summertime" from "Porgy and Bess", "A WAC's Dream at Retreat," and "You'll Never Walk Alone."

## Rhythm Hayseeds

In many concerts during the 1951 tours of the 14<sup>th</sup> Army Band (WAC), the following dialogue would be scripted into the show:

Announcer: Some of you may have heard that the WAC Band was on a coast-to-coast tour this last summer playing in many cities throughout the country. Which reminds me of an incident. (Break in Hayseeds) What goes on? Don't shoot! Who are you and who are these with you?

Lyle: We're the Hayseeds from Tennessee and we want to be on your show.

Announcer: Oh, you do?

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<sup>267</sup> "14<sup>th</sup> WAC Army Band Maintains Excellent Record of Achievement," *Lee Traveller*, 1951.

<sup>268</sup> Edgar Vanolinda, "WAC Band Registers Direct Hit," *Huntington Herald-Dispatch*, 7 September 1951; and Concert program, "14<sup>th</sup> Army Band (WAC) and 392<sup>nd</sup> Army Band Combined Concert."

<sup>269</sup> Narration script for Second Army Area tour; and "WAC Band Concert Wins Rousing Acclaim," *Detroit Free Press*, 26 September 1951.

<sup>270</sup> Narration script for Army Emergency Relief Fund concert, 1950, private collection.



Lyle: We sing hillbilly.

Announcer: What're you going to sing?

Lyle: Well, we're going to do a couple, but this first one's a surprise.

Announcer: Okay, Tennessee, take it away.<sup>271</sup>

The Rhythm Hayseeds would then break into song, performing 1950s hits such as "Because," "Detour," and "Roving Kind" in a country, or hillbilly, style. Based upon the announcer's dialogue, the impression is given that the Hayseeds perhaps carried props such as shotguns and/or adorned themselves with some type of costume to portray themselves as hillbillies. Members of the ensemble in 1952 consisted of Elizabeth A. Taynton of Wellsboro, Pennsylvania; Jean M. Smith of New London, Connecticut; Rosella Collins of Eugene, Oregon; Ethel A. Preston of Billingham, Washington; Darlene M. Anderson of LaCrosse, Wisconsin or Ruth L. Anderson of Dawson, Iowa; Doris T. Boardman of Rochester, Minnesota; and Virginia M. Lyle of Memphis, Tennessee.<sup>272</sup>

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<sup>271</sup> Narration script for McGuire General Hospital concert.

<sup>272</sup> Concert program, "American Youth Outdoor Concert," Washington, DC, August 3, 1952, private collection.



Photograph 16. Six Moods. Members L to R: Ruth L. "Andy" Anderson, guitar; Dora E. Schondel, drums; Evelyn C. "Beau" Beauchamp, saxophone; Esther L. Hittle, string bass; Lois I. Chapman, trumpet; and Rosella Collins, trombone. Photograph courtesy of Dixie Jensen's personal collection.

### Six Moods with Strolling Minstrels "Beau & Andy"

During each of the first four tours of the 14<sup>th</sup> Army Band (WAC) in 1951, the Six Moods combo performed such song selections as "Mood Indigo," "Slow and Easy," "The Tennessee Waltz," "Confessin'," and "Can't Help Loving Dat Man."<sup>273</sup> On at least one occasion, the group was referred to as the Blue Moods.<sup>274</sup> The ensemble consisted of: Ruth L. Anderson from Dawson, Iowa on guitar; Evelyn C. Beauchamp from Iron River, Michigan on saxophone; Lois I. Chapman from Four Miles, Oregon on trumpet; Rosella Collins from Eugene, Oregon on trombone; Dora E. Schondel from Swanton, Ohio on drums; and Esther L. Hittle from Haines City, Florida on string bass. During the 1952 and 1953 tours, the ensemble occasionally performed

<sup>273</sup> Concert program, "Hospitality House Presents the WAC Band," 15 April 1951, private collection; Narration script for Fort Story concert; Narration script for Washington tape recording; and "Beech Conducts WAC Band in Pittsburgh Sunday," *Somerset Daily American*, 13 August 1951.

<sup>274</sup> Narration script for Altoona, Pennsylvania concert, 13 February 1952, private collection.

as the Five Moods, featuring Laura E. Powell of Miami, Florida on trombone instead of Rosella Collins, and Darlene M. Anderson of LaCrosse, Wisconsin on string bass instead of Esther Hittle.<sup>275</sup>

Often, the Six Moods performed with the Strolling Minstrels—or Roving Minstrels—Beau and Andy.<sup>276</sup> These mobile minstrels consisted of Evelyn C. Beauchamp on saxophone and Ruth L. Anderson on guitar who were members of the Six Moods combo. It is presumed by their title that at some point during their performance, they would leave the combo and meander into the audience or over to some other location on stage while continuing on in their music-making. In the same fashion as the Bar-B-Sharps, Beau and Andy participated as contestants in the Horace Heidt Army Talent Show.<sup>277</sup> As stated previously, Heidt was a popular radio band leader from 1932 to 1953 and in 1947 he began hosting the first travelling televised talent show, The Horace Heidt Youth Opportunity Program, on NBC.<sup>278</sup> It is unknown if the Horace Heidt Army Talent Show was a one-time event, a reoccurring segment as part of The Horace Heidt Youth Opportunity Program, or simply a reporter's distortion of the show's actual title, The Horace Heidt Youth Opportunity Program.

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<sup>275</sup> "American Youth Outdoor Concert," Washington, DC, 3 August 1952.

<sup>276</sup> "WAC Musical Group Brings Varied Event," 29 October, 1951.

<sup>277</sup> Ibid.

<sup>278</sup> Wikipedia online encyclopedia at [www.en.wikipedia.org/wiki/Horace\\_Heidt](http://www.en.wikipedia.org/wiki/Horace_Heidt), accessed on May 30, 2015.



Photograph 17. Swingsters with the Triads. Members from L to R: Kathryn Potts, Ruth Anderson, Esther Hittle, Evelyn Beauchamp, Virginia Lee, Ramona Meltz, Donna Tanner, Lois Chapman, Laura Armel, Rosella Collins, Adeline Lewis, Mary Silvis, Jo Anne Wait, Isabel Hay, Rose Davis and Patricia Epp. Photograph courtesy of Dixie Jensen's personal collection.

### Swingsters

In 1951, the Swingsters ensemble was featured on every concert program. A cut-down version of a traditional swing dance band, the Swingsters performed musical selections such as "Eager Beaver," "Northwest Passage," and "Moonlight Madonna."<sup>279</sup> When they programmed "Sparrow in the Treetop," they featured Jo Anne Wait on flute and Ruth L. Anderson on vocals.<sup>280</sup> When they performed "Harlem Nocturne," they backed-up Ramona Meltz on saxophone.<sup>281</sup> The Swingsters also showcased a vocal trio who called themselves the Triads. With the Triads, the Swingsters performed selections such as "A Small Hotel," "Sentimental Journey," "Blue Moon," "Dream," "Winter Wonderland," and the "Johnson Rag."<sup>282</sup>

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<sup>279</sup> Narration script for Washington tape recording; Narration script for McGuire General Hospital concert; and Narration script for Field House Jazz concert, 19 December 1951, private collection.

<sup>280</sup> "Beech Conducts WAC Band in Pittsburgh Sunday," 13 August 1951.

<sup>281</sup> Narration script for Milwaukee radio broadcast, 30 September 1951, private collection; and Narration script for Sixth Army Area tour.

<sup>282</sup> Concert program, "Hospitality House Presents the WAC Band"; Concert program, Jones Beach State Park concert, 2 September 1951, private collection; Narration script for Fort Story concert;

The woodwind section of the Swingsters included Jo Anne L. Wait of Fort Collins, Colorado on flute and the following personnel on saxophone: Laura L. Armel of Harrisburg, Pennsylvania; Evelyn C. Beauchamp of Iron River, Michigan; Adeline L. Lewis of Rolette, North Dakota; Ramona J. Melts of Appleton, Wisconsin; and Donna R. Tanner of Lamar, Colorado. The brass section consisted of Lois I. Chapman of Four Miles, Oregon on trumpet and trombonists Rosella Collins of Eugene, Colorado and Mary A. Silvis of Greensburg, Pennsylvania. Finally, the rhythm section included: Ruth L. Anderson of Dawson, Iowa on guitar; Esther L. Hittle of Haines City, Florida on string bass; Virginia A. Lee of Shelbyville, Indiana on accordion; and Kathryn M. Potts of Detroit, Michigan on drums.

### Triads

Their name derived from the musical term that refers to the three tones of a chord, the Triads were a vocal trio that teamed up with the Swingsters to perform jazz standards such as "A Small Hotel," "Sentimental Journey," "Blue Moon," "Dream," "Winter Wonderland" and the "Johnson Rag." Although Isabel H. Hay of Seattle, Washington sang in the trio on occasion, its usual members consisted of Rose A. Davis of Somerset, Pennsylvania; Patricia L. Epp from San Leandro, California and Virginia M. Lyle from Memphis, Tennessee.<sup>283</sup>

### Activities

In this section, descriptions of the 14<sup>th</sup> Army Band (WAC)'s significant performance events, tours, and training activities that occurred between May 1949 and August 1954 are provided.

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Narration script for Sixth Army Area tour; Narration script for Field House Jazz concert; and "Beech Conducts WAC Band in Pittsburgh Sunday," 13 August 1951.

<sup>283</sup> Ibid.

## Significant Performance Events

While at Fort Lee, the 14<sup>th</sup> Army Band (WAC) performed many concerts and marched in many parades on post for the WACs stationed there. It is beyond the scope of this study to list every performance of the 14<sup>th</sup> Army Band (WAC). Therefore, only performances that stood out in some way or that were categorized in unit records as significant will be included.

Throughout the 14<sup>th</sup> Army Band (WAC)'s history, commanders created summaries of the unit's performance activities that they deemed significant for their annual reports. These reports were then referred to by unit members and Information Office personnel when writing press releases, articles, photo captions, and other documents. At some unknown point during the band's tenure, the information included in annual reports also began to be compiled into a chronological list and updated each successive year. In addition to informing this study as to what performance events to highlight, the chronological lists were also helpful for corroborating other source materials.

As this chapter covers only four-and-a-half years of the band's twenty-six year history, significant performance events were organized chronologically by year. Trips taken outside of tours are included within the descriptions of significant performance events.



Photograph 18. First Public Appearance of 14<sup>th</sup> Army Band (WAC), April 1, 1949. Graduation exercises of the first Officer Candidate School (OCS) at the WAC Training Center. Members L to R: Unknown, Unknown, Rose Davis, baritone; Isabel Hay, French horn; Tyola Karlstrom, Ruth Anderson, and Katherine Mosley, trumpets. Photograph courtesy of the Army Women's Museum archives.

## 1949

When trumpeter Tyola Karlstrom joined the Women's Army Corps, no band existed. She signed up, however, on a recruiter's promise to her that there would be one. She later told a reporter that "she was sure glad she did," because the band was ready for her when she finished her basic training.<sup>284</sup> On March 5, 1949, the 14<sup>th</sup> Army Band (WAC) was formed for duty at Fort Lee (then called Camp Lee)<sup>285</sup> and made its first public appearance when it played for the graduation exercises of the

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<sup>284</sup> "Local WAC Tickled Pink to Be Army Band Member: Cpl. Karlstrom Here with Unit Which Gives Concerts, Southwick Relatives Hear Her Play In Outfit," publication unknown, 8 September 1951.

<sup>285</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1.

first Officer Candidate School (OCS) at the WAC Training Center on April 1, 1949<sup>286</sup> (see Photograph 18). The band was directed by Warrant Officer Katharine V. Allen and was comprised of only ten members.<sup>287</sup> Katherine Mosley-McAllister, one of the first five members of the band with Tyola Karlstrom, recounted that “they detached fifteen men from the Post band to play with us till we got up to strength” and that “we had a combo which played at the WAC Service Club on Tuesday and Thursday evenings for dances.”<sup>288</sup> At the end of the month on April 29, the band paraded as a unit with their own drum major at a Training Center parade for the first time.<sup>289</sup> The band led “march-outs” two times each week and marched the battalion to training classes three times each week. A press release described march-outs in greater detail:

The highlight of the WAC Band activities is strictly military and comes twice weekly. Each Monday morning, the entire WAC contingent at Fort Lee falls into formation and, with the band in the forefront, escorts a single company of WACs in parade across the post to Gate 18. Here the company of honor passes in review, marches out the gate and into the woods for a week’s encampment. This is the “March-Out” to which all WACs who come to Fort Lee for training look forward. At sunset each Friday, the band is out again—at Gate 18—to march back the veterans of a week in the field.<sup>290</sup>

By November 1949, a ten-piece dance band was formed, consisting of four saxophones, three trumpets, guitar, strings bass, and drums. A five-piece combo, formed from members of the dance band, played at the Officer and Non-

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<sup>286</sup> Allen, “14<sup>th</sup> Army Band,” 1; “A Pretty Girl Is Like a Melody,” *The Musicana* 29 (September–October 1955): 14; and “Only All-WAC Band, One Year Old,” 16 August 1949.

<sup>287</sup> Isabel Hay to Dixie Jensen, 26 October 2003, private collection; Information Office, “Background: Women’s Army Corps Band,” 1972; and “Band of WAC Slated in City on Nov. 12<sup>th</sup>,” 9 November 1952.

<sup>288</sup> Katherine Mosley-McAllister email correspondence to Dixie Jensen, August 12, 2004, private collection. The male band on post was the 392<sup>nd</sup> Army Band.

<sup>289</sup> “Only All-WAC Band, One Year Old,” 16 August 1949. As SGT Mary M. Orlando is reported as the band’s first sergeant, it is reasonable to suggest that she may have also been the acting drum major.

<sup>290</sup> Information Office, “WAC Band Pride of Fort Lee, VA.”



Commissioned Officer (NCO) service clubs.<sup>291</sup> On December 15, the band performed a Christmas concert at the WAC Training Center for all officer and enlisted personnel,<sup>292</sup> and on December 23, the 14<sup>th</sup> Army Band (WAC) glee club entertained patients at Station Hospital. Later on that same day, the marching band paraded around the post with the Training Center and Post commanders playing Christmas carols.<sup>293</sup>

Another significant performance event that may have occurred in 1949 was the first radio broadcast of the 14<sup>th</sup> Army Band (WAC). While a specific date is not indicated within the narration script text or on the document proper, the announcer begins the show with the following: "The 14<sup>th</sup> Army Band, WAC, the only Women's Army Corps Band in the United States and directed by Warrant Officer Katharine Allen, opens its first program on the airplanes, by playing the well known military march, 'Colonel Bogey,' appropriately called the 'WAC Duty Song' since its adoption by the WAC as its own special march. Miss Allen is on the stand and in a moment you will hear the first martial strains of 'Colonel Bogey.'"<sup>294</sup>

Due to the absence of available press regarding this broadcast in comparison to amount of press generated about the band's first national radio revue on March 21, 1951, it cannot be definitively confirmed that this program was actually aired. If it was aired, however, it is likely that it did so via a local station in the Virginia area and that it happened during 1949. Although someone had handwritten a date of "1950" on the typed script, the narrative text within the script claims that the strength of the band was "only seventeen members as yet."<sup>295</sup> Supporting this, a

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<sup>291</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1.

<sup>292</sup> Ibid.

<sup>293</sup> Ibid. Station Hospital is now Kenner Army Health Clinic.

<sup>294</sup> Narration script for First Program on the Airplanes.

<sup>295</sup> Ibid.

newspaper article dated August 1949 reported the band as having 16 enlisted women and one officer.<sup>296</sup> The strength of the band as recorded by the unit in 1950 was "26 enlisted women and 1 officer" on July 1 and "30 enlisted women and 1 officer" on December 30.<sup>297</sup> While it's possible that the unit could have had fewer band members at the beginning of the year in 1950, the announcer indicated within the script was SGT Mary M. Orlando. Orlando was the first sergeant of the band in 1949 and her name does not appear in any documentation related to the band after 1949.

Given these considerations that indicate a possible broadcast date between March 5, 1949 and July 1, 1950, the program featured the full concert band and the 14<sup>th</sup> Army Band Glee Club. The concert band performed the following musical selections: a trumpet fanfare based upon the song "Mood Indigo," "Colonel Bogey," and "Thanks for the Memory," which the announcer dedicated to the first Women's Army Corps activated in 1942. The glee club performed an acappella version of "This Is My Country" which was arranged by Captain Walter Schumann of the Army's Special Services School. Soloists on the program included vocalists Corporal Ruth Anderson and Private Carmen Reahard, Private Rose Davis on trumpet, and recruit Mary Hull on cello.<sup>298</sup>

## 1950

In 1950, the 14<sup>th</sup> Army Band (WAC) continued playing for bivouac parades, post parades, recruit orientation reception concerts, graduation ceremonies, and

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<sup>296</sup> "Only All-WAC Band, One Year Old," 16 August 1949.

<sup>297</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1.

<sup>298</sup> Narration script for First Program on the Airlines.

dances at service clubs.<sup>299</sup> Under the direction of WOJG Katharine V. Allen, the band also provided music for "Patch-Work Playhouse" in March and for an Easter Sunrise Service at the Fort in April.<sup>300</sup> The first of three significant performance events in 1950 occurred on September 22 when the 14<sup>th</sup> Army Band (WAC) and the 392<sup>nd</sup> Army Band combined for the first time to play at an annual reception hosted by General Graham for Adjutant General Officer Students.<sup>301</sup> It was the usual custom to have both bands appear at similar-type events as individual units and each band play alternately during the course of the evening. During the 1950 reception, however, the two bandleaders thought it might add to the program if they combined and presented two numbers together. The idea was met with such success that it inspired the second significant performance event of the year: the first combined gender military band concert ever presented in Army history.<sup>302</sup>

On December 3, 1950 the 14<sup>th</sup> Army Band (WAC) and the 392<sup>nd</sup> Army Band combined both their instruments and voices to present a joint concert for the personnel at the Fort Lee Post Theater. The concert program listed background information for both bandleaders, Warrant Officer Junior Grade Katharine V. Allen<sup>303</sup> and Chief Warrant Officer Rae Greenlee,<sup>304</sup> and for two soloists who appeared in the

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<sup>299</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1; Concert program, "Graduation Exercises Third Officer Candidate Class Women's Army Corps," 11 April 1950, private collection; and Information Office, "WAC Band Pride of Fort Lee."

<sup>300</sup> Concert program, "Patch-Work Playhouse," 7 March 1950, private collection; and Concert program, "Easter Sunrise Service," 9 April 1950, private collection.

<sup>301</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1; and Concert program, "14<sup>th</sup> Army Band (WAC) and 392<sup>nd</sup> Army Band Combined Concert."

<sup>302</sup> Concert program, "14<sup>th</sup> Army Band (WAC) and 392<sup>nd</sup> Army Band Combined Concert."

<sup>303</sup> See biographical information on page 91 for WOJG Katharine V. Allen.

<sup>304</sup> Concert program, "14<sup>th</sup> Army Band (WAC) and 392<sup>nd</sup> Army Band Combined Concert": Chief Warrant Officer Rae Greenlee whose home is Dayton, Ohio, received his musical education at The College of Music of Cincinnati, The Cincinnati Conservatory of Music and Ohio State University. Before attending these schools he was active in music work in his home town. His main instrument is the trumpet and he received his training on this instrument from two of the outstanding trumpet teachers of the Middle West—Dr. Frank Simon, director of the famous ARMCO Band and Mr. Henry Wohlgemuth, principal trumpeter with the Cincinnati Symphony Orchestra. Mr. Greenlee was engaged by the Dayton

program, Patricia L. Epp, cornet,<sup>305</sup> and Truman B. Amnott, baritone.<sup>306</sup> The mixed chorus on the concert program consisted of the "Girls Glee Club" combined with male voices selected from the 392<sup>nd</sup> Army Band. The entire group was trained and conducted by Allen. The concert program selections were as follows:<sup>307</sup>

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Philharmonic Orchestra in 1936 and remained with that organization until he enlisted in the Army in 1940. He also joined the ARMCO Band during the 1937 season and left that band also when he enlisted. He played with the Cincinnati Summer Opera Orchestra during the 1939 season. Mr. Greenlee came into the Army as a private in a line band. After two years in this type of band he attended Army Music School where he received his certificate appointing him Warrant Officer Bandleader. He was directly assigned to the 5<sup>th</sup> Armored Division Band and remained with that organization throughout its training in the States and went with it to the European Theater in January 1944. From the European Theater, Mr. Greenlee was assigned to the General Headquarters Band in Tokyo, Japan, where he spent three years. He was assigned then to Fort Lee, Virginia and arrived at this station 15 January 1950, assuming command of the 392<sup>nd</sup> Army Band on that date.

<sup>305</sup> Ibid.: Patricia L. Epp comes from Bakersfield, California. She has studied the trumpet for eight years. Her teacher was Mr. Lawrence Foster, prominent musician and teacher of Bakersfield. In addition to her musical studies during high school she attended the College of the Pacific Music Camp at Stockton, California during the summer of 1949. She was a member of the Kern Philharmonic of Bakersfield before joining the Women's Army Corps February 1950.

<sup>306</sup> Ibid.: Truman B. Amnott has for many years contributed his musical talents to the Army. He first entered the service at Fort Williams, Maine in 1923. He has been a member of many bands both in and out of the service. A few of these organizations include the 5<sup>th</sup> Infantry Band, Headquarters Command Band, Frankfurt, Germany, Romanos Band, Portland, Maine, and he was also bandleader of the Masonic Band of Burlington, Vermont. His home now is Hopewell, Virginia. SGT Amnott joined the 392<sup>nd</sup> Army Band 21 May 1948.

<sup>307</sup> Ibid.

Song Title	Composer/Arranger	Performing Ensemble
"Reverie"	Claude Debussy/Clair Johnson	Combined Bands
"Malaguena" from Andalusia "Suite Espangnole"	Ernesto Lecuona	Combined Bands
"William Tell Overture"	Rossini	Combined Bands
"Mozart Matriculates"	Mozart/Alec Templeton	Combined Bands
"Tramp, Tramp, Tramp"	Edwin Franko Goldman	Baritone Solo
"Fiddle Faddle"	Leroy Anderson/Philip J. Land	Combined Bands
"The Emperor Waltz"	Johann Strauss	Combined Bands
"The Trumpeters"	Erik Leidzen	Trumpet Trio
"Headlines Modern Rhapsody"	Carleton Colby/Fred K. Huffer	Combined Bands
"You'll Never Walk Alone" from <i>Carousel</i>	Rogers-Hammerstein/Roy Ringwald	Girls Glee Club
"Stout Hearted Men" from <i>New Moon</i>	Sigmund Romberg	Mixed Chorus
"La Coquette Fantasia Capriccioso"	Herman Bellstedt	Trumpet Solo
"Christmas Fantasy"	Clifford P. Lillya	Combined Bands

Figure 5. Program Selections of First Combined Gender Military Band Concert.

The third and final significant performance event in 1950 also occurred in December. On December 13, the band performed at the Father and Daughter Banquet of the National Press Club in Washington, DC, which was attended by President Truman and his daughter. The "Bar-B-Sharps" quartet made its first appearance at this event.<sup>308</sup> Members of the female barbershop-style ensemble included Sergeant Rose Davis, Corporal Isabel Hay, Corporal Mary Hull and Private

<sup>308</sup> Concert program, "The WAC Band Standard Program at Albany High School."

First Class Esther Hittle. This appearance in Washington, DC provided the band with profitable national exposure.

## 1951

To assist the campaign to build WAC strength during the Korean War, the 14<sup>th</sup> Army Band (WAC) began touring in 1951. In addition to tours, the band flew to Washington, DC and New York City and travelled within the state of Virginia to perform at Fort Story in Virginia Beach, Fort Myer in Arlington, and McGuire General Hospital in Richmond.<sup>309</sup> The band's music travelled the farthest, however, over the airwaves of the Mutual Broadcasting Company. On March 21, the band performed a half-hour broadcast which featured the 14<sup>th</sup> Army Band (WAC) concert band, the Glee Club, the Dixielanders combo, and the Bar-B-Sharps quartet. The program was titled as a special "Women's Army Corps Revue" program, and it also featured guest speakers Secretary of the Army Frank Pace Jr. and WAC commander Colonel Mary Halloran, who spoke of the need for women in military service. A recording of the broadcast was relayed coast-to-coast on March 31 through WSSV Petersburg, a national hookup for recruiting.<sup>310</sup>

One of the selections on the program performed by the 14<sup>th</sup> Army Band (WAC) was the "Song of the Women's Army Corps." It was written by Ruby Jane Douglas, a school teacher from Bristow, Oklahoma, who became an officer in the Women's Army Auxiliary Corps in 1942. Copyrighted originally as "The WAAC Is In

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<sup>309</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1; Joan Myers, diary, "A Long Parade: Tours of the 14<sup>th</sup> Army Women's Army Corps Band 1950—1956," 1956, private collection; 1—19; Narration script for McGuire General Hospital concert; Narration script for Fort Story concert; Special Order 252, Headquarters 2004<sup>th</sup> Area Service Unit, Fort Lee, Virginia, dated 14 September 1951, effective 16 September 1951, ODWAC Ref File, Band, CMH; and Special Order 309, Headquarters, 2004<sup>th</sup> Area Service Unit, Fort Lee, Virginia, dated 10 November 1951, effective 13 November 1951, ODWAC Ref File, Band, CMH.

<sup>310</sup> Concert program, "Mutual Broadcast: WACs on Parade," 21 March 1951, private collection; "WAC: Women's Army Corps Revue Mutual Broadcast," *Janesville Daily Gazette*, 30 March 1951; and "Official WAC Song Has Radio Debut," *Guidon*, 5 April 1951.

Back of You," Lieutenant Douglas was contacted by the Department of the Army after the war to make revisions to the lyrics that were no longer applicable. Working with a former friend and colleague, Lieutenant Camilla Mays Frank, the two made revisions to the lyrics through mail correspondence. In March 1951, their "Song of the Women's Army Corps" was selected as the official song of the Women's Army Corps and it debuted nationally, along with the 14<sup>th</sup> Army Band (WAC), on March 21 over the Mutual Broadcasting System.<sup>311</sup>

Additional notable performances of the 14<sup>th</sup> Army Band (WAC) outside of its tours occurred during 1951. In August, the band participated in "WAC-WAF Week" celebrations. When Governor John Battle of Virginia invited the governors of West Virginia, Maryland, and Delaware for a luncheon and three-hour tour of the WAC Training Center at Fort Lee, the band greeted the arrival of the visiting governors at Byrd Field in Richmond. On September 17, the band performed "Auld Lang Syne" and "The VMI Spirit" (fight song of the Virginia Military Institute) in front of the Pentagon in Washington, DC when General George C. Marshall departed as the Secretary of Defense. A company of women from each the Women's Army Corps, the Women's Air Force (WAF), the Marine Corps Women's Reserve (MCWR) and the Navy's Women Reserves (WAVES) were present in full dress uniform.<sup>312</sup> Later in September, the 14<sup>th</sup> Army Band (WAC) heard the debut of the newly formed Women's Air Force Band when the WAC's intramural softball team played a game against a WAF team that had been flown in from Texas. Veteran Joan Meyers wrote home that "the WAF Band was there and we had our drill team out and we beat

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<sup>311</sup> "Song of the Women's Army Corps," *Women's Army Corps Journal* 1 (January—March 1970): 11.

<sup>312</sup> Joan Myers letter to Mom, Dad and Kids, 25 September 1951, in author's possession; and Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1.

them in performance all the way around. But," she added, "their band is going to be real good before long."<sup>313</sup>

In October, the 14<sup>th</sup> Army Band (WAC) headed back to Washington, DC when they received an invitation from the French Ambassador's wife to attend a reception at the French Embassy. The band did not perform at the reception but attended instead as honored guests for their participation in the parade and ceremony that took place at the Pentagon in September.<sup>314</sup> In November, the band flew to New York City to promote a Unified Recruiting Campaign that was initiated to obtain 72,000 more women for the women's military services.<sup>315</sup> Due to some type of administrative mix-up, the band arrived late and the whole event was delayed by twenty minutes. Nevertheless, the 14<sup>th</sup> Army Band (WAC) eventually did lead the parade of bands and companies from all services down Broadway to a broadcast presentation at City Hall where Grover Whalen was the announcer and Helen Hayes, Jinx Falkenburg, and Rosalind Russell were guest speakers.<sup>316</sup> Unfortunately, the Campaign overall was not successful and was discontinued in 1952.

## 1952

Continuing to assist the campaign to build WAC strength during the Korean War, the 14<sup>th</sup> Army Band (WAC) embarked upon its fifth national tour from October 13 to November 14, 1952. While still maintaining a full concert and musical duty

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<sup>313</sup> Ibid.

<sup>314</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1; Joan Myers to Mom, Dad and Kids, 15 October 1951, in author's possession.

<sup>315</sup> Williams, *WACs: Women's Army Corps*, 149.

<sup>316</sup> Joan Myers letter to Family, 15 November 1951, in author's possession. The guest speakers were well-known celebrities in 1951. Grover Whalen was a prominent politician and businessman in New York City in the 1930s and 1940s. Helen Hayes, Jinx Falkenburg and Rosalind Russell were American actresses who were also beautiful in appearance. In 1952, Rosalind Russell visited Fort Lee to film the movie, *Never Wave at a WAC*.



schedule on post, the band also travelled within the state of Virginia and took trips to Pennsylvania, West Virginia, and Washington, DC to support various performance missions during non-tour months. In addition to these trips, other notable activities that occurred in 1952 include the band's last performance with outgoing commander Katharine V. Allen, its first performance with incoming commander Alice V. Peters, and its participation in the filming of the motion picture *Never Wave at a WAC* and in the travelling recruiting revue *Armyana USA*.

In February 1952, the 14<sup>th</sup> Army Band (WAC) travelled to Altoona, Pennsylvania to perform as part of the local recruiting staff's celebration of the 200<sup>th</sup> enlistment for the Women's Army Corps and the Women's Air Force. On February 13, the band first played a brief concert at 1:00 p.m. at the Penn Alto Hotel where a group of female enlistees were sworn in to service. Local radio station WFBG in Altoona broadcast the performance live, and stations WRTA and WVAM made recordings for later broadcasting.<sup>317</sup> Later in the evening, the band performed a full concert at Roosevelt Junior High School. The program consisted of "popular and classical selections interspersed with swing, bebop, songs by the quartet, and choral arrangements by the entire aggregation under the direction of Katharine V. Allen."<sup>318</sup> A concert narration script indicates that the ensembles of the 14<sup>th</sup> Army Band Glee Club, the Swingsters, the Dixielanders, the Hayseeds, the Triads, and the Blue Moods all performed on the show, as well as vocal soloist Private Mary Lorraine Webster and saxophone soloist Sergeant Ramona Meltz.<sup>319</sup> From all known sources, this concert

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<sup>317</sup> "All Girl WAC Band Will Present Concert Feb. 13," *Altoona Tribune*, 11 February 1952.

<sup>318</sup> "Famous WAC Band to Visit City Feb. 13," *Altoona Tribune*, 9 February 1952.

<sup>319</sup> Narration script for Altoona, Pennsylvania concert.

was the last public concert of the 14<sup>th</sup> Army Band (WAC) that Warrant Officer Katharine Allen directed before leaving the Army on February 23, 1952.<sup>320</sup>

On February 27, 1952, the 14<sup>th</sup> Army Band (WAC) performed its first public concert under the direction of Second Lieutenant Alice V. Peters. In a concert at McGuire Hospital in Richmond, Virginia, the band put on a very similar show to the one they had just recently performed in Altoona, Pennsylvania. Although a few of the song selections were different, the 14<sup>th</sup> Army Band Glee Club, the Swingsters, the Dixielanders, the Hayseeds, the Triads, and the Blue Moods all performed in the concert, as well as vocal soloist Private Lorraine Webster and saxophone soloist Sergeant Ramona Meltz.<sup>321</sup>

On May 14, 1952, the 14<sup>th</sup> Army Band (WAC) celebrated its tenth anniversary. Three days later on May 17, 1952, the band publically acknowledged this anniversary over the air when they broadcast a short concert from the Women's Army Corps Training Center at Fort Lee, Virginia in honor of Armed Forces Day. Other than Private Lorraine Webster as the vocal soloist on "Il Baccio," the program featured only the thirty-five piece concert band under the direction of Lieutenant Peters. Selections performed included: "March Gloria," "Lady of Spain," "Il Baccio," "Crosley March," and the "Song of the Women's Army Corps."<sup>322</sup> The following day, the band performed another concert at the USO on Wythe Street in Petersburg, Virginia,<sup>323</sup> before departing a week later for a three-day tour to Martinsburg, West Virginia. At their concert on May 26 at Martinsburg High School, a new ensemble called the Sophisticates performed the jazz classic, "What Is This Thing Called Love."

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<sup>320</sup> Bellafaire, "Military Women's Bands 1943—1975"; Dinwiddie, "A Date with Destiny"; and Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 2.

<sup>321</sup> Narration script for McGuire General Hospital concert.

<sup>322</sup> Narration script for Armed Forces Day radio broadcast, 17 May 1952, private collection.

<sup>323</sup> "14<sup>th</sup> Army Band to Present Concert," *Lee Traveller*, 18 April 1952.

The printed concert program does not specifically designate who made up this ensemble but did list “personality portraits” of six band members on the second page.<sup>324</sup>

Other than performing background music for a WAC Style Show at Fort Lee in June,<sup>325</sup> the 14<sup>th</sup> Army Band (WAC) primarily performed regular on-post concerts, dances, parades and ceremonial duties during the first two months of summer. When August arrived, however, the band took a short trip to Washington, DC to perform an outdoor concert for the American Legion Girls’ Nation.<sup>326</sup> The band’s vocal soloist, Private First Class Mary Lorraine Webster-Dureske, also joined the United States Army Band for their Friday evening Capitol Concert on August 1. The concert was dedicated to the women in the Armed Forces and was carried in part by the NBC network.<sup>327</sup>

Upon the band’s return to Fort Lee on August 4, things heated up—literally. Hollywood and movie director Norman Z. McLeod arrived at Fort Lee in the hottest days of summer to film a story about what happens to a famous Washington socialite and a Broadway show girl when they enlist in the Women’s Army Corps. The cast of this comedy, *Never Wave at a WAC*, came to the post to film the movie and it received the full cooperation and assistance of the Women’s Army Corps. Rosalind Russell, Paul Douglas, Leif Ericksen, Marie Wilson, and Hillary Brooke were the leading stars of the film, and WAC officers instructed the actresses so that they could

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<sup>324</sup> Concert program, Martinsburg High School concert. One to three sentences of background information were provided for: MSG Janet E. Helker, trombone; SFC Evelyn C. Beauchamp, clarinet; PVT Kathryn M. Potts, drums; CPL Mary A. Silvis, baritone; CPL Katherine Phillips, French horn; and SGT Joan Marita Myers, Trombone.

<sup>325</sup> Narration script for Style Show.

<sup>326</sup> An auxiliary program of the American Legion since 1947 that provides two young women selected from each state practical insight into the workings of the federal government. The group travels to Washington, DC to visit the White House and other national sites.

<sup>327</sup> “Fort Lee WAC to Sing in Army Band Concert,” *Washington Post*, 31 July 1952.

play their parts authentically. Although "Roz" Russell already had made thirty-nine pictures before *Never Wave at a WAC*, this was the first one that she actually filmed on location. Russell shared with a reporter that "the heat was over 100 degrees and climbing, but we drilled six hours a day for three days."<sup>328</sup>

Writing home to her family, 14<sup>th</sup> Army Band (WAC) member Joan Myers related:

The movie stars are all here and their equipment is set up so that they can start shooting pictures in the morning. I haven't seen Paul Douglas yet but Marie Wilson (Irma) was being fitted for her uniforms the same time I was fitting my white one. She's just as goofy as she is in pictures. She was trying on an exercise dress and shorts and she said she hasn't had so much fun since her brother caught his eye in the gas jet and the pigs ate her other brother. Then she'd giggle. I think the heat's getting all of them. I know it has us. It's well over a hundred degrees in the barracks. We lay down for ten minutes and our sheets and pajamas are just wringing wet.<sup>329</sup>

The white uniform that Myers referred to was the official white dress uniform of the WAC. Band members were issued two each in July 1952, not only for the sake of their own musical performances, but also because the 14<sup>th</sup> Army Band (WAC) appeared in *Never Wave at a WAC* in several scenes as extras.<sup>330</sup> Myers told her folks that the uniforms "cost \$150 apiece" and that they were of "Palm Beach material with gold trimmings."<sup>331</sup> With regard to the film celebrities, Myers recorded in her scrapbook that "they enjoyed their free time by hanging around our rehearsal hall, listening to our music and kidding around with us."<sup>332</sup>

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<sup>328</sup> Bob Thomas, "Roz Russell Likes Acting on Location," *Winona Republican-Herald*, 25 August 1952.

<sup>329</sup> Joan Myers to Dad, Mom and Kids, 20 July 1952.

<sup>330</sup> "Band of WAC Slated in City on Nov. 12," 9 November 1952; and "A Pretty Girl Is Like a Melody," 16. On the 2002 VCI Entertainment VHS version of the movie, 14<sup>th</sup> Army Band (WAC) members can be seen at time markings :27, 1:15, and 1:25.

<sup>331</sup> Joan Myers to Dad, Mom and Kids, 20 July 1952.

<sup>332</sup> Myers, "A Long Parade," 8.

On September 12, the 14<sup>th</sup> Army Band (WAC) returned to Pennsylvania for eight days to support recruiting activities held at Wallace W. Fetzner American Legion Post #71 in Milton. One day while there, the band was treated to a tour of the Chef Boyardee factory and ate lunch in the employee cafeteria. The U.S. military had commissioned the Chef Boyardee Company during World War II to produce army rations and it operated around the clock, non-stop.<sup>333</sup> Following their lunch, the band travelled to neighboring Lewisburg where they performed in the Bucknell University stadium that evening for the Cavalcade of Champions Drum and Bugle Corps contest award ceremonies. WAC band member Joan Myers elaborated in a letter home to her family:

We played before the show started and then marched [the competing groups] around the field in Pass in Review and then up to stand before the reviewing stand to decide the winners. They were wonderful—with brilliant costumes and precision drills and top playing. The Air Force Drum and Bugle Corps from Bolling Field in DC were there, too. We were the only military groups there and we are never allowed to compete. So they called us (our director, that is) up to the judges' stand before they presented the trophies to the competing groups and gave us each a monstrous trophy—2 ½ feet tall! Lt. Peters just beamed and when she was carrying it back it looked almost bigger than she. They had a big party for us afterwards but most of us were too beat to go. I guess they had a lot of fun, though.<sup>334</sup>

Almost immediately following the Cavalcade of Champions appearance, the 14<sup>th</sup> Army Band (WAC) travelled to Washington, DC at 6:00 a.m. the next morning. At the Shoreham Hotel that evening, the band played for a cocktail party for the Theatre Owners of America. The Schenley liquor company sponsored a party for the band afterwards and also treated them to spaghetti dinner at a restaurant called Rocco's.<sup>335</sup>

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<sup>333</sup> Chef Boyardee Wikipedia [http://en.wikipedia.org/wiki/Chef\\_Boyardee](http://en.wikipedia.org/wiki/Chef_Boyardee) , accessed May 19, 2015.

<sup>334</sup> Joan Myers to Mom, Dad and Kids, 21 September 1952, in author's possession. The "Cavalcade of Champions" Drum and Bugle Corps competition is currently called the "Cavalcade of Bands."

<sup>335</sup> Ibid.

Finally, the last significant activity that the 14<sup>th</sup> Army Band (WAC) participated in before embarking on tour in October was the premier of the musical recruiting revue *Armyana U.S.A.* The band travelled once again to Pennsylvania and spent four days in Harrisburg, performing the show on Saturday, September 27.

Private Lillian Bigham wrote of the band's performance:

The WAC Band gave its usual excellent performance and despite the fact that the Wacs had little rehearsal . . . they did very well with the audience especially liking the "Meet Jim Nastiks" (in other words, PT) scene and the Wac Dress Parade in which Pfc. Peggy Glover led the group with a Wac rendition of "Sound Off." Forty GI's from Indiantown Gap were also in the cast along with civilian actors and actresses from Harrisburg. The Wacs will long remember Mrs. Cary Miller . . . . "Armyana" . . . . and their journey to Harrisburg.<sup>336</sup>

### 1953

Still continuing to assist the campaign to build WAC strength during the Korean War, the 14<sup>th</sup> Army Band (WAC) embarked upon its sixth national tour from April 28 to June 27, 1953. All the while maintaining a full concert and musical duty schedule on post, the band also travelled within the state of Virginia and took trips to Washington, DC, New York City, and West Virginia to support various performance missions during non-tour months. On these trips, significant activities that occurred in 1953 include the band's participation in President Eisenhower's Inaugural Parade and in the world premiere and promotion of the movie *Never Wave at a WAC*, and concert performances at the Waldorf-Astoria for the "Easter Parade of Stars" Automobile Show, at the Virginia United Nations Association's program with Eleanor Roosevelt, at the Mountain State Forest Festival, and at a mammoth torchlight parade to kick off the Community Chest Campaign at Fort Monroe.

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<sup>336</sup> Lillian Bigham, "WACTIVITIES," *Lee Traveller*, 1952.

On January 20, 1953, the 14<sup>th</sup> Army Band (WAC) marched in President Dwight D. Eisenhower's inaugural parade. Although the 400<sup>th</sup> Army Band (WAC), the predecessor to the 14<sup>th</sup> Army Band (WAC), had marched in General Eisenhower's Homecoming Parade in 1945 when he returned to Kansas City, this 1953 parade was the first time in the history of the United States that a women's military band marched in a presidential inaugural parade. Band member Joan Myers recounted in her scrapbook:

Washington, DC—Inauguration Parade for President Eisenhower and VP Nixon. We were in the 9<sup>th</sup> Division with the Korean War Heroes. We formed at 12:30 p.m. and our division started to march at 5:00 p.m. We passed the reviewing stand at 7:10 p.m. and finished at 8:00 p.m. It was bitterly cold and our instruments had frozen up so we played only bugle calls when passing the reviewing stand. A group of Legionnaires were in front of us in the parade and they had kept warm during our long wait by drinking from the flasks that they were carrying. By the time we were approaching the reviewing stand, they were really clowning around, slowing us to the point that even President Eisenhower was looking down the street to see what the delay was, much to our distress—and disgust.<sup>337</sup>

In a letter home to her family, Myers provided a few more details of the inaugural parade. After arriving at the parade site at 12:30 p.m., the band had to stand around and wait until 5:00 p.m. before stepping off. Myers wrote home, "Boy, all that time on our feet just about did us in—we sure flopped in bed that night!"<sup>338</sup> She also gave a bit more detail about the drunken Legionnaires staged in front of the band, describing how one of them "dropped back in front of us and was acting like a drum major and cutting up all the way past the reviewing stand . . . we could have killed him."<sup>339</sup>

On orders January 19-30 to be in Washington, DC for twelve days in conjunction with the inaugural parade, the 14<sup>th</sup> Army Band (WAC) was also there to

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<sup>337</sup> Myers, "A Long Parade," 11.

<sup>338</sup> Joan Myers to Mom, Dad and Kids, 31 January 1953, in author's possession.

<sup>339</sup> Ibid.

participate in activities related to the world premiere of the movie *Never Wave at a WAC*.<sup>340</sup> Portions of the movie had been filmed on location at Fort Lee in August of 1952 and the WAC band members appear in several scenes.<sup>341</sup> The band played a concert for the premiere showing of the movie and attended a reception at the Statler Hotel hosted by General Omar N. Bradley, Chief, Joint Chiefs of Staff, U.S. Army. General Bradley also appears in the movie as himself, in a scene with Rosalind Russell.<sup>342</sup> While none of the film's stars were present at the reception, guests included such dignitaries and people as former Vice President Alben W. Barkley, Norman McLeod, the film's director, and Mr. and Mrs. William Randolph Hearst.<sup>343</sup> Two other concerts performed by the WAC band on the Washington, DC trip included one for Women Legionnaires and another at the airport where visiting North Atlantic Treaty Organization (NATO) WACs from five different countries were welcomed.<sup>344</sup>

In addition to participating in activities in Washington, D. C. related to the *Never Wave at a WAC* movie, the 14<sup>th</sup> Army Band (WAC) also promoted the film in Richmond, Virginia on January 30 and at Camp Pickett, Virginia on February 11.<sup>345</sup> On March 5, the band returned to Richmond to perform for the opening ceremonies of the Richmond-Henrico-Chesterfield Red Cross Campaign,<sup>346</sup> and on March 11, the

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<sup>340</sup> Special Order 11, Headquarters, 2004<sup>th</sup> Area Service Unit, Fort Lee, Virginia, dated 14 January 1953, effective 19 January 1953, ODWAC Ref File, Band, CMH.

<sup>341</sup> On the 2002 VCI Entertainment VHS version of the movie, 14<sup>th</sup> Army Band (WAC) members can be seen at time markings :27, 1:15, and 1:25.

<sup>342</sup> "General Bradley in WAC Film," *Brooklyn Daily Eagle*, August 12, 1952.

<sup>343</sup> Myers, "A Long Parade," 12; Myers, letter to Mom, Dad and Kids, 31 January 1953.

<sup>344</sup> Myers, "A Long Parade," 12.

<sup>345</sup> Special Order 24, Headquarters, 2004<sup>th</sup> Area Service Unit, Fort Lee, Virginia, dated 29 January 1953, effective 30 January 1953, ODWAC Ref File, Band, CMH; and Special Order 31, Headquarters, 2004<sup>th</sup> Area Service Unit, Fort Lee, Virginia, dated 7 February 1953, effective 11 February 1953, ODWAC Ref File, Band, CMH.

<sup>346</sup> Special Order 50, Headquarters, 2004<sup>th</sup> Area Service Unit, Fort Lee, Virginia, dated 4 March 1953, effective 5 March 1953, ODWAC Ref File, Band, CMH; and "WAC Band Will Perform Here at Red Cross Show Tomorrow," publication unknown, 4 March 1953.



Army and Air Force television show *Talent Patrol* auditioned variety acts of Fort Lee personnel for the show. Private Dolores Yokum of the 14<sup>th</sup> Army Band (WAC) performed a piano solo and was one of the acts considered to go to New York for the show's taping.<sup>347</sup>

The month of April provided the 14<sup>th</sup> Army Band (WAC) with another trip and another significant public performance mission. On April 4, the band travelled to New York City and spent six days participating in the "Easter Parade of Stars" Automobile Show in the Grand Ballroom of the Waldorf-Astoria Hotel. The band gave a series of five concerts which were presented nationally on CBS radio and television networks. On April 7, "Irene Dunne, members of the women's branches of our Armed Services, [and] celebrities of stage, screen and the automotive world" presented an hour and half long television broadcast.<sup>348</sup> Of that experience Joan Myers wrote home, "some of the kids had to go over to the Waldorf and rehearse with Irene Dunne for the TV show that night. They were there from 12:30 till the show at 9:30 that evening and then someone flubbed their cues and they weren't even shown."<sup>349</sup> Nevertheless, a supper party and reception held in conjunction with the event raised awareness and money for the Armed Services Emergency Relief Fund and honored the women of the WACs, WAVES, WAFs, and Women Marines.<sup>350</sup>

On two of the other concerts, the famous Westminster Choir joined the 14<sup>th</sup> Army Band (WAC) and provided Easter music. Band member Joan Myers wrote home, "Boy, are they terrific!" She also provided more information to her family, writing:

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<sup>347</sup> "8 Performers from Ft. Lee on New York TV Program," *Progress-Index*, 22 March 1953.

<sup>348</sup> "Don't Miss the 'Easter Parade of Stars' Automobile Show," *New York Times Sunday News*, 5 April 1953.

<sup>349</sup> Joan Myers to Mom, Dad and Kids, 13 April 1953, in author's possession.

<sup>350</sup> Concert program, "Easter Parade of Stars Supper Party and Reception for the Benefit of the Armed Services Emergency Relief Fund," 7 April 1953, private collection.

We rehearsed in the Starlight Room up in the tower before every performance—it's beautiful. We were in white uniforms for the evening performance. They put us on the stage with the prize automobile of the show—they said that we looked and sounded so good that they would have us there for the rest of the concerts. . . . After the show last night the owner of the Waldorf said to [Major Chester Whiting], 'you can buy Bob Hope and Bing Crosby, but where can you buy something like that?!' He loved what he heard.<sup>351</sup>

Overall, however, it was an extremely memorable event for the 14<sup>th</sup> Army Band (WAC) and it provided them a good deal of national exposure. Unfortunately, director Lieutenant Peters was hospitalized during that time and could not accompany the band to New York. Major Chester E. Whiting, director of the U. S. Army Field Band, conducted the concerts of the WAC band in Lieutenant Peters' absence.<sup>352</sup> No stranger to one member of the band, Private First Class Beverly Duval remembered Major Whiting from her hometown of Malden, where he was superintendent of music when she played in the Lincoln Junior High School orchestra and band.<sup>353</sup>

After spending two months on the road during its sixth national tour from April 28 to June 27, the 14<sup>th</sup> Army Band (WAC) returned to its regular on-post concert and duty routine for a short time. By the end of September, however, the band left Fort Lee once again to support missions elsewhere. On September 25, the band participated in the program "The United Nations and You" which was sponsored by the United Nations Committee of Virginia. Presented in the evening at The Mosque Auditorium in Richmond, the 14<sup>th</sup> Army Band (WAC) performed a 45-minute concert preceding an address given by Mrs. Eleanor Roosevelt. The band also provided music for the Honor Guard and Presentation of the Flags of the United Nations portion of

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<sup>351</sup> Joan Myers to Mom, Dad and Kids, 6 April 1953, in author's possession.

<sup>352</sup> Ibid.

<sup>353</sup> "Malden Girl Trombonist in Army's Only WAC Band," *The Boston Daily Globe*, 6 April 1954.

the program. Recovered from her debilitating health issues earlier in the year, the band performed under the direction of Lieutenant Alice Peters.<sup>354</sup>

Less than a week after the trip to Richmond, the 14<sup>th</sup> Army Band (WAC) traveled to Eldins, West Virginia where it led the 17<sup>th</sup> Annual Mountain State Forest Festival Feature Parade on October 2.<sup>355</sup> At the end of the month, the 14<sup>th</sup> Army Band (WAC), the 392<sup>nd</sup> Army Band, and the Virginia State College Marching Band furnished the music for a massive torchlight parade on October 20 in Petersburg, Virginia. The event was staged for the residents of Petersburg, Colonial Heights, Ettrick and Matoaca to kick-off a Community Chest Campaign that sought to unify the community's charitable giving to raise \$93,900 for twenty-one participating agencies.<sup>356</sup> The 14<sup>th</sup> Army Band (WAC) also presented a concert at the Fort Monroe Post Theater in Hampton, Virginia on November 2 to support the Community Chest Drive there.<sup>357</sup>

## 1954

In 1954, the 14<sup>th</sup> Army Band (WAC) did not tour. Various trips were taken, however, to support missions within the state of Virginia, as well as in Illinois, Washington, DC, and West Virginia, when the band wasn't providing music for the Easter Sunrise Service, giving concerts each month at the Field House, and

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<sup>354</sup> Concert program, "The Virginia United Nations Association Presents 'The United Nations and You'," 25 September 1953, private collection; and "WAC Band Plays at Mosque Rally: UN Association Meeting in Richmond Tonight," publication unknown, 25 September 1953.

<sup>355</sup> Concert program, "Women's Army Corps Band Concert," 14 June 1953, private collection; and Special Order 226, Headquarters, Women's Army Corps Training Center, Fort Lee, Virginia, dated 30 September 1953, effective 1 October 1953, ODWAC Ref File, Band, CMH.

<sup>356</sup> Mary Cherry Allen, "Gigantic Torch-Light Parade Will Open Community Chest Campaign Here Tuesday," *Progress-Index*, 18 October 1953.

<sup>357</sup> Concert program, "Fort Monroe Post Theater Concert Presented by the 14<sup>th</sup> Army (WAC) Band," 2 November 1953, private collection; and "Warming Up for Concert," *Newport News-Hampton-Warwick Daily Press*, 3 November 1953.

fulfilling all of the usual march-outs, graduation exercises, and other musical duties on post.

In February, the band and choral group performed a concert in honor of 13<sup>th</sup> birthday celebration of United Service Organization at the Tabb Street Presbyterian Church in Petersburg, Virginia.<sup>358</sup> Musical selections of the band included: "Morning, Noon and Night in Vienna" by F.V. Suppe-Tobani; the "Storm King March" by Walter Finlayson; "Caribbean Fantasy" by Morrissey; "Selections from 'The Firefly'" by Friml-Langey; "I've Been Working on the Railroad" by Cailliet; "Park Avenue Fantasy" by Malneck-Signovelli featuring trumpet soloist Marjorie Kimmell; "The Vanished Army" by Alford; and the "Song of the Women's Army Corps" by Douglas-Lang. The choral group, conducted by Lieutenant Rita M. Thoman, performed the following selections: "Lo, A Voice to Heaven Sounding" by Bortniansky; "It's A Grand Night for Singing" by Rogers and Hammerstein; and "Joshua Fit De Battle of Jericho" by Cain. The accompanist for the choral group was Captain Hope Hilton, who was not assigned to the unit.<sup>359</sup>

In May, the band travelled first to Fort Myer, Virginia to participate in a Women Services Retreat Parade at Bolling Air Force Base, then to Chicago to march in the city's spectacular Armed Forces Day Parade, and then back to Virginia to play for the dedication of the Community Memorial Hospital at South Hill.<sup>360</sup> In June, the 14<sup>th</sup> Army Band (WAC) participated in the Annual Strawberry Festival in Buckhannon, West Virginia and in a concert in Washington, DC. On July 2, the band returned to

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<sup>358</sup> "USO to Observe 13<sup>th</sup> Birthday in City Today," *Progress-Index*, 28 February 1954.

<sup>359</sup> Concert program, "USO 13<sup>th</sup> Anniversary Concert," 28 February 1954, private collection.

<sup>360</sup> Marilyn Ferraris, scrapbook, "WACs: 1954—1956," 1956, private collection; Concert program, "Community Memorial Hospital Program of Dedication," 30 May 1954, private collection; Special Order 94, Headquarters, Women's Army Corps Center, Fort Lee, Virginia, dated 12 May 1954, effective 15 May 1954, ODWAC Ref File, Band, CMH; "California Comedy Team Joins WAC Band at Fort Lee," *Hopewell News*, 13 May 1954; "WACs in Parade Marking Armed Forces Day Here," *Chicago Tribune*, 17 May 1954; and "Abbitt to Speak at Dedication of New Hospital," *Richmond News Leader*, 29 May 1954.

Washington, DC to perform in the weekly "Capitol Concerts" series at the United States Capitol Plaza.<sup>361</sup> The weekly concerts were scheduled every Friday at 8:00 p.m. from June 2 to August 27 and normally featured the United States Army Band. It was quite an honor for the 14<sup>th</sup> Army Band (WAC) to substitute for "Pershing's Own" band before moving to their new home at Fort McClellan, Alabama in August.



14th ARMY BAND (WAC)  
Fort Lee, Virginia  
(Substituting)

*Capitol Concerts*

Each Friday at eight o'clock – June 4 through August 27, 1954

Lieutenant Alice V. Peters, conducting

THE NATIONAL ANTHEM

- KNIGHTSBRIDGE MARCH from "London Every Day" Suite . . . Eric Coates
- OVERTURE TO ORPHEUS IN THE UNDERWORLD . . . Jacques Offenbach
- CARNIVAL DAY IN NEW ORLEANS . . . . . John Morrissey
- PARADING THE BRASSES . . . . . Acton Ostling
- March - BRAVADA . . . . . Frederic Curzon
- AMERICAN FOLK RHAPSODY . . . . . Clare Grundman
- March - COLONEL BOGEY . . . . . Kenneth J. Alford
- SELECTIONS FROM "Porgy and Bess" . . . . . George Gershwin
- LADY OF SPAIN . . . . . Tolchard Evans
- March - THE STARS AND STRIPES FOREVER . . . . . John Philip Sousa
- SONG OF THE WOMEN'S ARMY CORPS . . . . . Jane Douglas

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Figure 6. Capitol Concert Program, July 2, 1954.

<sup>361</sup> Ferraris, "WAC Band Scrapbook"; Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 3; Information Office, "Band," news release, [1954]; Information Office, "Background: Women's Army Corps Band," 1972; Concert program, "Capitol Concerts," 4 June 1954, private collection; Special Order 106, Headquarters, Women's Army Corps Center, Fort Lee, Virginia, dated 28 May 1954, effective 2 June 1954, ODWAC Ref File, Band, CMH; Special Order 120, Headquarters, Women's Army Corps Center, Fort Lee, Virginia, dated 17 June 1954, effective 18 June 1954, ODWAC Ref File, Band, CMH; and "Don't Miss the 'Easter Parade of Stars' Automobile Show," *New York Times Sunday News*, 5 April 1953.

## Tours

When the United States became involved in the Korean War in 1950, President Truman and Congress acted quickly to amass U.S. forces. Implementing the Army's Mobilization Plan (AMP), the Army's authorized strength increased from 630,000, when the war began in June, to 1,263,000 by the end of December, 1950. To maintain that strength, the Army suspended the discharge-on-marriage rule for WAC officers and enlisted personnel on August 25, 1950.<sup>362</sup> It also involuntarily extended enlistment contracts for men and women in all components and services. For members of the Women's Army Corps, the measure extended 12 months enlistments scheduled to expire before July 9, 1951. A second extension was ordered in July 1951 and again, stretched enlistments for 12 months, until July 1, 1952. A final extension was ordered in April 1952 and extended enlistments for 9 months, until July 1, 1953.<sup>363</sup>

To continue increasing the strength of forces, an expansion plan for WACs was approved in January 1951. The plan called for the addition of 1,900 WAC officers and 30,000 enlisted women by June 30, 1952.<sup>364</sup> Because the 14<sup>th</sup> Army Band (WAC) had recently drawn national attention with a concert broadcast on the Mutual Network and an appearance at the National Press Club in Washington, DC that President Truman had attended, a decision was made to send the band across the United States on a series of six recruiting tours within the First, Second, Fifth and Sixth Army Areas to assist the strength building campaign.<sup>365</sup> Depending upon the

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<sup>362</sup> Morden, *The Women's Army Corps*, cites "Memo, WAC Plans and Policy Committee (Chairman, MAJ Hortense M. Boutell) to DWAC, 11 Aug 50, sub: WAC Expansion Plan, file 337, Conferences, RG 165; AR 615-361, 30 Aug 50, CMH Library."

<sup>363</sup> Morden, *The Women's Army Corps*, 90–92. The second and third extensions affected most of the WACs on active duty, but no enlistment was extended involuntarily more than once.

<sup>364</sup> Morden, *The Women's Army Corps*, 93.

<sup>365</sup> Bellafaire, "Military Women's Bands 1943-1975"; Morden, *The Women's Army Corps*, 43; Myers, "A Long Parade," 1–19; "WAC Band Plays Equally Well for Dance or Parade," *Birmingham News*,

location of its performance missions, the 14<sup>th</sup> Army Band (WAC) traveled by bus, Pullman rail, or air to reach its destinations. During a concert on post at Fort Lee in 1951, director Katharine Allen, as the evening's announcer, elaborated about some of the band's tour travel:

Some of you may know, and if you don't, I never miss the chance to say it, about our coast to coast tour for recruiting which the band just completed lately, making literally flying trips and everything—sometimes plush jobs with the Flying Tigers, and sometimes bucket seats with an Air Squadron, parachutes and everything. Which reminds me of an incident which happened on the trip. The aviators used to invite the girls to come up in the cockpit and look around at the gorgeous country below, clouds, etc. I did it myself. But one time, we were flying as smooth as silk. Some of the girls were even knitting and didn't drop a stitch, until suddenly the ship went so and so (gestures with arms). Rather concerned, I remarked "What's wrong? The air was so smooth." Said one of the girls, "Oh, that's nothing. That's just Tyola piloting the ship!"<sup>366</sup>

For ground travel, the band had its own bus and cargo trailer to transport equipment (see Photographs 19 and 20). Lodging for band members included both hotel rooms within the local economy and military barracks when available.

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18 October 1956; "A Pretty Girl Is Like a Melody," 15. In the postwar reorganization of the War Department, the Army Service Forces command was abolished along with its nine service commands. The functions of the latter were assumed by the six numbered armies, whose commanders reported to the commanding general of Army Ground Forces. The 14<sup>th</sup> Army Band (WAC) belonged to the Second Army command while at Fort Lee, Virginia and to the Third Army command while at Fort McClellan, Alabama.

<sup>366</sup> Narration script for Field House Jazz concert. Temporary pilot was Tyola H. Karlstrom, a trumpet player in the band.



Photograph 19. Women's Army Corps Band Bus. Photograph courtesy of Helen Kolp's personal collection.



Photograph 20. Women's Army Corps Band Equipment Trailer. Photograph courtesy of Joan Myer's personal collection.



Tour 1: 7 August—17 August, 1951

AUG	7	1951	Baltimore	MD
	8		Philadelphia	PA
	9		York	PA
	10		Pittsburgh	PA
	13		Cleveland	OH
	14		Columbus	OH
	15		Huntington	WV
	17		Fort Lee	VA

Figure 7. Fort Lee Tour 1 Cities Visited.

On August 7, 1951, the 14<sup>th</sup> Army Band (WAC) departed Fort Lee to perform the first of six tours throughout the United States, in which band members “were scheduled to play an average of two concerts and a parade, with television, radio, and newspaper interviews at every stop.”<sup>367</sup> This first tour included performances within the Second Army area states of Maryland, Pennsylvania, Ohio, and West Virginia. Warrant Officer Katharine V. Allen was both the assigned commander and musical director of the band. A second officer, Second Lieutenant Sonja Lunoe, accompanied the thirty-three enlisted bandswomen as a chaperone and also acted as an announcer for concerts.<sup>368</sup> Numerous radio broadcasts and television appearances were made while on tour. Ensembles featured included the concert band, glee club, and the following combo groups: the Swingsters, the Triads, the Dixielanders, the Flee-Boppers, and the Six Moods with strolling minstrels Beau and Andy.<sup>369</sup> Also featured on the concert program were the following soloists: JoAnne Wait, piccolo; Mary A. Silvis, baritone horn; Ruth A. Davis, vocals; and Ruth Anderson, vocals.

Beginning in Maryland, the 14<sup>th</sup> Army Band (WAC) performed concerts and television appearances in Baltimore before giving a concert at Polytechnic High

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<sup>367</sup> Myers, “A Long Parade,” 4.

<sup>368</sup> Vanolinda, “WAC Band Registers Direct Hit”; Special Order 233, Headquarters, 2004<sup>th</sup> Area Service Unit, Fort Lee, Virginia, dated 25 August 1951, effective 28 August 1951, ODWAC Ref File, Band, CMH; and “WAC Band Arrives,” *Huntington Herald-Dispatch*, 16 August 1951.

<sup>369</sup> See description of these ensembles beginning on page 107.

School in Philadelphia, Pennsylvania.<sup>370</sup> After getting caught in a downpour of rain at an outdoor band shell concert in York, Pennsylvania,<sup>371</sup> they then gave a well-received concert at Oakland Hall in Pittsburgh the next day and impressed “a crowd of 600” during a concert at Penn Park the following day.<sup>372</sup> When the band gave an outdoor performance in front of the Soldiers and Sailors Memorial Hall on August 12<sup>th</sup>, they featured Harold F. Beech, manager of Hurrell’s music shop, as a guest conductor. Mr. Beech led the band on two selections, “Fiddle Faddle” by Leroy Anderson and “On the Mall” march by Edwin Franko Goldman. Two members of the band, Mary A. Silvis, baritone horn, and Rose A. Davis, trumpet, had been students of Mr. Beech while he was Director of Music in the Greensburg public schools. In addition to having him guest conduct in Pittsburgh, the band also extended an offer to Mr. Beech to present an organ recital at the band’s new permanent theatre at Fort Lee and be a guest conductor of the full concert of the band, orchestra, and glee club later in the month.<sup>373</sup>

From Pennsylvania, the band travelled to Ohio.<sup>374</sup> In Cleveland, they performed in the Rainbow Room at the Hotel Carter,<sup>375</sup> and in Columbus, the band gave a free concert in the North High School auditorium.<sup>376</sup> When they arrived in Huntington, West Virginia, they were greeted by a two-motorcycle police escort and the Mayor. While there, the dance band played at the Elks Club. Band member Joan

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<sup>370</sup> Myers, “A Long Parade,” 4; “SGT Davis on Tour with WAC Band,” *Somerset Daily American*, 10 August 1951.

<sup>371</sup> Joan Myers to Carolyn, 14 August 1951, in author’s possession.

<sup>372</sup> “First All-WAC Band Gives Concert,” *Gazette and Daily*, 11 August 1951; and “WAC Band Takes Over Oakland Hall,” *Pittsburgh Post-Gazette*, 13 August 1951.

<sup>373</sup> “To Lead WAC Band Sunday,” *Somerset Daily American*, 11 August 1951.

<sup>374</sup> Boyer, “The 14<sup>th</sup> Army Band.”

<sup>375</sup> Joan Myers to Kathy, 14 August 1951, in author’s possession.

<sup>376</sup> “WAC Band Plays Tuesday,” publication unknown, 12 August 1951.

Myers wrote home that “after the mayor and the minister left, they gave us beer in paper cups and called it ginger ale—Miss Allen didn’t want us drinking.”<sup>377</sup> The dance band and all of the combos also appeared on television in Huntington, the Bar-B-Sharps sang at a Lion’s Club dinner, the chorus sang at the Veteran’s Hospital, and the concert band performed at the Kyowva Tri-State Fair at Camden Park. On Friday, August 17, the band loaded the truck and bus at 4:30 a.m. and headed back to Fort Lee to rehearse a new program schedule for the next tour.<sup>378</sup>

The concert program for all formal concerts during Tour 1 consisted of the following selections:<sup>379</sup>

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<sup>377</sup> Joan Myers to Mom, 16 April 1951, in author’s possession.

<sup>378</sup> Joan Myers to Dad, 14 August 1951, in author’s possession.

<sup>379</sup> Narration script for Second Army Area tour.

Song Title	Composer/Arranger	Performing Ensemble
"U.S. Army March"	Captain T.F. Darcy	Concert Band
"Broadcast from Brazil"	David Bennett	Concert Band
"Fiddle Faddle"	Leroy Anderson	Concert Band
"Four Heralds"	Eric Leidzen	Trumpet Quartet
Excerpt from "Piano Concerto No. 2"	Serge Rachmaninoff	Concert Band
"Summertime" from <i>Porgy and Bess</i>	George Gershwin	Glee Club with soloist
"Song of the Women's Army Corps"	Ruby Jane Douglas White and Camilla Mays	Concert Band
"Johnson Rag"	J. Lawrence Cook	Swingsters
"Sentimental Journey"	Les Brown and Ben Homer	Swingsters with Triads
"Sparrow in the Tree Top"	Bob Merrill	Swingsters
"I Can't Give You Anything but Love, Baby"	Jimmy McHue and Dorothy Fields	Flee-Boppers
"Darktown Strutters Ball"	Irving Berlin	Dixielanders
"Mood Indigo"	Duke Ellington	Six Moods with Roving Minstrels Beau and Andy
"Men of the Army"	Vaughn Monroe	Concert Band
"Stars and Stripes Forever"	John Philip Sousa	Concert Band

Figure 8. Program Selections for All Fort Lee Tour 1 Concerts.

Tour 2: 28 August–11 September, 1951

AUG	28	1951	New York	NY
SEP	1		Brooklyn	NY
	2		New York	NY
	4		Syracuse	NY
	6		Albany	NY
	7		Springfield	MA
	8		Brockton	MA
	9		Boston	MA
	10		Hartford	CT
	11		Fort Lee	VA

Figure 9. Fort Lee Tour 2 Cities Visited.

On August 28, 1951, the 14<sup>th</sup> Army Band (WAC) departed Fort Lee to perform the second of six tours to stimulate recruitment of female recruits during the Korean War. This second tour included performances within the First Army area states of New York, Massachusetts, and Connecticut. Warrant Officer Katharine V. Allen was both the assigned commander and musical director of the band. Lieutenant Sonja G. Lunoe once again accompanied the enlisted bandswomen as an administrative officer and chaperone and also acted as an announcer for concerts.<sup>380</sup> Numerous radio broadcasts and television appearances were made while on tour. Ensembles featured included the concert band, glee club, and the following combo groups: a trumpet quartet, the Swingsters, the Triads, the Dixielanders, the Flee-Boppers, and the Six Moods with strolling minstrels Beau and Andy.<sup>381</sup> Also featured on the concert program were soloists Ruth A. Davis and Ruth Anderson on vocals.

To begin the tour in the First Army Area, the 14<sup>th</sup> Army Band (WAC) first went to New York City for a week of concerts and radio and television shows.<sup>382</sup> When they arrived at Pennsylvania Station by Pullman cars at 7:30 a.m. on August 28, 1951,

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<sup>380</sup> Narration script for First and Fifth Army Area tour.

<sup>381</sup> See description of these ensembles beginning on page 113.

<sup>382</sup> Joan Myers to Mom, Dad and Kids, 28 August 1951, in author's possession; and Special Order 233.

the band immediately set up to play an impromptu concert of marches for news photographers and reporters on the steps of the General Post Office.<sup>383</sup> Afterwards, they proceeded to the New Yorker Hotel to prepare for a concert there in the evening and to rehearse with Vic Damone, who was scheduled to sing with the dance band on a television show and during several concerts while on tour.<sup>384</sup> On the next day, the band entertained an audience of nearly 5,000 people with a noontime concert at Bowling Green,<sup>385</sup> and then led a retreat parade on Governor's Island. Playing "When the Saints Go Marching By" and "Colonial Bogey" as the lead element in the retreat parade, the First Army Band and Fort Jay garrison troops followed the WAC band to honor two servicemen who were both retiring after more than thirty years' service.<sup>386</sup>

On Friday, August 31, "[fifteen] hundred persons in the financial district cheered and streams of ticker tape and torn paper were tossed from office building windows as the thirty-two-piece Fourteenth Army WAC band gave a concert on the steps of the Sub-Treasury Building, Wall and Nassau Streets" at noon.<sup>387</sup> A five block parade down Wall Street from Pearl and Broad Streets preceded the concert and

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<sup>383</sup> Robert A. Poteete, "WAC Band to Spur Recruiting Arrives Here on Concert Tour," *New York Tribune*, 28 August 1951; Robert A. Poteete, "WAC Band Here for Concerts, Gives Preview at Post Office," *New York Tribune*, 30 August 1951; and "WACs Strike Up the Band," *Mirror*, 1951.

<sup>384</sup> Joan Myers to Dad, 14 August 1951, in author's possession; "All-WAC Band Serenades City," *New York World-Telegram*, 29 August 1951; and "Only All-Girl Band in the Armed Forces Making Music Here Yesterday," *New York Times*, 30 August 30 1951. Vic Damone was a professional singer who recorded a number of hits with Mercury Records in the 1940s and 1950s. Between 1951 and 1953, Damone was serving in the United States Army when the WAC Band met up with him.

<sup>385</sup> "All-WAC Band Serenades City," *New York World-Telegram*, 29 August 1951.

<sup>386</sup> Poteete, "WAC Band to Spur Recruiting"; "All-WAC Band Serenades City," *New York World-Telegram*, 29 August 1951; and "WAC Band in Salute on Governor's Island," *New York Times*, 31 August 1951. The two troops being honored were Sergeant First Class George H. Stalker and Sergeant First Class John Smithkowski.

<sup>387</sup> Myers, "A Long Parade," 6; "All-WAC Band Serenades City," *New York World-Telegram*, 29 August 1951; "WAC Band in Salute on Governor's Island," *New York Times*, 31 August 1951; "WAC Band Gives Concert," *New York Times*, 1 September 1951; and "WAC Band Gives Concert: Ticker Tape and Cheers Welcome Girls in Wall Street Visit," *New York Times*, 1 September 1951. The latter article, which was quoted, incorrectly stated that the band was a thirty-two-piece ensemble, instead of a thirty-five-piece ensemble.

halted all traffic.<sup>388</sup> At six o'clock in the evening, the band broadcast a radio show over station WNYC and then presented a concert on the Central Park Mall before an audience of 800. The "band maestro of Central Park"—Edwin Franko Goldman—guest conducted the band for his own "On The Mall" march.<sup>389</sup> Joan Myers wrote home about the concert, telling her parents: "Edwin Franko Goldman was guest conductor and was it ever a thrill to work under him; he is the one that has written all of those marches—he's real distinguished looking and nice."<sup>390</sup>

The next day, the band performed in Brooklyn, New York at Prospect Park. A newspaper article advertising the concert of the "Army's Only All-Girl Band" read:

In case you haven't heard of the 14th Army Band from Fort Lee, Virginia, it is as unusual as it is capable. Unusual because – it is the Army's only all girl, regulation marching band. The girls play as a dance band and concert orchestra as well. They also sing as a glee club. And that isn't all. They feature Dixieland, swing and bebop combinations. And for flash, – and sparkle, they dress up the WAC uniform with white scarves, hats and belts and shoulder braids. Because the nation is unaware that it possesses such an unusual musical group, the Army has decided to send the WAC band on a national tour both as entertainment and a stimulus to the newly accelerated WAC recruitment program.<sup>391</sup>

Before leaving the New York City area, the 14<sup>th</sup> Army Band (WAC) travelled to the south shore of Long Island. There they performed an afternoon concert in the music shell at the world-famous Jones Beach State Park. The concert was similar to the others performed on the tour in that it showcased a variety of the band's ensembles including the 14<sup>th</sup> Army Glee Club, the Swingsters, and the Six Moods

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<sup>388</sup> "Myers, "A Long Parade," 6; and "WAC Band Gives Concert: Ticker Tape and Cheers Welcome Girls in Wall Street Visit," *New York Times*, 1 September 1951.

<sup>389</sup> Myers, "A Long Parade," 6; and "WAC Band in Salute on Governor's Island," *New York Times*, 31 August 1951.

<sup>390</sup> Joan Myers to Mom, Dad and Kids, 1 September 1951, in author's possession.

<sup>391</sup> "Army's Only All-Girl Band Will Be Heard in Boro Concert," *Brooklyn Daily Eagle*, 27 August 1951.

with Beau and Andy. A concert program also indicates that Vic Damone was a featured soloist with the band.<sup>392</sup>

After Jones Beach, the band travelled to mainland New York and performed at the New York State Fair in Syracuse.<sup>393</sup> They also were featured on a radio interview. From Syracuse, they travelled to Albany and gave a very well-received concert at the Albany High School. One newspaper reported:

The 33 members of the combined band and glee club should rate some kind of citation, since the large audience in Albany High school was delighted. And if you don't think women have a sense of humor, you haven't heard this all-woman musical outfit. . . . After the usual gesture to the classics, a de-hydrated version of the Rachmaninoff piano concerto, the girls literally took down their tresses and went to town. Clarinets were sleight-handed into saxophones; the little gal who clashed the cymbals became a demon of the bass viol, with and without the bow; a guitar and an accordion appeared from nowhere, and the jam session was on. It is the first band we have ever heard which was 100 per cent vocal and instrumental, capable of being split up into all kinds of combos. And in the interests of reportorial accuracy, we must chronicle that one of the clarinet-saxophone girls did a double take with a devastating facsimile of a Sophie Tucker routine, which actually 'stopped the show.' And then there were the "Dixielanders" and the "Flee-Boppers"; a saxophone and a snare drum duo, plus costumes and vocals, a veritable slice of the deep South. Warrant Officer Katharine V. Allen was the pulsating director of the ensemble, and 2<sup>nd</sup> Lieutenant Sonja Lunoe, the attractive announcer. Perhaps if Vic Damone had appeared, as scheduled, there might have been a real casualty list this morning in place of this review.<sup>394</sup>

According to one of the band members, Miss Allen and Vic Damone had a disagreement over the arrangement of one of his numbers and he refused to go on. Joan Myers recalled that in Albany, the 14<sup>th</sup> Army Band (WAC) met the Hormel Girls, an all-girl (civilian) orchestra that was very well known at the time. She said that two of the WAC band members were musicians with the Hormel Girls before joining the

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<sup>392</sup> Myers, 1 September 1951 letter to Mom, Dad and Kids; Joan Myers to Mom, Dad and Kids, 5 September 1951, in author's possession; and Concert program, Jones Beach State Park concert.

<sup>393</sup> Myers, 5 September 1951 letter to Mom, Dad and Kids.

<sup>394</sup> Vanolinda, "WAC Band Registers Direct Hit"; see also Concert program, "The WAC Band Standard Program at Albany High School."



service. She wrote home that "the members of 'The Girls' cheered the loudest for us" at their concert.<sup>395</sup>

From Albany, New York the band went to Massachusetts. Stopping first in Springfield, the band gave a concert at the Shriner's Hospital for Crippled Children and then at the Civic Auditorium.<sup>396</sup> Joan Myers wrote home to her parents,

We played for a crippled children's home before we even got to the hotel. We had traveled for four straight hours without stopping and we hadn't eaten for about six hours and we were hot-tired dirty and grumpy. But when we saw all of those little crippled kids and saw how excited they were, we kind of took a turn for the better. They told us afterwards that they had talked of nothing else for two weeks before we got there. After that we went down to the Civic Auditorium and set up for the concert tonight.<sup>397</sup>

Moving onward to Brockton, the band performed for the Brockton Fair, one of the nation's oldest country fairs. Following Brockton, the 14<sup>th</sup> Army Band (WAC) then went to Boston to perform at the Parkman Bandstand on Boston Commons. One newspaper reported that the band thrilled "more than 10,000 spectators,"<sup>398</sup> and another showed a photo of Warrant Officer Katharine V. Allen together with Major Chester E. Whiting, the director of the U.S. Army Field Band.<sup>399</sup> The U.S. Army Field Band was also in town and had performed to a crowd of 8,000 at the Hatch Shell the night before. The photo caption indicates that Miss Allen had been invited to join the U.S. Army Field Band as a guest conductor on the concert.

On a side note to the band's performance at the Parkman Bandstand, Joan Myers wrote home and told her parents, "We saw two Communists' meetings on the

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<sup>395</sup> Joan Myers to Dad, Mom and Kids, 6 September 1951, in author's possession. One of the two WAC band members that had been members of the Hormel Girls was Dora E. Schondel, drums.

<sup>396</sup> "Local WAC Tickled Pink To Be Army Band Member," 8 September 1951; and "First and Only WAC Band Plays at Auditorium: Army Girl Musicians Now on Cross-Country Tour Do Tuneful Job."

<sup>397</sup> Joan Myers to Dad, Mom and Kids, 7 October 1951, in author's possession.

<sup>398</sup> "WACs Score Hit Here," *Boston American*, 10 September 1951.

<sup>399</sup> "One Conductor to Another," *Boston Herald*, 9 September 1951.

Commons. We were told that we weren't allowed in the park in uniform after 10:00 p.m. because we might get our throats cut!"<sup>400</sup> Fortunately, the band experienced no incidents and was able to give a final concert in Hartford, Connecticut at the Hotel Bond Company. Wrapping up their second tour on September 11, 1951, the band took a bus from Hartford back to New York City and then departed by train to Fort Lee, Virginia.

The concert program for all formal concerts during Tour 2 consisted of the following selections:<sup>401</sup>

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<sup>400</sup> Joan Myers to Mom, Dad and Kids, 9 September 1951, in author's possession.

<sup>401</sup> Narration script for First and Fifth Army Area tour.

<b>Song Title</b>	<b>Composer/Arranger</b>	<b>Performing Ensemble</b>
"U.S. Army March"	Captain T.F. Darcy	Concert Band
Overture "Snow White"	Frank Churchill/ arr. Erik Leidzen	Concert Band
"Broadcast from Brazil"	David Bennett	Concert Band
"Fiddle Faddle"	Leroy Anderson	Concert Band
"Four Heralds"	Eric Leidzen	Trumpet Quartet
Excerpt from "Piano Concerto No. 2"	Serge Rachmaninoff	Concert Band
"Mozart Matriculates"	Alec Templeton	Concert Band
"On the Mall"	Edwin Franko Goldman	Concert Band
"This Is My Country"	Tom Waring/ arr. Cpt. Walter Schumann	Glee Club
"Summertime" from <i>Porgy and Bess</i>	George Gershwin	Glee Club with Soloist
"Song of the Women's Army Corps"	Ruby Jane Douglas White and Camilla Mays	Concert Band
"Johnson Rag"	J. Lawrence Cook	Swingsters
"Sentimental Journey"	Les Brown and Ben Homer	Swingsters with Triads
"Sparrow in the Tree Top"	Bob Merrill	Swingsters
"I Can't Give You Anything but Love, Baby"	Jimmy McHue and Dorothy Fields	Flee-Boppers
"Darktown Strutters Ball"	Irving Berlin	Dixielanders
"Mood Indigo"	Duke Ellington	Six Moods with Roving Minstrels Beau and Andy
"Stars and Stripes Forever"	John Philip Sousa	Concert Band

Figure 10. Program Selections for All Fort Lee Tour 2 Concerts.

Tour 3: 25 September—7 October, 1951

SEP	25	1951	Detroit	MI
	27		Indianapolis	IN
	28		Minneapolis	MN
	30		Milwaukee	MN
OCT	2		Chicago	IL
	3		Des Moines	IA
	7		Omaha	NB
	8		Kansas City	KS
	9		Fort Leavenworth	KS
	10		Fort Lee	VA

Figure 11. Fort Lee Tour 3 Cities Visited.

Just two weeks after returning from New York, Massachusetts, and Connecticut, the 14<sup>th</sup> Army Band (WAC) loaded three-and-a-half tons of equipment, uniforms and personnel into one cargo and three passenger planes at Richmond Air Base and headed off to tour the Fifth Army Area for thirteen days.<sup>402</sup> First stop on the tour was Detroit, Michigan. On September 26, 1951, the band gave a concert at Cass Technical High School and according to the press, the “trumpets that slammed their top tones clean and hard against the back wall of the auditorium brought shouts of approval.”<sup>403</sup> A new “burlesque on Be-bop” drums and accordion duo called the “Flee-boppers” provided a high point of comedy and the audience “wanted more and more of the same.”<sup>404</sup> Graham T. Overgard, of Wayne University, was also invited to appear as a guest conductor.<sup>405</sup>

On the morning following the Cass Technical High School concert, the band was supposed to depart Detroit at 8:30 a.m. Stormy weather delayed the departure by three-and-a-half hours, however, and when the band arrived in Indianapolis,

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<sup>402</sup> Joan Myers to Mom, Dad and Kids, 25 September 1951, in author’s possession; Myers, “A Long Parade,” 6–7; and Special Order 258, Headquarters, 2004<sup>th</sup> Area Service Unit, Fort Lee, Virginia, dated 20 September 1951, effective 25 September 1951, ODWAC Ref File, Band, CMH.

<sup>403</sup> “WAC Band Concert Wins Rousing Acclaim,” *Detroit Free Press*, 26 September 1951.

<sup>404</sup> *Ibid.*

<sup>405</sup> “Hot Drums,” *Detroit Free Press*, 20 September 1951.

Indiana for their next concert, there was barely enough time to unload and set-up equipment and change into their uniforms. Tired and very hungry, the band nevertheless did perform on time and without incident. The following day, it was off to Minneapolis, Minnesota to perform for an audience of 1,400 at the Minneapolis Armory downtown.<sup>406</sup>

After a day off, the 14<sup>th</sup> Army Band (WAC) then flew to Milwaukee, Wisconsin to perform a concert that was televised and broadcast on the radio. From the stage of Milwaukee's Radio City Auditorium, WTMJ-TV presented the special public service program featuring the WAC band. The band played a truncated version of their standard tour repertoire and showcased only the concert band and the Swingsters.<sup>407</sup> On the following day, the band boarded a bus and headed to Chicago, Illinois. There they performed two concerts and a Retreat parade.

From Chicago, the WAC band flew to Des Moines, Iowa, where they were met at the airport and transported in a Greyhound bus with banners on it to welcome the band members. Joan Myers wrote home that "When they met us at the airport today, we weren't pestered by a bunch of photographers making us pose this way and that—the ones there just took us in the groups we happened to be standing in and they had our room numbers and keys waiting for us, which was very unusual."<sup>408</sup>

Interestingly, it does not appear that any mention was made of the fact that Des Moines was the home of the 400<sup>th</sup> Army Band (WAC) band during World War II, which eventually was redesignated as the 14<sup>th</sup> Army Band (WAC). From all known accounts, the band's stop in Des Moines during this tour was the first time that the

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<sup>406</sup> Myers, "A Long Parade," 7.

<sup>407</sup> Narration script for Milwaukee radio broadcast.

<sup>408</sup> Joan Myers to Mom, Dad and Kids, 3 October 1951, in author's possession.

WAC band had returned to Des Moines since it left in 1945. Nevertheless, the band was treated very well in the city and their concert at the Hoyt Sherman Place Auditorium was appreciated. As in previous concerts, the Glee Club and the Bar-B-Sharps quartet were featured. A new group called the "Jive-Five" quintet was also introduced.<sup>409</sup> While no press elaborated with a description of this new group, it is probable that one of the members of the Six Moods could not participate in the concert for some reason and the show needed to go on with just five of its members. The Jive-Five quintet appeared in no future concert programs.

Following Des Moines, the 14<sup>th</sup> Army Band (WAC) flew to Omaha, Nebraska and gave a concert to an unusually non-responsive crowd.<sup>410</sup> And then it was off to Kansas City, Kansas. Although the band stayed in a hotel in Kansas City, the following night they were treated to accommodations at the barracks at Fort Leavenworth and chow in the mess hall. After giving a concert at the Service Club at Fort Leavenworth, they were treated to a party there afterwards and ended their third tour on a high note. The following morning, the band had an eight-hour flight back to Richmond, Virginia and then a half-hour bus trip to Fort Lee. On October 11, just one day after returning from tour, the band left Fort Lee for Washington, DC to attend a reception at the French Embassy.

The concert program for all formal concerts during the third tour was not significantly different than the program during the second tour. The program consisted of the following selections:<sup>411</sup>

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<sup>409</sup> "WAC Band to Play in Des Moines Oct. 3," *Bayard News*, 27 September 1951.

<sup>410</sup> Joan Meyers to Mom, Dad and Kids, 7 October 1951, in author's possession.

<sup>411</sup> Narration script for Milwaukee radio broadcast.

<b>Song Title</b>	<b>Composer/Arranger</b>	<b>Performing Ensemble</b>
"U.S. Army March"	Captain T.F. Darcy	Concert Band
"Washington Grays March"	C.S. Grafulla	Concert Band
Overture "Snow White"	Frank Churchill /arr. Erik Leidzen	Concert Band
"Broadcast from Brazil"	David Bennett	Concert Band
"Fiddle Faddle"	Leroy Anderson	Concert Band
"The Shawl Dance"	Frank Skinner	Concert Band
Excerpt from "Piano Concerto No. 2"	Serge Rachmaninoff	Concert Band
"On the Mall"	Edwin Franko Goldman	Concert Band
"This Is My Country"	Tom Waring	Glee Club with Soloist
"Summertime" from <i>Porgy and Bess</i>	George Gershwin	Glee Club with Soloist
"Song of the Women's Army Corps"	Ruby Jane Douglas White and Camilla Mays	Concert Band
"Johnson Rag"	J. Lawrence Cook	Swingsters
"Sentimental Journey"	Les Brown and Ben Homer	Swingsters and Triads
"Sparrow in the Tree Top"	Bob Merrill	Swingsters
"Darktown Strutters Ball"	Irving Berlin	Dixielanders
"Sensation Rag"	Eddie Edwards	Flee-Boppers
"Mood Indigo"	Duke Ellington	Six Moods with Roving Minstrels Beau and Andy
"Stars and Stripes Forever"	John Philip Sousa	Concert Band

Figure 12. Program Selections for All Fort Lee Tour 3 Concerts.

Tour 4: 23 October—2 November, 1951

OCT	23	1973	San Francisco	CA
	25		Fresno	CA
	27		Hollywood	CA
	27		Los Angeles	CA
	28		Pasadena	CA
	29		Eugene	OR
	31		Boise	ID
NOV	1		San Francisco	CA
	2		Fort Lee	VA

Figure 13. Fort Lee Tour 4 Cities Visited.

On October 23, 1951, the 14<sup>th</sup> Army Band (WAC) embarked upon an eleven-day tour of the Sixth Army Area.<sup>412</sup> It was the fourth and final tour that occurred during 1951 and it took the band to major cities in California, Oregon and Idaho. Warrant Officer Junior Grade Katharine V. Allen was the commanding officer and a second female officer, Major Hedwig J. Cadell from Headquarters and Headquarters Company, accompanied the thirty-five enlisted bandswomen as a chaperone. Tour travel was provided by Special Air Missions (SAM) and the Flying Tigers military charter operation.

The 14<sup>th</sup> Army Band (WAC) travelled first to San Francisco, California. They performed their first concerts on October 24 at the Le Conte Grammar School in the afternoon (see Photograph 21) and the Berkeley Theatre in the evening.<sup>413</sup> On the following day, the band gave a concert at Fresno High School.<sup>414</sup> On October 26, the band led a parade and performed a concert in tribute to the Armed Forces at the seventh Grand National Livestock Exposition Horse Show and Rodeo at San

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<sup>412</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1; Narration script for Sixth Army Area tour; and Special Order 286, Headquarters, 2004<sup>th</sup> Area Service Unit, Fort Lee, Virginia, dated 18 October 1951, effective 23 October 1951, ODWAC Ref File, Band, CMH.

<sup>413</sup> Myers, "A Long Parade," 7.

<sup>414</sup> Ibid.



Francisco-San Mateo Cow Palace.<sup>415</sup> The purpose of the Grand National was to serve the livestock industry of the West with the two objectives of (1) continuous improvement of meat and dairy animals, and (2) the development of better understanding and unity of purpose between producers and consumers.<sup>416</sup> The 14<sup>th</sup> Army Band's concert at 8:39 p.m. had to compete with calf roping at 8:43 p.m. and a class on trail horses at 8:55 p.m.



Photograph 21. Le Conte Grammar School, Berkeley, California, October 24, 1951. Photograph courtesy of Joan Myer's personal collection.

The next day, on Saturday, October 27, the band recorded a nationwide ABC radio program broadcast in Hollywood, California in the afternoon.<sup>417</sup> In the evening,

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<sup>415</sup> Myers, "A Long Parade," 7; Concert program, "Today's Program Insert: International Rodeo Association Championship Finals," 26 October—4 November 1951, private collection; and Concert program, "Seventh Grand National Livestock Exposition Horse Show and Rodeo," 26 October—4 November 1951, private collection.

<sup>416</sup> Concert program, "Seventh Grand National Livestock Exposition Horse Show and Rodeo," 26 October—4 November 1951, private collection.

<sup>417</sup> C.E. Butterfield, "The Best in Radio," *The Index-Journal*, 27 October 1951; "On the Air Tonight," *Daily Mail*, 27 October 1951; and "Radio Log: WCPA on the Networks," *Progress*, 27 October 1951.

they performed a gala international concert for a celebrity-filled audience at the Biltmore Theater in Los Angeles, sponsored by the U.S. Army and Air Force Recruiting Service and the National Go to Church Campaign.<sup>418</sup> On Sunday afternoon, the 14<sup>th</sup> Army Band (WAC) marched at the Marine-Navy football game at the Pasadena Rose Bowl (see Photograph 22). In the evening, a dinner party was thrown in the band's honor at the Hollywood Palladium.<sup>419</sup> Joan Myers noted that "Blue Barron and his Orchestra, Betty Clarke, Johnny Good Fellow, and the Three Blue Notes were performing."<sup>420</sup>



Photograph 22. Rose Bowl, Pasadena, California, October 29, 1951. Marine-Navy football game. Photograph courtesy of Joan Myer's personal collection.

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<sup>418</sup> "14<sup>th</sup> Army WAC Band Plays in Rose Bowl during Western Tour," *Lee Traveller*, 16 November 1951.

<sup>419</sup> *Ibid.*

<sup>420</sup> Myers, "A Long Parade," 7.

On the following day, the band toured the 20<sup>th</sup> Century Fox Studio in Hollywood with dancer and actor Dan Dailey as their guide (see Photograph 23) before departing for Eugene, Oregon.<sup>421</sup> When the band ate lunch on location at the Café De Paris, they met Clark Gable and saw many stars such as Liz Taylor.<sup>422</sup> Once in Oregon, however, it was back to the reality of military life for the 14<sup>th</sup> Army Band (WAC) members. In Eugene, the band marched in a parade and performed a concert at the National Guard Armory.<sup>423</sup> Afterwards, they traveled to Boise, Idaho and performed the last concert of the tour to an enthusiastic crowd of 1,500 in the Boise High School gymnasium.<sup>424</sup>



Photograph 23. In Hollywood with Actor Dan Dailey, October 19, 1951. Photograph courtesy of Joan Myer's personal collection.

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<sup>421</sup> Ibid.

<sup>422</sup> "14<sup>th</sup> Army WAC Band Plays in Rose Bowl during Western Tour," *Lee Traveller*, 16 November 1951; and "WAC Band Visits Movieland," *Lee Traveller*, 16 November 1951.

<sup>423</sup> Myers, "A Long Parade," 7-8.

<sup>424</sup> Myers, "A Long Parade," 8; "Army Girl's Band to Play in Boise," *Idaho Sunday Statesman*, 28 October 1951; and "WAC Musical Group Brings Varied Event: Audience of 1500 Persons Applauds Concert Numbers," *Idaho Daily Statesman*, 29 October 1951.

To finish out the tour, the 14<sup>th</sup> Army Band (WAC) left Boise and returned to San Francisco, California to march in a Retreat parade at the Presidio.<sup>425</sup> When it was time to return to Fort Lee the next day, the band was told that there were not enough available funds to secure a cargo plane for the flight home. Therefore, the band members had to ship all of their instruments and uniforms back by trucks to Virginia. Sousaphone player Mary "Stretch" Silvas was put in charge of arranging all of the gear in the trucks.<sup>426</sup> The band members themselves had a little trouble getting home as well. When flying over Texas, the engine of one of their Flying Tigers transport planes caught fire. No one was injured but the entourage needed to land and take care of the problem. The band members spent the night at the Lennox Hotel in Grand Prairie before returning to Fort Lee.<sup>427</sup>

The concert program for all formal concerts during Tour 4 consisted of the following selections:<sup>428</sup>

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<sup>425</sup> Joan Myers to Dad, Mom and Kids, 1 November 1951, in author's possession; and Myers, "A Long Parade," 8. Although the Presidio of San Francisco has been part of the Golden Gate National Recreation Area since 1994, it served as an Army post prior to that.

<sup>426</sup> Myers letter to Dad, Mom and Kids, 1 November 1951.

<sup>427</sup> Myers, "A Long Parade," 8.

<sup>428</sup> Narration script for Sixth Army Area tour.

<b>Song Title</b>	<b>Composer/Arranger</b>	<b>Performing Ensemble</b>
"U.S. Army March"	Captain T.F. Darcy	Concert Band
"Washington Grays March"	C.S. Grafulla	Concert Band
Overture "Snow White"	Frank Churchill/ arr. Erik Leidzen	Concert Band
"Broadcast from Brazil"	David Bennett	Concert Band
"Fiddle Faddle"	Leroy Anderson	Concert Band
Excerpt from "Piano Concerto No. 2"	Serge Rachmaninoff	Concert Band
"The Shawl Dance"	Frank Skinner	Concert Band
"On the Mall"	Edwin Franko Goldman	Concert Band
"This Is My Country"	Tom Waring	Glee Club with Soloist
"Summertime" from <i>Porgy and Bess</i>	George Gershwin	Glee Club with Soloist
"Song of the Women's Army Corps"	Ruby Jane Douglas White and Camilla Mays	Concert Band
"Johnson Rag"	J. Lawrence Cook	Swingsters
"Sentimental Journey"	Les Brown and Ben Homer	Swingsters with Triads
"Sparrow in the Tree Top"	Bob Merrill	Swingsters
"Harlem Nocturne"	Ray Noble	Swingsters with Triads
"I Can't Give You Anything but Love, Baby"	Jimmy McHue and Dorothy Fields	Flee-Boppers
"Darktown Strutters Ball"	Irving Berlin	Dixielanders
"Mood Indigo"	Duke Ellington	Six Moods with Roving Minstrels Beau and Andy
"Stars and Stripes Forever"	John Philip Sousa	Concert Band

Figure 14. Program Selections for All Fort Lee Tour 4 Concerts.

Tour 5: 13 October—14 November, 1952

OCT	12	1952	Travel	
	13		Atlanta	GA
	19		Durham	NC
	23		Spartansburg	SC
			Memphis	TN
			Grenada	MS
NOV	3		Miami Beach	FL
	7		Jacksonville	FL
	9		Atlanta	GA
	9		Macon	GA
	9		Atlanta	GA
	10		Birmingham	AL
	12		Anniston	AL
	14		Birmingham	AL
	14		Fort Lee	VA

Figure 15. Fort Lee Tour 5 Cities Visited. Some dates were unknown.

One year following the previous tour of the 14<sup>th</sup> Army Band (WAC), the band set out on the road again to tour for the purpose of assisting the campaign to build WAC strength during the Korean War. This fifth tour included concerts and appearances in the Third Army Area and lasted thirty-four days. The commanding officer and director of the 14<sup>th</sup> Army Band (WAC) was now Second Lieutenant Alice V. Peters and a second officer, Major Helen K. Foreman, accompanied the band to assist with administrative and chaperone duties. Unlike the previous four tours conducted by the 14<sup>th</sup> Army Band (WAC), the concert program of the fifth tour did not feature a variety of smaller or novelty ensembles. Other than one duet and two selections that featured soloists, the concert band was the primary performing ensemble for all concerts.

Marking the first major appearance of the WAC band in the Southeast, the tour opened with a concert at the Municipal Auditorium in Atlanta, Georgia.<sup>429</sup> The performance was the highlight of a six-day visit in connection with the national

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<sup>429</sup> "WAC Band Plays Here Sunday Night," publication unknown, October 1952.

convention in Atlanta of the Quartermaster Association.<sup>430</sup> The band also played at Georgia Tech Stadium for the Georgia Tech vs. Auburn football game.<sup>431</sup>

From Atlanta, the band flew to Durham, North Carolina where they experienced Southern hospitality at its finest. Upon arrival in Durham, the band was greeted by photographers and a welcoming committee that included the mayor, who presented the band with a large gold key to the city. After touring and eating at the Chesterfield plant, the band went to Duke University and performed at the Page Auditorium on campus. After the concert, the band members were invited as guests of honor to a reception at one of the country clubs in the area.<sup>432</sup>

While it is unknown where the band performed, scrapbook artifacts and letters written home by Joan Myers indicate that 14<sup>th</sup> Army Band (WAC) also went to Spartansburg, South Carolina on their tour. From South Carolina, the band travelled to Tennessee. In Memphis, the band performed for "a small but great audience."<sup>433</sup>

Supplying more information about the audience turnout, Joan Myers wrote home:

We had an awful small crowd here in Memphis. The recruiting people didn't do a bit of advertising and I wouldn't doubt that they lose their jobs over it. One of the girls is from here and her Dad worked real hard to help get publicity on the concert and they didn't use a bit of it. It made him so mad that he is transferring his job and they are moving to a different city. They treat us awfully nice down here, tho'. Their southern hospitality is really showing. We play "Dixie" in part of our concert and it hasn't failed to bring down the house yet—boy these Rebels are still fighting the war!<sup>434</sup>

In the same letter, Myers also told her parents how the band got stranded in Nashville with no music and only half of their instruments. The band personnel had

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<sup>430</sup> "Army's All-Girl Band," *Atlanta Journal-Constitution*, 19 October 1952.

<sup>431</sup> Joan Myers to Mom, Dad and Kids, 23 October 1952, in author's possession.

<sup>432</sup> Myers letter to Mom, Dad and Kids, 23 October 1952; and "The Famous 14<sup>th</sup> Army WAC Band: First Time in South—Only Appearance in This Area," newspaper advertisement, 21 October 1952.

<sup>433</sup> Myers, "A Long Parade," 9.

<sup>434</sup> Joan Myers to Mom, Dad and Kids, 1 November 1952, in author's possession.

flown into Nashville but everything else was transported by truck, which broke down. She writes, "So we played marches for them—it was very embarrassing but I guess they liked it."<sup>435</sup> In Grenada, Mississippi, the WAC band performed in the evening for a "good crowd" at an unidentified venue and also in a school auditorium on a different day. Myers wrote home:

We went there to set up the stage before school was out for the day. While the regular crew was setting up, we went around and visited the different rooms. The kids were real tickled to see us disrupt classes—I guess the teachers didn't mind too much. We told them where we were from and they thought that was swell cause they were studying about all those states in geography. The auditorium was jammed so full, half of them were standing. And a lot of them were kids.<sup>436</sup>

After leaving Grenada, the 14<sup>th</sup> Army Band (WAC) went to Keesler Field Air Force Base and then on to Biloxi. From Biloxi, the band was flown to Miami Beach, Florida.<sup>437</sup> In addition to being put up in very nice beachfront rooms at the Mount Royal Tower, band members were treated to a welcome party and dinner at the El Mambo Club and presented with a key to the city of Miami Beach. A large key was presented to the whole band, and each band member also received a small key. In the city of Miami proper, the band performed a concert to a crowd of 8,000 in the band shell at Bay Front Park.<sup>438</sup> On the concert program, Miss Billie O' Day was listed as a guest conductor on the program.<sup>439</sup> An obituary for Miss O'Day described her as "an original from the day she was born," who started life as Billie Corinne Womack and purportedly conducted the Pine Bluff high school band while she was still in

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<sup>435</sup> Ibid.

<sup>436</sup> Ibid.

<sup>437</sup> Joan Myers to Mom, Dad and Kids, 3 November 1952, in author's possession.

<sup>438</sup> Joan Myers to Mom, Dad and Kids, 11 November 1952, in author's possession.

<sup>439</sup> Concert program, "The United States Army & United States Air Force Presents the 14<sup>th</sup> Army (WAC) Band," November 1952, private collection.



junior high.<sup>440</sup> In addition to award-winning work in radio and journalism, Miss O'Day also conducted the Miami Symphonic Orchestra and was music editor of the *Miami Magazine*.

Following their activities in Miami, the 14<sup>th</sup> Army Band (WAC) went to Jacksonville to play a concert. Mayor Haydon Burns granted Lieutenant Peters the title of Honorary Citizen of Jacksonville and presented her with a certificate for "outstanding service and unselfish leadership along with all rights and privileges of an Ambassador-At-Large."<sup>441</sup> From Jacksonville, the band flew to Atlanta, Georgia and then made a short trip to Macon, Georgia to play a concert. After that, they spent the last four days of their tour in Alabama.<sup>442</sup>

On November 10, the 14<sup>th</sup> Army Band (WAC) played for an Air Force show and the National Armistice Day World Peace Luncheon in Birmingham, Alabama. The luncheon was hosted at the Jefferson Hotel and was broadcast on the radio by the Columbia Broadcasting System Network and on television by the National Broadcasting Company Network.<sup>443</sup> The following day, the band led the two-hour long Armistice Day Parade downtown. On November 13, the band visited Fort McClellan in Anniston, Alabama—the future site of the band's new permanent home. Construction on the new Women's Army Corps Training Center at Fort McClellan had begun just eight days prior to the start of the band's current tour on October 15,<sup>444</sup> and Joan Myers wrote home that "they have the foundations to our new barracks and

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<sup>440</sup> Ibid.

<sup>441</sup> Certificate of appreciation, "Lieutenant Alice V. Peters Has Been Made an Honorary Citizen," 7 November 1952.

<sup>442</sup> Special Order 220, Headquarters Third Army, Fort McPherson, Georgia, dated 7 November 1952, effective 10 November 1952, ODWAC Ref File, Band, CMH.

<sup>443</sup> Concert program, "World Peace Luncheon National Armistice Day 1952," 10 November 1952, private collection.

<sup>444</sup> Concert program, "Dedication Ceremony: The Women's Army Corps Center," 27 September 1954, private collection.

building in but that is about all."<sup>445</sup> In the evening, the band presented the last concert of their tour at the City Auditorium in Anniston.<sup>446</sup> Myers wrote home that "the people were glad to see us and are anxious for us to move in—sure a different reception than we get in Virginia."<sup>447</sup>

On November 14, the band returned to Birmingham to board planes that would transport them to Atlanta, Georgia. From Atlanta, they took a train back to Fort Lee, Virginia. Once safely back to their home post, the band members were given three day leave passes. A group of the women headed off for New Jersey, and unfortunately, they came upon an auto accident immediately after it happened. It was raining and "one of the fellows had his foot cut clear off in the wreck."<sup>448</sup> As the band members were the first ones to arrive on the scene, they tried to assist in any manner they could think of. One of the women apparently went up ahead to flag cars around the wreck but one car went speeding by her and could not react fast enough to avoid hitting the crash scene. The band member directing traffic said she saw the speeding car hit the band members and "saw bodies flying in all directions."<sup>449</sup> All of the injured WACs were taken to Bolling Field in Washington, DC for treatment. One woman had her back injured, one sustained cuts on her face and a blood clot on her hip, one suffered a bad cut on her arm, and a fourth woman had injuries to her mouth, including having her upper teeth knocked out. This fourth woman, Tyola H. Karlstrom, was a trumpet player and the incident ended her trumpet playing career in the Army.

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<sup>445</sup> Joan Myers to Mom, Dad and Kids, 15 November 1952, in author's possession.

<sup>446</sup> "Band of WAC Slated in City on Nov. 12," 9 November 1952.

<sup>447</sup> Joan Myers to Mom, Dad and Kids, 15 November 1952, in author's possession.

<sup>448</sup> Joan Myers to Mom, Dad and Kids, 30 November 1952, in author's possession.

<sup>449</sup> Ibid.

The concert program for all formal concerts during Tour 5 consisted of the following selections:

<b>Song Title</b>	<b>Composer/Arranger</b>	<b>Performing Ensemble</b>
"Song of the Women's Army Corps"	Douglas-Lang	Concert Band
"Poet and Peasant Overture"	Suppe-Meyrelles	Concert Band
"Serenade"	Titl-Meyrelles	Flute and French Horn Duet
"Wings of Victory"	Ventre	Concert Band
"The French Quarter" I—Patio II—The French Market III—St. Louis Cathedral IV—Congo Square	John J. Morrissey	Concert Band
"Colonel Bogey March"	Kenneth J. Alford	Concert Band
"Stormy Weather— Descriptive Fantasy"	Koehler-Arlen	Trumpet Soloist
"Lassus Trombone"	Henry Fillmore	Concert Band
"American Patrol"	Meacham-Yoder	Concert Band
"Cole Porter Selections"	Porter-Bennett	Concert Band
"El Caballero"	J. Olivadoti	Concert Band
"Calfskin Callisthenics"	David Bennett	Trap Drum Solo
"Broadcast From Brazil"	David Bennett	Concert Band
"Stars and Stripes Forever"	John Philip Sousa	Concert Band
"National Anthem"	Key-Smith	Concert Band

Figure 16. Program Selections for All Tour 5 Concerts.

Tour 6: 28 April—27 June, 1953

APR	29	1953	Denver	CO
MAY	3		Wichita	KS
	6		Des Moines	IA
	9		Ft. Wayne	IN
	12		Indianapolis	IN
	14		Chicago	IL
	17		Rockford	IL
	20		Minneapolis	MN
	24		St. Louis	MO
	26		Columbia	MO
	27		Jefferson City	MO
	28		Columbia	MO
	29		St. Joseph	MO
	29		Kansas City	MO
	31		Fargo	ND
JUN	3		Lexington	NB
	6		Chicago	IL
	8		Grand Rapids	MI
	10		Detroit	MI
	15		Springfield	IL
	17		Decatur	IL
	18		Milwaukee	WI
	22		Peoria	IL
	24		Bloomington	IL
	25		Chicago	IL

Figure 17. Fort Lee Tour 6 Cities Visited.

On April 28, 1953, the 14<sup>th</sup> Army Band (WAC) embarked upon the last of six tours that were initiated for the purpose of assisting the campaign to build WAC strength during the Korean War. This sixth tour included concerts and appearances in the Fifth Army Area and lasted fifty-six days.<sup>450</sup> Similar to the concert program of the fifth tour, it primarily utilized the concert band and did not feature a variety of smaller or novelty ensembles. The commanding officer and director of the 14<sup>th</sup> Army Band (WAC) was Lieutenant Alice V. Peters, but due to illness, she was unable to accompany the band on tour. First Lieutenant Martha R. Meacham was put on orders

<sup>450</sup> Wally Lage, "The Women's Army Corps Band," *Music Journal*, 18 July 1969; 1996 Membership directory, "Music, Dedication and Pride"; Membership directory, *Music, Dedication and Pride*, 1971, in the author's possession; Special Order 95, Headquarters, Women's Army Corps Training Center, Fort Lee, Virginia, dated 25 April 1953, effective 28 April 1953, ODWAC Ref File, Band, CMH; and Summary, "The 14<sup>th</sup> Army Band Women's Army Corps Historical Highlights 1942-1963," private collection.

to assist with administrative duties and to escort the band as a chaperone, and Chief Warrant Officer (CWO) Leslie Yates Harkness was assigned as the musical director.<sup>451</sup>

An interesting thing about CWO Leslie Harkness is that “she” was actually a “he.” Although integration of the 14<sup>th</sup> Army Band (WAC) did not begin until December of 1975, CWO Harkness was technically the first male assigned to the unit, albeit on a temporary basis. In a newspaper interview, Harkness elaborated on his assignment:

My Army serial number was W-20000624. Some half-wit in Washington thought the W stood for WAC, and my first name, Leslie, could, of course, be feminine. So, when in the Army, you obey orders. I reported to a WAC major in 1953 at Fort Lee, Virginia. She looked at the orders. She looked at me. Then she said, ‘But I don’t know what to do with you . . .’ What happened was that the WAC who used to be bandmaster had a heart attack. They were feverishly combing the files for an immediate replacement and that unknown idiot selected me. I am, as far as I know, the only man who ever served in the WAC.<sup>452</sup>

Before joining up with the WAC band, Chief Harkness had been the bandmaster of the 5<sup>th</sup> Army Band at Fort Sheridan, Illinois. When he first learned of his assignment with the 14<sup>th</sup> Army Band (WAC), he said, “When I saw those orders, I thought, 32 years in the army and I end up with a female band. I was perturbed.”<sup>453</sup> As soon as he began working with the female musicians, however, he “found out what a marvelous outfit it is,” and expressed that he was “enjoying myself very much.” The only problem Harkness experienced was that because the band members had to wear immaculate white uniforms, he as bandmaster and leader, had to keep an eye out to make sure that they looked right. He recalled, “I was part bandmaster, part den mother—you know, had to make sure that they were neat: i.e., girdles

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<sup>451</sup> “Army Man for 32 Years Only Male in the WAC,” publication unknown, 3 May 1953; and “Leader of Band Is Only Male WAC in Army,” publication unknown, 3 May 1953.

<sup>452</sup> Jeanne Toomey, “The Only Man in the WAC,” publication unknown, December 1981–January, 1982.

<sup>453</sup> “He’s the ‘Only Male WAC,’” *Des Moines Tribute*, 7 May 1953.

down snug, stocking seams straight, uniforms clean and pressed, makeup discreet. They had to look soldierly, but attractive."<sup>454</sup> Fortunately for Harkness, his wife, Eunice, an elephant trainer, was a good sport and very supportive of her husband being surrounded by all of the female enlisted personnel. "I always say," she said, "there's safety in numbers."<sup>455</sup>

On April 28, 1953, the 14<sup>th</sup> Army Band (WAC) left Fort Lee with thirty-four enlisted band personnel, one female officer, and one male bandmaster. Boarding a train in Petersburg, Virginia, the band arrived in Chicago, Illinois the next day. There, they boarded a plane and flew to Denver, Colorado, arriving on the same day. On the following day, April 30, the band began its busy schedule of appearances and performances. On the first day, the band attended a reception at the State Capitol, took a tour of the Federal Mint in Denver where they were each given a silver dollar, and gave two concerts: one for the City of Aurora and one at Lowry Air Force Base. On the second day, the band gave a concert at Fitzsimmons Hospital and was treated to a steak dinner at the Regular Veterans Association (RVA). Joan Myers wrote home that "the RVA gave each of us a year's membership to any Veteran's Club in the country."<sup>456</sup> On the final day in Colorado, they performed a television show on KFEL-TV, autographed programs at Wells Music Company, and performed a concert at South High School.<sup>457</sup>

From Denver, the 14<sup>th</sup> Army Band (WAC) flew to Wichita, Kansas where they were greeted at the Wichita Air Force Base by Mayor Walt Keeler. In Wichita, they

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<sup>454</sup> Robert Mooney, "This Beats the Band: Soldier WACky but Smartest in the Army," publication unknown, 1953.

<sup>455</sup> Jeanne Toomey, "The Only Man in the WAC," publication unknown, December—January 1981.

<sup>456</sup> Myers, "A Long Parade," 13-14.

<sup>457</sup> Itinerary, Department of the Army, U.S. Women's Army Corps Center, Fort Lee, VA, 14<sup>th</sup> Army Band (WAC) 28 April—27 June 1953, private collection; "Complete TV Schedule: KFEL-TV-Channel 2," *The Denver Post*, 1 May 1953; and "Program Set for Festival," *The Denver Post*, 1 May 1953.

plugged the motion picture, *Never Wave at a WAC*, which was set to open on May 7, and played concerts at a Rotary Club luncheon and at the Arcadia Theater in connection with National Music Week.<sup>458</sup> They also performed at Lawrence Stadium prior to a baseball game played between the Wichita Indians and the Des Moines, Iowa Bruins.<sup>459</sup> Private Dolores Yockum, a concert pianist with the band, also appeared as Don Anderson's guest over Tello-test, and radio station KFH interviewed CWO Harkness on a program called "Ethel Jane's Notebook."<sup>460</sup>

After leaving Wichita, the WAC band flew to Des Moines, Iowa. There they also played a 20-minute concert prior to a double-header between the Wichita Indians and the Des Moines, Iowa Bruins. The band members appeared as the guest of the Indians and were seated in their full dress uniforms in the grandstand near the Indian dug-out.<sup>461</sup> The band also performed a concert at the East High School Auditorium in Des Moines on May 8.<sup>462</sup> Unfortunately, according to Joan Myers, the band was not treated well while in Des Moines: they were called foul names, shoved off the sidewalks, and refused service in restaurants. Myers wrote home to her parents, "The WACs had been stationed there [Fort Des Moines] during the war 10 years ago, and they are still talking it out on us. We saw a couple of ex-WACs that had been stationed there and were still living there together, and I can see why they hated us. I didn't know a girl could look so much like a man."<sup>463</sup>

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<sup>458</sup> "WAC Band Presents Concert Here," publication unknown, 1953.

<sup>459</sup> "Band Arrives," publication unknown, 1953; "WAC Band to Appear at Lawrence Stadium," publication unknown, 5 May 1953; and "WAC Band Presents Concert Here," publication unknown, 1953.

<sup>460</sup> "Man for 32 Years Only Male in the WAC," publication unknown, 3 May 1953.

<sup>461</sup> "Famous Women's Band Plays for Indians' Return Tuesday," publication unknown, 1953.

<sup>462</sup> "250 Hear WAC Band Concert," publication unknown, 8 May 1953.

<sup>463</sup> Joan Myers to Mom, Dad and Kids, 8 May 1953, in author's possession. From July 1949 going into the 1960s, Don Anderson was a very popular personality on KFH. His show "Don Anderson Show" aired 3:45 pm to 5:45 pm and it included popular music, humor and talk, including a character named "Ola."

At the band's next tour stop in Fort Wayne, Indiana, the band was treated very well and was met at the airport with a police escort and "big, brand new, shiny convertibles," one for every two girls to ride in and wave at people.<sup>464</sup> The band was interviewed on the radio and they performed a concert at the Veterans Administration Hospital there on Hospital Day, in observance of National Hospital Week and the hospital's third anniversary.<sup>465</sup> On the following day, May 12, the WAC band arrived in Indianapolis, Indiana. On May 13, the band performed a concert at the War Memorial and then got wet marching in the rain for an Armed Forces Day Parade in the evening.<sup>466</sup>

On May 14, the 14<sup>th</sup> Army Band (WAC) flew to Chicago and stayed at the Palmer House. Joan Myers recorded in her scrapbook:

Nice place, but not very nice people. We got called a lot of bad names, even by a priest! Our band members were well behaved and didn't deserve the treatment. We were instructed on proper behavior before we started on all the tours, but not on how to respond to abuse. It was a shock after all of the fine treatment that we received in most other places.<sup>467</sup>

While in Chicago, the WAC band marched in the Armed Forces Day Parade through the downtown area.<sup>468</sup> They also played a concert inside the Museum of Science and Industry.<sup>469</sup>

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<sup>464</sup> Joan Myers to Mom, Dad and Kids, 11 May 1953, in author's possession.

<sup>465</sup> DOC 665 AWM, Joan Myers to Mom, Dad and Kids, 13 May 1953, in author's possession.

<sup>466</sup> Myers, "A Long Parade," 14; Myers, letter to Mom, Dad and Kids, 13 May 1953; "Sharp," *Indianapolis News*, 13 May 1953.

<sup>467</sup> Myers, "A Long Parade," 14.

<sup>468</sup> Leslie Monypenny, "Armed Forces Day Parade is Gay, Colorful," *Chicago Tribune*, 17 May 1953; and *Women's Army Corps Training Center Review: Fort Lee* (Fort Lee, Virginia: ARMY and NAVY Publishing Company, 1953), 46–47.

<sup>469</sup> Myers, "A Long Parade," 14; Joan Myers to Mom, Dad and Kids, 18 May 1953, in author's possession.



In Rockford, Illinois, the band performed a concert at East High School on May 18 and at West High School the following day.<sup>470</sup> From Rockford, the band flew to Minneapolis, Minnesota and was once again met at the airport with “big Packard convertibles” and had a two-hour police escort through St. Paul and Minneapolis.<sup>471</sup> On May 21, the band performed a concert at the U.S. Armory in Minneapolis. On the next day, they replicated the concert at the U.S. Armory in St. Paul.<sup>472</sup>

On May 24, the 14<sup>th</sup> Army Band (WAC) traveled to St. Louis, Missouri and on the following day, gave a concert at University City High School.<sup>473</sup> In the next three days in Missouri, the band performed concerts at the University of Missouri in the Brewer Field House in Columbia,<sup>474</sup> at the capitol building and at the Junior College auditorium in Jefferson City, at Central High School in St. Joseph, and at four large companies, Municipal Auditorium, and at Swope Park in Kansas City. In Jefferson City, the band was greeted by Mayor Arthur Ellis and members of the National Guard and the Concert Association.<sup>475</sup> When the band was in route to the concert at Central High School, their bus stalled and all of the members had to hitch rides to the school.<sup>476</sup> In Kansas City, the band was shuffled to Skelly Oil Company Marketing Headquarters, Standard Oil, TWA Airlines, and Oldsmobile companies to present short concerts at each location for “Special Program and Presentation of the

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<sup>470</sup> Joan Myers to Folks, 19 May 1953, in author’s possession; and Concert program, “The United States Army Presents the 14<sup>th</sup> Army WAC Band in Concert: Rockford West High School Auditorium,” 19 May 1953, private collection.

<sup>471</sup> Joan Myers to Mom, Dad and Kids, 24 May 1953, in author’s possession; and Myers, “A Long Parade,” 14.

<sup>472</sup> Itinerary for 14<sup>th</sup> Army Band (WAC) 28 April—27 June 1953.

<sup>473</sup> Ibid.

<sup>474</sup> Fortuna Calvo, “WAC Band Presents Program of Marches and Popular Music,” publication unknown, 28 May 1953; Joan Myers to Folks, 25 May 1953, in author’s possession; Concert program, “The University of Missouri Presents The Women’s Army Corps Band,” 26 May 1953, private collection; and “Escanaba Girl in “Never Wave at a WAC,” *Escanaba Daily Press*, 26 May 1953.

<sup>475</sup> “WAC Band Is Greeted by Mayor,” publication unknown, 27 May 1953.

<sup>476</sup> Myers, “A Long Parade,” 15; Joan Myers to Folks, 30 May 1953, in author’s possession.

Distinguished Performance Flag—An American Red Cross Award” presentations prior to their concert at the Municipal Auditorium.<sup>477</sup>

In Fargo, North Dakota, the band performed at Island Park on June 1, and at a Veteran’s Hospital and at a local high school on the next day. They were guests of the American Legion after the show.<sup>478</sup> Moving on to Nebraska, the WAC band stayed in Kearney but performed in Lexington. Participating in the city’s annual Plum Creek Day celebration on June 3 and 4, the band enjoyed a reception with Governor Robert Crosby, performed a concert at the Airport Hangar, marched in a parade, and took part in a variety show with a magician, rope twirlers, comedy, and other musical acts.<sup>479</sup>

Returning to Chicago, Illinois on June 6, the 14<sup>th</sup> Army Band (WAC) once again stayed at the Palmer House. No records indicate that the band members were treated poorly. Only in Chicago for one performance at this particular time, the band performed a shared program with the Charles Bockman Ballet at Orchestra Hall on Sunday, June 7. An admission fee of \$1.50 was charged and all proceeds went to the Chicago Women’s Division of the Multiple Sclerosis Foundation of America.<sup>480</sup>

From Chicago, the WAC band travelled to Grand Rapids, Michigan. On June 8, the band performed a special concert at the Michigan Veterans Facility and during a luncheon of the Optimists Club in the Pantlind Hotel. Concerts at Franklin Park and

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<sup>477</sup> Myers, 30 May 1953 letter to Folks; and Concert program, “Special Program and Presentation of the Distinguished Performance Flag: An American Red Cross Award,” 29 May 1953, private collection.

<sup>478</sup> Joan Myers to Mom, Dad and Kids, 27 May 1953, in author’s possession; Joan Myers to Mom, Dad and Kids, 11 June 1953, in author’s possession; Myers, “A Long Parade,” 15; and Itinerary for 14<sup>th</sup> Army Band (WAC) 28 April—27 June 1953.

<sup>479</sup> Myers, 11 June 1953 letter to Mom, Dad and Kids; and “1953 Plum Creek Day Program,” publication unknown, 3 June 1953.

<sup>480</sup> Concert program, “The Chicago Women’s Division of the Multiple Sclerosis Foundation of America Presents The Women’s Army Corps Band and The Charles Bockman Ballet,” 7 June 1953, private collection; Concert ticket, “Orchestra Hall June 7, 1953: The Fourteenth Army Women’s Army Corps Band,” 7 June 1953; and Itinerary for 14<sup>th</sup> Army Band (WAC) 28 April—27 June 1953.

John Ball Park were performed in the evenings of the next two days. The concert at John Ball Park drew an audience of 4,000 people.<sup>481</sup>

Following their stay in Grand Rapids, the 14<sup>th</sup> Army Band (WAC) headed east to Detroit on June 10. On June 11, the band performed a concert at Grand Circus Park at noon and another in the evening at the Hotel Detroiter.<sup>482</sup> At the Grand Circus Park concert, Mayor Albert E. Cobo presented the band with a proclamation certificate declaring June 11-14, 1953 as "Detroit's Salute to the WAC."<sup>483</sup> On June 12, the WAC band members enjoyed a very much needed day off. In the evening, some of the band members went to see the movie *The Girl Next Door* because this was the film that Dan Dailey was filming when they met him in Hollywood in during Tour No. 4 in 1951.<sup>484</sup> On June 13, the band performed at Briggs Stadium prior to a baseball game between the Washington Senators and the Detroit Tigers (the Tigers won). To celebrate Flag Day on June 14, the band played for a flag raising ceremony of the world's largest flag. Joan Myers wrote home that "the flag, 235 feet by 104 feet, covered eight floors of the J.L. Hudson Building," and "the stars were five and a half feet tall and the stripes eight feet wide."<sup>485</sup> The band also played a concert in the main ballroom at the Veteran's Memorial Building and was treated to steaks and drinks afterwards.<sup>486</sup>

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<sup>481</sup> Joan Myers to Mom, Dad and Kids, 8 June 1953, in author's possession; "WAC Band to Play Special Concert for Veterans," *Grand Rapids Herald*, 7 June 1953; and "GR Takes WAC Band To Its Heart," *Grand Rapids Herald*, 10 June 1953.

<sup>482</sup> Joan Myers to Mom, Dad and Kids, 11 June 1953, in author's possession; Myers, "A Long Parade," 15; and Itinerary for 14<sup>th</sup> Army Band (WAC) 28 April—27 June 1953.

<sup>483</sup> Albert E. Cobo, "Proclamation City of Detroit, Executive Office: Detroit's Salute to the WAC June 11—14, 1953," 11 June 1953.

<sup>484</sup> Joan Myers to Mom, Dad and Kids, 13 June 1953, in author's possession.

<sup>485</sup> Myers, "A Long Parade," 15.

<sup>486</sup> Myers, "A Long Parade," 15; Myers, 13 June 1953 letter to Mom, Dad and Kids; and Itinerary for 14<sup>th</sup> Army Band (WAC) 28 April—27 June 1953.

After Detroit, the 14<sup>th</sup> Army Band (WAC) travelled by bus to Springfield, Illinois. On June 16, the band toured and performed a concert at President Abraham Lincoln's tomb at Oak Ridge Cemetery.<sup>487</sup> On June 17, the band left Springfield and travelled to Decatur, Illinois. There, they performed at the Girl's Welfare Home and to a large crowd at the Nelson Park Pavilion.<sup>488</sup> Elaborating on the events in Decatur, Joan Myers wrote home to her parents:

Here we went to a Girl's Welfare home and fell in love with all of the kids there. Most of them had parents but the parents didn't want them. Swell bunch of kids, too. They brought them out to our concert in the park that evening. We took up a collection from the kids in the band and then got them all ice cream on cakes. We dedicated a number to them, too. When they left we sang a song for them, then they sang for us and waved good-bye and one little tyke said 'God Bless you.' Half the kids [band members] had tears in their eyes when we started back. Oh, yes, we had a crowd of about 4,000 people. They liked us.<sup>489</sup>

Travelling by chartered Greyhound bus again, the 14<sup>th</sup> Army Band (WAC) left Illinois on June 18 to spend a few days in Wisconsin. On June 19, a concert was given at Milwaukee-Downer College, a women's college, in the evening. The following day, the band performed a half-hour television broadcast on WTMJ-TV in Milwaukee during the afternoon and then travelled to Wood, Wisconsin to play a concert at the Veterans Administration Center and Hospital in the evening. On June 21, the band marched in a parade in Edgerton at 2:30 p.m. and then performed an evening concert for approximately 5,000 crowd members for Edgerton's 6<sup>th</sup> Annual VFW Jamboree festivities.<sup>490</sup> In conjunction with the Jamboree was a drum and bugle

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<sup>487</sup> Joan Myers to Mom, Dad and Kids, 19 June 1953, in author's possession; Myers, "A Long Parade," 16; and Itinerary for 14<sup>th</sup> Army Band (WAC) 28 April–27 June 1953.

<sup>488</sup> "3,000 Hear WAC Band Play," *Decatur Daily Review*, 18 June 1953.

<sup>489</sup> Joan Myers to Folks, 17 June 1953, in author's possession. Joan Myers often referred to the band members as "kids" in her letters home to her family.

<sup>490</sup> Concert program, "6<sup>th</sup> Annual V.F.W. Event Tonight: U.S. Army WAC Band to Give Concert; 8 Corps to Compete," 21 June 1953, private collection; and Itinerary for 14<sup>th</sup> Army Band (WAC) 28 April–27 June 1953.

corps "Drums in the Night" contest in which 450 high school drummers and buglers participated (see Figure 18). In the afternoon parade, the WAC band led the way for the eight corps that participated in the contest and then ate lunch with them. According to the event's co-chairmen, the "hungry musicians consumed 85 pounds of hamburger, 350 'orders' of coleslaw, 400 ice cream bars, 20 pounds of potato chips and 25 gallons of milk." After the WAC band's concert in the evening, first prizes were awarded to both the Chicago Cavaliers and the Elkhorn VFW Drum and Bugle Corps.<sup>491</sup>

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<sup>491</sup> Joan Myers to Folks, 19 June 1953, in author's possession; Marcelle Pett, "85 Lbs of Hamburger Ain't Hay: Musicians Ate It All," *Janesville Daily Gazette*, 22 June 1953; and "8 Drum and Bugle Corps Will March at Jamboree," *Janesville Daily Gazette*, 16 June 1953.

# JAMBOREE SPECIAL

Vol. I

Sunday, June 21, 1953, Edgerton, Wisconsin

No. 6

## 6th Annual V.F.W. Event Tonight

EDGERTON V. F. W. JAMBOREE — 1953

Central and V. F. W. Parks - 6:30 p.m.

### "DRUMS IN THE NIGHT"

#### PROGRAM

CONCERT BY U. S. ARMY WAC BAND

#### Opening Ceremonies

- Presentation of Colors and
- Playing of National Anthem
- Presentation of V.F.W. Award to Sergeant Einar H. Ingman, Tomahawk, Wis. Recipient of Congressional Medal of Honor. Oregon V.F.W. Color Guard assisting.
- Indian Trail's Council Boy Scout Drum and Bugle Corps.
- Palmyra American Legion Drum and Bugle Corps.
- Woodrow Wilson Drum & Bugle Corps, Milwaukee, Wis.
- Elkhorn V.F.W. Drum and Bugle Corps.
- Racine Y.M.C.A. Kilties Drum and Bugle Corps.
- Four Lakes Council Boy Scout Drum and Bugle Corps.
- Surprise Corps
- Chicago Cavaliers Drum & Bugle Corps.
- Racine County Council Drum and Bugle Corps.
- FINALE—FULL DRESS REVIEW

*The V.F.W. "Service To The Veteran and Community"*

EDGERTON CENTENNIAL WEEK

JULY 5 to 12

THIS FREE PROGRAM IS GIVEN WITH THE COMPLIMENTS OF:

**THE EDGERTON STORE**

"Where Cash Means Savings"

**WISCONSIN  
POWER AND  
LIGHT COMPANY**

**RATZLAFF'S**  
**Ready - to - Wear**  
R. M. Pett, Owner

#### U. S. ARMY WAC BAND TO GIVE CONCERT; 8 CORPS TO COMPETE

This is the evening the members of the Edgerton City Post of the Veterans of Foreign Wars bid you welcome to their 6th annual Jamboree, an outstanding event originated by the V.F.W. six years ago in an effort to provide citizens of Edgerton and surrounding vicinity with something different in the way of entertainment.

By now most of you, especially those of you who were in the record-breaking crowd of 5,700 persons in attendance at last year's Jamboree, know that you are in for a most entertaining evening of music and marching by some of the best drum and bugle corps in Wisconsin and Illinois.

Entered in this year's event are: Racine County Council Boy Scouts, first place winners last year; Chicago Cavaliers, second in 1952; Four Lakes Council Boy Scouts of Madison, which ranked third last year; Woodrow Wilson of Milwaukee, Janesville Boy Scouts, Racine Y.M.C.A. Kilties, Palmyra American Legion, and Elkhorn V. F. W.

The famed U. S. Army WAC band, which stars in the current movie, "Never Wave at a WAC", will present a concert of semi-classical, popular and march music prior to the drum corps exhibitions. This band of 35 members, under the baton of CWO Leslie Harkness, marched in President Eisenhower's Inaugural parade.

Another feature of tonight's entertainment is the appearance of Sgt. Einar H. Ingman of Tomahawk, the sole surviving holder of the Medal of Honor from Wisconsin in the Korean campaign. Sgt. Ingman will be awarded a citation, plaque and citizenship award by the Wisconsin Department of V.F.W.

On Feb. 26, 1951, near Maltari, Korea, Sgt. Ingman located an enemy machine gun position which was raking his unit with deadly fire. He approached it alone, threw a grenade into the emplacement and killed the remaining crew with rifle fire. Ingman then charged a second machine gun outfit, and although seriously wounded by grenade fragments, he killed the entire crew with his rifle before his wounds made him unconscious.

It is the sincere wish of the V.F.W. that you will have had a most entertaining weekend at this Jamboree, with its parade, carnival and tonight's unique program. Thank you for being our guests.

Figure 18. "Drums in the Night" Event Program, June 21, 1953.

Returning to Illinois on June 22, the 14<sup>th</sup> Army Band (WAC) continued their hectic tour schedule in Peoria. On June 23, the band marched in a parade in the afternoon and then performed a concert at Bradley University Athletic Field in the evening. They were joined at the concert by jet ace Captain Ralph D. "Hoot" Gibson, who spoke on "Combat Operations in Korea" during the concert intermission. Captain Gibson had recently returned from Korea where he had flown 93 combat missions.<sup>492</sup>

The next morning, the band performed a breakfast show in Peoria and then departed for Bloomington to play an evening concert there at Miller Park.<sup>493</sup> The following day, the band headed to Chicago to perform the last concert of the tour at Grant Park on June 25.<sup>494</sup> On June 26 the 14<sup>th</sup> Army Band (WAC) boarded a train and headed home to Virginia. Arriving on June 27,<sup>495</sup> the band had just three days to recuperate and get back into their normal routine on post before giving an evening pop concert for Fort Lee personnel on July 1, which was directed by a now healthy Lieutenant Peters. Looking back at his tour experience with the WAC band, CWO Leslie Harkness said that he regretted leaving the WACs when he was transferred, but that he and his wife "heard from many of the women for years."<sup>496</sup>

The concert program for all formal concerts during Tour 6 consisted of the following selections:

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<sup>492</sup> Joan Myers to Mom, Dad and Kids, 23 June 1953, in author's possession; Narration script for WMBD Radio Song Shop, 23 June 1953, private collection; and "Jet Ace to Talk at WAC Concert," publication unknown, 23 June 1953.

<sup>493</sup> Myers, 23 June 1953 letter to Mom, Dad and Kids; Itinerary for 14<sup>th</sup> Army Band (WAC) 28 April—27 June 1953; and "WAC Band Concert Tonight at Park," *The Pantagraph*, 24 June 1953.

<sup>494</sup> Itinerary for 14<sup>th</sup> Army Band (WAC) 28 April—27 June 1953; and "WAC Band Returns After Two-Month Tour: Lt. Peters to Conduct Pop Concert Wednesday," *Anniston Star*, 26 June 1953.

<sup>495</sup> Joan Myers, "3 May-30 June Itinerary," 1953; and Itinerary for 14<sup>th</sup> Army Band (WAC) 28 April—27 June 1953.

<sup>496</sup> Toomey, "The Only Man in the WAC."

Song Title	Composer/Arranger	Performing Ensemble
"Star Spangled Banner"	Francis Scott Key/ arr. Smith	Concert Band
"Doughboy and Marine March"	Chester Whiting	Concert Band
"Zampa Overture"	L.F.F. Herold	Concert Band
"An American Weekend Suite"	John J. Morrissey	Concert Band
"National Emblem March"	Bagley	Concert Band
"Swedish Rhapsody"	Charles Wildman	Concert Band
"Tap Roots"	Frank Skinner	Concert Band
"American Folk Rhapsody"	Claire E. Grundman	Concert Band
"Fiddle Faddle"	Leroy Anderson	Concert Band
"Stars and Stripes Forever"	John Philip Sousa	Concert Band
"Blue Tango"	Leroy Anderson	Concert Band
"Rhapsody in Blue"	George Gershwin	Concert Band
"Stratoswing"	Harold L. Walters	Concert Band
"Song of the Women's Army Corps"	Douglas-Lang	Concert Band

Figure 19. Program Selections for All Tour 6 Concerts.

## Training

Although there were five WAC Training Centers during World War II,<sup>497</sup> the training center at Fort Lee was the first Regular Army WAC Training Center and the only one that existed after December 15, 1945.<sup>498</sup> Its mission was to "prepare the

<sup>497</sup> As previously noted, the five WAC Training Centers included: Fort Des Moines in Iowa; Daytona Beach in Florida; Fort Oglethorpe in Georgia; Fort Devens in Massachusetts; and Camp Ruston in Louisiana.

<sup>498</sup> Penelope A. LaFew-Blake, *Fort Des Moines: Images of America* (Charleston, SC: Arcadia Publishing, 2006), 109.



woman soldier for the job she will be assigned in the Army, to indoctrinate her into the elements of military life and customs, and to imbue her with the higher moral and ethical standards which the Army demands."<sup>499</sup> To accomplish these tasks, the center acted as a reception and processing center for both new recruits and for former WACs returning to service, and as a replacement training center which conducted the basic training course for recruits. Up until September 1952, the WAC Training Center also served as a reserve training center, provided a specialist training center for graduates of basic training, and offered a Leaders' Course for officer candidates and potential enlisted leaders. After September 1952, the Women's Army Corps School was established as an Army service school under the Office of the Chief, Army Field Forces, and it also offered a WAC Officer Candidate Course, a WAC Company Officer Course, and a WAC Officer Advanced Course.<sup>500</sup>

Female veterans who arrived at the training center as re-enlistees received initial in processing, new uniforms, and refresher courses in military customs and courtesies, drills and ceremonies, and care of the uniform. At the end of two weeks, they were assigned to duty at the training center or to a WAC detachment elsewhere. Basic training for a newly enlisted Women's Army Corps recruit, however, lasted eight weeks. The first week was devoted to initiating their Army personnel file, receiving immunization shots and a dental checkup, being fitted for uniforms, and taking tests. Recruits also were treated to a concert by the 14<sup>th</sup> Army Band (WAC), as performing for basic orientation every Monday morning was part of the band's regular duty schedule (see Photograph 24).<sup>501</sup>

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<sup>499</sup> Morden, *The Women's Army Corps 1945–1978*, 82.

<sup>500</sup> *Women's Army Corps Training Center Review: Fort Lee* (Fort Lee, VA: ARMY and NAVY Publishing Company, 1953), 7-8.

<sup>501</sup> "14<sup>th</sup> WAC Army Band Maintains Excellent Record of Achievement," *Lee Traveller*, 1951.



Photograph 24. Recruit Orientation Concert. Photograph courtesy of the Army Women's Museum archival collection.

Following the first week of orientation, basic training recruits began their official training, learning such subjects as military customs and courtesies, organization of the Army, military justice, personal hygiene and military sanitation, social hygiene, first aid and safety measures, maintenance of clothing, equipment, and quarters, map reading, supply, Army administration, close order drill, and physical training. Some of the items found in band member Shirley "Sid" Maurer's memoirs from her basic training course in 1952 included completion certificates for the following subjects: Basic Course Character Guidance; Geneva Conventions; Troop Information Program; Protective Measures and Safety Control; and Military

Justice.<sup>502</sup> Basic training recruits also received instruction in the traditions and history of the Women's Army Corps which aimed to instill *esprit de corps* and to stress the importance of good behavior on and off duty. Although weapons familiarization and training was not a mandatory part of the women's basic training course, spending one week in the field on bivouac was.

During bivouac exercises, recruits would receive "a complete course of training in outdoor life and in how to take care of themselves under any circumstances, should it be necessary for them to cope with nature."<sup>503</sup> Trainees would be escorted to their week's encampment in the woods by the entire WAC contingent at Fort Lee led by the 14<sup>th</sup> Army Band (WAC) on a Monday morning and then return in the same manner at sunset on Friday. These escort parades were known as "march-outs" and were a highlight of the WAC band's weekly activities. Upon completion of the eight-week basic course, graduates were also led by the 14<sup>th</sup> Army Band (WAC) when they marched in a graduation parade to the WAC Chapel, where they would participate in a formal ceremony and receive a certificate of completion. Family members and friends would frequently attend these celebrations.<sup>504</sup>

After graduating from basic training or after completing the two week re-enlistment refresher course, some enlisted women attended a special six week course in the basic principles of leadership at the Fort Lee WAC Training Center. This course aimed to prepare them for responsible duty as platoon sergeants, assistant

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<sup>502</sup> Adjutant General Corps Adjutant MAJ N.M. Flachsland issued five separate memorandums to Pvt-1 Shirley A. Maurer, one for each course completed at Fort Lee, VA, and all were dated December 23, 1952; Detachment 6, 2021<sup>st</sup> ASU U.S. Army and U.S. Air Force Recruiting Main and Induction Station and Armed Forces Examining Station, Special Order No. 91, 27 October 1952 showed Maurer's assignment to the WAC Training Center at Fort Lee. Shirley "Sid" Maurer played the French horn.

<sup>503</sup> "Never Wave at a WAC," publication unknown, 1952. Newspaper clipping included in Joan Myers' personal scrapbook.

<sup>504</sup> Morden, *The Women's Army Corps 1945–1978*, 83.

platoon sergeants, or instructors in basic or other training.<sup>505</sup> Other graduates of basic training entered specialist training companies where they would spend another eight weeks learning skills that would equip them in their jobs as clerk typists, supply clerks, cooks, bakers, stenographers, and other roles. Graduates selected to join the 14<sup>th</sup> Army Band (WAC) would report directly to the band after basic training and would immediately begin on-the-job training by playing and performing with the ensemble. This was possible only because band members were required to have prior musical training and were selected through an audition process during the first week of basic training.

At Fort Lee, band auditions for potential recruits were held every Monday evening, after the band's daily schedule had been completed.<sup>506</sup> In a press release, director Katharine Allen reported that "every newcomer to the WAC is asked in her initial interview whether she has had any experience in music, and if they have any musical talents, we want to audition them. If they show possibilities, they may become a member of the band."<sup>507</sup> In a separate newspaper story, the reporter informed his readers of the following:

During the war, there were several WAC bands, but when peace came they were discontinued. Now, a few members of those original bands are in the Fort Lee outfit, but, for the most part, the girls are just a year or so out of high school. 'That is a big help,' Miss Allen says. 'Most of the girls played in high school bands and learned how to march in those tricky parades that are put on between halves of football games. Many had high school orchestra and singing experience.' How does the Army know a girl can play the tuba, a French horn, trumpet or drums? 'Every newcomer is asked whether she has had any experience in music,' Miss Allen explains. 'If they have, we want to audition them. If they show possibilities, they may become members of the band. We don't want girls who don't want to play.'<sup>508</sup>

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<sup>505</sup> Ibid.

<sup>506</sup> "14<sup>th</sup> WAC Army Band Maintains Excellent Record of Achievement," *Lee Traveller*, 1951.

<sup>507</sup> Information Office, "WAC Band Pride of Fort Lee."

<sup>508</sup> Boyer, "The 14<sup>th</sup> Army Band," 11 August 1951.

With regard to her high school trained band members, Allen also had this to say in another newspaper report: "The 34 women who make up the band are not professional musicians, but rather are devoted amateurs with but a few exceptions. Most of them are the product of the nation's high-school music departments. After working with them, my respect for our public school system is deeper than ever."<sup>509</sup>

In addition to Monday evenings, auditions were also held on location during tours and off-post performance missions if potential recruits expressed an interest in joining the band.<sup>510</sup> Unfortunately, no records exist that describe a formal or informal audition process. Also, when five surviving band members from the Fort Lee era were asked to recall their audition experiences, not one of them could remember specific details, other than that they recalled being "auditioned by a section leader" and that they "had to prove that they could read music."<sup>511</sup>

Once selected and assigned to the band after graduation from basic training, band members honed their musical skills through individual practice, private lessons, sectionals, and full group rehearsals. In band member Marilyn Ferraris' scrapbook, she recorded that she and another flute player were driven by a friend every Saturday to private lessons which were one hour away from the post.<sup>512</sup> Band members also attended theory classes twice a week.<sup>513</sup> Another opportunity to advance musical skills for some members involved attendance at the Army Element of the Naval School of Music at the Naval Receiving Station in Anacostia, Maryland.

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<sup>509</sup> "WAC Band Concert Wins Rousing Acclaim," 26 September 1951.

<sup>510</sup> "WAC Band to Play at Ohio State Fair," 14 August 1956.

<sup>511</sup> Bernice "Goldie" Goldstein, Joan Myers, and Shirley "Sid" Maurer were interviewed in person at Fort McClellan on October 11, 2006. Marilyn Ferraris and Mary Lu Leon filled out responses to a written interview questionnaire.

<sup>512</sup> Ferraris, scrapbook, "WACs: 1954-1956," 1956.

<sup>513</sup> Allen, "14<sup>th</sup> Army Band," 1; and "14<sup>th</sup> WAC Army Band Maintains Excellent Record of Achievement," *Lee Traveller*, 1951.

In 1950, the Army joined with the Navy and Marines to consolidate military musician training at the U.S. Naval School of Music, and the first class of Army students commenced instruction on January 15, 1951.<sup>514</sup>

Due to the lack of housing and female restrooms at the School of Music, however, the Army did not send WACs to the first class. After some negotiating, though, the Navy agreed to accommodate the women by adjusting the class schedule and providing access to a restroom in an adjacent building. Lodging for the WACs was also provided at Fort Myer, and the Army arranged transportation for them daily to the School. Beginning with the July 15, 1951 class, thus, the Army was given a quota for 4 WAC musicians to attend the School of Music.<sup>515</sup>

On September 8, 1951, *The Springfield Union* reported on the band's activities while on tour in Springfield, Massachusetts. The article also included the following about the women who were absent in Springfield due to their attendance at the School of Music: "As the first women to move into the military band sections of man's world, Miss Allen's group has furnished four persons to invade an even more solid male stronghold. That many of her musicians currently are attending the Army-Navy Band School, Anacostia, Md. First of their kind at the five-month course, the four WACs are among 450 men—soldiers, sailors and marines."<sup>516</sup>

Unfortunately, the article failed to mention the names of the four women attending the School. Military orders sending Allen to "Anacostia, MD for one day effective 12 Dec 1951 for purpose to represent WAC Training Center at graduation Army-Navy School of Music"<sup>517</sup> and a simple entry of "December 13, 1951: 3 or 4

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<sup>514</sup> Jones, "A History of the Armed Forces School of Music," 229—233.

<sup>515</sup> *Ibid.*, 233.

<sup>516</sup> "First and Only WAC Band Plays at Auditorium," 8 September 1951.

<sup>517</sup> Special Order 340, Headquarters, 2004<sup>th</sup> Area Service Unit, Fort Lee, Virginia, dated 13 December 1951, effective 12 December 1951, ODWAC Ref File, Band, CMH.

grad from A/N Band School Anacostia” in an unpublished chronology of the 14<sup>th</sup> Army Band also failed to record the names of attendees.<sup>518</sup>

In his doctoral thesis on the history of the Armed Forces School of Music, Patrick Jones found convincing evidence to suggest that Ruth Anderson might have been the first member of the 14<sup>th</sup> Army Band (WAC) to attend training at the School of Music. Jones located a photograph of Anderson receiving her course graduation certificate from Major General William E. Bergin, Adjutant General of the Army, on June 19, 1952 in addition to School of Music administrative records. He also pointed out that Anderson’s rank, Sergeant First Class, was indicative of an experienced soldier who would be chosen for such training.<sup>519</sup> The September 8, 1951 article reference in *The Springfield Union*, the military orders directing Allen to attend graduation ceremonies at the School of Music on December 13, 1951, and the simple notation made in the unit’s chronological history record about 3 to 4 graduates from the A/N Band School, however, suggest that Ruth Anderson was the fourth or fifth WAC graduate, rather than the first.

Although Ruth Anderson was referred to as a Sergeant First Class on military documents, her military pay grade in 1952 was E-6. Per War Department Circular No. 9 dated 5 February 1951, the corresponding male rank that matched the patch on Anderson’s uniform—three chevrons over two arcs—was Technical Sergeant. The rank title of Sergeant First Class and corresponding grade of E-7 that is employed at the current time was not introduced until March 1, 1955 per Army Regulation 615-15. Although WAC officers and enlisted women were supposed to use the same military titles as men,<sup>520</sup> for reasons unknown, all of the 14<sup>th</sup> Army Band (WAC)

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<sup>518</sup> Morden, “14<sup>th</sup> Army Band (WAC) Chronology,” 1.

<sup>519</sup> Jones, “A History of the Armed Forces School of Music,” 234–235.

<sup>520</sup> Morden, *The Women’s Army Corps 1945–1978*, 12.

members at the E-6 grade were referred to as Sergeant First Class instead of Technical Sergeant beginning in 1952. This, nevertheless, does not refute that SFC Anderson was an experienced soldier. There was only one available grade higher than the one she held at the time, which was master sergeant or first sergeant. The corresponding pay grade of both of these rank titles in 1952 was E-7.

Just the same, four newspaper articles were located during this study that assert that Mary Lukach, Marjorie Z. Kimmel, and Violet Treakle were the first three women to attend and graduate from the U.S. Naval School of Music in December 1951.<sup>521</sup> After a thorough examination of all study data, including military documents, concert programs and other artifacts that listed band member names in 1951, all evidence supports that these three women were absent from normal band activities and performances between July 15 and December 13, 1951. This supports the suggestion that they were off-post for the duration of the five month course. Band member Jane "Curly" Kilgore said that she only remembered Treakle and Kimmel attending but that could be due to the fact that Lukach left the band immediately after attending the School of Music. Lukach was one of the ten original members of the 14<sup>th</sup> Army Band (WAC). Due to a lack of supporting evidence, however, it remains unknown why she decided to end her military service so soon after completing training. The identity of the fourth WAC band member who also attended the School of Music but who did not graduate remains unknown as well.

During the period of time at the 14<sup>th</sup> Army Band (WAC)'s duty station of Fort Lee, a total of only four women attended the Naval School of Music. These women included Mary Lukach, Marjorie Z. Kimmel, and Violet Treakle in 1951 and Ruth L. Anderson in 1952. The next WAC band member to attend the bandsman's course

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<sup>521</sup> Toomey, "Army's All Girl Band On Lookout For Musicians," 31 August 1951; "District WACS in New Honors," *The Morning Herald*, 13 December 1951; "Jacobs Creek WAC Graduates from Navy Music School," *The Daily Courier*, 15 December 1951; and "News of Our Men and Women in Uniform: Sgt. Mary Lukach and Corp. Marjorie E. Kimmel," *The Daily Courier*, 14 February 1952.



was Rosella Collins in 1959. Six additional years passed until more band members started attending again in 1965. Primarily, this low attendance rate was due to the fact that the band's authorized strength was only forty-three members and it created a hardship for the group to send band members away for twenty-three weeks of training.

### Summary

The origin of the 14<sup>th</sup> Army Band (WAC) can be traced back to the first band formed in the Women's Army Auxiliary Corps at Fort Des Moines in 1942. Officially, however, the band traces its historical lineage back to the 400<sup>th</sup> Army Band (WAC) that was active from January 1944 to April 1947. Reactivated as the 14<sup>th</sup> Army Band (WAC) in August 1948, it began with just one officer and one enlisted woman while assigned to the Second Army at Fort George, Maryland. After training with the 51<sup>st</sup> Army Band for six months and gaining an additional nine recruits, the band relocated to Fort Lee, Virginia on March 5, 1949. The Women's Army Corps Training Center that was established at Fort Lee had begun operation just five months prior on October 4, 1948. This first home of the 14<sup>th</sup> Army Band (WAC) contained all of the elements and activities of an Army Training Center for men but was commanded, staffed, and operated entirely by woman.

At Fort Lee, the 14<sup>th</sup> Army Band (WAC) was assigned to the Second Army and operated under the administration of the WAC Center's Headquarters Company. The band's mission was to provide and maintain the morale and *esprit de corps* of troops by providing suitable music for military formations, small concerts, and recreational activities. To accomplish its mission, the 14<sup>th</sup> Army Band (WAC) was designated as a separate band (28 enlisted members) but was initially authorized a maximum strength of one warrant officer and 34 enlisted women. By 1953, its strength

authorization was reduced to one officer and 28 enlisted women. An alternative solution to augment the band's personnel, however, enabled six extra members to participate with the group. Katharine V. Allen was the first warrant officer assigned as the band's commander and musical director at Fort Lee. In 1952, Allen was succeeded by the band's first commissioned officer, Alice V. Peters, who remained in the position for nearly ten years. Enlisted band leaders, or first sergeants, at Fort Lee included Mary M. Orlando, Janet E. Helker, and Helen M. Kolp.

In addition to the basic military training that all recruits in the Women's Army Corps received, members of the 14<sup>th</sup> Army Band (WAC) developed their musical skills through individual practice, private lessons, sectionals, full group rehearsals, and bi-weekly theory classes. In December 1951, Mary Lukach, Marjorie Z. Kimmel, and Violet Treakle became the first three females to attend and graduate from the Army Element at the U.S. Naval School of Music in Anacostia, Maryland. In 1952, Ruth L. Anderson also successfully attended and graduated from the School of Music at Anacostia.

Mission-related activities of the 14<sup>th</sup> Army Band (WAC) at Fort Lee included musical duties and performances both on and off-post. Marching troops to and from training classes and bivouac maneuvers, playing basic orientation concerts for recruits, performing for graduation ceremonies and regimental parades, and providing entertainment at service clubs were some of the weekly duties performed on post. Off-post activities included, but were not limited to, marching in public parades and performing concerts for local audiences to build community relations, performing in Army recruiting campaigns and shows, playing for radio broadcasts, and supporting military troops and events in other cities. In addition to musically impressing audiences wherever they performed, 14<sup>th</sup> Army Band (WAC) members

presented an inspiring appearance as well in their specially authorized white scarves, shoulder braids, and always immaculate uniforms.

Significant "first" performance events of the 14<sup>th</sup> Army Band (WAC) included its first public appearance playing for an officer graduation ceremony, its first nationwide radio broadcast, and its formation of the first coed military band in the United States when it combined with the 392<sup>nd</sup> Army Band to perform a concert. Other significant performance events included the band's participation in and promotion of the motion picture, *Never Wave at a WAC*, in the "Easter Parade of Stars" Automobile Show at the Waldorf-Astoria, and in President Eisenhower's First Inaugural Parade. The 14<sup>th</sup> Army Band (WAC)'s appearance in the inaugural parade marked the first occurrence of participation of both an all-female band and an all-female military band in any United States presidential inauguration.

When the United States became involved in the Korean War in 1950, a decision was made to send the 14<sup>th</sup> Army Band (WAC) on a series of six tours to support heightened recruiting efforts. Targeting the First, Second, Third, Fifth, and Sixth Army Areas, the band performed concerts in twenty-six different states.

In addition to the novelty of the band being comprised of all females, its versatility delighted and impressed audiences wherever it performed. With a total entertainment show concept in mind, the 14<sup>th</sup> Army Band (WAC) commanders designed concert programs that featured small performing specialty groups, soloists, a vocal element, and even musical skits and comedy routines. During the Fort Lee years, some of the more prominent specialty groups included a dance band, a Glee Club, a female barbershop quartet called the Bar-B-Sharps, the Triads, Flee-Boppers, Dixielanders, Rhythm Hayseeds, Six Moods, and the Swingsters. The mostly grade 3-4 level repertoire of the 14<sup>th</sup> Army Band (WAC) concert band consisted of marches, patriotic selections, novelty numbers, transcriptions of light orchestral works, and

selections that are considered wind band "classics" today but were new compositions then.

Although the 14<sup>th</sup> Army Band (WAC) spent a considerable amount of time travelling and performing away from its home base, it nevertheless looked forward to leaving the less than ideal work and living conditions provided there. On August 5, 1954, after four-and-a-half years of duty at Fort Lee, the band was the last unit to leave the post when the entire Women's Army Corps Training Center was relocated to a new permanent location. The highly successful reputation and nationwide acclaim of the 14<sup>th</sup> Army Band (WAC) that had been earned while at Fort Lee provided the ensemble with a firm foundation for the next twenty-two years of its history at Fort McClellan, Alabama.

CHAPTER 5  
FORT MCCLELLAN

Introduction

On August 16, 1948, the all-female 14<sup>th</sup> Army Band (WAC) was officially activated at Fort George G. Meade, Maryland. After a six-month period of training, the band's one officer and ten enlisted women were transferred to the Women's Army Corps Training Center at Fort Lee, Virginia on March 5, 1949. Its original mission was "to provide and maintain the morale and *esprit de corps* of troops by providing suitable music for military formations, small concerts and recreational activities." By 1954, unit records documented that "the mission of the band remains to furnish appropriate music for military formations, concerts, entertainment and social functions on an area basis whenever practicable. In addition, the band is a concert touring unit which is used in conjunction with the recruiting program throughout the United States."<sup>522</sup>

During its four-and-a-half years at Fort Lee, the 14<sup>th</sup> Army Band (WAC) grew in both size and stature as it acquired a highly successful reputation and nationwide acclaim. While simultaneously fulfilling its many on-post musical duties at the fort and supporting civilian and military events within the state of Virginia, the band had also garnered advantageous national attention through radio broadcasts, high-profile missions, and extended concert tours in twenty-six states. Although the novelty of the band as an all-female ensemble no doubt played a part in attracting audiences to concerts, the band's virtuosity and versatility kept them in their seats. Featuring talented specialty groups and soloists whose music covered an array of genres, the 14<sup>th</sup> Army Band (WAC) presented entertaining show-like programs that had wide and multi-generational appeal.

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<sup>522</sup> Alice V. Peters, annual report, 1955.

Originally organized as a separate band (28-pieces), the 14<sup>th</sup> Army Band (WAC) had been given the authorization to augment its numbers with six additional enlisted women. After four years, however, the band's strength consisted of one officer and 39 enlisted women.<sup>523</sup> Not alone in swelling beyond its intended capacity, an ever-increasing volume of in-processing and training obligations caused the WAC Training Center at Fort Lee to bulge against its seams as well. In 1954, thus, "Operation Transfer" was put in place.

On May 14, a small group of officers and enlisted women arrived at Fort McClellan to prepare for the transfer of activities from Fort Lee. The principal move of personnel and equipment began in June and extended through July and part of August. The first trainees arrived from Fort Lee and from civilian life on June 25, and on August 5 they became the first basic company to graduate from the new WAC Training Center.<sup>524</sup> August 5 also marked the arrival of the 14<sup>th</sup> Army Band (WAC) to Fort McClellan, the last WAC unit to move into its new permanent home.

This chapter surveys the twenty-two-and-a-half year period of time when the 14<sup>th</sup> Army Band (WAC) was stationed at Fort McClellan, Alabama. This chapter examines the organizational developments and activities of the band between August 5, 1954 and May 14, 1976, documents the policy, structural and uniform changes that affected the band, and describes the band's key leaders, specialty groups, heraldic equipment, significant performance events, tours, trips, and training.

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<sup>523</sup> Special Order 120, Headquarters, Women's Army Corps Center, Fort Lee, Virginia, dated 17 June 1954, effective 18 June 1954, ODWAC Ref File, Band, CMH.

<sup>524</sup> Worth Wilkerson, "WACs Came to Anniston 3 Years Ago: Gen. Ridgeway Was Visitor," *Anniston Star*, 29 November 1957.



Photograph 25. Concert Band, 1953. Photograph courtesy of Dona Mellott's personal collection.

### Organizational Developments

This section examines the duty station, structural, policy and uniform changes that concerned or affected the 14<sup>th</sup> Army Band (WAC) during its assignment at Fort McClellan, Alabama. It also provides a report of the band's key leaders, documenting the officers who were appointed as commanders, the enlisted personnel who assumed the musical conducting responsibilities, and the enlisted personnel who were assigned as first sergeants and drum majors. While at Fort McClellan, the 14<sup>th</sup> Army Band (WAC) acquired official heraldic equipment. This section, therefore, also provides brief descriptions of the unit's distinctive regalia. Finally, brief descriptions are provided of the more prominent specialty group ensembles created at Fort McClellan that showcased the band's versatility.

### Duty Station Changes

Similar to Fort Lee, the post at Fort McClellan was first known as a camp, and it came into being in 1917. Situated among the foothills of the Appalachian Mountains, the camp was located five miles north of Anniston and 60 miles east of Birmingham, Alabama. The first unit sent to Camp McClellan was the 29<sup>th</sup> National

Guard Division, and within two months of their arrival, nearly 28,000 men were in training at the camp. General Charles P. Summerall, then a major, was responsible for negotiating the purchase of Camp McClellan and drawing up the plans for it to be established as a permanent Army post. On July 1, 1929, the camp officially became Fort McClellan. The main gate on post is named in General Summerall's honor.

In 1940, the 27<sup>th</sup> National Guard Division from New York was sent to Fort McClellan to train. More than 22,000 acres of land were purchased in order to provide sufficient space for their artillery maneuvers, which is now known as the Pelham Range. Just twelve days after the Japanese attack on Pearl Harbor, the 27<sup>th</sup> National Guard Division became one of the first units to depart for war because of its training at Fort McClellan. The first two detachments of Women's Army Corps troops who were sent to Fort McClellan to assist with the war effort arrived in August 1943.<sup>525</sup>

Following the end of World War II, Fort McClellan was placed on inactive status in 1947. When it was reactivated in January 1951 for the operation of the Chemical Corps, plans were also made to establish the fort as a permanent training center for the Women's Army Corps. Construction of the new WAC Training Center began in 1952 and was completed in 1954. During a concert tour of the Third Army Area in the fall of 1952, the 14<sup>th</sup> Army Band (WAC) visited Fort McClellan and saw the site of their future home.<sup>526</sup>

In May 1954, the first Women's Army Corps units from Fort Lee, Virginia arrived at Fort McClellan. Due to its many performance commitments, the 14<sup>th</sup> Army

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<sup>525</sup> "Ft. McClellan's History Goes Back to World War I," *Anniston Star*, 17 July 1971.

<sup>526</sup> "Band of WAC Slated in City on Nov. 12," 9 November 1952; and "WAC Band Arrives at McClellan, Last Unit to Be Transferred," *Anniston Star*, 5 August 1954.



Band (WAC) was the last unit to arrive on August 4.<sup>527</sup> By the time the band performed at the formal dedication ceremonies for the new WAC Center on September 27, 1954,<sup>528</sup> the site had 22 modern buildings with built-in circulating fans and natural gas heating. The buildings included the WAC Center Headquarters, ten barracks buildings that housed 200 women each, three consolidated mess halls, two school buildings, a service club, three officers' quarters, a dispensary, and two warehouses. By the end of the second year, two hard-top drill fields, new parking areas, picnic grounds with barbecue areas, a double tennis court, and an indoor gymnasium and an outdoor swimming pool were in place.<sup>529</sup>



Photograph 26. Exterior of WAC Band Building at Fort McClellan, 1954. Photograph courtesy of Donna Mellott's personal collection.

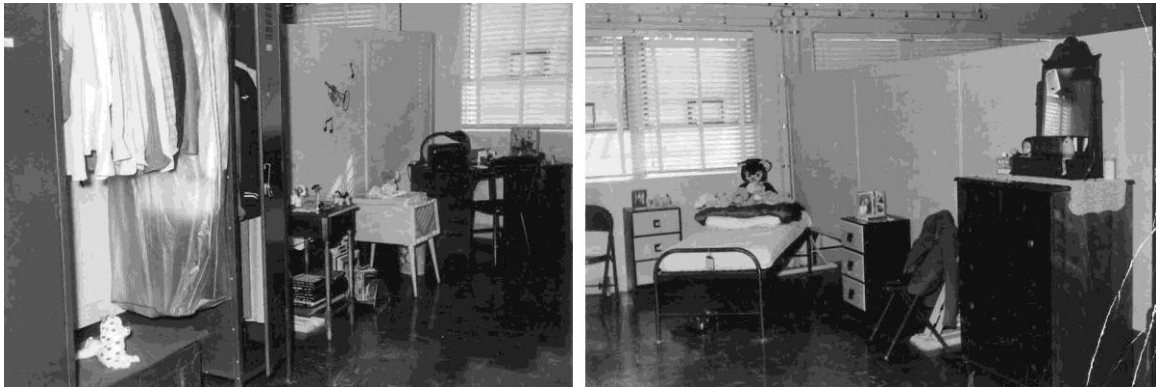
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<sup>527</sup> Donna L. Chase, "You've Come a Long Way: 14th Army Band Enjoys Long, Diverse History," *Fort McClellan News*, 8 September 1995; Dinwiddie, "A Date with Destiny"; Ruth E. Glaspey, "Duty with a Beat," *Women's Army Corps Journal* 1, no. 1 (Jan–Feb 1970): 3–6; Concert program, "Dedication Ceremony: The Women's Army Corps Center"; and "A Pretty Girl Is Like A Melody," 14; and "WAC Band Arrives at McClellan, Last Unit to Be Transferred."

<sup>528</sup> Concert program, "Dedication Ceremony: The Women's Army Corps Center."

<sup>529</sup> "2nd Year in Anniston Being Marked by WACs," *Anniston Star*, 1 October 1956.

On June 18, 1955, the band performed at the ground breaking ceremonies for the Women's Army Corps Center Chapel, which has hosted bi-annual reunion concerts for the 14<sup>th</sup> Army Band (WAC) from 2004 to the present. The completed chapel was dedicated on May 14, 1956, the 14<sup>th</sup> Anniversary of the Women's Army Corps.<sup>530</sup> Nine other chapels for Protestant, Catholic, and Jewish services were also available on post at Fort McClellan, as well as a hospital, three motion picture theaters, an outdoor amphitheater, a main post-exchange (PX) with smaller PXs located in various areas, a main library, branch libraries, and a golf course.<sup>531</sup>



Photograph 27. Sleeping Area in Fort McClellan Barracks. Photographs courtesy of Dona Mellott's personal collection.

Initially housed in building 2227 in the WAC training battalion area, the living quarters for the 14<sup>th</sup> Army Band (WAC) were on the second and third floors above the band offices, rehearsal hall, and dayroom on the first floor. Sheila Swigert, a trumpet player in the band from 1955 to 1957, described the barracks as "a long bay with huge fan at the end with partitions up about six feet."<sup>532</sup> Band members

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<sup>530</sup> "Home of the WAC and OTC: Varied Points of Interest Found on Tour of Fort McClellan Areas," *Anniston Star*, 12 May 1957.

<sup>531</sup> "New WAC Center Open, First Permanent Home," *Bridgeport Telegram*, 26 September 1954.

<sup>532</sup> Sheila M. Swigert-Cooney written interview question responses to author on October 29, 2007.

referred to the divided sections of the open bay area as "cubicles" and in most cases, the cubicles were shared with a roommate.<sup>533</sup> As rank has its privileges, the senior non-commissioned officers (NCOs) of the band enjoyed private rooms. Band members were issued a wall locker for storage but were also allowed to add homelike touches such as rugs, decorative bedding, and regular furniture pieces to their cubicles and rooms. Latrines, a lounge and kitchenette, laundry, and drying rooms were also provided on each of the second and third floors. Outside the building, band members created "a picnic area with outdoor grill, seats and a musical marker, and a village of neatly painted doghouses where their pets lived."<sup>534</sup> In addition to fish and kittens, a 1955 article reported that the band member's pets included "four dogs, ten ducks and an alligator!"<sup>535</sup>



Photograph 28. Pets of Band Members. LEFT: Donna Mellott with her puppy. RIGHT: Bernice Goldstein with grown ducklings that were won at a fair. Photographs courtesy Donna Mellott's personal collection and Bernice Goldstein's personal collection.

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<sup>533</sup> Julia Oliver written interview question responses to author on October 28, 2005; and Marilyn Ferraris written interview question responses to author on February 13, 2008.

<sup>534</sup> "Home of the WAC and OTC: Varied Points of Interest Found on Tour of Fort McClellan Areas," *Anniston Star*, 12 May 1957.

<sup>535</sup> Leo Willette, "She's a Jam Session WAC . . . Mac!," publication unknown, 1955.

In 1965, unit records of the 14<sup>th</sup> Army Band (WAC) indicated that the rehearsal hall space in building 2227 was unsatisfactory,<sup>536</sup> and letter orders were found that assigned five members of the band to different barracks in building 2268.<sup>537</sup> On December 5, 1967, the entire band moved from building 2227 to building 1021. Unfortunately, it was immediately deemed inadequate due to the rehearsal hall being too small and a classroom being located in the same space as the dayroom. Furthermore, above the second floor where the female band members had their living quarters, an overflow of male personnel from the Chemical Training Center and Headquarters and Headquarters Company (HHC) occupied one bay on the third floor. Another bay was occupied by WAC Training Center "casualties."<sup>538</sup> Plans were already in progress for a new building to be constructed and completed by 1973 but in 1968, the band learned that the completion date would more likely occur around October 1975.

In September of 1972, new band recruit Jeanne Pace was at Fort McClellan for her basic training. On the 15<sup>th</sup> of the month, she wrote in her diary:

We marched in our first parade today and we did pretty good considering we were marching in a company formation. The parade was another proud moment. Then Margaret Ryherd and some other girls and myself went to the Band for interviews. Margaret had to audition and she passed it so we will be going thru [sic] everything together. We were taken thru [sic] the barracks area and told that we would be leaving on the 5<sup>th</sup> of Nov. for Florida for a 2 week tour and we would go whether or not we will play. They would have fun like you won't believe. The first of the year they said we would probably move into the new building which is wall to wall carpeted and air conditioned.<sup>539</sup>

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<sup>536</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 4.

<sup>537</sup> Special Order 190, Headquarters, United States Women's Army Corps Center, Fort McClellan, Alabama, dated 30 September 1965, effective 1 October 1965, ODWAC Ref File, Band, CMH.

<sup>538</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 5.

<sup>539</sup> Jeanne Pace, diary, "Basic Training," 1972, private collection.

After spending five years in the unsatisfactory building 1021, the 14<sup>th</sup> Army Band (WAC) did indeed move shortly after the first of the year. The move in February 1973, however, took them to building 144, former home of the 111<sup>th</sup> Military Police Company, instead of the long awaited newly constructed band building. The move was temporary, however, and by September 19, 1973, the band finally moved to their new home in building 141C.

In addition to providing living quarters for thirty-three women, the new four-level concrete building had a supply basement with an elevator, air-conditioned administrative offices on the first floor, eight soundproof practice room modules, a rehearsal hall, and an instrument repair area (see Photograph 29). The carpeted rehearsal hall had a band shell with a lowered ceiling and acoustical tile. Seven of the practice rooms held up to two individuals and one held up to seven individuals.<sup>540</sup> Instead of open bays with dividers, band members now enjoyed "two and three person rooms with a latrine down the hall."<sup>541</sup> Building 141C was the final home of the 14<sup>th</sup> Army Band (WAC) and no further duty station changes occurred for the unit as a whole.

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<sup>540</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 5.

<sup>541</sup> Karen Syverson written interview question responses to author on September 6, 2005.



Photograph 29. Instrument Repair at Fort McClellan. Photograph courtesy of Dixie Jensen's personal collection.

### Structural Changes

Prior to the 14<sup>th</sup> Army Band (WAC)'s move from Fort Lee, an alternative method of augmenting the band's authorized strength of 28 enlisted women with six additional member positions had been put in place. In view of the band's many commitments to both Fort McClellan and the recruiting efforts of the Third Army, however, the Women's Army Corps Center Commandant submitted a request for the band's authorized strength to be increased to two officers and 68 enlisted women. In consideration of a new Table of Equipment (TOE)<sup>542</sup> that showed that the Third Army

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<sup>542</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 3 cites "TOE 12-35A, dated 5 Jan 54."

could support an increase of three officers and 94 enlisted women, an interim verbal authorization was granted to the band on October 14, 1954 which allowed increases to a minimum of 60 enlisted women.<sup>543</sup> On March 1, 1955, official authorization increased the band's strength to one warrant officer and 42 enlisted women. In addition, the band was authorized to augment its strength by eleven member positions which were in addition to the previously authorized six extra positions. Thus, the band was now allowed to operate with one warrant officer and a total of 59 enlisted women.<sup>544</sup>

The next structural change of the 14<sup>th</sup> Army Band (WAC) occurred on January 5, 1956. Per unit records, the band was reorganized and placed under the direct supervision of the WAC Center Commandant. The band was previously under the supervision of the WAC Headquarters Commandant. On September 1, 1959, however, all bands were reorganized again when new TOEs were published on August 28, 1959.<sup>545</sup> As a result, the 14<sup>th</sup> Army Band (WAC) was assigned to the Third Army and attached to the WAC Center for command. The administration and coordination of the band's activities, however, were handled by the WAC Center S3 who had operational control of schedules.<sup>546</sup> While there was no change in strength authorization from one warrant officer and 42 enlisted women, the reorganization affected two musical instruments, which were no longer authorized to exist within the band's inventory.<sup>547</sup>

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<sup>543</sup> Ibid.

<sup>544</sup> Ibid., cites "Band authorized an average of 17 spaces by TD 63-3460-3, an increase of 11 spaces over the previous authorization TD 63-3460-3 is the TD for WAC Center which included auth for WAC School Band's TOE 12-107."

<sup>545</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 4 cites "TOE 12-107D, GO 314 Headquarters 3<sup>rd</sup> Army 28 Aug 59."

<sup>546</sup> Ibid., cites "Headquarters 3<sup>rd</sup> Army GO 155 1 Aug 61—25 Jul 61"

<sup>547</sup> The two instruments affected were not specified in the unit's records.

On December 15, 1961, the Third Army approved the augmentation of three E-7s (sergeant first class) and four E-6s (staff sergeant) for the 14<sup>th</sup> Army Band (WAC). What this meant for the band is that, despite the allocation restrictions of the TOE that it was under, it was allowed to promote women past the pay grade of E-5 (sergeant) and place them in senior leader positions. This was a very important change that enabled the 14<sup>th</sup> Army Band (WAC) to be more aligned with the structure of existing male bands. Unlike the TOE grade structure of all other Army band units, the WAC band TOE grade structure had previously precluded promotion beyond E-5 regardless of the number of years that a band member served.<sup>548</sup>

While the 1961 approval for grade structure augmentation was a positive initiative, problems with promotion still adversely affected the band. The 14<sup>th</sup> Army Band (WAC)'s Military Occupational Specialty (MOS) 021-033 was restricted because enlisted women were not allowed to transfer into male bands. Without the option for eligible women to move into open slots that were allocated for higher grades, they and the women in lower ranks beneath them would become locked-in at their current grades. In response to the band Commander's request for an exception to be made, seven enlisted women were creatively moved on paper from the band to Headquarters and Headquarters Command (HHC) in 1962, where there were existing slots open for promotion. Once the promotions were made, the women were moved on paper back to the band. In the fall of 1962, it also appears that a few waivers for promotion were allowed and several in the band were promoted over the pay grade of E-4 (Specialist). A notation made in unit records indicated that these promotion changes improved morale in the band in 1963.

In June 1964, the Army announced that it was going to lift the restriction limiting female musicians to service in the WAC band only, allowing enlisted women

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<sup>548</sup> Ibid.



in any Army band.<sup>549</sup> In November 1964, Julia Heller, a clarinetist from Valhalla, New York, became the first female assigned to an Army band other than the WAC band.<sup>550</sup> Heller was assigned to the 173<sup>rd</sup> Army Band at Fort Dix, New Jersey and she remained as the only female in the band for two years. Prior to her assignment with the 173<sup>rd</sup>, Heller was a member of the 14<sup>th</sup> Army Band (WAC) for five years, from September 30, 1958 to December 10, 1963. She transferred out of the band in 1963 to become a recruiter for the Women's Army Corps in New York City. When that did not work out as she had hoped it would, she sought to re-enter the band field. Instead of being transferred back into the WAC band, however, she was assigned to the 173<sup>rd</sup> Army Band. Heller explained how the 173<sup>rd</sup> Army Band was in need of clarinets but was hesitant to add her to their books because they weren't confident it was legal. Heller said, "I had a copy of the order in my hand that lifted the restriction which prevented women from joining other bands and showed it to the recruiter and the band commander. After looking at it very carefully, they immediately assigned me to the band."<sup>551</sup> Heller reported that her experiences in the all-male band were positive on all accounts.<sup>552</sup>

In March 1965, another reorganization of the 14<sup>th</sup> Army Band (WAC) was proposed to the Department of the Army. A request for the pay grade positions allocated to the band to be upgraded was approved on October 29, 1965. For reasons unknown, however, there was a large turnover in personnel during the following year in 1966 and the band lost 14 members. On October 6, 1966, the Third Army rescinded the earlier augmentation of members granted to the band in 1955.

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<sup>549</sup> Ibid., cites "cb 611-203, par 37b TUSA GO 158, dated 25 May 64."

<sup>550</sup> Heller is Julia Oliver's maiden name and the name she was identified by while serving in the Women's Army Corps.

<sup>551</sup> Julia Oliver phone conversation with author on July 16, 2015.

<sup>552</sup> Julia Oliver written interview question responses to author on October 28, 2005.

Strength of the band was thus restricted to one officer and 42 enlisted women.<sup>553</sup> In 1967, however, the average strength during the year was 49 enlisted women, despite the authorization of only 42 women and despite an approximate 50 percent turnover of the band's personnel during the year.<sup>554</sup>

In 1968, two newspaper articles reported the following information: "Previously authorized 42 pieces and an officer, the band has now been authorized 60 pieces. Presently, there are 51 enlisted women and Captain Glaspey."<sup>555</sup> In addition to finding no evidence in unit records that supported this claim, a Modification Table of Organization and Equipment (MTOE) dated August 31, 1970 listed the band's designation as "14<sup>th</sup> Army Band (42 Piece)."<sup>556</sup> The MTOE also references a previously issued MTOE dated 28 January 1970 and indicated that no changes were made to the general organization of one officer and 42 enlisted women. Effective October 1, 1971, nevertheless, the band was reorganized. Still assigned to the Third Army, it was attached to the U.S. Army School/Training Center, Fort McClellan, rather than to the WAC Center. No changes were made to the general organization of one officer and 42 enlisted women.<sup>557</sup>

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<sup>553</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 6 cites "3<sup>rd</sup> Army GO 394."

<sup>554</sup> Ibid.

<sup>555</sup> Information Office, "Variety and Quality Spice Music," news release, September 1968; and "WAC Band Practices for Annual Rose Bowl Parade on New Year's Day," publication unknown, January 1969.

<sup>556</sup> Modification Table of Organization and Equipment 12-107GCA82, Headquarters, United States Continental Army Command, dated 31 August, 1970, effective 31 August 1970, ODWAC Ref File, Band, CMH.

<sup>557</sup> General Order 588, Department of the Army, Headquarters Third United States Army, Fort McPherson, Georgia, dated 17 November 1971, effective 1 October 1971, ODWAC Ref File, Band, CMH; S.J. Blanco, Adjutant General, Department of the Army, Office of The Adjutant General, Washington, DC, to Commanding General, United States Continental Army Command, Fort Monroe, Virginia, subject: Approval of MTOE (CONARC No. 70, FY72), 7 October 1971, ODWAC Ref File, Band, CMH; J.T. Jones, Captain, Headquarters, Third U.S. Army, Fort McPherson, Georgia, to Commanding General, United States Army School/Training Center, subject: Approval of GSF School Support MTOE and Reorganization of Unit(s), 8 November 1971, ODWAC Ref File, Band, CMH; W.H. Pierce, Lieutenant Colonel, Department of the Army, Headquarters United States Continental Army Command, Fort Monroe, Virginia, to Commanding General, Third United States Army, Fort McPherson, Georgia, subject: Approval of GSF MTOE and Reorganization of Unit(s), 5 November 1971, ODWAC Ref File, Band, CMH; and Melinda Whitman to author, 21 May 2007, in author's possession.

On March 13, 1972, Brigadier General Mildred Bailey, the Director of the Women's Army Corps, initiated a memorandum to the Department of the Army that indicated her desire to increase the size of the 14<sup>th</sup> Army Band and to provide it with Special Band status.<sup>558</sup> The 14<sup>th</sup> Army Band (WAC), designated as an organization band (42 pieces), was responsible for achieving the following mission: "To provide and maintain the morale and *esprit de corps* of troops by providing suitable music for military formations, small concerts and recreational activities."<sup>559</sup> If categorized as a Special Band (variable pieces), it would be responsible for achieving the following expanded mission:

(a) Provides music for appropriate military ceremonies, recreational activities, radio and TV presentations, and civilian functions as authorized and/or directed by the Department of the Army.

(b) Fulfills musical requirements of the United States Military Academy, MDW and OCINFO.<sup>560</sup>

(c) Presents concerts throughout the United States and in other areas as directed by the Department of the Army.<sup>561</sup>

While it is unclear who exactly prepared the report,<sup>562</sup> a five-page document detailing the 14<sup>th</sup> Army Band (WAC)'s position presented a compelling argument for the band to be granted special band status. The report made it very clear that although the 14<sup>th</sup> Army Band (WAC) was assigned the mission of an organization band, it had been accomplishing the mission of both an organization band and a

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<sup>558</sup> Charles R. Spittler, Colonel, Department of the Army, Office of The Adjutant General, Washington, DC, memorandum for The Adjutant General, subject: Modification of the 14<sup>th</sup> (WAC) Army Band, Fort McClellan, Ala., 16 March 1972, ODWAC Ref File, Band, CMH.

<sup>559</sup> Letter AJMWC-W, subject: Reorganization of the 14<sup>th</sup> Army Band, n.d., ODWAC Ref File, Band, CMH.

<sup>560</sup> The acronym MDW stands for Military District of Washington. The acronym OCINFO stands for the Office of the Chief of Information.

<sup>561</sup> Ibid.

<sup>562</sup> The report was a section within a larger document that was unavailable for review and as such, contained no date or author information. Melinda Whitman, a band member who was familiar with the report, said it was prepared by the Commander of the 14<sup>th</sup> Army Band (WAC) at the time, Captain Patricia P. Hickerson.

special band the entire duration of its tenure. To do this, however, the band always had to accomplish one mission at the expense of the other. For example, when the band left Fort McClellan to tour elsewhere for two months, no musical support was available to Fort McClellan.

The report provided further justification for the reorganization request with a discussion of how the limitations of its organization band structure combined with the restrictions related to their uniqueness as an all-female unit adversely affected promotions, recruiting, and retention within the 14<sup>th</sup> Army Band (WAC). The six points of discussion on this subject as written in the report merit inclusion here because they provide a great deal of information about the band's status and mode of operation in 1972, in addition to the problems that it experienced. The six points, thus, are as follows:

(1) The 14<sup>th</sup> Army Band is at a distinct disadvantage over other bands because there are no women musicians available as replacements through the Army Personnel Assignment System. All women musicians are obtained by audition and trained through on-the-job training (OJT); thus, resulting in the constant acquisition of inexperienced musicians who require continuous training. Although the musical proficiency and performance capabilities of the band have increased over the year, so has the number of commitments. Furthermore, the large number of auditions required to find suitable musicians and the fifty percent (50%) turnover are indications of the need for new incentives to attract and retain career personnel. It is estimated that a special MTOE would reduce the present turnover rate about twenty-five percent (25%) by providing these incentives. The band must either [sic] limit commitments, sacrifice musicianship, or become a truly outstanding military band with a greater performance capability.

(2) The most important incentive to retaining bandswomen would be the award of PMOS 02S. This specialized MOS is for band personnel in a stabilized assignment. There are no band assignments in the United States Army more stable than those in the 14<sup>th</sup> Army Band. A bandswoman [sic] is entirely dependent upon what this band located at Fort McClellan offers in career development and environmental opportunities.

(3) Department of the Army controls the above specialized band MOS. Promotions are centralized at Department of the Army (DA) level, but are determined against TOE vacancies. There is no proficiency test or secondary MOS required for a special bandsmen. Proficiency pay is

determined by DA based on recommendations by each special bandmaster. Evaluation is accomplished by EER.<sup>563</sup> However, proficiency pay is not the primary factor in the desirability of MOS 02S. It is rather the flexibility which this MOS allows in acquiring specialists for whom there is no precise MOS, i.e. singer, guitarist, arranger, librarian. For example, the other three special bands have choruses which have become well-known in their own right such as the West Point Chorus. A special MTOE would provide the capability for a similar chorus within the 14<sup>th</sup> Army Band.

(4) Organization bands are not authorized overhead personnel. The first sergeant, supply sergeant, etc. must first be performing musicians who fulfill these other duties in their spare time. A special MTOE authorizes a support section to include band administrative, supply and library personnel, PMOS 02S. All of these functions are unique to bands and can best be accomplished by bandswomen who are knowledgeable in supply and/or administration. The 14<sup>th</sup> Army Band currently operates under extreme hardship. The incumbent First Sergeant is one of the most valuable musicians in the band. She participates in all major performing groups; specifically the concert band, dance band, combo and the Dixieland Band. The Administrative NCO is also the drum major and a percussionist. The additional musicians and support personnel who would be authorized under a special MTOE are essential to the future development of the band.

(5) At this time, the women of the 14<sup>th</sup> Army Band can earn their MOS only through OJT with the band. Members of the band are not selected to attend the School of Music until they are in grades E4 thru E6. Sending such experienced musicians to school for six months imposes extreme hardship on the rest of the band. The higher proficiency level of personnel who would be attracted to the special band should reduce this requirement for attendance at the School of Music.

(6) Reorganization of the 14<sup>th</sup> Army Band would be desirable in order to attract professionally-trained women musicians, to retain the qualified personnel in the band, and to provide bandswomen with the same opportunity to obtain the highest status and MOS in grade now available to bandsmen in special bands. College women have indicated an interest in the band as this is one of the few opportunities in the United States for women musicians to perform full-time in a playing status. However, women with college degrees are not attracted to the pay of a private, and only one enlisted woman with a college degree is currently serving with the band. The acquisition of women with music degrees will enormously increase the performance capability and proficiency of the band.<sup>564</sup>

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<sup>563</sup> EER is the acronym for Enlisted Evaluation Report. These reports (now called NCOERs) were conducted annually and internally by units for each of its members. The acronym DA stands for Department of the Army. The acronym MOS stands for Military Occupational Specialty, or in non-military terms, a job.

<sup>564</sup> Letter AJMWC-W, subject: Reorganization of the 14<sup>th</sup> Army Band.

To address and posit solutions to these expressed problems, a proposed MTOE with a suggested timeline for its implementation was included with the request for reorganization of the 14<sup>th</sup> Army Band (WAC) as a special band. Among other specifications, the authorization of two commissioned officers and 164 enlisted personnel, as well as a redesignation of the 14<sup>th</sup> Army Band as the "Women's Army Corps Band," were proposed. While it was recommended that implementation of the reorganization should be accomplished gradually over a two or three year period, immediate action was urged to improve the band's grade structure and to reclassify the band as a special band.

The initial response of the first level of command to the band's request for reorganization was overall positive. The only point that raised concerns was the request for two officers and 164 enlisted women. Subsequent discussions about the topic concluded with a modified proposed reorganization of the band as a 28-piece band to provide support for Fort McClellan along with the creation of a new WAC band designed after either the 71-piece United States Continental Army Command (CONARC) Band or a TAG-structured 63-piece band.<sup>565</sup>

By November 1972, however, following an extensive study conducted by the Department of the Army and many exchanges of communication between various levels of command, support for the special status request lost its momentum. While the historic uniqueness and the many accomplishments of the 14<sup>th</sup> Army Band (WAC) were recognized with utmost respect, a number of considerations that were brought up worked against the proposed reorganization. To provide an example of these considerations, two points of discussion are given as follows:

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<sup>565</sup> R.F. Askey, Colonel, Department of the Army, Office of the Adjutant General, Washington, DC, memorandum for The Adjutant General, subject: Modification of the 14<sup>th</sup> (WAC) Army Band, Fort McClellan, Ala., 27 March 1972, ODWAC Ref File, Band, CMH. The acronym TAG refers to The Adjutant General, the top Command leader of a state. A TAG-structured band meant one designed and managed by The Adjutant General of Alabama.

(1) An increased capability for the WAC Band to support the Modern Volunteer Army is probably a desirable goal. Yet, the proposal to expand the band—as an all women’s band—in the face of current extensive efforts toward interspersing of women throughout all facets of military activities, presents somewhat of a paradox. It is noteworthy that recruiting themes being exploited today, amplify the greatly increased choice of endeavors that WAC applicants can now obtain in the Army (only 48 MOSs not available to women). Direct competition and professional equality with male contemporaries is now the rule, rather than the exception. The fact that WAC enlistment applications now exceed demand, seems to verify the attractiveness to women of the expanded choice of opportunities now available Army-wide.

(2) Exemplary of this trend toward increased diversity for WACs is a proposed revision to AR 601-210, U.S. Army Band Enlistment Option (Draft Change 16, at Red TAB D). This revision will allow women to enlist for a specific vacancy in any Army band (except Divisional), to include Special Bands. Director, WAC, has caveated [sic] this proposed change to allow enlistment for other Army Bands only if there is no vacancy in the 14<sup>th</sup> Army Band (WAC). Application of the revised enlistment option would certainly provide for public visibility of women (WACs) far in excess of that currently enjoyed or even potentially possible with expansion of the WAC Band. Consequently it would appear that WACs seen as an integral part of the whole Army, and not just a parochial segment, may have an even greater stimulation for Modern Army Volunteer recruitment, and enhancement of the WAC image, than would the requested band expansion.<sup>566</sup>

Following the action recommendation of its study that “expansion of the 14<sup>th</sup> Army Band (WAC) should not be favorably considered,” the Department of the Army ultimately denied the request at some point after December 1, 1972. No record of rebuttal was found in the sources available for this study. The denial was terribly disappointing, nonetheless. Band member Helen Gillespie recalled, “We didn’t receive special band status. I forget what all the reasons were at the time, but I remember that our commander, Captain Patricia Hickerson, was extremely disappointed at the decision. First Sergeant Patricia Browning and band conductor, Master Sergeant Mona Meltz were also deflated for days on the decision. I don’t know how accurately my memory serves me about this time, but I’m guessing it was through the attitude

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<sup>566</sup> Blanchard, Major, Department of the Army, DAFD-MFP-S, memorandum for record, subject: Reorganization of the 14<sup>th</sup> Army Band, 15 November 1972, ODWAC Ref File, Band, CMH. Underlined words were included in original text.

of Meltz that, as she would do it, 'kick us in the butt to continue on with exceptional performances and let the other stuff go.'"<sup>567</sup>

Decades later, mention of the topic still evokes feelings of contention when band members meet bi-annually for reunions. A comment on the 14<sup>th</sup> Army Band (WAC)'s social media Facebook page was even posted about the topic at the time of the writing of this document. In June 2015, band member Melinda Whitman wrote, "What I (we) didn't know then, but now know, was that even back in 1972 the Army had already determined that the WAC Band and the Women's Army Corps had already been approved for integration."<sup>568</sup>

Interestingly, in July 1973, Melinda Whitman and others in the 14<sup>th</sup> Army Band (WAC) suspected and feared the prospect of integration for the band so much that they made phone calls and wrote letters to various Congressional Representatives expressing their concerns.<sup>569</sup> Their inquiries made it all the way to the desk of the Honorable Howard Bo Calloway, Secretary of the Army. The response that the concerned band members received back from Secretary Calloway in August 1973 indicated that there were "no plans to inactivate" the band.<sup>570</sup>

Unfortunately, the band member's concerns were not unwarranted. By March 11, 1974, the 14<sup>th</sup> Army Band (WAC)'s authorized strength was reduced to one officer and 28 enlisted women and the "excess" band members were interviewed for

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<sup>567</sup> Helen Gillespie email correspondence to author, 29 October 2006, in author's possession.

<sup>568</sup> Melinda Whitman to Facebook social media group 14<sup>th</sup> Army Band (WAC), 29 June 2015, digital screenshot in author's possession.

<sup>569</sup> Bills Nichols, Congress of the United States House of Representatives, to the Honorable Howard Bo Calloway, Secretary of the Army, 20 July 1973, private collection; and Bill Nichols, Congress of the United States House of Representatives, to Specialist Five Melinda Whitman, 26 July 1973, private collection.

<sup>570</sup> Thad S. Murray, Administrative Assistant to Congressman Daniel, to Specialist Five Melinda Whitman, 14 August 1973, private collection; and L. Stephen Quatannens, Lieutenant Colonel, to the Honorable Robert W. Daniel, Jr., House of Representatives, 13 August 1973, private collection.



their assignment preferences due to the reduction.<sup>571</sup> Four days following the interviews, band member Jeanette Barber received permanent change of station orders which reassigned her to the 214<sup>th</sup> Army Band at Fort McPherson.<sup>572</sup> Exactly one month later, Master Sergeant Patricia R. Browning was reassigned to the 214<sup>th</sup> Army Band as well, and she became the first female enlisted band leader and first sergeant of an Army band other than the 14<sup>th</sup> Army Band (WAC).<sup>573</sup> Additional members of the band were also transferred to other posts within the states and to such places as Korea and Germany.<sup>574</sup>

One year later, the beginning of the end of the 14<sup>th</sup> Army Band (WAC) was officially initiated. In May 1975, a General Officers' Steering Committee on Equal Opportunity (GOSCEO) at the Department of the Army Headquarters met to determine Equal Opportunity Policies and to discuss the integration of males into the 14<sup>th</sup> Army Band (WAC).<sup>575</sup> On May 27, the Commander of the U.S. Army Training and Doctrine Command (TRADOC) at Fort Monroe, Virginia received a letter from the Commander of the Adjutant General Center (AGC), Department of the Army. In the letter, it was stated that "the maintenance of the 14<sup>th</sup> (WAC) Army Band as a female-only unit appears to be in conflict with EEO policy relating to discrimination based on sex. A re-evaluation of the female-only policy is being conducted as a result of complaints received regarding inequity of that policy."<sup>576</sup> Information and a rationale

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<sup>571</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 9.

<sup>572</sup> Special Order 52, Department of the Army, Headquarters, U.S. Army School/Training Center, Fort McClellan, Alabama, dated 15 March 1974, effective 6 May 1974, private collection.

<sup>573</sup> "Msgt. Browning Leaves 14<sup>th</sup> Army Band," *McClellan News*, 8 April 1974; and "The Beat Goes On," publication unknown, May 1974.

<sup>574</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 9.

<sup>575</sup> Melinda Whitman to author, 21 May 2007, in author's possession.

<sup>576</sup> Robert F. Carrell, Colonel, Department of the Army, The Adjutant General Center, DAAG-RE-B, Washington, DC, to Commander, U.S. Army Training and Doctrine Command, Fort Monroe, Virginia, subject: Maintenance of All-Female Band, 27 May 1975, ODWAC Ref File, Band, CMH.

regarding why the WAC band should or should not be integrated was then requested from the TRADOC Commander.

Apparently satisfied with the information and rationale he received from the TRADOC Commander on June 6, 1975, the AGC Commander recommended on June 17, 1975 that the "integration of the 14<sup>th</sup> Army Band be delayed until 1 October 1977 when the Women's Army Corps Center and School is disestablished."<sup>577</sup> On June 22, 1975, the Director of the Women's Army Corps concurred.<sup>578</sup> On July 8, 1975, however, the Adjutant General at Headquarters TRADOC recommended that the target date for integration be changed to January 1, 1977, instead of October 1, 1977.<sup>579</sup>

A follow-up response to the GOSCEO dated August 12, 1975, stated that "integration of the 14<sup>th</sup> Army Band (WAC) thus appears regrettable in view of the unit's history, tradition, and uniqueness, but is unanimously recognized by all agencies concerned as consistent with EEO principles."<sup>580</sup> Recommendations were then officially made to integrate the 14<sup>th</sup> Army Band (WAC) and to delay the integration until January 1, 1977. GOSCOE concurred with the recommendations on October 22, 1975 and directed that "present members [of the 14<sup>th</sup> Army Band

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<sup>577</sup> Peter G. Tsouras, Captain, Department of the Army, Headquarters, U.S. Army School/Training Center, ATZN-PTS-F, Fort McClellan, Alabama, to Commander, U.S. Army Training and Doctrine Command, ATAG-PD-B, Fort Monroe, Virginia, subject: Maintenance of All-Female Band, 17 June 1975, ODWAC Ref File, Band, CMH.

<sup>578</sup> Elizabeth A. Berry, Lieutenant Colonel, Department of the Army, DAPE-DW, to DAAC-RE-B, subject: Maintenance of All-Female Band, 22 June 1975, ODWAC Ref File, Band, CMH.

<sup>579</sup> V.W. Bolton, Colonel, Headquarters, TRADOC, Fort Monroe, Virginia, to Headquarters, Department of the Army, DAAG-RE-B, Washington, DC, subject: Maintenance of All-Female Band, 8 July 1975, ODWAC Ref File, Band, CMH.

<sup>580</sup> Verne L. Bowers, Major General, Department of the Army, Office of The Adjutant General, DAAG-RE-B, Washington, DC, to Committee Members GOSCEO, subject: Follow-up Actions on TAG Subcommittee Recommendations to GOSCEO Report, 12 August 1975, ODWAC Ref File, Band, CMH.

(WAC)] will be permitted to remain in the organization for the duration of their current terms of enlistment."<sup>581</sup>

Evidently, the phrase "to delay the integration until January 1, 1977" meant in actuality "to delay the completion of integration by January 1, 1977," for on December 28, 1975, the first male, Master Sergeant Otis W. Whittington, was assigned to the 14<sup>th</sup> Army Band (WAC). Although Whittington was a proficient tuba player, he actually did not report to the band until July 1976, when he temporarily replaced Barbara L. Graham as the conductor of the band.<sup>582</sup> In addition to Whittington, a memorandum for record dated February 2, 1976 indicated that "in April [1976] a total of 15 males will be requisitioned for arrival on station in October and November to meet a target date of 1 Jan 77 for band integration."<sup>583</sup> The memorandum also revealed that in addition to the band being short five female members in February, it would lose ten more by October due to members electing not to reenlist after their present contracts ended.

On April 12, 1976, the second male was assigned to the 14<sup>th</sup> Army Band (WAC). Private First Class Robert DeLano, a saxophonist, actually reported to the band for duty and thus, became the first performing male member of the WAC band (see Photograph 30). He was also the last member, male or female, to join the 14<sup>th</sup> Army Band (WAC) when it was still an all-female unit. Once the WAC status was dropped after May 14, 1976, another male saxophonist, Bob Allen, followed.

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<sup>581</sup> Joyce C. Pennington, Brigadier General, Department of the Army, TAGO/TAGCEN, Washington, DC, to Commander, U.S. Army Training and Doctrine Command, ATAG-PD-B, Fort Monroe, Virginia, subject: Maintenance of All-Female Band, 22 October 1975, ODWAC Ref File, Band, CMH.

<sup>582</sup> Morden, *The Women's Army Corps, 1945—1978*, 361.

<sup>583</sup> Wayne B. Sargent, Colonel, GS, Deputy Director of Human Resources Development, memorandum for record, subject: Band Integration at Ft McClellan, AL, 2 February 1976, ODWAC Ref File, Band, CMH.



Photograph 30. Robert DeLano Eating Cake with His "Band Sisters." The occasion was to celebrate DeLano's promotion to E-6. Photograph courtesy of Jeanne Pace's personal collection.

After completing basic training at Fort Knox, Kentucky, DeLano attended the Army School of Music in Norfolk, Virginia for three months. Only nineteen years old, he chose to join the 14<sup>th</sup> Army Band (WAC) over a Division band. On the first night of his arrival at Fort McClellan, he recalled with amusement that he was "assigned a 'big sister' who turned out to be five foot zero Gretchen Schlager."<sup>584</sup> The women of the WAC band welcomed DeLano with open arms and took him under their wings from the start. They didn't immediately allow him to be seen publically with the band in uniform, however. Instead, during his first two weeks at Fort McClellan, he was directed to follow behind in civilian clothes. He also said that he "became very

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<sup>584</sup> Bob Delano interview with author and Neil Kesterson on October 11, 2006 at Fort McClellan, Alabama.

familiar with a 'honey do list' and spent a fair amount of time cleaning and fixing things."<sup>585</sup>

On May 14, 1976, the final structural change occurred within the 14<sup>th</sup> Army Band (WAC). On this day, the band performed its final concert as an all-female unit and ended the history of the 14<sup>th</sup> Army Band (WAC). Presented at the Post Theatre in celebration of the 34<sup>th</sup> Anniversary of the Women's Army Corps, the band performed a duplicate program of a "Bicentennial Salute" program it had presented one week prior in the Anniston High School auditorium.<sup>586</sup> Under the command of Second Lieutenant Linda M. Crain, the final performance of the 14<sup>th</sup> Army Band (WAC) was conducted by three enlisted women, including Sergeant First Class Barbara L. Graham, Sergeant First Class Dixie L. Jensen, and Staff Sergeant Audrey M. Zenor.

Beginning with a herald trumpet fanfare performed by six trumpet and four percussion players, the program featured the band's 36-piece concert band, 15-piece stage band, 6-piece Dixieland group, and 4-piece Combo. Private First Class DeLano worked a spotlight. The music performed included the following selections: "America the Beautiful" by Ward-Dragon; "Mayflower Overture" by Nelson; "The Blue and the Gray" by Grundman; "The Girl I Left Behind Me" by Anderson; "Dixieland Jamboree" by Warrington; "Star Spangled Spectacular" by Cohan-Cacavas; "Victory at Sea" by Rodgers; "Tribute to the Duke" by Nestico; "Feelings" by Alberts; "Rhapsody in Blue" by Gershwin; "Rodgers and Hart Medley" arranged by Reed; "Duty, Honor, Country" by Walters; and "Stars and Stripes Forever" by Sousa. The final selection performed

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<sup>585</sup> Ibid.

<sup>586</sup> Concert program, "14<sup>th</sup> Army Band in Concert: Commemorating the 34<sup>th</sup> Anniversary of the Women's Army Corps"; Concert program, "The Last All Female Concert," 14 May 1976, private collection; "14<sup>th</sup> Army Band Gives Concert," publication unknown, 1976; and "Last All-Female Concert Held for WAC Anniversary," publication unknown, May 1976.

was the "WAC Medley" which consisted of "Pallas Athena March," "The WAC Is A Soldier, Too," and "Colonel Bogey," which was known by the WACs as "Duty."<sup>587</sup>

### Policy Changes

While stationed at Fort McClellan, a number of policy changes occurred that affected band members in varying degrees. The first such change involved modifications made to the existing Army rank system. Prior to the first change, the system was comprised of seven pay grades and eight corresponding titles of rank. The highest pay grade earned by individuals with the most time in grade and experience was titled "E-7" (for "Enlisted-7") and the lowest, "E-1." The insignia that represented the pay grade and rank structure depicted olive-drab chevrons, arcs, and lozenge against a dark blue background. The pay grades arranged from highest to lowest with their corresponding rank titles were as follows:

Pay Grade	Rank Title
E-7	First Sergeant
E-7	Master Sergeant
E-6	Technical Sergeant
E-5	Staff Sergeant
E-4	Sergeant
E-3	Corporal
E-2	Private First Class
E-1	Private

Figure 20. Army Rank System in 1951. Per Army Regulation 600-35, dated 4 September 1942 and War Department Circular No. 9, dated 5 February 1951.<sup>588</sup>

<sup>587</sup> Concert program, "14<sup>th</sup> Army Band in Concert: Commemorating the 34<sup>th</sup> Anniversary of the Women's Army Corps."

<sup>588</sup> Army Rank System, Wikipedia online at <http://en.wikipedia.org/wiki/User:SGT141/Sandbox>, accessed on 05/21/2015.

Effective July 1, 1955, a new grade structure changed many rank titles. The pay grades arranged from highest to lowest with their corresponding new rank titles were as follows:

Pay Grade	Rank Title
E-7	Master Sergeant and Master Specialist
E-6	Sergeant First Class and Specialist First Class
E-5	Sergeant and Specialist 2 <sup>nd</sup> Class
E-4	Corporal and Specialist 3 <sup>rd</sup> Class
E-3	Private First Class
E-2	Private E-2
E-1	Private E-1

Figure 21. Army Rank System in 1955. Per AR 615-15, dated 2 July 1954, and War Department Circular No. 670-3, dated 12 October 1955.<sup>589</sup>

The title of "First Sergeant" was eliminated from the rank structure at this time because it was used as an occupational title instead. An individual in any pay grade could be assigned the duty of first sergeant, and indeed, this occurred in the 14<sup>th</sup> Army Band (WAC). The new dual titles that appeared in the system were not both utilized within one specific unit. For example, the title "Specialist" was used in the band, but not "Corporal." When Bernadine Makela, a bass player in the band, was promoted in October 1955, a newspaper announcement of the event was made as follows: "Bernadine Makela is proudly wearing the colors of the Women's Army Corps on the sleeve of her taupe uniform, denoting her recent promotion to the rank of Specialist Third Class. The green background and gold eagle insignia is the new army rank equivalent to the rank of corporal. Coincidentally, green and gold are the colors of the Women's Army Corps. The change-over to the designation between a non-commissioned officer and a specialist took place in early July."<sup>590</sup>

<sup>589</sup> Ibid.

<sup>590</sup> "Bernadine Makela Promoted in WAC," *Ironwood Daily Globe*, 10 October 1955.

As referenced in Makela’s promotion announcement, the insignia colors changed from a dark blue background with olive-drab chevrons, arcs, and lozenge to an Army green background with gold designs. The gold eagle insignia was new and specifically created to designate the rank of “Specialist.” The color of the insignia changed because the color of uniforms changed. For those who were issued Army dress blue uniforms, insignia was worn that had an Army blue background with gold chevrons, arcs, and lozenge.

In 1958, the pay grade and rank structure changed again. Two grades were added which included the ranks of First Sergeant and Sergeant Major. The insignia color and design stayed the same for every rank except the new rank of “Sergeant Major” which was added. Similar to the insignia of the First Sergeant rank with three chevrons, three arcs, and lozenge in the center, the Sergeant Major rank bore a star in place of the lozenge. The updated pay grades arranged from highest to lowest with their corresponding new rank titles in 1958 were as follows:

Pay Grade	Rank Title
E-9	Sergeant Major
E-8	First Sergeant
E-8	Master Sergeant
E-7	Sergeant First Class
E-6	Staff Sergeant
E-5	Sergeant
E-4	Corporal
E-3	Private First Class
E-2	Private
E-1	

Figure 22. Army Rank System in 1958. Per AR 670-1, dated 28 September 1959 and DA Message 344303, June 1958.<sup>591</sup>

<sup>591</sup> Army Rank System, Wikipedia online at <http://en.wikipedia.org/wiki/User:SGT141/Sandbox>, accessed on 05/21/2015.



Subsequent pay grade and rank changes from 1958 to 1976 included the addition of another E-9 rank title of "Sergeant Major of the Army" and a change of insignia for the rank of "Private First Class." Both of these changes occurred in 1968. The new insignia for Private First Class added an arc to its one chevron when the rank of Private E-2 was authorized one chevron.

Although the numerous changes made within the Army rank system might appear to have occurred in a routine fashion, they were nevertheless important changes for those who were affected by them. Intricately tied to pride, morale, duty responsibilities, and levels of authority, the rank structure defined the chain-of-command and flow of respect exchanged between subordinates and superiors. Promotion opportunities were very important to members of the 14<sup>th</sup> Army Band (WAC), and they wore the corresponding insignia of their rank on their uniforms with great pride. For this study, understanding the changes to rank titles and insignia was especially helpful in identifying time periods of uncaptioned photographs and undated newspaper articles.

On January 29, 1955, a banner headline in large bold font on the front page of the Pittsburgh Courier cried, "WACs JIM CROWED IN 'BAMA!: U.S. Army Center Exposed!" The news story that followed relayed how integration at Fort McClellan was "a farce" and that many instances of segregation existed on post.<sup>592</sup> "On Veterans Day, Nov. 11," the article stated, "two groups from the Wac Center paraded in Jacksonville, Fla., and Birmingham, Ala. There were reportedly no Negroes among the marchers representing the Women's Army Corps. The approximate percentage of Negro Wacs in the permanent party at the Center is 1 percent, while the percentage

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<sup>592</sup> "WACs Jim Crowed in 'Bama!: U.S. Army Center Exposed!" *Pittsburgh Courier*, 29 January, 1955.

of Negroes in the Corps as a whole is reportedly approximately 15 percent. There are no Negroes attached to the WAC Fourteenth Army Band."<sup>593</sup>

What the article claimed about the band was true. Despite the issue of two Army directives in 1950 to end segregation within the Women's Army Corps,<sup>594</sup> the 14<sup>th</sup> Army Band (WAC) at Fort McClellan was comprised of all Caucasian females in 1955. The band actually remained comprised of all Caucasian females until 1964, when Gyl Williams, a saxophone player, was the first African American woman to join. When several veteran band members were asked why there were no women of color in the band until 1964, the only reason that they could think of focused on the band's mission as a touring unit. Having to secure lodging and arrange meals on the road as a segregated unit might have complicated the process. Even in the sixties, after Williams and other African American women joined the band, instances of discrimination occurred "on a couple of occasions in restaurants."<sup>595</sup> Protective of their own and opposed to such displays of prejudice, the entire band refused to patronize any establishment that would not accept them all.

Although this study is limited to the 14<sup>th</sup> Army Band (WAC)'s history between 1949 and 1976, it should be noted that the band's predecessor, the 400<sup>th</sup> Army Service Forces (ASF) Band, had a very positive relationship and worked cooperatively with the 404<sup>th</sup> ASF Band during World War II at Fort Des Moines. The 404<sup>th</sup> ASF Band was comprised of all African American females and was the only such musical ensemble in the United States military. Segregation policies that were in effect

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<sup>593</sup> Ibid.

<sup>594</sup> Morden, *The Women's Army Corps, 1945–1978*, 86–87: the two directives included the "Utilization of Negro Manpower in the Army" issued in January 1950 and another directive in April 1950 that eliminated the 10 percent racial recruiting policies in existence at the time.

<sup>595</sup> I asked four different women who served in the 14<sup>th</sup> Army Band (WAC) during the 1960s about segregation policies. All four women wished to remain anonymous because they "were just guessing" and did not feel comfortable providing a definitive answer. When asked to elaborate on the instances of discrimination at restaurants, members could not remember the details of the establishments and even said that they "didn't want to remember them."

during World War II did not permit black and white service members to serve together. Despite this, members of the 400<sup>th</sup> ASF Band helped train the members of the 404<sup>th</sup> ASF Band and the 404<sup>th</sup> ASF Band became a celebrated asset to the post of Fort Des Moines. The 404<sup>th</sup> ASF Band performed off post as well, and interestingly, no members of the band interviewed remembered any racial discord in the 1940s during their trips throughout the Midwest to predominantly white towns.<sup>596</sup> During the 404<sup>th</sup> ASF Band's final extended tour in Chicago to participate in the 7<sup>th</sup> War Bond Drive, the band helped raise \$86,000 for the War Bond drive.<sup>597</sup> Similar to the 400<sup>th</sup>, the 404<sup>th</sup> ASF Band performed a variety of concert band literature, and had a chorus and dance band. The band's contributions to military music in the United States were significant and should not be overlooked.

On October 4, 1955, directive concerning the scheduling responsibilities of the 14<sup>th</sup> Army Band (WAC) was issued. Within a section dedicated to procedures, the band's activities at Fort McClellan were addressed as follows: "The 14<sup>th</sup> Army Band will participate in Post activities in conjunction with the 296<sup>th</sup> Army Band, in place of the 296<sup>th</sup> Army Band when this band is on leave, or will perform in addition to the 296<sup>th</sup> Army Band as required by the Commanding Officer, Fort McClellan."<sup>598</sup> The 296<sup>th</sup> Army Band was the male band assigned at Fort McClellan under the command of Warrant Officer Charles T. Shelton. In September 1960, the 296<sup>th</sup> Army Band was deactivated and the 14<sup>th</sup> Army Band (WAC) assumed all band commitments for the United States Army Garrison (USAG) and Chemical School, in addition to all commitments for which it was previously responsible.<sup>599</sup>

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<sup>596</sup> Jill M. Sullivan, "Women's Military Bands in a Segregated Army, 19.

<sup>597</sup> *Ibid.*, 24.

<sup>598</sup> Edna R. Miller, Major, Headquarters, Women's Army Corps Center, Fort McClellan, Alabama, Memorandum 15, subject: 14<sup>th</sup> Army Band (WAC), 4 October 1955, ODWAC Ref File, Band, CMH.

<sup>599</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 4.

In 1962, Title 37 of the United States Code, Statute 76 of Public Law 87-649 enabled enlisted service members to earn proficiency pay if they were deemed eligible by meeting certain criteria.<sup>600</sup> During the month of February, 385 military personnel at Fort McClellan, including 27 members of the 14<sup>th</sup> Army Band (WAC), were tested in 47 different Military Occupational Specialties (MOS), or jobs.<sup>601</sup> The tests were designed to verify the soldier's ability to perform his or her primary duty assignment and to determine those eligible for proficiency pay. A score above 70 was needed to receive a verification of MOS proficiency. An additional cut-off score that was established for each MOS also needed to be obtained to receive the proficiency pay.

In the case of the MOS proficiency tests for WAC band members, they were required to take a written test plus a performance test. For the performance test, each member had to record a musical selection played on her respective instrument. The recording was then sent to the Army band officer at Third U.S. Army Headquarters for evaluation. While the cut-off score for the 1962 band MOS tests is unknown, a notation found in 1966 indicated that a score of 110 was required for promotion to E-4. It is likely that the score required for promotion was equivalent to the score required for proficiency pay. Unit records in 1967 indicated that 25 band members were given MOS tests in January and February and only 12 qualified for proficiency pay.<sup>602</sup>

While the MOS tests for proficiency pay affected select band members individually, the onset of MOS testing also inspired changes within the unit as a whole. Senior leadership had both a responsibility and a desire to provide all

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<sup>600</sup> Public Law 87-649 dated September 7, 1962, Statute 76, Title 37, 468.

<sup>601</sup> "This Week at the Fort: Test Coming," *Anniston Star*, 18 January 1962.

<sup>602</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 6.

members with the training that was needed to increase proficiency levels. Despite the extreme hardship that member absences caused the band, ten women were nevertheless sent to the Army School of Music to complete 23 weeks of training between 1965 and 1967. When proficiency testing was tied to promotion eligibility, unit morale suffered further and caused an upwards trend in attrition losses. Between 1969 and 1972, the band reported a fifty percent turnover rate. All of these factors, plus the unit's inability to attract college-trained recruits, created a difficult environment for effective training and growth to occur within the unit.

In addition to MOS tests having a negative impact upon attrition rates within the band, they must have also contributed to losses in the Army overall. Changes in the Army's existing discharge-on-marriage policy for women were instituted, perhaps, to improve retention. On July 1, 1965, new regulations went into effect which ended automatic discharges when women married. The opportunity for discharge was still permitted if desired but only if certain criteria were met. For instance, a woman "must have been denied an assignment near their husbands, completed one year at the current duty station, and fulfilled other commitments" to be granted a discharge.<sup>603</sup> On June 20, 1966, the discharge-on-marriage policy was eliminated all-together.<sup>604</sup>

Due to the ongoing conflict in Vietnam and the Army's efforts to increase its strength, however, the discharge-on-marriage policy was reinstated on April 1, 1969.<sup>605</sup> Women who were already married by then were permitted to remain in the service and by April 1971, the Army even permitted married women who became parents through marriage, pregnancy, or adoption to request waivers for

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<sup>603</sup> Williams, *WACs: Women's Army Corps*, 151.

<sup>604</sup> *Ibid.*

<sup>605</sup> *Ibid.*, 153.

retention.<sup>606</sup> Actively seeking a major expansion of WAC strength by October 1978, the Army permanently discontinued the discharge-on-marriage policy effective August 1, 1973.<sup>607</sup>

Another policy change related to the subject of waivers in the military was actually brought about by a 14<sup>th</sup> Army Band (WAC) member. On July 3, 1971, Helen Gillespie successfully auditioned with the 14<sup>th</sup> Army Band (WAC) on tuba. When the Army discovered that she suffered from double vision, however, they rejected her application. Because an existing Army regulation would have allowed a male to request a waiver in a similar situation, Gillespie turned to the National Organization for Women (NOW) for assistance with challenging the discrimination. Roxcy Bolton, who had earned a widespread reputation for herself by campaigning for the passage of the Equal Rights Amendment, was the NOW national Vice President. Bolton decided to take up Gillespie's cause and notified various sources of press about the situation. She also sent a telegram to President Nixon demanding an end to the regulation. Her efforts were not in vain. On September 9, 1971, Gillespie was sworn into the Army and the discriminatory regulation was removed from Army policies.<sup>608</sup>

Emphasis upon equal opportunity rights for women in many aspects of the military became a dominant theme in the 1970s. Existing policies that required women to respond or act in different ways than men were challenged. One example includes how women were required to submit proof that their dependents were indeed, dependents. Men, on the other hand, were not required to furnish proof and the denial of benefits was never an issue for them. In April 1973, the Supreme Court

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<sup>606</sup> Ibid.

<sup>607</sup> Ibid., 154.

<sup>608</sup> Helen Gillespie email correspondence to author on various dates in October 2006; "WAC Band—Sexist?" *Washington Post*, 2 September 1971; "Women's Liberation Provides a Recruit," *Hartford Courant*, 6 September 1971; "WAC Wins Tuba Struggle," *Washington Post Times Herald*, 7 September 1971; and "Troubled Tuba-Tooter," publication unknown, 1971.

ruled it unconstitutional to require proof from women but not men.<sup>609</sup> While it is unknown if the policy change that undoubtedly resulted from that decision had any impact upon specific 14<sup>th</sup> Army Band (WAC) members, a change regarding enlistment requirements for potential recruits probably did. In 1974, Congress reduced the minimum age for enlistment of women to the same age as for men, which was age 17 with parental consent and 18 without it.<sup>610</sup>

Unfortunately, and somewhat ironically, a negative example related to equal rights did significantly impact the women of the 14<sup>th</sup> Army Band (WAC). When the band went through the formal process of requesting special band status as an all-female organization in 1972, the Army lauded its own efforts toward “increased diversity for WACs” and effectively turned the band’s proposed justifications against their favor. In addition to the denial of the band’s request, the decision to integrate men into the 14<sup>th</sup> Army Band (WAC) in 1976 was also ultimately fueled by the Army’s alleged desire to be in compliance with EEO policy relating to discrimination based on sex.

Prior to the ending of the band as an all-female organization, however, several additional policy changes that may have affected some or all band members should be noted. First, the Army’s discharge-on-pregnancy policy was discontinued, effective June 30, 1975. Second, mandatory defensive weapons training for enlisted women was initiated on July 1, 1975. Although band members made the most of the situation and embraced the training with an attitude of mirth and adventure, it nevertheless, took valuable time away from musical training and performance missions. Upon First Lieutenant Paula M. Molnar’s departure as the band’s commander, she issued letters of commendation to band members. To member

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<sup>609</sup> Williams, *WACs: Women’s Army Corps*, 154.

<sup>610</sup> *Ibid.*, 155.

Melinda Whitman in December 1975, Molnar wrote, "In addition to musical commitments the band's schedule included the Annual General Inspection and M16A1 Defensive Weapons Training. Your outstanding contribution in the preparation of the AGI enabled us to receive thirteen commendable areas of inspection and an overall satisfactory rating."<sup>611</sup>

Finally, due to President Gerald Ford's hand in passing the Women's Education Equity Act of 1973 within the Education Amendments of 1974, the Military Procurement Bill of 1975 was also passed.<sup>612</sup> Beginning in October 1975, this legislation permitted women eligibility for appointment and admission to all service academies for classes. While this had no bearing upon the 14<sup>th</sup> Army Band (WAC) as a whole, it certainly provided expanded opportunities and options for band members to consider when planning the remainder of their military careers.

### Uniform Changes

When 14<sup>th</sup> Army Band (WAC) members arrived at their new home at Fort McClellan in August 1954, they wore the same uniforms that had been issued to them at Fort Lee. The brown taupe service uniforms, which had been designed by Hattie Carnegie<sup>613</sup> and featured distinctly feminine lines and a light-weight wool fabric for year-round wear, were authorized from 1951 to 1959. Although the color for the uniforms had been specifically chosen because it was considered flattering to most complexions, many women thought the exact opposite. They also thought that

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<sup>611</sup> Paula M. Molnar, First Lieutenant, letter of commendation to Staff Sergeant Melinda Whitman, 19 December 1975, private collection.

<sup>612</sup> Williams, *WACs: Women's Army Corps*, 156.

<sup>613</sup> Hattie Carnegie: Wikipedia, Hattie Carnegie at [https://en.wikipedia.org/wiki/Hattie\\_Carnegie](https://en.wikipedia.org/wiki/Hattie_Carnegie). Carnegie was a fashion designer known for her elegant couture collection and for introducing ready-to-wear lines to the high-end market. Her design enterprise was based in New York City in the 1920s through the 1950s. Carnegie received the Congressional Medal of Freedom award in 1952 for her WAC uniform design and other charitable and patriotic contributions.



the light-weight wool fabric was too warm to wear in the summer, shrank, lost its shape and wrinkled too easily. Additional complaints about the uniform included concerns about the taupe raincoat not being water repellent and the difficulty of wearing the hats with the one-sided brim correctly.<sup>614</sup>

Inspired by the increasing dissatisfaction over the uniforms, the leadership of the women's services requested new ones. When the Army announced in 1954 its plans to issue a new Army green uniform to men, matching uniforms were requested for the women. Approval was eventually granted, but issue of the new green uniforms did not begin until 1959.

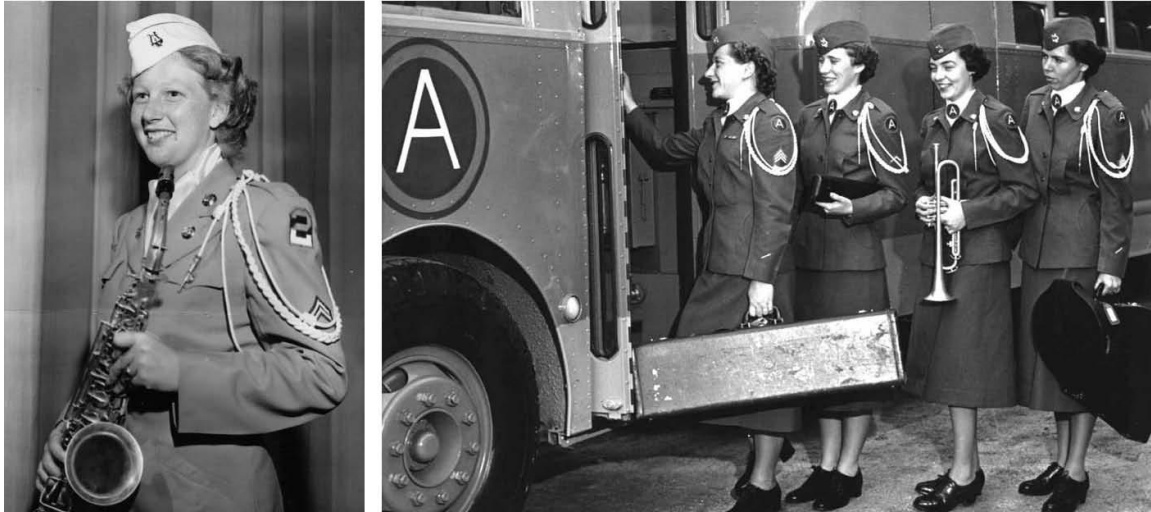
Between 1954 and 1959, however, there were three changes related to uniforms that were unique to the 14<sup>th</sup> Army Band. When the band transferred to Fort McClellan from Fort Lee, its move from Virginia to Alabama relocated it into a different Army Area. At Fort Lee, the band was assigned to the 2<sup>nd</sup> Army Area. Band members wore an embroidered patch depicting a red and beige numeral "2" on the left sleeve of their uniform jackets near the shoulder (see Photograph 31). At Fort McClellan, the 2<sup>nd</sup> Army Area uniform patch was replaced with a 3<sup>rd</sup> Army Area patch. The circular patch bore a white "A" on a blue background with a red border. In addition to wearing the patch on the left shoulder sleeve, the band members wore it in the center of their scarves as well (see Photograph 31). All servicewomen at Fort McClellan wore the Third Army patch on their uniforms but only the 14<sup>th</sup> Army Band members wore it on scarves as well.<sup>615</sup> While no documentation was found indicating the exact date when the scarves were issued, photos of the 14<sup>th</sup> Army Band (WAC)

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<sup>614</sup> Morden, *The Women's Army Corps*, 459.

<sup>615</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 6, cites "4<sup>th</sup> Ind G4/D5-23708 OACofS G4 DA 6 May 52 to ltr WTCCO 322, WAC TC 18 Jan 52, Subj: Distinctive Unifs for the 14<sup>th</sup> A. Band (WAC)." Additional wool taupe uniforms for the 14<sup>th</sup> Army Band (WAC) were authorized for the band in 1954. Notations in the unit records located for this study did not reference a particular memorandum authorizing the distinctive accessories for the band's uniforms but without question, they would not have been issued without authorization. Given the "Distinctive Unifs for the 14<sup>th</sup> A. Band (WAC)" subject heading of the document initiated on 18 Jan 52, it is probable to suggest that subsequent responses to that document may have discussed accessories.

show the 3<sup>rd</sup> Army Area patch first appearing on uniforms in the spring of 1955. Photos also show that the patch-bearing scarves did not have a shiny appearance like the earlier ones made of paratroop silk.



Photograph 31. Second and Third Army Area Shoulder Insignia. LEFT: Saxophone player wearing the Second Army Area patch on the shoulder. RIGHT: Four band members with the Third Army Area patch on both their shoulders and white scarves. Photographs courtesy of the Army Women's Museum archival collection.

The second uniform change for the band was also related to the crossover from the Second to the Third Army Area. In addition to the Third Army insignia being displayed on the uniform jacket and scarves, it was also emblazoned onto white music pouches with shoulder straps for the band members (see Photograph 32). The new pouches matched the white dress uniforms that had been issued to the band in 1952. The specific material that these bags were made of is unknown, as well as whether the Third Army insignia was printed or sewn. While these pouches were primarily used for carrying music, they also held small personal items like hair combs and make-up.



Photograph 32. White Music Pouches. Photograph courtesy of the Army Women's Museum archival collection.

Finally, the third uniform related change for the band prior to 1959 also involved insignia. In a 1958 magazine article about the band, it was reported that the band wore white on blue shoulder sleeve insignia tabs with the words "THE WAC BAND" on their uniforms. An accompanying photo in the article showed a WAC band trumpet player wearing the insignia tab on the left shoulder sleeve of her uniform jacket positioned above the Third Army patch. I saw no evidence in any other 14<sup>th</sup> Army Band (WAC) photos that this tab was worn prior to 1968. Furthermore, in 1968, when the tab appeared on photos on the band's dress blue uniforms, it was worn on the right, not the left, shoulder sleeve (see Photograph 33).



Photograph 33. Distinctive WAC Band Tab Shoulder Insignia. Shown on the right shoulder. Photograph courtesy of Dixie Jensen's personal collection.

Concerning the new women's Army green uniform, the summer green cord suit was first issued to the 14<sup>th</sup> Army Band (WAC) on September 1, 1959 (see Photograph 34). The two-piece uniform was made of a green and white striped cotton polyester material. It was called the green cord suit because it had a dark green cord trim on the collar, sleeve cuffs and accompanying garrison cap. New recruits assigned to the band in July 1960 were the first ones to be issued the winter Army green service uniform which consisted of a wool serge skirt and jacket, a long-sleeved tan cotton shirt with a black collar tab, a garrison cap and a service hat. The shoes, gloves and handbag that went with this uniform were black and for the first time, women could wear seamless hose with their uniforms. By September 1960, all

band members had been issued the winter green service uniform, yellow scarves, special hats and green raincoats. In 1966, band members received the green service uniform made in a tropical worsted fabric, as well as a short-sleeved tan shirt. Beginning in 1972, women were also authorized to wear a white shirt with a black collar tab with the green uniform.



Photograph 34. Green Cord Uniform. Photograph courtesy of Dixie Jensen's personal collection.

In addition to the Army green service uniform, a distinctive Army blue uniform was developed for the 14<sup>th</sup> Army Band (WAC) in July 1960 (see Photograph 35). The uniform was modeled after the 1957-issue Army dress blue uniform that was authorized for both officers and enlisted women. The color of the uniform was midnight blue and was very similar to the blue Army service uniform that was still

worn at the time this document was written by all Army service women. It consisted of a skirt, jacket and white shirt with a black necktab. Yellow braids were worn on the left shoulder. Band members received their dress blue uniforms just in time to wear them in the 1961 inauguration parade for President Kennedy. It is unclear exactly when the white dress uniform stopped being worn, but the last purchase of them notated in unit records occurred in 1954. Photos of the band do not show the dress white uniform after 1955.



Photograph 35. Dress Blue Uniforms. Photograph courtesy of Dolores Mattox's personal collection.

By 1966, unit records indicate that the dress blue uniforms were beginning to become a bit worn. Therefore, they were reserved for formal concert appearances only. Permission was granted to the band to wear the yellow braids with the Army

green service uniform when performances were given for distinguished visitors and officer graduations. In May of 1967, the Army allowed women to wear high gloss pumps with the service uniforms, as long as the heels were less than two inches in height. Although blue raincoats were ordered for band members in 1971, they did not receive them until nearly a year later in January 1972. By 1974, black raincoats and a beret replaced all of the green—and in the band’s case, blue—raincoats.

Several non-government issue uniform changes that occurred within the 14<sup>th</sup> Army Band (WAC) should be noted here. In 1968, the band had a specialty group called the Dixie Belles. They developed a “show uniform” that consisted of a navy blue skirt, vest, pale blue long-sleeved blouse worn with a garter on the left side, and a Dixieland-style hat (see Photographs 69 and 70). This uniform was worn during concerts and notably, during the Dixie Belles’ appearance on the *Mike Douglas Show* in May 1968. In April 1970, the uniform worn by members of the “German Band” specialty group made its debut as well. It consisted of shorts, a white blouse, Lederhosen, knee-high socks and a German-style felt cap (see Photograph 71). Around this same time, the band introduced “Show Band” style concerts at the service clubs on post that featured a variety of specialty groups in costumes. In addition to the Dixieland combo and German band clad in their distinctive uniforms, the rock band wore “mod outfits of today’s youth.”<sup>616</sup>

While most servicewomen in the Women’s Army Corps received new summer uniforms in 1975, there is no indication that the band as a unit received them until after men had been integrated into its ranks. In addition to the absence of entries in unit records, there are also no photos showing band members wearing the uniform prior to May 14, 1976. For the band members who remained in the service after May 1976, the new summer uniform replaced the green cord uniform. It consisted of a

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<sup>616</sup> “Variety: Show Band’s Middle Name,” publication unknown, 8 April 1970; and “Second Concert Scheduled July 20 by Show Band,” publication unknown, July 1971.

two-piece mint green polyester knit skirt and jacket. While a shirt was not worn with this uniform, accessories included black oxfords or pumps, a black beret or green hat, black handbag, and white gloves and scarf.

### Heraldry

By 1971, the 14<sup>th</sup> Army Band (WAC) had acquired a complete set of heraldic equipment which included the drum major's mace, baldric, tabards, and drums. All Army bands are authorized heraldic regalia and the 14<sup>th</sup> Army Band (WAC) was no exception. It was not an easy task to acquire the equipment, however. Beginning in 1965, band administrators and the WAC Center Management Office, Lieutenant Colonel Dorothy W. Parks, initiated the process with inquiries to the Army Institute of Heraldry. Final design concepts for the equipment were approved by the Institute in December 1967 but it took another three years to secure funding and have the items manufactured. Only one vendor was certified by the Institute to produce the heraldic equipment and accessories.

In June 1970, the baldric, the diagonal banner worn across the chest of the drum major, was the first item to be delivered to the band (see Photograph 36). The color of the baldric was mossstone green with old gold trim, symbolizing the colors of the Women's Army Corps. The body of the baldric contained a large Pallas Athene head, a clarion and two lozenges embroidered with gold bullion. Attached to the baldric on both sides of the lower part of the clarion were miniature drum sticks glossed in a third color—Army blue. The helmet of Pallas Athene, which simulated the WAC insignia, alluded to the Corps and to the legend of Athena's patronage to the arts. The clarion is a heraldic representation of a musical instrument which indicates that the organization was a band. The lozenge is a diamond-shaped heraldic design for women, and the drumsticks represented the symbolic



development of the baton. Traditionally, all drum majors were first required to be qualified drummers. Finally, the size of the baldric for the 14<sup>th</sup> Army Band (WAC) was distinctive in that it was smaller from that worn by male drum majors. The band's baldric was worn the first time by drum major Rosella Collins during the "Old Milwaukee Days" parade in Milwaukee, Wisconsin on July 4, 1970.<sup>617</sup>



Photograph 36. Drum Major Margaret Clemensen with Heraldic Baldric and Mace. Photograph courtesy Jeanne Pace's personal collection.

The next items of heraldic equipment that were delivered to the band in July and September 1970 included one tabard for the glockenspiel, six tabards for the herald trumpets, and the drum major's mace. Tabards are banners that hang from

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<sup>617</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 7.

the tubing of trumpets and from the top of a glockenspiel. The body of each tabard contained a centered Pallas Athene head flanked by a clarion, both embroidered in gold against the mosstone green background. A blue cord hung from top of both sides of the tabard. While melton, a woolen material, is used for tabards of male bands, the tabards of the 14<sup>th</sup> Army Band (WAC) were made of silk. This was an intentional design element to keep the heraldic regalia as feminine as possible. All of the gold trim and embroidery on the tabards consisted of 990-2 bullion. Interestingly, tabards for herald trumpets were first used by the 14<sup>th</sup> Army Band (WAC) at a battalion retreat ceremony at Fort McClellan on October 11, 1967. Since funds had not yet been allocated to procure the items designed by the Institute of Heraldry, some creative band members made temporary tabards themselves (see Photograph 37).<sup>618</sup>



Photograph 37. Heraldic Trumpet Tabards. LEFT: Institute of Heraldry tabards. RIGHT: Temporary tabards made by band members. Photographs courtesy of Dixie Jensen's personal collection.

The mace, or drum major's baton, was received by the band in September 1970. The tradition of the mace dates back to the Middle Ages when it was used as a weapon to clear a pathway for musicians to pass through crowds. Although it

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<sup>618</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 6.  
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originally consisted of a spiked ball at the end of chain connected to a heavy staff or club, the modern version sports a mere ball-type ornament on top of an approximate five-foot staff wrapped with decorative chains. The mace designed by the Institute of Heraldry for the 14<sup>th</sup> Army Band (WAC) included a sterling head plated with gold, a black fibre-glass staff with criss-crossed gold chains, and a gold ferrule, or tip. The top of the mace head bore a flat but slightly raised Pallas Athene head, the clarion, and the inscription WOMEN'S ARMY CORPS BAND around the top. To make the mace more suitable for use by a woman, the overall weight was confined to just four-and-a-half pounds.

The final items of heraldic equipment for the 14<sup>th</sup> Army Band (WAC)—four snare drums, two tenor drums, and one bass drum—were received by April 1970. The drum shells were constructed of wood and aluminum and were decorated with the same color and design as the tabards. With the exception of the bass drum, white drag ropes were attached to the outer hardware of the drums and hung below in a crossed manner. The complete set of the band's heraldic equipment was proudly displayed for the first time on July 31, 1971 at the retirement ceremony of Brigadier General Elizabeth P. Hoisington.<sup>619</sup>

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<sup>619</sup> Janice Ryan, "The 14<sup>th</sup> Army Band Heraldry—A Matter of Pride," *Women's Army Corps Journal* 3, no. 3 (April—June 1972): 18-19; and "Woman General Gets Top Award," *Anniston Star*, 31 July 1971.



Photograph 38. Heraldic Drums and Herald Trumpet Tabards. Photograph courtesy of the Army Women's Museum archival collection.

As part of the 14<sup>th</sup> Army Band (WAC)'s history, two additional items related to heraldic equipment deserve mention. In 1952, band member and trumpet extraordinaire Marjorie Z. "Kim" Kimmell was appointed as the official WAC Center bugler.<sup>620</sup> A white silken tabard featuring a golden head of Pallas Athene hung from the bugle and was depicted in an iconic manner in many promotional photos and materials of the Women's Army Corps (see Photograph 39). While it is unknown who created it, it became known as "Kim's Tabard." At some point following the end of the Women's Army Corps in 1978, the tabard was framed and donated to the WAC Memorial Chapel at Fort McClellan. Presently, it is on display at the Army Women's Museum at Fort Lee, Virginia.

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<sup>620</sup> Jean E. Bienert, "Blow the Army's Horn," *Recruiting and Career Counseling Journal* (November 1971): 18–21.



Photograph 39. Kim's Bugle Tabard. Shown on bugle played by Marjorie Z. "Kim" Kimmell. Photograph courtesy Army Women's Museum archival collection.

Although not associated in any way to heraldic regalia, the final item mentioned in this section nevertheless is the marching band banner of the 14<sup>th</sup> Army Band (WAC). Made of gold satin and simple in design, the banner featured only the inscription THE WOMEN'S ARMY CORPS BAND. To left of the inscription was an illustration of a music lyre and to the right, an illustration of the Pallas Athene head. The banner made its debut in Pasadena, California when the band marched in the Tournament of Roses parade on January 1, 1969 (see Photograph 40).<sup>621</sup>

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<sup>621</sup> "WAC Band Practices for Annual Rose Bowl Parade on New Year's Day," publication unknown, January 1969.



Photograph 40. 14<sup>th</sup> Army Band (WAC) Marching Band Banner. Tournament of Roses Parade in Pasadena, California, 1969. Photograph courtesy of Dixie Jensen's personal collection.

### Key Leaders

Individuals appointed as commanders, musical directors, first sergeants, and drum majors comprised the key leaders of the 14<sup>th</sup> Army Band (WAC). While at its station of duty at Fort McClellan, the 14<sup>th</sup> Army Band (WAC) was led by eleven commanding officers, three enlisted musical directors, five enlisted first sergeants, and six enlisted drum majors. This section will provide brief descriptions of both the duties associated with the leadership positions and the women who were appointed to carry them out.

### Commanders

Following the activation of the 14<sup>th</sup> Army Band (WAC) in August 1948, two women were assigned the command responsibilities and musical leadership of the

band at Fort Lee, Virginia: Katherine V. Allen (August 1948—February 1952) and Alice V. Peters (February 1952—July 1961). In addition to auditioning potential recruits, selecting musical repertoire, rehearsing the band, and creating its training schedule, both commanders at Fort Lee were also responsible for setting up performance schedules, managing the logistics of transportation, quarters and rations for trips off-post, and for overseeing the health, welfare and pay for personnel. They were also held accountable for the maintenance of the band's equipment, instruments, training, and living facilities. Creating and maintaining a record of the band's activities, promotions, gains and losses, and disciplinary actions also fell under the commander's duties.

At Fort McClellan, the commander's duties remained the same until Peters left the 14<sup>th</sup> Army Band (WAC) in July 1961. When it proved difficult to find a musically qualified warrant or commissioned officer replacement that could both command and direct the band, all musical responsibilities were assigned to enlisted personnel for the remainder of the band's history. This allowed commanders to be assigned to the band in an administrative capacity only and to be rotated out every two years.

At Fort McClellan, ten women were assigned as commanders following the departure of Alice V. Peters. These commanding officers included Jean L. Mullendore (24 July 1961—19 January 1962), Eva L. Ossenkop (19 January 1962—20 June 1962), Patricia A. McCord (20 June 1962—28 May 1964), Joyce E. Eslick (28 May 1964—23 February 1966), Frances A. Austad (23 February 1966—12 January 1968), Ruth E. Glaspey (12 January 1968—7 January 1970), Patricia P. Hickerson (7 January 1970—21 December 1972), Gladdy-Ann Yeager-Gusman (21 December 1972—September 1973), Paula M. Molnar (September 1973—12 February 1976), and Linda Crain (12 February 1976—4 August 1976). Gusman (22 August 1972) and

Molnar (15 December 1972) were first assigned to the band as Executive Officers prior to their command appointments.



Photograph 41. Jean L. Mullendore. Photograph found in newspaper article.<sup>622</sup>

### Jean L. Mullendore

First Lieutenant Jean L. Mullendore received her commission as an officer directly from civilian life when she entered the Women's Army Corps in February 1961. Upon her graduation from the 16-week WAC Officer Basic Course at Fort McClellan, she was assigned to the 14<sup>th</sup> Army Band (WAC) first as an Executive Officer of the band. When Captain Alice V. Peters left the band for a new assignment in Washington, DC, Mullendore took over as the officer in command in July. While she did conduct the 14<sup>th</sup> Army Band (WAC) on occasion in the capacity of Assistant

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<sup>622</sup> "New WAC Band Leader," Atlanta Journal, 3 September 1961.



Conductor, she allowed the enlisted leader Ramona Meltz to serve as the primary conductor and director of the band's musical training.

A native of Columbia City, Indiana and a graduate of Columbia City High School, Mullendore attended the University of Indiana and the Jordon Conservatory of Music in Indianapolis. While a student at Morehead State College in Morehead, Kentucky where she earned a degree in Music of Education, Mullendore directed her own all-girl dance band. Prior to joining the WAC, Mullendore worked as a public school music teacher in Mt. Sterling and Stanford, Kentucky and New Paris, Ohio. She directed high school and junior high school bands as well as various choral groups, and also taught music in the elementary grades.<sup>623</sup>



Photograph 42. Eva L. Ossenkop. Photograph found in news article.<sup>624</sup>

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<sup>623</sup> "Capt. Peters to Leave WAC Band this Weekend after Seven Years," *Anniston Star*, 23 July 1961; "WAC Band Gets a New Director," *Anniston Star*, 30 August 1961; "Lt. Mullendore Selected to Lead McClellan WAC Band," *Birmingham News*, 1 September 1961; "McClellan WAC Band Gets New Director," *Birmingham Post-Herald*, 1 September 1961; and "New WAC Band Leader," *Atlanta Journal*, 3 September 1961.

<sup>624</sup> "Kindergarten to Nike," *Anniston Star*, 9 June 1960.

Eva L. Ossenkop

While unit records do indicate the command presence of Captain Eva L. Ossenkop in the 14<sup>th</sup> Army Band (WAC) during a five month period in 1962, nothing is known about her performance in the position.<sup>625</sup> As her predecessor First Lieutenant Jean L. Mullendore departed the 14<sup>th</sup> Army Band (WAC) after only six months, it is reasonable to suggest that Mullendore was either not a good fit for the unit or that an unexpected personal situation warranted her attention elsewhere. There are no records indicating why Mullendore left her position with the band or where she went afterward. Ossenkop, a more senior and experienced leader, was likely assigned to the 14<sup>th</sup> Army Band (WAC) on a temporary basis while a search was conducted for a permanent replacement. As no newspaper articles were found announcing Ossenkop's appointment to the band, this suggestion is not unreasonable.

Prior to Ossenkop's assignment with the 14<sup>th</sup> Army Band (WAC), she earned her teaching degree at Florida State University and taught at St. Ann's High School in Palm Beach, Florida. In 1953, she received a direct commission into the Women's Army Corps. After completing the Officers Basic Course at Fort Lee, she held a variety of leadership assignments. After first working as a recruiting officer in Manchester, New Hampshire, she was assigned as the Executive Officer of the WAC detachment at the Presidio of San Francisco in California. From there, she was sent to Frankfurt, Germany to assume command of the WAC detachment at the 97<sup>th</sup> General Hospital located there. Once assigned to the WAC Center at Fort McClellan,

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<sup>625</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 4; Eva L. Ossenkop, Captain, 14<sup>th</sup> Army Band, United States Women's Army Corps Center, Fort McClellan, Alabama, Unit Order 11, subject: To Be Private First Class (E3), 11 June 1962, private collection; and Concert program, "14<sup>th</sup> Army Band Concert," 14 March 1963, private collection.

she served as an assistant to the S2-3 of the WAC Center and then as commanding officer of the Clerical Training Company.<sup>626</sup>



Photograph 43. Patricia A. McCord. Photograph courtesy of Dixie Jensen's personal collection.

#### Patricia A. McCord

While all unit evidence supports that Captain Patricia A. McCord enjoyed a successful two-year assignment with the 14<sup>th</sup> Army Band (WAC) between 1962 and 1964, an extremely minimal amount of background information is known about her. In addition to reporting that McCord's hometown was located in San Antonio, Texas,

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<sup>626</sup> "Kindergarten to Nike," *Anniston Star*, 9 June 1960; "This Week at Fort: Ossenkop to Center," *Anniston Star*, 12 May 1960; and "Ossenkop to RA," *Anniston Star*, 6 April 1961.

one news article said she was “an accomplished violinist”<sup>627</sup> and another repeated she was “a former professional violinist.”<sup>628</sup> A review of all concert programs and news articles about concerts between 1962 and 1964 indicate that McCord never acted in the capacity as the band’s musical director. She nevertheless orchestrated three successful tours for the 14<sup>th</sup> Army Band (WAC) in the fall of 1962 and spring and fall of 1963. The band had not toured for seven years prior to the fall 1962 trip. McCord was also in command when the band played two high-profile engagements at the Pentagon in Washington, DC in 1963.



Photograph 44. Joyce E. Eslick. Photograph courtesy of Jeanne Pace’s personal collection.

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<sup>627</sup> James Chisum, “Picture Story,” publication unknown, [1963].

<sup>628</sup> “Pfc. Betty Dawson Outstanding WAC Musician,” *Joplin Globe*, 19 September 1963.

Joyce E. Eslick

Captain Joyce E. Eslick, a native of Kingston, Tennessee, first entered the Women's Army Corps as an enlisted x-ray technician in 1950. After being stationed in Yokohama, Japan for two years, she entered the Officer Candidate School at Fort McClellan in 1955. After earning a commission as Second Lieutenant in 1956, she also earned her Bachelor of Arts degree in Sociology at the University of Washington, Seattle under the Army's Operation Bootstrap program in 1962. Prior to her assignment with the 14<sup>th</sup> Army Band (WAC), Eslick was the commanding officer of the WAC detachment at Fort Lawton, Washington where she established an award-winning physical fitness and sports program.<sup>629</sup>

When asked if she requested her assignment to the 14<sup>th</sup> Army Band (WAC), Eslick replied, "No, officers never had a choice of where they wanted to go—they were simply assigned."<sup>630</sup> Eslick did comment, however, that her time with the 14<sup>th</sup> Army Band (WAC) was one of her two most enjoyable assignments in her military career. She especially appreciated that all of the women in the band had the same MOS (job) and that there were very few disciplinary problems. Recalling her first mission with the band, she recounted the first time that she was overcome with pride: "We were at a football game in Texas and a high school band took the field first and played. No one could hear them. After they left the field, all of a sudden you could hear this amazingly big, beautiful music sound and everyone around me said, 'What is that?!' I responded, 'That is the Women's Army Corps Band!'"<sup>631</sup>

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<sup>629</sup> "Eslick New Band CO," *Fort McClellan News*, 8 May 1964; and "10,000<sup>th</sup> Student Is Unique, Indeed," publication unknown, n.d.

<sup>630</sup> Joyce Eslick video interview with author and Neil Kesterson at Fort McClellan, Alabama, in October 2006.

<sup>631</sup> Ibid.

Following her assignment with the band, Eslick held a variety of other assignments, including appointments with the G-1 (Administrative) Division in the U.S. Army Berlin Brigade and as the Senior Advisor to the Vietnamese Women's Armed Forces in Vietnam. By the time of her retirement from the Army, Eslick had earned the rank of Lieutenant Colonel.<sup>632</sup>



Photograph 45. Frances A. Austad. Photograph courtesy of Jeanne Pace's personal collection.

#### Frances A. Austad

When asked about First Lieutenant Frances A. Austad and her role as commander of the 14<sup>th</sup> Army Band (WAC), many former band members who

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<sup>632</sup> "WAC Band Schedules Concert Here Today," *Harrisburg Patriot*, 29 August 1964; and "10,000<sup>th</sup> Student Is Unique, Indeed," publication unknown, n.d.

remembered her concurred that she “was very well-liked.”<sup>633</sup> Newspaper reporters described her as “serene.”<sup>634</sup> Born in Oklee, Minnesota, Austad graduated from St. Cloud State College. While a student, she played the baritone horn in one of the college’s bands and prior to her assignment with the 14<sup>th</sup> Army Band (WAC), she attended the Bandmaster Course at Naval School of Music in Norfolk, Virginia.<sup>635</sup>

Of her time in the band, Austad said, “Next to having my son, it was probably the neatest thing that ever happened to me.”<sup>636</sup> One of the more high profile missions that the 14<sup>th</sup> Army Band (WAC) fulfilled under Austad’s command was when it played at the White House for the signing of Public Law 90-130.<sup>637</sup> Both natives of Minnesota, Austad enjoyed chatting with Vice President Hubert Humphrey about their home state and the Women’s Army Corps following the band’s performance.<sup>638</sup> When Austad finished her commitment at Fort McClellan in January 1968, she was assigned to a position at the Presidio of San Francisco.<sup>639</sup>

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<sup>633</sup> Per a group discussion with former 14<sup>th</sup> Army Band (WAC) members when gathered for a band reunion in 2006 at Fort McClellan.

<sup>634</sup> Sharon Abercrombie, “WAC Band Plays Frozen Instruments,” *Times*, 1961; and “Band Marks 24<sup>th</sup> Anniversary, Capt. Glaspey Its New Commander,” *Lee Traveller*, 30 January 1967.

<sup>635</sup> “All Woman WAC Band Plays Here Wednesday,” *Colorado Springs Gazette-Telegraph*, 22 October 1967; and “WAC Band Presented Wednesday at Auditorium,” *Colorado Springs Gazette-Telegraph*, 22 October 1967.

<sup>636</sup> Eric Larson, “At Reunion, Former WAC Band Members Recall: ‘We Knew Why We Were There’,” *Anniston Star*, 20 May 1996.

<sup>637</sup> By special invitation of the White House, the 14<sup>th</sup> Army Band (WAC) performed at ceremonies in which the bill H.R. 5894 was enacted as Public Law 90-130 (81 Stat. 374) by President Lyndon B. Johnson on November 8, 1967.<sup>637</sup> The bill provided equal opportunity in promotions for women in the Armed Forces.

<sup>638</sup> “Versatile WAC Band on Stage Wednesday,” *Carson Mountaineer*, 20 October 1967; and “WAC Band Members Return from Capitol,” *Anniston Star*, 10 November 1967.

<sup>639</sup> “Band Marks 24<sup>th</sup> Anniversary, Capt. Glaspey Its New Commander,” *Lee Traveller*, 30 January 1967.



Photograph 46. Ruth E. Glaspey. Photograph courtesy of the Army Women's Museum archival collection.

### Ruth E. Glaspey

Born in Trumbull, Connecticut, Captain Ruth E. Glaspey completed her secondary education at Hamden Hall Country Day School. In 1960, she earned her Bachelor of Music Education degree with a minor in English at Baylor University in Waco, Texas. While a member of the Baylor University Symphony Orchestra as a string bassist in 1958, she performed with featured soloist Van Cliburn who had recently won the first International Tchaikovsky Competition in Moscow. Glaspey was also a member of the Mu Phi Epsilon national music sorority and the Tau Beta Sigma national honorary band fraternity.<sup>640</sup>

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<sup>640</sup> "So This Is Our Town: Ruth Glaspey," *Bridgeport Post*, 26 October 1958; "Ruth E. Glaspey," *Bridgeport Post*, 9 November 1958; and "WAC's Band to Play," *Grand Prairie Daily News*, 8 June 1969.



Following college, Glaspey taught music as an orchestra director for several years within the public school system in Traverse City, Michigan. She then was employed for sixteen months as a director of U.S. Army Service Clubs near Stuttgart, Germany. While there, she was the first American to join the Ludwigsburg Civic Orchestra. After returning to the United States, Glaspey joined the Women's Army Corps in 1966. During the Officers Basic Course at Fort McClellan, Glaspey was selected as the top Distinguished Graduate and was awarded the Association of the U.S. Army plaque at the WAC Center for achieving the highest academic standing in the course and for exhibiting unusual leadership potential.<sup>641</sup>

Before being assigned to the 14<sup>th</sup> Army Band (WAC), Glaspey served as the commander of the WAC detachment at Fort Sam Houston in Texas. While with the band, Glaspey shared some of the music directing responsibilities with enlisted band leader Ramona Meltz. Two of the more high-profile missions that the 14<sup>th</sup> Army Band (WAC) performed under Glaspey's command included the dance band's appearance on the *Mike Douglas Show* in 1968 and the entire band's participation in the Tournament of Roses parade in Pasadena, California in 1969. After completing her assignment with the band, Glaspey attended the WAC Officer Advanced Course and then was assigned as the first female commander of the 182<sup>nd</sup> Transportation Company in Traverse City, Michigan. In her assignment there, she was able to continue playing string bass as a member of the Northwestern Michigan Symphony Orchestra.<sup>642</sup>

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<sup>641</sup> "Miss Ruth Glaspey to Return to U.S.," *Bridgeport Post*, 14 January 1964; and "Army Gives Plaque to Trumbull WAC: Lt. Ruth E. Glaspey," *Bridgeport Post*, 26 January 1967.

<sup>642</sup> "Band Marks 24<sup>th</sup> Anniversary, Capt. Glaspey Its New Commander," *Lee Traveller*, 30 January 1967; and "Some Army Opportunities for Women," *Wisconsin State Journal*, 20 October 1974.



Photograph 47. Patricia P. Hickerson. Photograph courtesy of Patricia Hickerson's personal collection.

#### Patricia P. Hickerson

Captain Patricia P. Hickerson was born in Louisville, Kentucky. A recipient of a four-year scholarship from the Spartanburg Musical Foundation to attend Converse College in Spartanburg, South Carolina, Hickerson earned her Bachelor of Music degree with honors in flute performance in 1964 and her Master of Music degree in 1966. While in school, Hickerson was the district and regional winner in the National Federation of Music Clubs Competition in 1963 as a cellist and the winner of the Spartanburg Symphony Concerto Contest in 1964 as a flutist.

Following college, Hickerson taught music for one year in the public school system of Westminster, South Carolina and two years in Raleigh, North Carolina. In Raleigh, she was the director of the junior high and senior school band and chorus.

She decided to join the Army in 1968 in order to be with her husband, an Army Reserve officer, who was stationed at Headquarters, Army Material Command, in Washington, DC. After completing the WAC Officer Basic Course at Fort McClellan, Hickerson received a direct commission as a First Lieutenant and was stationed with her husband for a short period of time before being assigned to the 14<sup>th</sup> Army Band (WAC).

While with the 14<sup>th</sup> Army Band (WAC), Hickerson arranged for the band to perform at the 23rd Biennial Convention of the Music Educators National Conference (MENC) in Atlanta, Georgia in 1972. The performance stunned audience members, and the band received a standing ovation for its outstanding performance.<sup>643</sup> She also arranged for WAC band members to receive music theory classes for college credit through Gadsden State Junior College and worked to procure the band's official heraldic equipment.<sup>644</sup> While overseeing the 14<sup>th</sup> Army Band (WAC) on four major tours within states in Department of Defense Areas I, II, and V, and Puerto Rico, Hickerson targeted high schools and colleges as the band's primary concert audiences. In addition to these and other exemplary leadership actions, Hickerson also invested herself deeply into the band's effort to be reorganized as a special band.

Following her assignment with the 14<sup>th</sup> Army Band (WAC), Hickerson was appointed as the Branch Advisor to the Combat Service Support Branch, Readiness Group, at Fort Gillem, Georgia. She went on to serve in numerous other assignments before being awarded an honorary doctorate degree in Public Service from Converse

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<sup>643</sup> "WAC Commander, Expert Flutist," *Vidette-Messenger*, 16 April 1970; "WAC Band Commander Changed," *Anniston Star*, 14 January 1970; "Assignment Was a Natural for WAC Band Commander," *Northern Virginia Daily*, 3 May 1972; and "WAC Band Takes MENC by Storm," *School Musician Director and Teacher*, 1972.

<sup>644</sup> Janice Ryan, "The 14<sup>th</sup> Army Band Heraldry—A Matter of Pride," *Women's Army Corps Journal* 3, no. 3 (April—June 1972): 18-19; and "Is WAC Band Really Taking Music Classes?" *McClellan News*, 4 April 1972.

College in 1989 and before becoming the 57<sup>th</sup> Adjutant General of the Army in 1991. While in that position, she simultaneously served as the Commanding General of the Physical Disability Agency and as the Executive Director of the Military Postal Service Agency. In 1998, Major General Hickerson became the Deputy Chief of Staff of Personnel in the U.S. Army Europe and the Seventh Army.<sup>645</sup>



Photograph 48. Gladdy-Ann Gusman. Photograph courtesy of Army Women's Museum archival collection.

### Gladdy-Ann Yeager-Gusman

Born in Sacramento, California, First Lieutenant Gladdy-Ann Yeager-Gusman received a Bachelor of Arts degree in English Literature from the University of California. Prior to her assignment with the 14<sup>th</sup> Army Band (WAC), she was a protocol officer with the 9<sup>th</sup> Infantry Division at Fort Lewis, Washington. Although she

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<sup>645</sup> "Major General Patricia P. Hickerson: Deputy Chief of Staff, Personnel, U.S. Army Europe, and Seventh Army," <http://hqaeper3/templates/Main.htm>, updated 15 February 2000.

took piano lessons when she was eight and later tried learning the violin, Yeager-Gusman was not musically inclined. Assigned to the band first as an Executive Officer and assistant to Captain Hickerson in August 1972, she took command of the band in December of 1972 upon Hickerson's departure. For reasons unknown, Yeager-Gusman left the band within the first year of her command.<sup>646</sup>



Photograph 49. Paula M. Molnar. Photograph courtesy of Dixie Jensen's personal collection.

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<sup>646</sup> Concert program, "The Orange Blossom Cafeteria in Conjunction with the St. Petersburg Festival of States Presents the Women's Army Corps Band from Ft. McClellan, Alabama," 12 November 1972, private collection; and Information Office, "Lieutenant Gladdy-Ann Y. Gusman," news release, 13 March 1973.

Paula M. Molnar

A flute player from New Carlisle, Ohio, Second Lieutenant Paula M. Molnar was raised in a military environment. Upon graduation from Tecumseh High School in 1968, she earned a Bachelor of Music Education degree from Miami University in Oxford, Ohio and then entered the Women's Army Corps in 1972. After attending WAC Officer Basic Course, Molnar was first assigned to the 14<sup>th</sup> Army Band (WAC) as an Executive Officer in December 1972. When First Lieutenant Gladly-Ann Yeager-Gusman departed the band, Molnar took over as commander. By all known accounts, Molnar's presence in the 14<sup>th</sup> Army Band (WAC) was not a positive one.<sup>647</sup>

Following her assignment with the band, Molnar fulfilled five assignments in which she served as a personnel management officer, an assistant professor of military science, and a public affairs officer in such places as Germany and Alaska. She also continued her pursuit of education and earned a Master of Education in Human Services from Boston University and a Master of Public Administration in Political Science from Jacksonville State University in Alabama. Prior to her retirement from the Army, Molnar achieved the rank of Lieutenant Colonel.<sup>648</sup>

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<sup>647</sup> No former band members interviewed for this study that worked under Molnar had anything positive to say about her. The nicest explanation offered was that she was "too young." While I do not believe that providing further detail is appropriate for this study, it is noteworthy to document that Molnar's leadership was a source of much contention and that this unfortunately contributed to the already difficult period in which the band which was sadly coming to an end as an all-female organization.

<sup>648</sup> Chi Nguyen, "Lieutenant Colonel P.M. Molnar (1992–1994)," [http://rotc.scu.edu/rotc\\_program/history.html](http://rotc.scu.edu/rotc_program/history.html), accessed 16 November 2005; and "Tecumseh Graduate Heads WAC Band," publication unknown, n.d.



Photograph 50. Linda Crain. Photograph courtesy of Linda Crain Buckner's personal collection.

### Linda Crain

Born in Atlanta, Georgia in 1949, Linda Crain attended high school in Los Gatos, California and Wheeling, Illinois. After earning her Bachelor of Arts degree in French at Western Illinois University and her Master of Arts degrees in French and Education at the University of Illinois in 1973, Crain taught high school French in Macomb, Illinois and Chester, Vermont. When she decided that she didn't want to continue teaching for twenty years, Crain joined the Women's Army Corps in 1975.<sup>649</sup> Although she only held the position for three months before males were

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<sup>649</sup> Pam Newell, "Fort Band Keeps Hectic Schedule," *Anniston Star*, 6 May 1976; and "14<sup>th</sup> Army Band Goes Co-Ed," *McClellan News*, 1976.

integrated into the unit, Crain nevertheless holds the distinction of being the last female commander of the 14<sup>th</sup> Army Band (WAC). Following her brief command of the band, Crain served another five years on active duty at Fort McClellan in various assignments and then transferred to the U.S. Army Reserve when she started a family.<sup>650</sup>

While in the U.S. Army Reserve, Crain served during Individual Ready Reserve annual training at Fort McClellan from 1980 to 1986, at the U.S. Army Central Command (CENTCOM) at Fort MacDill Air Force Base in 1987, and at the 42 FA Brigade in Giessen, Germany from 1987 to 1992. She also served Individual Mobilization Augmentee annual training at U.S. Army Personnel Command (PERSCOM) in Alexandria, Virginia from 1992 to 1999 and in the Public Affairs Office at the United States Military Academy at West Point, New York from 1999 to 2003. While Crain was doing her annual training at the U.S. Military Academy in 2003, her youngest son graduated from the Academy. Following his graduation ceremony, Crain was given the honor of commissioning him as a Second Lieutenant. Her son then immediately conducted her retirement ceremony. Following twenty-eight years of service, Crain retired as a Lieutenant Colonel.<sup>651</sup>

#### Musical Directors/Conductors

In July 1961, when it proved difficult to find a musically qualified warrant or commissioned officer replacement that could both command and direct the band, all musical responsibilities were assigned to enlisted personnel for the remainder of the band's history. Ramona J. Meltz was the first enlisted female to direct the 14<sup>th</sup> Army Band (WAC) but was not the first enlisted female to direct an Army band. That

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<sup>650</sup> Linda Crain discussion with author at Fort McCellan, Alabama in October 2008.

<sup>651</sup> Linda Crain email correspondence to author, 29 June 2015, in author's possession.



distinction belongs to Master Sergeant MaryBelle Nissly who both commanded and directed the Women's Army Auxiliary Corps (WAAC) band in April 1943. Nissly was succeeded by Master Sergeant Joan Lamb in December 1943. Technically, these two women should have been assigned the rank of an officer because they both successfully graduated from the bandmaster course at the U.S. Army Music School at Ft. Meyer, Virginia. Because of an oversight in which the rank of Warrant Officer had been left out of the original WAAC legislation, however, they were only promoted to Master Sergeant.<sup>652</sup>

Nevertheless, at Fort McClellan, Ramona Meltz was the first female enlisted musical director of an Army band in the post-war United States. Serving in the position for ten years before her retirement from the 14<sup>th</sup> Army Band (WAC), Meltz was succeeded first by Bernice R. Goldstein (November 1972—September 1975) and then by Barbara L. Graham (September 1975—June 1976).

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<sup>652</sup> Sullivan, "One Ohio Music Educator's Contribution to World War II: Joan A. Lamb," *Contributions to Music Education* 33, no. 2 (2006): 38—39.



Photograph 51. Ramona J. Meltz. Photograph courtesy of Patricia Hickerson's personal collection.

### Ramona J. Meltz

Hailing from a musical family in which both her father and an uncle were professional musicians and leaders of dance bands, Ramona J. Meltz was born and raised in Appleton, Wisconsin. Her father, Orville Meltz, had also been a member of the 120<sup>th</sup> Field Artillery Band, and he taught her to play the clarinet when she was ten years old.<sup>653</sup> After playing in the bands at St. Mary High in Menasha and then at Appleton High School, Meltz attended the Lawrence College Conservatory of Music in

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<sup>653</sup> "Girl from Appleton Leads WAC Concert, Dance Units," *Post-Crescent*, 29 April 1962.

Appleton. In 1949, Meltz enlisted in the Women's Army Corps and was assigned as the sixteenth member of the 14<sup>th</sup> Army Band (WAC). Due to the group being so small and its need for musicians to play multiple instruments, Meltz learned how to play the saxophone at that time.

By 1952, however, Meltz decided that the Army and music were not for her. She returned to civilian life and joined the United States Army Reserve. After she attended the Appleton School of Business under the GI Bill, she sought a career in New York and worked as an administrative NCO with the Reserve in Binghamton. Realizing that she could not put music out of her life, however, she returned to Appleton and became the only female member of the Jimmy James Orchestra.

On October 4, 1955, Meltz reenlisted in the Women's Army Corps and was reassigned to the 14<sup>th</sup> Army Band (WAC) at Fort McClellan, Alabama. She was soon put in charge of the clarinet section and proved herself to be an integral member of not only the concert and marching band, but also of the dance band and a number of combo ensembles as well. In addition to singing with a vocal sextet in 1955, playing clarinet and saxophone in various Dixieland combos in the 50's and 60's, and playing saxophone in the Tiaras ensemble in 1966, she was also a member of the Dixie Belles who performed on the *Mike Douglas Show* in 1968.

In 1962, Ramona J. "Mona" Meltz was selected by the WAC Training Center commander as the first enlisted bandleader of the 14<sup>th</sup> Army Band (WAC). Of Meltz, historian Bettie Morden wrote, "A natural leader, Specialist Meltz quickly gained the respect and support of the other members of the band. During the ten-year period she held the position, she continuously sought promotions, awards, improved housing, and better equipment for the women. At the same time, she was their severest critic and taskmaster in musicianship and attention to duty. Her leadership

developed an *esprit de corps* among the members of the band that was unparalleled among WAC units.<sup>654</sup>

Following the band's performance at the Music Educators National Conference in Atlanta, Georgia on March 17, 1972, Colonel (USAF Ret) George S. Howard, President of the National Band Association, also had this to say of Meltz:

I was impressed with the conducting abilities of MSG Ramona Meltz. Not only did she make a fine appearance on the podium, but it was quite evident that she was in command of the unit at all times. Interpretation, phrasing, styling, attacks, releases and rhythmic patterns left nothing to be desired. The program planning was equally effective. MSG Meltz is to be commended for her musicianship and artistry.<sup>655</sup>

Stories and recollections of Ramona Meltz' infamous leadership support and add to Morden's and Howard's descriptions, and dominate conversations among former band members at WAC Band reunions.<sup>656</sup> Feared, admired, and regarded with the utmost respect and deepest affection, Meltz' reputation in the 14<sup>th</sup> Army Band (WAC) was of "legend" proportions.

An example of a typical "Mona" memory shared at band reunions is trumpet player Starr Ann Wise's recollection of getting "bus left" in Puerto Rico with Sue Preston before a performance. After hitchhiking to the concert site, Wise approached Meltz to let her know that she and Preston had arrived. "The band grew so quiet that you could have heard a gnat pissin' on cotton . . . and then Mona began in her Mona-kind-of-way, 'Specialist Wise, once again, you have exercised poor judgment.'" <sup>657</sup>  
For those who remember the event, this is all that needs to be said to bring back the

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<sup>654</sup> Morden, *The Women's Army Corps, 1945–1978*, 359.

<sup>655</sup> George S. Howard, Colonel (USAF Ret.), President National Band Association, to Brigadier General Mildred C. Bailey, Director Women's Army Corps, 17 March 1972, private collection.

<sup>656</sup> I attended the 14<sup>th</sup> Army Band (WAC) reunions in 2006, 2008, 2010, 2012, and 2014 and there were group discussions of "Mona" memories at every one of them.

<sup>657</sup> Bernice Goldstein, Maureen-Hayes, Starr Ann Wise, Genni Arledge, Susie Hom, Lennie Blanton, Cheryl Wason, and Joy Berkley group discussion with author at Dixie Jensen's house in Anniston, Alabama after the 2008 reunion concert.

memory of the whole scenario. Erupting in shared laughter, someone else quickly pipes in, "I remember when Wanda Blair was telling a new band member, 'If you forget anything, God help you.' Mona overheard her and said straight-faced without missing a beat, 'God can't help you.'" More laughter and the stories and one-liners and Mona impersonations continue.

Although memories of Meltz evoke these types of exchanges at reunions and on the band's Facebook page, it needs to be said that they are never offered out of disrespect. I have never encountered even one band member who expressed anything less than the highest regard for Meltz. Grateful that they "survived" her, they are also wholly reverent of her leadership and claim they would "sit up straight in their chairs to this day" if she were to walk into the room. Band member Pauline Keehn said it best when she shared that "Master Sergeant Meltz could scare the bejeezus out of you, but she could pull things out of you that you didn't know you had. She was an amazing woman."<sup>658</sup>

In addition to the fifteen tours and the many missions and accomplishments she achieved with the 14<sup>th</sup> Army Band (WAC), Meltz was one of the charter members of the Women Band Directors National Association<sup>659</sup> and was invited to guest conduct the U.S. Army Field Band during a concert in October 1965. Significantly, she was the first enlisted member of the 14<sup>th</sup> Army Band (WAC) to be awarded an Army Commendation Medal on April 30, 1966. When Meltz retired on November 8, 1972, she was awarded the Meritorious Service Medal for her achievements as bandleader. In 1974, she also received the Legion of Merit award.

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<sup>658</sup> Pauline Keehn email correspondence to author, 16 June 2005, in author's possession.

<sup>659</sup> "Women Band Directors International Charter Members," [http://www.womenbanddirectors.org/wotpw\\_charter\\_members.php](http://www.womenbanddirectors.org/wotpw_charter_members.php), accessed on 22 May 2009.



Photograph 52. Bernice R. Goldstein. Photograph courtesy of Dixie Jensen's personal collection.

### Bernice R. Goldstein

Born in Boston but raised in Yonkers, New York, Bernice R. "Goldie" Goldstein was first introduced to the French horn when she was a student at East View Junior High School. A gentleman who played with the New York Philharmonic Symphony and who owned a musical instrument store in the neighborhood gave Goldstein a French horn and free lessons because of her interest in music.<sup>660</sup> She continued with it and was a member of both the band and the orchestra at White Plains High School,

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<sup>660</sup> Information Office, "Master Sergeant Bernice Goldstein," news release, March 1970.

New York. When she was just fifteen years old, she was invited to play in the Westchester Symphony Orchestra located in White Plains.

After graduating from high school in 1950, Goldstein worked as a motion picture cashier for two years before enlisting in the Women's Army Corps on February 5, 1952.<sup>661</sup> Ruby Woods-Robinson shared how this came to be: "One day, as Goldie relates it, she noticed a piece of paper lying on the floor. She picked up the paper with the intention of throwing it away when she read the words 'Women's Army Corps Band' printed on it. Almost immediately (or at least as soon as she could) she went to the nearest Army recruiting office and told them, 'I want to play in that band.'"<sup>662</sup>

During basic training, Goldstein was auditioned and then assigned to the 14<sup>th</sup> Army Band (WAC) in April 1952 at Fort Lee, Virginia.<sup>663</sup> A self-learner with persistence to work at something until mastered, Goldstein could also play the piano, accordion, guitar, string bass, and the saw. Once she joined the 14<sup>th</sup> Army Band (WAC), she became skilled on the trap drums. Her versatility enabled her to play drums in the marching band and in many specialty groups, including the Dixie cups, the Tiaras, the Note-A-Belles, and the German Band. Among other achievements, Goldstein also helped organize the first dance band at Fort McClellan in 1955, competed twice in the Third Army Area All-Army Entertainment Contest in 1956 and 1958, played in a jazz combo for Vice-President Lyndon B. Johnson's inaugural reception in 1961, appeared on the nationally televised *Mike Douglas Show* in 1968 with the Dixie Belles combo, and developed the music library at Fort McClellan.

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<sup>661</sup> "Talented Sgt. Bernice Goldstein Scheduled to Play at World's Fair," *Illustrated News*, 13 August, 1964.

<sup>662</sup> Ruby Woods-Robinson, "Bernice Goldstein," <https://www.afrh.gov/afrh/BerniceGoldstein.htm>, accessed January 12, 2012.

<sup>663</sup> Marie P. Mogon, Staff Sergeant, to Miss Bernice R. Goldstein, 29 January 1952, private collection; and "WAC's Musicians to Spice Parade at Inauguration," *Anniston Star*, 15 January 1961.

After serving as assistant conductor of the 14<sup>th</sup> Army Band (WAC) for eight years, Goldstein took over as the primary enlisted bandleader when Ramona Meltz retired in 1972. Commander Patricia Hickerson credited Goldstein for coming up with the idea of offering music theory classes for college credit to band members through a partnership with Gadsden State Junior College.<sup>664</sup> Although Goldstein lamented that she never got to attend the Naval School of Music,<sup>665</sup> she was, nevertheless, sufficiently skilled to advance the band beyond the footsteps of her predecessor. A humble leader who was ever grateful for her own experiences in the 14<sup>th</sup> Army Band (WAC), she was also always proud of the women she directed. "These youngsters—women just out of high school or college—are responsible for the professionalism that people have come to expect from the band," Goldstein said. "They provide the vigor, the life and the sound for which we are famous."<sup>666</sup>

During Goldstein's career in the 14<sup>th</sup> Army Band (WAC), she received two Army Commendation Medals, seven Good Conduct Medals, and two National Defense Service Medals. Following her retirement from the band on January 31, 1975, Goldstein continued performing music and has not yet surrendered her baton at the time of the writing of this document. When the 14<sup>th</sup> Army Band performed its final concert on May 14, 1999 prior to its deactivation, Goldstein was invited to conduct several selections. She also has been the primary conductor, along with Chief Warrant Officer Jeanne Pace, of all of the 14<sup>th</sup> Army Band (WAC)'s bi-annual reunion concerts since 2004.

When Goldstein won a family of ducklings at a fair in 1957, her nurturing spirit became known to her fellow band members as they witnessed her trying to shield the ducks from rain. Unchanged, the beloved bandleader continues to care for

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<sup>664</sup> "Is WAC Band Really Taking Music Classes?," *McClellan News*, 4 April 1972.

<sup>665</sup> Bernice Goldstein interview with Author at Fort McClellan, October 9, 2006.

<sup>666</sup> Information Office, "For Immediate Release," news release, September 1973.



residents in her nursing home at the time of the writing of this document by playing the piano for their entertainment. Among other citations for her continuing volunteerism and service to others, she received the USA Freedom Corps President's Volunteer Service Award in 2005.



Photograph 53. Linda Crain and Barbara L. Graham. Photograph courtesy of Dixie Jensen's personal collection.

#### Barbara L. Graham

Born in Meadville, Pennsylvania, Barbara L. Graham played trumpet in Meadville Area Senior High School band for four years.<sup>667</sup> She joined the Women's Army Corps directly out of high school and after completing basic training, was assigned to the 14<sup>th</sup> Army Band (WAC) on September 17, 1959. In 1960, Graham completed a pistol training course and joined the women's pistol team at the

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<sup>667</sup> "Three Meadville Girls Join Women's Army Corps," publication unknown, 1959.

center.<sup>668</sup> Also in 1960, Graham formed a seven-piece dance combo called the Dixie Doodlers within the band. They played their first dance job at the NCO Club on post for a Sock Hop,<sup>669</sup> and in 1961, they won second place out of 80 overall entries in the Third U.S. Army Area All-Army Entertainment Contest at Fort Benning, Georgia.

Other ensembles that Graham participated in included the dance band, the choral group, the Jazzettes, the Dixie cups, and the German Band. She was also a member of the Dixie Belles who appeared on the *Mike Douglas Show* in 1968. In 1966, Graham was one of four women in a class of more than 70 men who completed a six-month course at the Naval School of Music. She also completed music theory classes through Gadsen Junior College at Fort McClellan. Featured frequently as a solo trumpeter in the band, Graham was pictured on the cover of the first issue of the *WAC Journal*, which was produced by the WAC Center at Fort McClellan.<sup>670</sup> In 1973, Graham was awarded an Army Commendation Medal for her performance in the band from September 17, 1959 to July 6, 1973.

Upon Bernice R. Goldstein's retirement in 1975, Graham took over the musical direction of the 14<sup>th</sup> Army Band (WAC) as the third enlisted woman to hold the position. She was the last female to conduct the 14<sup>th</sup> Army Band (WAC) on May 14, 1976, when the group performed its final concert as an all-female military band. In July 1976, Graham was replaced by Master Sergeant Otis Whittington when she was assigned to the 84<sup>th</sup> Army Band at Kelley Barracks, Stuttgart, Germany. There she served as enlisted bandleader, first sergeant, and supply sergeant. She also played trumpet and bass guitar in various ensembles. After completing twenty years of service, Graham retired from the Army on July 31, 1979. She continued making

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<sup>668</sup> "Barbara Graham Promoted," publication unknown, n.d.

<sup>669</sup> Barbara Graham Anderson to author, 25 January 2008, in author's possession.

<sup>670</sup> *Women's Army Corps Journal* 1, no. 1 (Jan—Feb 1970).

music in the civilian sector, playing trumpet in the Cambridge Springs Community Orchestra Big Band for twenty years.<sup>671</sup>

### First Sergeants

Just as at Fort Lee, the responsibilities of first sergeants included advising the commander on enlisted-related issues, generating numerous reports, making sure resources were available for training and missions, and seeing to it that soldiers were paid and fed in a timely fashion. Rewarding soldiers who performed above standard, conducting disciplinary actions when required, initiating performance and reenlistment counseling, and enforcing unit safety procedures at all times were also duties conducted by first sergeants.<sup>672</sup>

While at Fort McClellan, five women served as first sergeants of the 14<sup>th</sup> Army Band (WAC) between August 5, 1954 and May 1976. Helen M. Kolp (1954–1963), who moved from Fort Lee to Fort McClellan with the band, was succeeded by Jane M. Kilgore (1963–1965), Mary L. Smith (1966), Patricia R. Browning (1966–1974), and Geraldine M. Blount (1974–1976).

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<sup>671</sup> Barbara Graham Anderson to author, 25 January 2008, in author's possession.

<sup>672</sup> U.S. Department of the Army, *Army Command Policy*, Army Regulation 600-20 (Washington, DC: U.S. Department of the Army, 4 Feb 2002), 1-4.



Photograph 54. Jane Kilgore. Photograph courtesy of Jane Kilgore's personal collection.

### Jane M. Kilgore

Jane M. Kilgore was born in Estherville, Iowa. She started playing the baritone with her sister at Roosevelt Elementary School but then switched to drums after a year. In seventh grade, she was asked to join the high school band and did. Following her graduation from Estherville High School, Kilgore attended Buena Vista College in Storm Lake where she earned an elementary teaching

certificate. In November 1951, Kilgore joined the Women's Army Corps and was assigned to the 14<sup>th</sup> Army Band (WAC) at Fort Lee, Virginia in January, 1952.<sup>673</sup>

While at Fort Lee, Kilgore played in the concert band, dance band, and sang in the glee club. She also provided the beat for the very hip Joy Kats combo, which performed frequently at the Cadre Club on post. When the 14<sup>th</sup> Army Band (WAC) was assigned to Fort McClellan, Kilgore was selected as the drummer for "Kim's" band, the first dance band formed in 1955 by Marjorie Kimmell. She also sang in the choral group.

Athletic, Kilgore was very active in the intramural sports teams on post. In 1960, she was the captain of the Five Sharps bowling team that took home the first place award in the WAC Enlisted Bowling League, and she received a trophy as a runner-up in the WAC Center's Tennis Doubles Tournament.<sup>674</sup> In 1964, she earned top honors again as a member of the WAC Band Basketball Team, and her team got to travel to North Carolina to represent Fort McClellan at the Third Army Basketball Tournament at Fort Bragg.

In addition to being sent to Fort Meade, Maryland to complete a course at the Chemical, Biological and Radiological (CBR) School in 1960, Kilgore also assumed the drum major responsibilities for the band. In 1961, it was Kilgore who had the honor of leading the 14<sup>th</sup> Army Band (WAC) down Pennsylvania Avenue in Washington, DC during President Kennedy's Inauguration Parade. In her last three years of service at Fort McClellan, Kilgore continued fulfilling her duties as drum major while simultaneously serving as First Sergeant from 1963 to 1965.

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<sup>673</sup> Information Office, "Staff Sergeant Jane M. Kilgore," news release, n.d.; and "Jane Kilgore Promoted," *Estherville Daily News*, 9 September 1952.

<sup>674</sup> "This Week at the Fort: WAC Trophies," *Anniston Star*, 14 April 1960; and "Gets Award at Ceremony," *Estherville Daily News*, 7 December 1960.

When Kilgore left the 14<sup>th</sup> Army Band (WAC) in 1965, she worked a recruiting assignment in Tampa, Florida and then was transferred to Germany where she served as a First Sergeant in both Frankfurt and Heidelberg. In 1970, she returned to the United States and served again as First Sergeant at Fort Benning, Georgia. After a little more than twenty-one years of service, Kilgore retired in January 1973. Not one to sit still for long, however, she took a job on the grounds crew at the Fort McClellan Golf Course from 1974 to 1977. After that, she made it her mission to golf every day. When her shoulder gave out in 2006, she took up building balsa wood World War II model airplanes and woodworking. In 2015, Kilgore continues playing drums and can always be found quietly lugging equipment and making sure everything is set-up right for band members who return each year for bi-annual reunions.

#### Mary L. Smith

Mary L. Smith acted as the band's first sergeant from January 3, 1966 to September 5, 1966. Brought into the unit from outside of the band to handle administrative record keeping, she was not a musician. When the band lost its ability to augment its authorized strength with excess personnel, Smith was assigned to the operations and training division at the WAC Center. No further information is known about Smith other than her rank, which was Sergeant First Class.



Photograph 55. Patricia R. Browning. Photograph courtesy of Jeanne Pace's personal collection.

### Patricia R. Browning

Born in Elyria and raised in Anderson, Ohio, Patricia R. Browning began studying the tuba at the age of ten.<sup>675</sup> After she graduated from Anderson High School, she worked for a short while in both Anderson and San Angelo, Texas before joining the Women's Army Corps in 1954. After completing basic training at Fort McClellan, she was assigned to the 14<sup>th</sup> Army Band (WAC) on December 23. In addition to playing the tuba in the concert band, Browning played both string and electric bass in a number of the band's specialty groups. One of the original

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<sup>675</sup> Information Office, "Master Sergeant Patricia Browning," news release, February 1971.

members of the dance band in 1955, she also became a member of a hootenanny-style trio in 1964, the Gracenotes vocal trio in 1965, the Dixie Belles that performed on the *Mike Douglas Show* in 1968, and the folk-rock combo called the Note-A-Belles. Browning also enjoyed composing original music, and her march "Traveler" was premiered by the 14<sup>th</sup> Army Band (WAC) on October 5, 1961.<sup>676</sup> On February 19, 1970, she made her debut as assistant conductor when the band performed a concert before Oxford High School's 1,400 students in Oxford, Alabama.<sup>677</sup>

Master Sergeant Browning was appointed to the position of First Sergeant of the WAC Band from 1966 to 1974. Of Browning, band member Pauline Keehn said, "To me Pat Browning was a mother hen of the best kind. She had all our best interests at heart and was truly concerned for our best welfare."<sup>678</sup> Guitarist Karen Syverson added that "Pat Browning was the epitome of what a First Sergeant should be—my role model as well as a role model for many other NCOs. Pat also had an incredible ear, took musical dictation, complete with articulation markings, as fast as a piece went by. She joined the band as a trumpet player (Harry James was her idol), switched to tuba when she started having dental problems, and was hands down the best bass player I ever played with."<sup>679</sup>

After spending twenty years with the 14<sup>th</sup> Army Band (WAC), Browning was assigned to the 214 Army Band, HQ Forces Command, otherwise known as the FORSCOM Band, at Fort McPherson, Georgia in April, 1974.<sup>680</sup> She was the first female enlisted band leader of the FORSCOM Band, and she was promoted to the

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<sup>676</sup> "WAC Composes Musical Number," *Anniston Star*, 5 October 1961.

<sup>677</sup> "O.H.S. to Hear WAC Band," *Anniston Star*, 18 February 1970. The abbreviation O.H.S. referred to Oxford High School.

<sup>678</sup> Pauline Keehn post to Facebook social media 14<sup>th</sup> Army Band (WAC) group, 22 April 2011, digital screenshot in possession of author.

<sup>679</sup> Karen Syverson email correspondence to author, 15 June 2015, in author's possession.

<sup>680</sup> "The Beat Goes On," publication unknown, May 1974. The FORSCOM Band is presently known as the Army Ground Forces Band.



rank of Sergeant Major before retiring from the Army in September 1976. Awards that she received included seven Good Conduct Medals, the National Defense Service Medal, the Meritorious Service Medal, and the Legion of Merit Medal.



Photograph 56. Geraldine M. Blount. Photograph courtesy of the Army Women's Museum archival collection.

#### Geraldine M. Blount

Geraldine M. Blount was born in Miami, Florida and played both trumpet and baritone. After graduating from Miami Senior High School in 1960, she worked as a long distance operator at Southern Bell Telegraph and Telephone Company before entering the Women's Army Corps in 1963. Although no background information is known about Blount's musical training before her military service, she did complete a six-month course at the U.S. Armed Forces School of Music in Norfolk, Virginia in November 1967.

For unknown reasons, Blount stopped performing on her instruments within the band in the 1970s. Due to that, as well as her administrative skills and experience setting up and managing the logistics of trips and tours in the band, she was assigned the position of acting first sergeant of the 14<sup>th</sup> Army Band (WAC) in 1974. Although her rank never exceeded that of an E-6 (staff sergeant), Blount remained in the position until the band ceased being an all-female unit in May 1976.

### Drum Majors



Photograph 57. Fort McClellan Drum Majors 1—3. L to R: Eva Jo Sever, Jane M. Kilgore and Rosella Collins. Photographs courtesy of Dixie Jensen's personal collection.

During the twenty-two-and-a-half years in which the 14<sup>th</sup> Army Band (WAC) was stationed at Fort McClellan, six women were tasked with the responsibility of leading the marching band with the mace as drum major. These six women included Eva Jo Sever (1954—1960), Jane M. Kilgore (1960—1965), Rosella Collins (1965—1970), Margaret R. Clemenson (1970—1973), Iva E. Williams (1973—1974), and Jeanne Y. Pace (1975—1978).

### Eva Jo Sever

Born in Lexington, Oklahoma, Eva Jo Sever was a physical education major at the University of Oklahoma. Prior to entering the Women's Army Corps, she played baseball with the National Girls Baseball League in Chicago.<sup>681</sup> In addition to her athletic talent, she played French horn in the 14<sup>th</sup> Army Band (WAC) concert band, string bass in the dance band, and sang in a variety of vocal ensembles. She also provided vocals for the dance band and was even featured once as a vocal soloist on the Arlene Francis television show *Soldiers' Parade*.<sup>682</sup> She also enjoyed writing music and according to a newspaper article written about her, had already copyrighted four of her fifteen original compositions by 1959.<sup>683</sup> Following her service in the 14<sup>th</sup> Army Band (WAC), Sever attended the Officer Basic Course and became a Second Lieutenant. Her subsequent assignments and highest rank attained is, unfortunately, unknown.

### Jane M. Kilgore

As described earlier, Jane M. Kilgore hailed from Estherville, Iowa and she played percussion in the concert band, dance band, and the Joy Kats combo. Kilgore had the honor of being the drum major for President Kennedy's inaugural parade in 1961. In the last three of her five years as drum major, Kilgore also served as First Sergeant from 1963 to 1965. After leaving the 14<sup>th</sup> Army Band (WAC) in 1965, Kilgore continued to serve as first sergeant in a number of other gender integrated Army units until she retired in January 1973.

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<sup>681</sup> "A Pretty Girl Is Like A Melody," 23; and Myers, "A Long Parade," 6.

<sup>682</sup> "A Pretty Girl Is Like A Melody," 24.

<sup>683</sup> "Band Sergeant Scores," *Anniston Star*, 7 May 1959.

## Rosella Collins

Rosella Collins of Eugene, Oregon joined the Women's Army Corps in 1950 and was assigned to the 14<sup>th</sup> Army Band (WAC) at Fort Lee, Virginia. As the fifth female to attend the U.S. Naval School of Music, she was named the top graduate of her class of nearly 500 Army and Navy men.<sup>684</sup> When she attended a Drum Major Clinic at Fort Wadsworth, New York, many of her excellent suggestions about drum majoring were incorporated into the Army's "Manual for the Mace" guidance booklet.<sup>685</sup> Aside from her duties as drum major, Collins played first trombone in the concert band and was a member of the dance band, stage band, and Dixieland band specialty groups. Known to her friends as "Collie," she had the distinction of wearing the band's heraldic baldric (richly ornamented sash worn over one shoulder and across) for the first time in a July 4<sup>th</sup> parade in Milwaukee, Wisconsin. In 1971, after serving 28 continuous years, Collins became the first member of the 14<sup>th</sup> Army Band (WAC) to retire.

## Margaret R. Clemenson

Born in Cedar Ridge, California, percussionist Margaret R. Clemenson joined her high school band as a vehicle to go to out of town football games.<sup>686</sup> In 1958, she joined the Women's Army Corps to take medical training. After successfully passing the band audition process during basic training, however, she decided to "go with the band since it seemed like a neat thing to do."<sup>687</sup> In addition to forming a country and western combo within the band, Clemenson's percussion skills enabled

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<sup>684</sup> Carol M. Rice, "Collins Retires from WAC Band," *McClellan News*, 22 February 1971.

<sup>685</sup> Ibid.

<sup>686</sup> Jim Rink, "WAC Band Features New Drum Major," *McClellan News*, 16 November 1970.

<sup>687</sup> Information Office, "Sergeant First Class Margaret R. Clemenson: Drum Major, Women's Army Corps Band," news release, January 1971.

her to fill in with the German band and show bands whenever needed. She also was one of the key players in the concert and marching bands.

#### Iva E. Williams

A native of Divernon, Illinois, Iva E. "Ivy" Williams joined the 14<sup>th</sup> Army Band (WAC) in December 1961. In addition to playing trombone and tuba in the concert band and Dixieland combos, she did instrument repair for the unit. She also assisted with administrative duties.

#### Jeanne Y. Pace

Originally from Tacoma, Washington, Jeanne Y. Pace joined the 14<sup>th</sup> Army Band (WAC) in November 1972 as a clarinet player. When she started fulfilling the duties of drum major, she was affectionately referred to as "Pace the Mace." Pace was the last female drum major of the 14<sup>th</sup> Army Band (WAC).

After leaving the WAC Band when men were integrated into it, Pace continued as drum major with the 79th Army Band in Panama. Following her return to the States for an assignment with the 9th Infantry Division Band in Washington, she worked at the Army School of Music in Norfolk, VA. While there, she served as the noncommissioned officer in charge of Army Advanced Course, teaching drum majoring, band operations, and band administration. She also became the first course manager for the Army Band Advanced Noncommissioned Officer Course. Her administrative skills and notable contributions to the development of curriculum materials caught the attention of those in higher positions of authority. Upon their encouragement, Pace started down the path of training to become a warrant officer bandmaster.

After graduating from the Warrant Officer Entry Course as the Distinguished Military Graduate at Fort Rucker in 1985, Pace became the first female warrant officer to command a regular active duty Army band when she was assigned the command of the 1<sup>st</sup> Cavalry Division Band at Fort Hood, Texas. When that assignment ended, Pace went on to command the 79th Army Band in Panama, the 399th Army Band at Fort Leonard Wood, Missouri, and The Old Guard Fife and Drum Corps at Fort Myer, Virginia. In February 2005, Pace became the most senior ranking warrant officer bandmaster in the United States Army on active duty. After occupying the role of the Proponency Officer of all Army bands in the nation while stationed at Fort Jackson, South Carolina, she returned to Fort Hood, Texas. There, Pace joined the Third Corps G-1 as the USF-I, J1 executive officer and was deployed in support of Operation Iraqi Freedom and Operation New Dawn from 2010 to 2011. Upon her return home to Texas, she served once again as the commander of the 1<sup>st</sup> Cavalry Division Band until her retirement on July 10, 2015. After 43 years of continuous active duty service, Pace was the last remaining member of the Women's Army Corps to retire.<sup>688</sup>

Pace's awards include two Legion of Merit ribbons, the Defense Meritorious Service Medal, six Army Meritorious Service Medals, the Joint Service Commendation Medal, three Army Commendation Medals, the Joint Service Achievement Medal, four Army Achievement Medals, four Army Good Conduct Medals, three National Defense Service Medals, the Iraqi Campaign Medal with campaign star, the Global War on Terrorism Service Medal, the Military Outstanding Volunteer Medal, and a Superior Unit Award. She also was awarded the Infantry Order of Saint Maurice, two Adjutant

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<sup>688</sup> Jeanne Pace interviews with author at her home in South Carolina on April 25, 2006 and March 3, 2006, transcripts in author's possession; and Jeff VanWey, "Band Commander Receives Award," publication unknown, 11 July 2011.

General's Corps Horatio Gates Gold Medals, and the Daughters of the American Revolution Margaret Cochran Corbin Award.



Photograph 58. Drum Majors at Fort McClellan 4–6. L to R: Margaret Clemensen, Iva Williams, and Jeanne Pace. Photographs courtesy of Dixie Jensen's personal collection.

### Specialty Groups

At Fort Lee, many small ensembles were formed by the members of the 14<sup>th</sup> Army Band (WAC) concert band. These ensembles were known as specialty groups, and they performed music in a wide variety of musical genres. In addition to unnamed combos, specialty groups at Fort Lee included a Dance Band, Dixieland Band, Bar-B-Sharps Quartet, Glee Club, Joy Kats, Flee-Boppers, Dixielanders, Rhythm Hayseeds, Six Moods, Swingsters, and the Triads.

As women entered and left the 14<sup>th</sup> Army Band (WAC), specialty groups changed, ceased, or were formed based upon available instrumentation, ability, and relational chemistry among members. Although the utilization of specialty groups fluctuated at different times during the band's history, a variety of ensembles always existed.

Specialty groups formed at Fort McClellan included the Dance Band, Stage Band, Rock Band, Dixieland Band, German Band, Show Band, and the Choral Group.

Other groups included Musically Yours, the 21<sup>st</sup> Century Rock Band, Note-A-Belles, Dixie Belles, DixieCups, Dixie Doodlers, Jazzettes, Tiaras, and Gracenotes. A comedy duo referred to as Lyn and Lu also existed. Presented in alphabetical order, brief descriptions of these groups follow.



Photograph 59. 21<sup>st</sup> Century Rock Band. Members L to R: Ardyce Gregor, Karen Syverson, Karen Nichol, Maureen Hayes, Susie Hom, Kathryn Tapp. Photographs courtesy of Patricia Hickerson's personal collection.

### 21<sup>st</sup> Century Rock Band

On April 8, 1970, the 14<sup>th</sup> Army Band (WAC) introduced a performance concept that they called the "Show Band."<sup>689</sup> In a concert for WAC basic trainees at the Hilltop Service Club on post, band members dressed in costumes that were related to particular specialty groups instead of their normal military band uniforms.

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<sup>689</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 7.



A news article reported, "Their dress ranges from a variety of international costumes to the mod outfits of today's youth."<sup>690</sup> Groups featured during the show band concert included the German Band in Lederhosen, shorts, and hats; the Folk-Rock combo in fringed shorts, vests, maxi dresses, beads, and headbands; the Dixieland group in striped vests, garters, and Dixie-style hats; and the stage band in a variety of Asian, French, and other international looking costumes. It is presumed that since members of the German Band were also members of the stage band, they chose a theme that could incorporate them into the larger group. For a follow-up concert in September 1970, stage band members switched from international costumes to polyester pant suits which were representative of that era's fashions.

A report of the band's music for this concert noted that "their beat spans New Orleans Dixieland and German Volk and top twenty" and that "their performances leave the younger set stomping and clapping for more and their elders wondering if maybe they shouldn't listen a little more closely to the kids' music."<sup>691</sup> Although the 14<sup>th</sup> Army Band (WAC) had a long history of showcasing the versatility of its members during concerts, the 1970 show band concept was the beginning of its trend to create concert programs with an overall show design geared toward the younger generation.

Whereas college audiences were targeted during the fall tour of 1970, high school student assemblies were the primary performance venues during the remainder of the band's tours between 1971 and 1973. Advertisements for 14<sup>th</sup> Army Band (WAC) concerts emphasized the band's folk-rock and rock combos, as well as its stage band (formally known as the dance band) over the concert band. In 1971, the stage band consisted of the standard 17-piece instrumentation of five

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<sup>690</sup> "WAC Band Entertains Young and Old Alike," *McClellan News*, 26 April 1971.

<sup>691</sup> "Variety: Show Band's Middle Name," publication unknown, 8 April 1970.

saxophones, four trombones, four trumpets, and four rhythm section players. The group announced itself by the name of Musically Yours, and its repertoire included tunes like "You Made Me So Very Happy" by Chicago.<sup>692</sup> The stage band was also known as the rock band and it was directed by trombonist Susan Hom.<sup>693</sup>

By 1972, the stage band had evolved into a ten-piece rock band with horns that was only referred to as the rock band. No longer a seated ensemble, the rock band stood and even danced while performing. In June, the group performed a solo concert for handicapped children at Camp Sunshine in the Anniston, Alabama area, and its new name of 21<sup>st</sup> Century made its debut.<sup>694</sup>

Although all of the members of the 21<sup>st</sup> Century ensemble are unknown, six who were a part of the group in 1972 included: Karen Nichol on tenor saxophone; Maureen Hayes on trumpet; Susie Hom on trombone; Karen Syverson on guitar; Ardyce Gregor on keys and vocals; and Kathryn Tapp on vocals.<sup>695</sup> The eight-member group who performed during the 1973 spring tour included: Kathy Tapp and Debbie Kiewra on trumpet; Karen Nicol on tenor sax; Susan Hom on trombone; Susan Pratt on organ; Lisa Werner on guitar; Judy Toth on bass; and Ann Fox on drums.<sup>696</sup> Examples of music selections in their repertoire included "I Believe in Music" and "Baby, Don't Get Hooked on Me" by Mac Davis, "Vehicle" by The Ides of March, "Memphis Train" by Rufus Thomas, and "Play That Funky Music" by Wild Cherry.

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<sup>692</sup> "WAC Band Plans Fall Tour of 18 Concerts," *McClellan News*, 1 November 1971.

<sup>693</sup> "Second Concert Scheduled July 20 by Show Band," publication unknown, July 1971.

<sup>694</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 8.

<sup>695</sup> Member names of the 21<sup>st</sup> Century were printed on the back of a photo that they appear in dated December 13, 1972.

<sup>696</sup> "Band to Tour Arkansas [sic], Tennessee, Kentucky," publication unknown, [1973]; and "WAC Music Combo Entertains on Post," publication unknown, 1973.

Ever evolving, it was reported in November of 1973 that “the Twenty-First Century, the WAC Band’s five-piece rock combo, connects with several selections in an electrifying tumult of reverberating bottomless sound.”<sup>697</sup> By January 1974, however, the group was back up to ten members with Karen F. Nichol on saxophone, Deborah Kiewra and Starr Ann Wise on trumpet, Dixie L. Jensen on trombone, Lisa A. Werner on guitar, Judith A. Toth on bass, Ann E. Fox on drums, Kathy J. McAllister on auxiliary percussion, and Roberta L. Schmidt on vocals.<sup>698</sup> Due to attrition rates, repertoire choices, and even personality conflicts between members, the 21<sup>st</sup> Century continued performing with varying numbers of members until at least the end of 1974. Because the band did not tour in 1975 and 1976, press releases and newspaper articles concerning the band’s performances decreased dramatically. While the group may have continued performing until 1976, the name of 21<sup>st</sup> Century did not appear again in print after 1974.

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<sup>697</sup> “WAC Band to Perform at Hays High,” publication unknown, 9 November 1973.

<sup>698</sup> Member names of the 21<sup>st</sup> Century were printed on the back of a photo that they appear in dated January 8, 1974.



Photograph 60. Choral Group. Directed by Quinetta Brown. Photograph courtesy of the Women's Army Museum archival collection.

### Choral Group

For reasons unknown, the 14<sup>th</sup> Army Band (WAC) Glee Club that was active at Fort Lee did not carry over to Fort McClellan. In November 1955, however, a 30-member choral group made up of members from the 14<sup>th</sup> Army Band (WAC) was organized and directed by Private First Class Quinetta Brown. Born in North Kenova, Ohio, Brown played the tuba. After graduating from South Point High School, Ohio, she studied music education first at Marshall College, Huntington, West Virginia and then received her Bachelor of Science degree in music education from Ohio University in Athens, Ohio. While in college, she was a member of the Tau Beta Sigma band sorority and the Sigma Alpha Iota music fraternity for women. Prior to

enlisting in the Women's Army Corps in 1954, Brown taught music in Hanover, Ohio.<sup>699</sup>

The new choral group performed in public for the first time on December 9, 1955 at Service Club No. 1 in the WAC area.<sup>700</sup> In this joint concert with the WAC band, the choral group performed three selections including "Lo, How a Rose E're Blooming" arranged by Griffith, "Angels We Have Heard On High" arranged by Stone and "Cantique de Noel" arranged by Quinetta Brown. Choral group member Carol Keim was featured as a soloist on "Cantique de Noel."

During the next three years, the choral group performed in concerts with the band and also alone on post and at several civic functions in the local area. The group was even featured on a radio broadcast on station WHMA on December 13, 1957.<sup>701</sup> Selections from the group's standard repertoire included "Hide Thy Face from My Sins" by Davis, "Tumbling Tumble Weed" by Nolan, "Open the Gates to the Temple," "Halls of Ivy," "When I Grow Too Old to Dream," "The World Is Waiting for the Sunshine", and "All the Things You Are." A "Medley of Old Favorites," an arrangement by Brown, was also programmed during concerts and it featured a vocal quartet comprised of Marcia Parker, Marjorie Kimmell, Ramona Meltz, and Jo Sever.

One important event on post that the choral group was responsible for presenting was an annual "Christmas Story Tableaux." Written by Colonel R. L. Cole and adapted for presentation by the choral group by Brown, the tableaux depicted the birth of Christ as told by a mother to her children. The production was performed

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<sup>699</sup> "A Pretty Girl Is Like A Melody"; and "WAC Band Plays Equally Well for Dance or Parade," *Birmingham News*, 18 October 1956.

<sup>700</sup> "WAC Band Concert, Slated Sunday, to Include Unit's Own Selections," *Anniston Star*, 9 December 1955.

<sup>701</sup> "Radio-Television," *Anniston Star*, 13 December 1957.

in the WAC Center auditorium in 1955 and in the Hilltop Service Club in 1956 and 1957. The cast of Mary, Joseph, Wisemen, the Angel, Shepherds, and Inn Keeper were all played by members of the chorus.<sup>702</sup> Set and costume design, set construction, lighting, curtain, posters, marketing, narration, and stage direction duties were also handled by chorus members.<sup>703</sup>

There is no evidence that the tableaux was presented in 1958 or thereafter. Conflicting sources also indicate that the choral group was disbanded in either December 1958 or at the beginning of 1959 when Brown was discharged from the Army. A choral group was never formed again in the history of the 14<sup>th</sup> Army Band (WAC).



Photograph 61. Combo, 1958. Photograph courtesy of Bernice Goldstein's personal collection.

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<sup>702</sup> In 1955, Master Sergeant Helen M. Kolp, the first sergeant of the band, played the Inn Keeper.

<sup>703</sup> Concert program, "The Christmas Story in Tableau," 23 December 1955, private collection; "Choral Group to Offer Fort Program Tuesday," *Anniston Star*, 10 December 1956; and "Yuletide Schedule Given: Turkey Dinner Due Ft. McClellan WACs," *Anniston Star*, 24 December 1957.

## Combos

As at Fort Lee, there were combo ensembles at Fort McClellan that didn't necessarily perform during concerts and tours. Often, these combos performed at service clubs on post for dances and for a variety of other missions. While the personnel of some combos depended upon the availability of players, others were formed by specific individuals who gave their combos names.

A popular unnamed combo in 1958 consisted of Louise Campbell on saxophone, Paula Mitchell on accordion, Bernice Goldstein on drums, and Patricia Browning on string bass (see Photograph 61).<sup>704</sup> In 1962, the Jazzettes came onto the scene (see Photograph 62).<sup>705</sup> The five-member combo was comprised of Janellia Nullner on flute, Sue Jo Horne on saxophone, Barb Graham on trumpet, Karen Brooks on string bass, and Theodora Hamlett on drums. In 1967, members of the Tiaras jazz quartet included Ramona Meltz on saxophone, Karen Brooks on piano, Patricia Browning on string bass, and Bernice Goldstein on drums.<sup>706</sup>



Photograph 62. Jazzettes and Tiaras. LEFT: Jazzettes, 1963. RIGHT: Tiaras, 1967. Photographs courtesy of Jeanne Pace's personal collection and Army Women's Museum archival collection.

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<sup>704</sup> "WAC Band Plays Equally Well for Dance or Parade," *Birmingham News*, 18 October 1956.

<sup>705</sup> "WAC Band Off on Tour of Florida Service Bases," *Anniston Star*, 18 November 1962; "WAC Band Boosts Morale," *Anniston Star*, 20 November 1962; and "Army WAC Band Program at Base Service Club Nov. 27," publication unknown, 1962.

<sup>706</sup> Names of the group and the group members were printed on the back of photos that they appeared in.



Photograph 63. Kim's Dance Band. Photograph courtesy of Jane Kilgor's personal collection.

### Dance Band

As at Fort Lee, a dance band was formed at Fort McClellan. The first dance band was formed in 1955 and led by trumpet player Marjorie Z. Kimmell, whom everyone referred to as "Kim." Although Bernice Goldstein helped organize the band, this particular configuration of players was informally known as "Kim's Band." A news article description of Kim read, "The hottest trumpet player in the largest all-girl band gets into more 'jams' than any sergeant this side of Birdland. She's WAC Sergeant First Class Marjorie Zundel Kimmell—an odd blend of composed dignity, even while her less than dignified horn is chord-ripping on jazz improvisations."<sup>707</sup>

Other than her band experiences at Greensburg High School in Pennsylvania, Kimmell was a self-taught musician. Prior to joining the Women's Army Corps, she was offered jobs in the all-girl orchestras run by Phil Spitalny and Ina Ray Hutton and even had her own combo called "The Honey Tones." Kimmell joined the WAC

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<sup>707</sup> Leo Willette, "She's a Jam Session WAC . . . Mac!," publication unknown, 1955.



band because she said she “got tired of working every night and doing nothing all day but sleep.”<sup>708</sup>

At Fort McClellan, Kimmell’s dance band started with fourteen members in the following configuration: two alto saxophones, two tenor saxophones, one baritone saxophone, three trumpets, three trombones, piano, bass, and drums. In addition to sharing the stage with the concert band during concerts, they also played at the services club and for other solo functions on post. Some of the song selections that the dance band performed included “The Creep,” “Yesterdays,” “The High and Mighty,” “I Want You to Be My Baby,” and the “Charleston.”<sup>709</sup>



Photograph 64. Dance Band, 1963. Photograph courtesy of Jeanne Pace’s personal collection.

When Kimmell left the Women’s Army Corps in 1962 after twelve years of service with the band, the dance band was led by Ramona Meltz who was also the leader of the concert band. In 1970, the dance band referred to itself as a “stage

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<sup>708</sup> Ibid.

<sup>709</sup> Concert program, “The WAC Band Presents,” 1955, private collection; and “WAC Band Big Hit Here Last Night,” *Vicksburg Herald*, 6 January 1955.

band,” and during the band’s fall tour in 1971, it called itself by the name “Musically Yours.”<sup>710</sup> Consisting of the standard 17-piece instrumentation of five saxophones, four trombones, four trumpets, and four rhythm section players, the band also featured vocalists on occasion. Performing pop or contemporary songs rather than traditional big band jazz dance music, the stage band eventually evolved into a ten-piece rock band with horns by 1972. When it became officially known as the rock band, it was led by Susie Hom.

#### Dixieland Combos

Between 1954 and 1976 at Fort McClellan, a Dixieland combo of one variety or the other was featured—if only for a song or two—on the majority of concerts presented by the 14<sup>th</sup> Army Band (WAC). The combos also played for dances at the service clubs and for assorted other functions on post. While many of the ensembles were simply identified as “Dixieland Combo,” other configurations of the ensembles chose names and set themselves apart with distinctive costumes or a varied song repertoire. In this section, brief descriptions will be provided for the Dixie Belles, the Dixiecupps, the Dixie Doodlers, and the Dixieland Combo.

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<sup>710</sup> “WAC Band Plans Fall Tour of 18 Concerts,” *McClellan News*, 1 November 1971.



Photograph 65. Dixie Belles on the *Mike Douglas Show*. Photograph courtesy of the Women's Army Museum archival collection.

### Dixie Belles

In 1967, the first Dixieland combo of six members was formed at Fort McClellan. Sharply dressed in dark blue skirts, striped vests, white blouses with red garters on the sleeves and traditional looking Dixieland hats, they had a good time playing "hot tunes" with one another.<sup>711</sup> By 1968, four of the original six members departed the Dixieland combo to play more contemporary folk and rock tunes. Forming their own quartet, they named themselves the Note-a-Belles. Whenever the occasion called for it, however, three additional members would join the Note-a-

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<sup>711</sup> Bernice R. Goldstein discussion with author at Fort McClellan, Alabama, 10 October 2014.

Belles to expand their repertoire. Since some of that repertoire included Dixieland-style music, the larger group gave themselves the name of Dixie Belles. They also updated their attire to a "show uniform" that consisted of navy blue skirts, loosely fitted solid matching vests, pale blue long-sleeved blouses worn with garters, and the Dixieland-style hats.

Members of the popular Dixie Belles group included the following musicians: Staff Sergeant Ramona Meltz on saxophone, Sergeant Barbara Graham on trumpet, Staff Sergeant Rosella Collins on trombone, Specialist-Four Karen Brooks on guitar, Sergeant First Class Patricia Browning on electric bass, Sergeant Marie Laxo on electric organ, and Sergeant First Class Bernice Goldstein on drums.

On May 6, 1968, the Dixie Belles were given the opportunity to represent the 14<sup>th</sup> Army Band (WAC) on national television when they appeared on the *Mike Douglas Show*. Taped ahead of time in Philadelphia, the program was called "Salute to the United States Army," and it was the first of the *Mike Douglas Shows* produced especially for airing during Armed Forces Week in 1968.

For their segment of the show, the Dixie Belles played a Dixie melody, "At the Jazz Band Ball," and a Broadway song, "Cabaret," which featured vocalist Sergeant Maude E. Goin. The 14<sup>th</sup> Army Band (WAC)'s commander, Captain Ruth E. Glaspey, accompanied the combo and acted as spokesperson when interviewed by the show's host. A guest co-host on the show was Major Pete Dawkins, U.S. Military Academy instructor and former star on the Black Knights football team.<sup>712</sup> In addition to a performance by the United States Army Chorus, the program also featured a message from General Omar Bradley.<sup>713</sup>

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<sup>712</sup> The Black Knights, also known as the West Point Black Knights, or simply, the Army, is the college football team of the United States Military Academy in West Point, New York.

<sup>713</sup> "Dixie Belles Set for ETV Appearance," *Anniston Star*, 23 May 1968.



Photograph 66. DixieCups at Fort Jackson, October 7, 1960. Photograph courtesy of Barbara Graham's personal collection.

### DixieCups

In 1964, the Dixieland Combo consisted of eight members. Calling itself the DixieCups, the ensemble was led by Ramona Meltz who also played saxophone. Other members included Maria S. Laxo on clarinet, Marjorie Wright on saxophone, Barbara L. Graham on trumpet, Rosella Collins on trombone, Karen A. Brooks on guitar, Patricia R. Browning on string bass, and Bernice R. Goldstein on drums.

One memorable performance mission of the DixieCups involved them trading their skirts and pumps for black stirrup pants and flats to go out into the field in October 1964. Performing on a makeshift stage on a paneled flatbed military truck, the DixieCups gave six shows in three days to the men of the 82<sup>nd</sup> Airborne Division, the 11<sup>th</sup> Air Assault Division, and other support units that were participating in "Project Team" field maneuvers at Fort Jackson, South Carolina.<sup>714</sup>

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<sup>714</sup> Information Office, Women's Army Corps Center, newsletter, "WAC Center Special: Farewell to Arms," November 1964, private collection; and "Fort's DixieCups Leave on South Carolina Tour," *Anniston Star*, 7 October 1964.



Photograph 67. Dixie Doodlers. Photograph courtesy of Barbara Graham's personal collection.

### Dixie Doodlers

The Dixie Doodlers was a seven-piece dance combo formed and directed by trumpeter Barbara L. Anderson in 1960. Despite their name, the repertoire of the group was not limited to traditional Dixieland-style music. The group's first job, in fact, was played at the NCO Club on post for a Sock Hop.<sup>715</sup> The first group to set themselves apart by wearing a costume versus the military uniform, the Doodlers wore below-the-knee-length blue skirts, red and black plaid vests, long sleeve white blouses, and ribbon ties. The skirts and blouses were part of their dress blue uniforms, so switching the blue jacket for a vest and the issued necktab for the ribbon tie made for quick change in the middle of concerts.

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<sup>715</sup> Barbara Graham Anderson to author, 25 January 2008, in author's possession.



Photograph 68. Dixie Doodlers Jamming with Fort Benning Combo, 1960. Photograph courtesy of Barbara Graham's personal collection.

In 1961, one of the more memorable events of the ensemble involved their participation in a talent contest. Winning the preliminary round at Fort McClellan, the Doodlers then travelled to Fort Benning, Georgia to compete in the Third U.S. Army Area All-Army Entertainment Contest. They won second place in the instrumental category out of 80 overall entries. Jazz tenor saxophonist great Joe Henderson was stationed at Fort Benning at the time and his combo also entered the contest. Even though the 2015 online Wikipedia entry for Joe Henderson claims that his group won first place,<sup>716</sup> artifacts discovered during this study show that the "Exponents" of Fort Bragg won the first place title, the Dixie Doodlers of Fort McClellan claimed second place, and the "Joe Henderson Combo" of Fort Benning was the third-place winner.<sup>717</sup>

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<sup>716</sup> Joe Henderson entry on Wikipedia at [http://en.wikipedia.org/wiki/Joe\\_Henderson](http://en.wikipedia.org/wiki/Joe_Henderson). Accessed June 5, 2015.

<sup>717</sup> "Solo Event," publication unknown, 1961.

Following the contest, the Doodlers jammed with the Fort Benning Combo in the NCO Club (see Photograph 68).



Photograph 69. Dixieland Combo, 1970. Photograph courtesy Dokey Mattox's personal collection.

### Dixieland Combo

From the first days at Fort McClellan in 1954, some version of a Dixieland combo was one of the main specialty groups formed from members of the 14<sup>th</sup> Army Band (WAC). The first photo and mention of such an ensemble found for this study appeared in a "Review" book. Equivalent to a school yearbook, the Review contained photos of all service members and points of interest at Fort McClellan in 1955. A photo of the band's four-member Dixieland combo was included and was captioned, "The Dixielanders." At Fort Lee, there also was a popular combo called the



Dixielanders in 1951, but it was a quintet and the members were completely different. The members of the 1955 Dixielanders included Ramona J. Meltz on saxophone, Diana C. Schnormeier on piano, Patricia R. Browning on string bass, and Bernice R. Goldstein on drums.<sup>718</sup>

By 1958, the Dixieland Combo was comprised of six members and no longer called the Dixielanders. In addition to the original members of Meltz, Brown and Goldstein, Marjorie Z. Kimmell played trumpet, Rosella Collins played trombone and Marcia Parker took over on keys. Two songs performed on concerts by the Dixieland Combo included "Ja Da" and "Panama."<sup>719</sup> By 1963, the group which was "capable of blowing sweet or hot as the occasion dictates,"<sup>720</sup> was up to nine members. In addition to Barbara L. Graham and Karen Brooks replacing Kimmell on trumpet, Sharon Harrison joined on clarinet and Maria "Chip" Laxo replaced Parker on keys.

In 1967, the Dixieland Combo was down from nine to six but Harrison, Collins, Graham, and Goldstein were still a part of the group. New members included Delores "Dokey" Mattox on tenor sax and Sue Hesler on sousaphone.<sup>721</sup> During this period of time, one of the signature songs of the Dixieland Combo that appeared on many concert programs was a tune entitled "Dixieland Jamboree." By 1971, the group had stopped performing the tune but had started calling itself the Dixieland Jamboree instead.<sup>722</sup> The Dixieland Jamboree consisted then of two former members,

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<sup>718</sup> *Women's Army Corps Training Center Review: Fort McClellan* (Fort McClellan, Alabama: ARMY and NAVY Publishing Company, 1955).

<sup>719</sup> Concert program, "WAC Band Concert Hilltop Service Club," 2 October 1958, private collection.

<sup>720</sup> "At Ellis-Porter Park: Band of Women's Army Corps in Concert Here Sept. 15," *Sunday News and Tribune*, 8 September 1963.

<sup>721</sup> "There Is Nothing Like a Man in Uniform, 'Especially When It's a Girl—Musician Type,'" *Colorado Springs Gazette Telegraph*, 21 October 1967; and "Army Band Concert Set Tonight," *Fort Smith Times Herald*, 30 October 1967.

<sup>722</sup> "WAC Band Plans Fall Tour of 18 Concerts," *McClellan News*, 1 November 1971.

Graham and Goldstein, plus Kathryn M. Nelson on saxophone, Patricia A. Kincaid on trombone, Susan L. Preston on clarinet, and Deborah A. Karns on sousaphone.<sup>723</sup>

While the Dixieland Jamboree members were still together by 1974, they had once again started referring to themselves simply as the Dixieland Combo. By 1976, only two members from 1971 remained. The final Dixieland Combo of the 14<sup>th</sup> Army Band (WAC), thus, consisted of Jeanne Y. Pace on clarinet, Kathryn M. Nelson on saxophone, Starr Ann Wise on trumpet, Beth A. Hammer on trombone, Deborah A. Karns on electric bass guitar, and Candace C. Jones on drums.<sup>724</sup>



Photograph 70. Dixieland Combo, 1976. Photograph courtesy of Dixie Jensen's personal collection.

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<sup>723</sup> "Will Feature Specialty Groups: WAC Band to Begin Midwest Concert Tour," *McClellan News*, 15 March 1971.

<sup>724</sup> "A Musical Evening You'll Remember," *Anniston Star*, 1976.

## German Band

In 1970, a "German Band" specialty group made its debut at Fort McClellan. Wearing Lederhosen, a white blouse, knee-high socks, and a German-style felt cap, the five-member ensemble performed at more informal social functions on post.<sup>725</sup> While the band advertised that it performed German "Volk" music, no specific song selections could be located. The members of the German Band included Sandra McPhate and Maria "Chip" Laxo on clarinet, Dixie Jensen on trombone, Priscilla "Lori" Lawrence on euphonium, and Bernice "Goldie" Goldstein on drums.



Photograph 71. German Band. Photograph courtesy of Melinda Whitman's personal collection.

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<sup>725</sup> "14<sup>th</sup> Army Band, WAC, Marks Another Milestone," *Anniston Star*, 25 January 1970.

While the inspiration to form the German Band is unknown, it is noteworthy that the 14<sup>th</sup> Army Band (WAC) performed every year for German Memorial Sunday, Toten Sonntage, on November 17 at the German-Italian Cemetery on post. During World War II, approximately 3,000 German and Italian soldiers were held in the Prison Internment Camp as prisoners of war at Fort McClellan. While there, twenty-six German and three Italian prisoners died. When the 14<sup>th</sup> Army Band (WAC) performed for the annual memorial services, they played selections such as "Ich Bete an Die Macht Der Liebe" ("I Pray to the Power of Love"), "Ich Hatt Einen Kameraden" ("I Had a Comrade"), "Soldaten Müssen Schlafen Gehn" ("Soldiers Must Go to Sleep"), both the German National Anthem and the U.S. National Anthem, and "Taps."<sup>726</sup>



Photograph 72. Gracenotes. Photograph courtesy of Bernice Goldstein's personal collection.

<sup>726</sup> "P.O.W. Cemetery Ceremonies Slated," *Anniston Star*, 17 November 1963; "Dead War Prisoners to Be Honored Here," *Anniston Star*, 15 November 1967; and "German Memorial Observances Set Today at Fort," *Anniston Star*, 16 November 1969.

## Gracenotes

Between 1964 and 1966, vocalist Rosalie Capalungan teamed up with Karen Brooks on electric guitar and Patricia R. Browning on electric bass to form a trio called the Gracenotes. Brooks and Browning also sang, and on occasion other musicians would join them. During the spring tour in 1965, Shirley E. Griffith joined in on the banjo and Teresa Castro-Villo played bongos and maracas. The group's specialty was a hootenanny-style rendition of folk songs such as "Five Hundred Miles," "Sinner Man" and "Eden."<sup>727</sup>



Photograph 73. Lyn and Lu. LEFT: Marilyn E. Harris and Mary Lu Leon . Photographs courtesy of Marilyn Ferraris' personal collection.

## Lyn and Lu

Prior to enlisting in the Women's Army Corps in May 1954, Marilyn E. Harris and Mary Lou Leon of Oakland, California worked together as a comedy team during high school and college. At Fremont High School in Oakland, they were in a group of students that organized the Moffat Show Troupe. With the troupe, Harris and Leon performed for local organizations, at several Army posts in the San Francisco area, at

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<sup>727</sup> "Concert Tour Set," *Fort McClellan News*, 14 August 1964; and "Band Launches Tour," publication unknown, [1965].

Yosemite National Park, and on television. In addition to writing their own original acts—which they described as parodies of songs, Harris and Leon worked out their own choreography and made their own costumes.<sup>728</sup>

After high school, Harris and Leon attended San Francisco State College together. While the duo continued to hone their routines with the show troupe, they became known around campus as “Lyn and Lu.” Both Harris and Leon were also members of the college’s symphonic band where they played flute and clarinet, respectively. When the two found themselves running short on funds and could no longer afford tuition, they decided that joining the Women’s Army Corps would be a good way to make money while continuing to gain experience.<sup>729</sup>

Although Harris and Leon completed basic training and began their assignments with the 14<sup>th</sup> Army Band (WAC) while stationed at Fort Lee, Virginia, the band was transferred to Fort McClellan just a few months after their arrival. It was there that the team made a name for themselves by performing all over post and in the nearby town of Anniston. The duo’s novelty act was also regularly included on the band’s concert programs during the two years that Harris and Leon were members.

In September 1954, the Army provided air travel and all expenses for “Lyn and Lu” to spend a week in New York to appear on *Soldier’s Parade*, an Army talent show hosted by Arlene Francis. When Francis previewed the girl’s act, Harris and Leon wore their usual costume of knee-length trousers, knee-high socks, and 1900-style high-top shoes. Leon recalled, “Miss Francis shook her head in dismay. ‘We can’t let you wear trousers on the show,’ she said.”<sup>730</sup> Thus, when they performed their rendition of “Tiptoe through the Tulips,” they were dressed in Dutch costumes,

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<sup>728</sup> “California Comedy Team Joins WAC Band at Fort Lee,” *Hopewell News*, 13 May 1954.

<sup>729</sup> Marilyn Ferraris interview with author at Fort McClellan, October 11, 2006.

<sup>730</sup> Mary Lu Leon written interview question responses, 2006.

complete with Dutch girl hats and dirndls that extended past their hip bones! Even after Harris and Leon returned to college, earned their teaching degrees and taught school until they retired, the New York experience remained a high point of both of their lives.<sup>731</sup>



Photograph 74. Note-A-Belles. Balboa Park, California. Photograph courtesy of Dixie Jensen's personal collection.

### Note-A-Belles

Between 1964 and 1966, Karen Brooks and Patricia R. Browning belonged to a trio called the Gracenotes whose specialty was performing a hootenanny-style rendition of folk songs. Perhaps seeking less emphasis on hootenanny and more on folk, Brooks and Browning recruited drummer Bernice R. Goldstein and vocalist Maude E. Goin in 1967 to form a new quartet. Calling themselves the Note-A-Belles,

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<sup>731</sup> Marilyn Ferraris interview with author at Fort McClellan, October 11, 2006; and Mary Lu Leon written interview question responses, 2006.

they were described in concert promotion articles as “a trio of guitars and drums with vocal accompaniment,”<sup>732</sup> “a swinging quartet which specializes in folk-rock, jazz and pop tunes,”<sup>733</sup> and a group that “specialized in music especially for the ‘Old Timers.’”<sup>734</sup> Two examples of songs the group played in 1969 include *Tom Dooley* and *Don’t Sleep in the Subway*.<sup>735</sup>

### Activities

In this section, descriptions are provided of the 14<sup>th</sup> Army Band (WAC)’s film appearances, significant performance events, tours, and training activities that occurred between August 1954 and May 1976.

### Film Appearances

While at Fort McClellan, video images of the 14<sup>th</sup> Army Band (WAC) were used in select training films for the Women’s Army Corps and the Army. Four training films are listed here in chronological order as examples, with cue markings to assist those interested in viewing the 14<sup>th</sup> Army Band (WAC) in action.

#### The Big Picture, Episode 277: *The WAC Is a Soldier, Too*

In 1954, the United States Army Signal Corps Army Pictorial Service filmed a 28-minute documentary at Fort McClellan to educate the public about the activities of the Women’s Army Corps at the new permanent WAC Center. The resulting film, *The WAC Is a Soldier, Too*, was part of the “The Big Picture” weekly television reports to

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<sup>732</sup> “All Woman WAC Band Plays Here Wednesday,” *Colorado Springs Gazette-Telegraph*, 22 October 1967.

<sup>733</sup> “WAC Band Ready for Western Tour,” *Anniston Star*, 8 December 1968.

<sup>734</sup> “The Note-a-Belles,” *Club Chevron News*, 1968.

<sup>735</sup> “Army Band Concert Set Tonight,” *Fort Smith Times Herald*, 30 October 1967; and “Public Will Be Admitted Free of Admission Charge: Doors Open at 7 P.M.,” publication unknown, January 1969.



the nation on the activities of the Army at home and overseas. The following synopsis of the episode accurately sets the tone for the production:

The privilege of serving the United States Army in uniform is no longer limited to men. To prepare the women who will serve with the Regular Army, the Women's Army Corps recently opened a new training center at Fort McClellan, Alabama. THE BIG PICTURE camera goes to Fort McClellan to film and record this first good look at the new "college" for WAC officers and enlisted women. Since 1942 when the Women's Army Auxiliary Corps was created, women training for service with the U.S. Army have had a number of temporary homes, ranging from Florida to Massachusetts, from Iowa to Virginia. Today, the permanent WAC Center is a cluster of 22 cream-colored buildings in a natural setting at Alabama's Fort McClellan. Today, women are playing increasingly important roles in the nation's defense. Thanks to the modern WAC Training Center, graduates are better trained and better qualified for more responsible jobs than ever before.<sup>736</sup>

The episode can be viewed free of charge on archive.org and can also be located on YouTube. Video footage of the 14<sup>th</sup> Army Band (WAC) and some of its members can be viewed at the following time markings:

[6:46] Marjorie Kimmell is shown playing the bugle.

[7:48] The 14<sup>th</sup> Army Band (WAC) is shown marching. Bernice Goldstein can clearly be seen playing the French horn. Narrator: "The morning march-out to the WAC band and to review by non-commissioned officers for company marching honors are standard features of basic training."

[16:50] A WAC is shown sitting at a desk copying music onto blank staff paper. Narrator: "A girl is free to add small decorative touches to her quarters as she is to indulge in her favorite past times and off-duty hours, whether painting or music arranging, perhaps, for the 14<sup>th</sup> Army Band. The 14<sup>th</sup> Army Band is the only WAC band in existence today. The title of the WAC march by Jane Douglass tells its own story, *The WAC Is a Soldier, Too*."

[17:06-19:25] The 14<sup>th</sup> Army Band (WAC) is shown marching. Captain Alice V. Peters can be seen as the commander/conductor. Joan Myers is also visible playing the trombone. Narrator: "Any enlisted women who play a band instrument are auditioned during her basic training by the director of the WAC band. Those accepted are assigned to the band and play at all special and regular military functions such as the time honored call of retreat."

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<sup>736</sup> <http://www.metafilter.com/134638/The-Big-Picture>

[21:45-24:33] The dance band is shown. Rosella Collins and Joan Myers are both recognizable as they play their trombones. Jane Kilgore is on the drum set.

[25:38] Marjorie Kimmel is shown playing the bugle. One of the females at [25:00] also looks like Marjorie Kimmel. The camera focuses on her and then morphs into Kimmel on the bugle.

#### *Strictly Personal* TF 35 3400

During 1963, an Army training film entitled *Strictly Personal* was filmed in part at Fort McClellan. The episode can be viewed free of charge on archive.org and can also be located on YouTube. Video footage of the 14<sup>th</sup> Army Band (WAC) and some of its members can be viewed at the following time markings:

[17:19] Note: the sound track goes silent to the end of the film.

[27:09] Seven 14<sup>th</sup> Army Band (WAC) dance band combo musicians can be seen in the background.

[28:23] The 14<sup>th</sup> Army Band (WAC) can be seen marching.

#### *No Greater Heritage* TF 35 3838

In 1967, an Army training film entitled "No Greater Heritage" was filmed at Fort McClellan. The episode can be viewed free of charge on archive.org and can also be located on YouTube. Video footage of the 14<sup>th</sup> Army Band (WAC) and some of its members can be viewed at the following time markings:

[13:13] The 14<sup>th</sup> Army Band (WAC) band is briefly shown marching during a pass and review.

[15:20] Two herald trumpet players are shown and the band's heraldic banners can be seen hanging from the trumpets.

[15:38] The 14<sup>th</sup> Army Band (WAC) band is shown standing in marching band formation, performing the end of the National Anthem.

[21:16] The 14<sup>th</sup> Army Band (WAC) band is shown and is also acknowledged by the narrator.

[21:34] The dance band is shown in background but the footage is the same footage that appears in the documentary film, *The WAC Is a Soldier, Too*.

### *The Feminine Touch—The U.S. Women's Army Corps*

In 1970, an Army informational film entitled *The Feminine Touch* was filmed in part at Fort McClellan. The episode can be viewed free of charge on YouTube. Video footage of the 14<sup>th</sup> Army Band (WAC) and some of its members can be viewed at the following time markings:

[3:29] A female bugler is shown.

[8:52] The 14<sup>th</sup> Army Band (WAC) can be seen marching.

[27:03] Features the same clip of the band marching that was shown at [8:52].

### Significant Performance Events

While at Fort McClellan, the 14<sup>th</sup> Army Band (WAC) performed many concerts and marched in many parades on and off-post. It is beyond the scope of this study to list every performance of the 14<sup>th</sup> Army Band (WAC). Therefore, only a sampling of performances that stood out in some way or that were categorized in unit records as significant during the twenty-two-and-a-half years at Fort McClellan are included.

#### First Public Appearance of 14<sup>th</sup> Army Band (WAC) in Anniston, Alabama

Sixth months after its arrival at Fort McClellan, the 14<sup>th</sup> Army Band (WAC) led a battalion of WACs in a parade for the first time in the city of Anniston on January 18, 1955. The occasion was to attract the public's attention to both the premiere of the Army's new documentary movie, *This Is Your Army*, and to a historic showing of the Army's latest and most modern weapons. The color film was "a report to the public and to the soldier of the progress the Army has made in developing a highly trained fighting organization and the advance made in developing new weapons."<sup>737</sup>

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<sup>737</sup> "In Film's State Premiere: Anniston to Be Nation's First City to See Atomic Cannon and the Nike," *Anniston Star*, 12 January 1955.

For the first time in any city, the Army's 280MM atomic cannon and the famous modern guided Nike missile were put on display together in Anniston.

### Second Inauguration Parade for President Eisenhower

On January 18, 1957, Captain Alice V. Peters and 52 enlisted women of the 14<sup>th</sup> Army Band (WAC) departed Fort McClellan, Alabama by rail for Washington, DC for the purpose of marching in the second inaugural parade of Dwight D. Eisenhower on January 21.<sup>738</sup> Unlike the four-and-a-half-hour 1953 inaugural parade for President Eisenhower in which the band had previously marched, this parade was considerably—and intentionally—shorter. The route was just slightly longer than two-and-on-half miles.<sup>739</sup> Due to the significantly fewer number of groups invited to the event, the honor of being selected was thus especially significant for the 14<sup>th</sup> Army Band (WAC).<sup>740</sup>

In the line of march, the 14<sup>th</sup> Army Band (WAC) was included in the first group of military participants.<sup>741</sup> Ahead of the 53 band members were 500 men of the Second Battalion, Third Infantry Regiment and behind, 700 men of the 82<sup>nd</sup> Airborne Division. Out of the 65 bands that participated in the inaugural parade, the 14<sup>th</sup> Army Band (WAC) was positioned as the seventh. In order, the six military bands that preceded the all-female ensemble included the "President's Own," the

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<sup>738</sup> Pearl Weiss, Major, Headquarters U.S. Army Training Center, Women's Army Corps, Movement Order No. 1, par 1, dated 7 January 1957, effective 18 January 1957, private collection; and "PFC Judith Stark is Back at Fort McClellan," *Janesville Daily Gazette*, 7 March 1957.

<sup>739</sup> "Inaugural Parade Takes 2 ½ Hours," *Kallispell Daily Inter Lake*, 21 January 1957.

<sup>740</sup> "WAC Band Off for Ike's Parade," *Anniston Star*, 17 January 1957.

<sup>741</sup> "On Parade for the President," *Anniston Star*, 18 January 1957; and "Music with a Sweet Beat," *Army Times*, 2 February 1957.

Military Academy Band, the U.S. Naval Academy Band, the Air Force Academy Band, the Coast Guard Academy Band, and the Merchant Marine Academy Band.<sup>742</sup>

Once the parade was underway, drum major Eva Jo Sever led the 14<sup>th</sup> Army Band (WAC) from the Capitol Plaza down Constitution Avenue to the foot of Capitol Hill.<sup>743</sup> From there, she then led the band members to the heart of the city along Pennsylvania Avenue and around the Treasury Building on 15th Street before marching in the front of the White House.

#### Inauguration Parade for President Kennedy

At 1:30 p.m. on January 20, 1961, the lead element in the Inaugural Parade for President John Fitzgerald Kennedy stepped off from the intersection of New Jersey and Independence Avenues in Washington, DC. When the Second Division of the parade eventually started to move, the 14<sup>th</sup> Army Band (WAC) followed with the rest of the United States Army troops waiting at position twenty-one in the line of march. Ahead of the only all-female band in the military were the United States Army Staff, the United States Army Field Band, the 2d Battle Group, 504<sup>th</sup> Infantry, the 82d Airborne Division, and the 3d Armored Cavalry Regiment. Directly behind the 14<sup>th</sup> Army Band (WAC) were a company of WACs, a Pershing Missile, side-by-side LaCrosse and Nike Hercules Missiles, side-by-side Little John and Hawk Missiles, and a Nike Zeus Missile (see Photograph 75).<sup>744</sup>

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<sup>742</sup> "Inaugural Parade Takes 2 ½ Hours," *Kallispell Daily Inter Lake*, 21 January 1957.

<sup>743</sup> "On Parade for the President," *Anniston Star*, 18 January 1957.

<sup>744</sup> General Order No. 1, Washington, DC, subject: Inaugural Parade: John Fitzgerald Kennedy, 20 January 1961, private collection.



Photograph 75. JFK Inauguration Parade, January 20, 1961. Photograph courtesy of the Army Women's Museum archival collection.

Guiding on the center of the street, drum major Jane M. Kilgore led the 45-member WAC Band from the initial intersection north through Capitol Plaza to Constitution Avenue, and then northwest on Pennsylvania Avenue to 17<sup>th</sup> Street. When they passed the reviewing stand on the south side of Pennsylvania Avenue in front of the White House, Captain Alice V. Peters and drum major Kilgore rendered eyes left and saluted the new President while the band played "You're in the Army Now." It wasn't the song that they had hoped to play but outside at a sub-freezing temperature of just twenty-three degrees, it was the only song that could be played

in open position by ice-locked trumpets and in closed position by the trombones.<sup>745</sup> The band repeated the song for approximately two hours and forty-five minutes along the entire two-and-one-half mile parade route.

Although the inaugural parade of President Kennedy wasn't the first such parade that the 14<sup>th</sup> Army Band (WAC) participated in, it most definitely was the coldest.<sup>746</sup> Underneath their Army issued overcoats with insulated liners, band members wore sweaters, flannel shirts, and anything else that fit under their uniforms to keep warm.<sup>747</sup> More than 33,000 civilian and military men and women participated in the parade, and music was furnished by more than forty military, civilian, college, and high school bands.<sup>748</sup> It was the last Presidential inaugural parade in which the 14<sup>th</sup> Army Band (WAC) would march.

Another highlight of the 1961 inaugural festivities involved the 16-piece dance band formed by members of the 14<sup>th</sup> Army Band (WAC). Led by Marjorie Z. Kimmell of Greensburg, Pennsylvania, the dance band played at a reception honoring the then Vice President-Elect of the United States and Mrs. Lyndon B. Johnson on January 18, 1961.<sup>749</sup> The entire mezzanine floor of the Statler-Hilton Hotel was utilized for the two-hour event that was open to all inaugural visitors.

#### Parade of American Music Award

On June 2, 1966, the 14<sup>th</sup> Army Band (WAC) received a Double Ribbon Star Award of Merit for their concert of American music in the Parade of American Music

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<sup>745</sup> "WAC Band Not Stopped by Frozen Instruments," *Birmingham Post-Herald*, 26 January 1961.

<sup>746</sup> The 14<sup>th</sup> Army Band (WAC) marched twice before in inaugural parades for President Dwight D. Eisenhower in 1953 and 1957.

<sup>747</sup> Sharon Abercrombie, "WAC Band Plays Frozen Instruments," *Times*, 1961.

<sup>748</sup> Concert program, "Inauguration 1961 Guide Book," issued by Hospitality Committee, Washington, DC, January 1961, private collection.

<sup>749</sup> "WAC's Musicians to Spice Parade at Inauguration," *Anniston Star*, 15 January 1961.

during American Music Month. This was fairly significant since awards were given to only 19 organizations in the Third Army Area out of 989 entries throughout the United States. The Third Army Area was comprised of seven states: North Carolina, South Carolina, Georgia, Florida, Alabama, Tennessee and Mississippi.<sup>750</sup>

The Parade of American Music was an annual program that began in 1955 under the sponsorship of the National Federation of Music Clubs and was supported by a grant from the American Society of Composers, Authors and Publishers. It was started to promote the works of American composers and American music. The competition, open to both military and civilian organizations, drew every kind of music from the patriotic sounds of the 14<sup>th</sup> Army Band (WAC) to folk music of college students, American musical theater, pop arrangements, jazz, and traditional choral arrangements sung by local high school students. The Army encouraged military participation in the Parade of American Music by adding a competitive element to it for service members. Special Services organized and managed the military competition throughout the nation. At Fort McClellan, the service clubs and theaters on post featured both military and community performing groups all month long in conjunction with the event. In 1969, the 14<sup>th</sup> Army Band (WAC) hosted the event and showcased several of its specialty groups during the competition.<sup>751</sup>

#### Signing of Public Law 90-130

By special invitation of the White House, the 14<sup>th</sup> Army Band (WAC) performed at ceremonies in which the bill H.R. 5894 was enacted as Public Law 90-130 (81 Stat. 374) by President Lyndon B. Johnson on November 8, 1967.<sup>752</sup> The bill

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<sup>750</sup> "This Week at the Fort: Awards Presented," *Anniston Star*, 2 June 1966.

<sup>751</sup> "This Week at the Fort" Band to Perform," *Anniston Star*, 17 February 1966.

<sup>752</sup> "WAC Band to Play at White House," *Anniston Star*, 7 November 1967.



provided equal opportunity in promotions for women in the Armed Forces. In his remarks, President Johnson said, "both as President and as the Commander in Chief I am very pleased to have this measure sent to me by the Congress. I can think of no better company in which to sign it. For in a very real sense this law belongs to every one of you who are here in this room this morning."<sup>753</sup> The President also said, "This bill does not create any female generals or female admirals—but it does make that possible. There is no reason why we should not someday have a female Chief of Staff or even a female Commander in Chief."<sup>754</sup>



Photograph 76. Visiting with Vice-President Hubert Humphrey, November 8, 1967. Photograph courtesy of Jeanne Pace's personal collection.

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<sup>753</sup> Lyndon B. Johnson, "Remarks Upon Signing Bill Providing Equal Opportunity in Promotions for Women in the Armed Forces," 8 November 1967. Online by Gerhard Peters and John T. Woolley, The American Presidency Project. <http://www.presidency.ucsb.edu/ws/?pid=28533>.

<sup>754</sup> Ibid.

Along with President Johnson and the members of the 14<sup>th</sup> Army Band (WAC), other individuals present in the East Room in the White House included Vice President Hubert Humphrey; Oveta Colp Hobby, the first Director of the Women's Army Corps; Sarah T. Hughes, U.S. District Judge for the Northern District of Texas; Colonel Ethel R. Kobach, Chief of the Air Force Nurse Corps; and Colonel Anna Mac Hayes, Chief of the Army Nurse Corps. Prior to signing bill H.R. 5894 into law, President Johnson honored two distinguished servicewomen for their service in connection with the Vietnam conflict. He awarded the Legion of Merit to Air Force Nurse Colonel Ethel A. Hoefly who had served in Japan and the Bronze Star to Army Nurse Major Marie L. Rodgers who had served in Vietnam.

Although the 14<sup>th</sup> Army Band (WAC) had played on the nation's capitol steps before and had marched on Pennsylvania Avenue during three Presidential inauguration parades, they had never before played in the White House. The day before the event, the forty-three band members were flown by military aircraft to Andrews Air Force Base, Maryland. They stayed overnight at Fort Belvoir, Virginia so that they could have time to press uniforms and arrive refreshed and early to the White House. Following the 11:00 a.m. ceremony, a number of the pens used by the president to sign the bill were given to members of the band. They were also given a private tour of the White House. The band's commanding officer, Lieutenant Frances A. Austad, said, "It was an unforgettable experience for all of the women, especially the younger ones."<sup>755</sup> Band member Patricia R. Browning said, "It was one of the greatest experiences I ever had."<sup>756</sup>

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<sup>755</sup> "WAC Band Members Return from Capitol," *Anniston Star*, 10 November 1967.

<sup>756</sup> "14<sup>th</sup> Army Band, WAC, Marks Another Milestone," *Anniston Star*, 25 January 1970.



Photograph 77. Bernice Goldstein with Air University Band. Photograph courtesy of Melinda Whitman's personal collection.

#### A Different Drummer

On 20 July 1970, both the 14<sup>th</sup> Army Band (WAC) from Fort McClellan, Alabama and the Air University Band from Maxwell Air Force Base, Alabama were scheduled to perform in a Centennial Parade in Tupelo, Mississippi. When the Air University Band arrived at the parade site, their only percussionist became too ill to march. When the band's Commander, First Lieutenant Paul W. Young, explained the problem to the Commander of the WAC Band, Captain Patricia P. Hickerson, she assigned Master Sergeant Bernice R. Goldstein to the Air University Band for the parade (see Photograph 77). The Air University Band was able to avoid what would

have been a very embarrassing last minute cancellation, and Master Sergeant Goldstein found herself being the only woman marching in a group of Airmen.<sup>757</sup>

A newspaper article quoted Goldstein as saying, "It was strange to walk down the street with an Air Force band playing the Air Force song, wearing an Army uniform, but I really enjoyed it."<sup>758</sup> Goldstein also said the biggest difference in the two units was the size of the steps. "I really had to keep up with them. I'm sure that if I'd been any shorter, I'd never have made it."<sup>759</sup> While Lt. Young eloquently stated in a follow-up thank-you letter that Goldstein's "performance was of the finest professional caliber in every respect," the Airmen who had marched alongside of her simply blurted out that "she put out more sound than our own drummer would have!"<sup>760</sup>

#### MENC Performance in Atlanta, Georgia

On March 12, 1972, the 14<sup>th</sup> Army Band (WAC) was greeted with a standing ovation after it played for the Music Educators National Conference in Atlanta, Georgia.<sup>761</sup> Of the performance, Gladys Wright, President of the Women Band Directors National Association, wrote, "As the sixty plus members of the Women's Army Corps Band took their places on the stage in the huge ballroom in Atlanta's magnificent Regency Hotel, the large MENC audience settled back in their chairs with a definite 'show me' attitude. After the first number 'Pallas Athena' by Suka, there

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<sup>757</sup> Paul W. Young, First Lieutenant, Commander Air University Band, letter of commendation to Commander, Fort McClellan, Alabama, 27 July 1970, private collection; "WAC Band Slated to March in Tupelo Parade," publication unknown, 20 July 1970; and "A Different Drummer," *McClellan News*, 27 July 1970.

<sup>758</sup> "The Drummer Wore a Skirt," *Anniston Star*, 23 July 1970.

<sup>759</sup> *Ibid.*

<sup>760</sup> Paul W. Young to Commander Fort McClellan, 27 July 1970, private collection; and "The Drummer Wore a Skirt."

<sup>761</sup> Information Office, "For Immediate Release," 1973.

was no doubt that this indeed was one of the finest bands to be heard at the 1972 23<sup>rd</sup> National Biennial Convention of the MENC.<sup>762</sup>

In addition to Whitcomb's arrangement of "Pallas Athena" by Suka, the musical selections performed by the 14<sup>th</sup> Army Band (WAC) at the convention included the following: Robinson's arrangement of "Jubilance" by Giovannini; Cable's arrangement of "Promises, Promises" by Bacharach; the 14<sup>th</sup> Army Band (WAC)'s arrangement of "Make Me Smile" by Chicago; Bainum's arrangement of "Colossus of Columbia" by Alexander; and Leidzen's arrangement of "Procession of Nobles" by Rimsky-Korsakov. Following the band's performance, Wright relayed that "the recording engineer was heard to remark, 'that's the cleanest recording I have ever made of a band.'"<sup>763</sup>

Gladys Wright and the recording engineer were not the only ones who were impressed with the musical presentation by the 14<sup>th</sup> Army Band (WAC). Along with other praises, Captain Paul W. Young, Commander of the U.S. Air Force Air University Band, wrote the following to Lieutenant General Albert O. Connor, Third Army Commander:

I'm sure you'll agree that an audience composed entirely of professional musicians is the most critical one imaginable. However, throughout their first selection, hundreds of band directors from all over the nation continuously turned their heads to stare at each other in utter disbelief at the magnificent sound they were hearing—and this, after being 'saturated' with four to six concerts per day during the past week. The reception given the WAC Band was such as no other band received, from the tumultuous applause after their first number to the immediate standing ovation at the end. Shortly after the concert, I was discussing the band's performance with Vaclav Nelhybel, one of the foremost and honored composers of band music in America today. His reaction was the same. 'I was just astounded—I couldn't believe it!'<sup>764</sup>

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<sup>762</sup> "WAC Band Takes MENC by Storm," *School Musician Director and Teacher*, [1972].

<sup>763</sup> Ibid.

<sup>764</sup> Paul W. Young, Captain, Commander Air University Band, to Lieutenant General Albert O. Conner, Commander Third Army, 15 March 1972, private collection.

Colonel (USAF Ret) George S. Howard, President of the National Band Association, also expressed his favorable impression of the 14<sup>th</sup> Army Band (WAC)'s performance in Atlanta. After specifically commending Master Sergeant Ramona J. Meltz for her conducting abilities, Howard wrote the following to Brigadier General Mildred C. Bailey, Director of the Women's Army Corps in Washington, DC:

I was equally impressed with the manner in which Captain Patricia Hickerson, Commander of the band, handled her presentation of the program. It was done with dignity, tempered with a touch of audience intimacy which immediately broke down any barrier between military and civilian. The Army is to be congratulated upon maintaining this organization. Without doubt it is one of the finest public relations efforts carried on in the services. It speaks for the military in a language every civilian can understand, and having the language spoken by women makes it even more effective.<sup>765</sup>

While it is unknown whether the 14<sup>th</sup> Army Band (WAC) was invited to perform again at future conventions of the MENC or not, the band's 1972 appearance in Atlanta, Georgia is the only performance on record. For many of the 14<sup>th</sup> Army Band (WAC) members who performed in the concert—and especially for those who went on to become music educators or directors of bands themselves after their military service, it remains as the one of the highlights of their 14<sup>th</sup> Army Band (WAC) memories.

#### Lyndon B. Johnson Memorial Concert

On January 25, 1973, the 70-member 14<sup>th</sup> Army Band (WAC) was scheduled to perform a joint concert with the Soldier's Chorus of the United States Army Field Band of Washington, DC.<sup>766</sup> The event was sponsored by the local Anniston Star newspaper, and it was slated to take place at the Anniston City Auditorium in

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<sup>765</sup> George S. Howard, Colonel (USAF Ret.), President National Band Association, to Brigadier General Mildred C. Bailey, Director Women's Army Corps, 17 March 1972, private collection.

<sup>766</sup> "WAC Band in Yule Concert," *Anniston Star*, 13 December 1972; "An Invitation to You to Attend the Concert of the United States Army Band Soldier's Chorus and Women's Army Corps Band," *Anniston Star*, 25 January 1973; and "A Musical Evening to Remember," *Anniston Star*, January 1973.

Anniston, Alabama. Preparation for the concert started months ahead, and publicity advertised the event as "A Voice of Freedom." The show was designed as a spectacular, and the director of the Soldier's Chorus, Sergeant Major Gene Coughlin, touted it as "American music, done for Americans, inspired by Americans, young and old alike."<sup>767</sup> The Doughboys, a barbershop quartet formed from members of the Soldier's Chorus, were among several smaller ensembles scheduled to add variety to the program of mixed music.<sup>768</sup> Lieutenant Colonel Hal. J. Gibson, commander of the U.S. Army Field Band, was also slated to make an appearance as a guest conductor with the Women's Army Corps Band.<sup>769</sup>

Three days prior to the concert, however, former President of the United States Lyndon B. Johnson suffered a heart attack and was pronounced dead on arrival at Brooke Army Medical Center on January 22.<sup>770</sup> Lt. Col. Gibson was notified the following day at 1:00 p.m. and was directed to change the Anniston "A Voice of Freedom" concert to "The Lyndon Baines Johnson Memorial Concert."<sup>771</sup> According to Gibson, changing the concert rather than canceling it was an unusual exception in Defense Department policy, which normally adhered to a stringent protocol for observing national periods of mourning. The Soldier's Chorus and 14<sup>th</sup> Army Band (WAC) were granted the only exception to the State Department policy and the performance was the only known memorial concert presented.<sup>772</sup>

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<sup>767</sup> Albert Cunningham, "Soldier's Chorus Performance Set January 25 at Auditorium," *Anniston Star*, January 1973.

<sup>768</sup> "Doughboys to Sing at Concert," publication unknown, [1973].

<sup>769</sup> "An Invitation to an Enjoyable Evening," *Anniston Star*, 25 January 1973; and "Rehearsal Brings Out Facial Expressions of Band Director," publication unknown, January 1973.

<sup>770</sup> "Army Music Honors LBJ," publication unknown, 25 January 1973.

<sup>771</sup> Albert Cunningham, "Soldier's Chorus Shows Versatility," *Anniston Star*, 25 January 1973; and "Chorus Concert Theme Changed to "The Lyndon Johnson Memorial," publication unknown, [January 1973].

<sup>772</sup> "Chorus Concert Theme Changed to "The Lyndon Johnson Memorial," publication unknown, [January 1973].

To transform the concert into an event that would focus attention upon the memory of the former President, a number of changes had to be made to the original planned format. In addition to cutting lighter songs from the repertoire, all of the smaller specialty groups that were previously scheduled to be featured were also removed from the program. Two musical selections that were added included "Largo" from Dvorak's "New World Symphony" and the traditional "The Eyes of Texas." Also added was a narrator, Specialist-7 Orvel Lee, who was acquired from the United States Army Field Band. Throughout the evening, Lee delivered biographical background information of the former President's life and excerpts from President Johnson's writing and speeches.<sup>773</sup>

Musical selections performed solely by the 14<sup>th</sup> Army Band (WAC), under the direction of Master Sergeant Ramona J. Meltz, included the "Star Spangled Banner," "America the Beautiful," and "Pallas Athena March." Lieutenant Colonel Hal. J. Gibson led the band on "Poetry and Power" and also on the naval "S.S. Eagle March," to call to mind that Lyndon B. Johnson was "the first congressman to volunteer for active duty in the U.S. Navy after Pearl Harbor."<sup>774</sup> Sergeant Major Gene Coughlin then directed the Soldier's Chorus in a spiritual, "My Lord, What A Mornin'" and in a song of camaraderie, "Vive L'Amour." A medley of music by George M. Cohan, "Star Spangled Spectacular," concluded the first half of the program.

A joint performance of "Step to the Rear" by the chorus and band opened the second half of the program. After the chorus sang "Let Us Break Bread Together," "Tenting Tonight," and "Home Sweet Home," the chorus and band combined again to perform the "Battle Hymn of the Republic" and the "Armed Forces Medley." Although

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<sup>773</sup> Ibid.

<sup>774</sup> "Army Music Honors LBJ," publication unknown, 25 January 1973.



Dvorak’s “New World Symphony” did not make it into the final order, “The Eyes of Texas” did bring the evening’s musical tribute to its conclusion.

### Tours

At Fort Lee, the first six tours of the 14<sup>th</sup> Army Band (WAC) were initiated to support heightened recruiting efforts related to the Korean War. The nineteen tours of the band that followed while stationed at Fort McClellan were directed by the Department of the Army to support general recruiting efforts. The tours occurred during twelve nonconsecutive years, including 1955, 1956, 1962–1965, 1967, 1969–1973. Two tours each year occurred during seven of the twelve years, and only one tour occurred in each of the remaining five years. Of the thirty-one states in which concerts were performed, only seven states had not been previously visited. The years in which no tours took place included 1957–1961, 1966, 1968, and 1974–1976.

#### Tour 1: 1 March–27 April 1955

MAR	1	1955	Travel	
	2		Unknown	
	7		Tallahassee	FL
	8		Unknown	
	29		Shelby	NC
	30		Unknown	
	31		Greenwood	SC
	1		Unknown	
	2		Fort McClellan	AL
	12		Unknown	
APR	14		Fort Campbell	KY
	19		Unknown	
	27		Fort McClellan	AL

Figure 23. Fort McClellan Tour 1 Cities Visited.

Very little information could be found regarding the 14<sup>th</sup> Army Band (WAC)’s first tour after arriving at Fort McClellan, Alabama. While sources indicate that the

55-member band embarked upon “a two-month recruiting tour in the Third Army Area” between March 1 and April 27, 1955, the band returned to Fort McClellan for nine days between April 2 and 11. During the first part of the tour, the band gave concerts and radio programs at various points in Georgia, Florida, South Carolina and North Carolina.<sup>775</sup> One article was found that advertised a concert in Tallahassee, Florida on March 7, 1955 at either the Opperman Open-Air Theater or the Westcott Auditorium, depending on weather.<sup>776</sup> Two additional newspaper articles reported enthusiastic audiences at Shelby High School in North Carolina on March 29 and at Greenwood High School in South Carolina on March 31.<sup>777</sup> At the latter concert, an Army recruiting bus display featuring the activities of the WAC was advertised.<sup>778</sup> It is possible that the recruiting bus accompanied the 14<sup>th</sup> Army Band (WAC) throughout the tour. Finally, an undated article reported a concert at the Hugh Morrison High School in Raleigh, North Carolina.<sup>779</sup>

On the second part of the tour, the band’s first appearance was to occur in Memphis, Tennessee, followed by other points of interest in Tennessee and Fort Campbell, Kentucky.<sup>780</sup> The band used Fort Campbell as a base of operations for five days beginning on April 14 and gave concerts in the surrounding area.<sup>781</sup> Key personnel on the trip included the following individuals: First Lieutenant Alice V.

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<sup>775</sup> “Band to Tour Tennessee,” *Anniston Star*, 21 April 1955; and “A Pretty Girl Is Like A Melody,” 15.

<sup>776</sup> “WAC Band Guest Appearance Slated for Monday Afternoon,” publication unknown, [March 1955].

<sup>777</sup> Ferraris, scrapbook, “WACs: 1954—1956”; “WAC Band Coming to Shelby,” *Shelby Daily Star*, 28 March 1955; and “WAC Band to Play at High School Tomorrow,” *Greenwood Index-Journal*, 31 March 1955.

<sup>778</sup> “Army Recruiting Bus Here,” *Greenwood Index-Journal*, 31 March 1955.

<sup>779</sup> “WAC Band Here,” *Raleigh Times*, 1955.

<sup>780</sup> “Band to Tour Tennessee,” *Anniston Star*, 21 April 1955.

<sup>781</sup> “WAC Band Concert Here Next Sunday,” publication unknown, [April] 1955.

Peters, commander and bandleader; First Lieutenant Rita M. Thomas, administrative officer; Sergeant First Class Marjorie Z. Kimmell, dance band leader; and Master Sergeant Helen M. Kolp, first sergeant.

In addition to vocal soloists Jenny Murdock and Eva Sever, and piano soloist Diana Schnormeier, the tour concert program featured the concert band, dance band, and novelty act Lynn and Lu. Musical selections by the concert band included "Wings of Victory," "Hungarian Comedy Overture," "Swedish Rhapsody," "Elsa's Procession to the Cathedral," "Il Bacio" ("The Kiss"), "Colonel Bogey," "Skyline," "Caribbean Fantasy," "The Typewriter," "Stars and Stripes Forever," and the "Song of the Women's Army Corps." Dance band selections included "Shake, Rattle and Roll," "Green Years," "Lullaby of Birdland," and "The Naughty Lady of Shady Lane."<sup>782</sup>

Tour 2: 11–23 May 1956

MAY	11	1956	Travel	
	12		Governors Island	NY
	13		<i>Super Circus</i>	NY
	14		New York City	NY
	15		Hartford	CT
	16		<i>I've Got a Secret</i>	NY
	17		Polo Grounds	NY
	18		New York City	NY
	21		West Point	NY
	22		New York City	NY
	23		Fort McClellan	AL

Figure 24. Fort McClellan Tour 2 Cities Visited.

Just slightly more than three weeks after returning to Fort McClellan from being on the road for a month and a half within the Third Army Area states, the 14<sup>th</sup> Army Band (WAC) set out again and travelled north to New York in May, 1956.<sup>783</sup>

Quartered at Fort Jay on Governors Island during the duration of its whirlwind tour

<sup>782</sup> Concert program, "The WAC BAND Presents," 1955, private collection.

<sup>783</sup> M. Parker, Captain, Headquarters Women's Army Corps Center, subject: Movement Orders, 14<sup>th</sup> Army Band, dated 7 May 1956, effective 11 May 1956, private collection.

throughout the area, the 14<sup>th</sup> Army Band (WAC) gave concerts at the Polo Grounds, the New York Coliseum, the Armed Forces Day Open House at Fort Jay, Mitchell Air Force Base, and Rockefeller Plaza.<sup>784</sup> At the Polo Grounds, the band played at a New York Giants and Milwaukee Braves baseball game.<sup>785</sup> The noon concert at Rockefeller Plaza was to commemorate the 14<sup>th</sup> Anniversary of the Women's Army Corps, and approximately 6,000 audience members were in attendance.<sup>786</sup>

In addition to concerts, the 14<sup>th</sup> Army Band (WAC) made appearances on two network television programs. Performing first on Jerry Colonna's show *Super Circus*, the band was featured with Sandy Wirth and clowns Will (Blooper) Able and Otto Griebing. When the band members performed on *I've Got a Secret*, they met Faye Emerson, Henry Morgan, master of ceremonies Gary Moore, and guest star Jimmy Durante. As a gesture of appreciation for the band's efforts during rehearsals and its polished performance on the air, Gary Moore presented an orchid to the band's commander, Alice V. Peters.<sup>787</sup>

Finally, to celebrate Armed Forces Day, the 14<sup>th</sup> Army Band (WAC) marched in two parades. In the Armed Forces Day parade in Hartford, Connecticut, drum major Eva Jo Sever expertly led the "heavily applauded" band before the "largest parade audience on the east coast."<sup>788</sup> In the Armed Forces Day parade in New York City, Sever led both the band and a contingent of Fort Jay troops down 5<sup>th</sup> Avenue for five miles. That evening, the band also opened the program of the Armed Forces

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<sup>784</sup> "WAC Band to Give Concert," *New York Times*, 13 May 1956; and "WAC Band Well Received During Tour of New York, New England," *Anniston Star*, 20 May 1956.

<sup>785</sup> "Edgerton WAC Is with Band on TV," *Janesville Daily Gazette*, 18 May 1956; and "WAC Band Back Home Again Following Successful Tour," *Army Times*, 9 June 1956.

<sup>786</sup> "WAC Band to Give Concert"; and "WAC Band Well Received During Tour of New York, New England."

<sup>787</sup> "Edgerton WAC Is with Band on TV"; and "WAC Band Well Received During Tour of New York, New England."

<sup>788</sup> "Music from the Ladies," publication unknown, 16 May 1956; and "WAC Band Well Received During Tour of New York, New England."

Day dinner held at the Waldorf-Astoria Hotel, which was sponsored by the Military Order of the World Wars. The program was broadcast by both CBS and the Armed Forces Radio.<sup>789</sup>

While a concert program could not be located for this particular tour, a newspaper reported that the 14<sup>th</sup> Army Band (WAC) played “everything from ‘Rock-and-Roll’ to ‘The Stars and Stripes Forever,’ and that it could “break up into a 16-piece dance band, a jazz quartet, a seven-piece Dixieland Band, and a 30 voice choral group.”<sup>790</sup> Before returning to Fort McClellan, the band worked in a sight-seeing trip to West Point.

Tour 3: 17 November—8 December 1962

NOV	17	1962	McCoy AFB	FL
	22		Patrick AFB	FL
	25		Opa Locka AFB	FL
	27		Homestead AFB	FL
	28		Florida Keys	FL
DEC	1		Florida Keys	FL
	2		MacDill AFB	FL
	4		Tyndall AFB	FL
	5		Eglin AFB	FL
	8		Fort McClellan	AL

Figure 25. Fort McClellan Tour 3 Cities Visited.

Following a seven year period in which no tours were scheduled, the 14<sup>th</sup> Army Band (WAC) was sent to Florida to play for more than 8,000 Army, Navy, and Air Force troops stationed there during the Cuban missile crisis of 1962.<sup>791</sup> Recounting the trip as one of her more memorable experiences, Master Sergeant Patricia Browning said, “We stayed at a hotel, looked out our window and saw

<sup>789</sup> Concert program, “The Military Order of the World Wars Armed Forces Day Banquet,” 19 May 1956, private collection; and “WAC Band Well Received during Tour of New York, New England.”

<sup>790</sup> “60-Piece WAC Band to Parade Tuesday,” *Hartford Courant*, 14 May 1956.

<sup>791</sup> “This Week at the Fort: Band Returns,” *Anniston Star*, 13 December 1962.

machine-gun emplacements on the beach. The troops were ready to go and we felt like we were going to war any minute."<sup>792</sup> Beginning on November 17, 1962 the band traveled over 2,200 miles in 22 days and gave 22 concerts.<sup>793</sup>

Performances were given at Fort Stewart, Georgia, at McCoy, Patrick, Opa Locka, Homestead, MacDill, Tyndall, and Eglin Air Force Bases in Florida, and at sites along the Florida Keys. Featured ensembles during the trip's performances included the concert band, the marching band, a 16-piece dance band, and a five-piece combo known as the Jazzettes.<sup>794</sup> Key personnel included commanding officer Lieutenant Patricia A. McCord, enlisted bandleader Staff Sergeant Ramona J. Meltz, and First Sergeant Helen M. Kolp.

A highlight of the tour was a review for President Kennedy at Homestead Air Force Base in Florida. Band member Rosella Collins remembered the experience in this way: "Due to confusion, the band members put their instruments back on their tour bus and stood in honor guard formation when they met the president. When an aid informed Kennedy that the group was the WAC band, someone in his entourage quipped, 'What, do they whistle?'"<sup>795</sup>

Band member Julia Heller, however, remembered the scenario a bit differently and in much greater detail. According to Heller, this is how the band's participation in President Kennedy's arrival played out:

We were having a day off at Cocoa Beach, when word came that we had to leave at midnight for Homestead Air Force Base, because the band stationed there was on blanket leave (meaning that everyone was gone on leave), and the president was going to be there in two days. We left at midnight, got to the base about 7:30 AM, and were

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<sup>792</sup> "14<sup>th</sup> Army Band, WAC, Marks Another Milestone," *Anniston Star*, 25 January 1970.

<sup>793</sup> "WAC Band Boosts Morale," *Anniston Star*, 20 November 1962.

<sup>794</sup> "WAC Band Off on Tour of Florida Service Bases," *Anniston Star*, 18 November 1962.

<sup>795</sup> Stacy D. Stumbo, "In Tune with History: Retired Military Trombonist Rosella Collins Has Met Presidents, Movie Stars in Her Career," *Roseburg-Douglas County Newsreview.info*, 3 June 2003. No URL address: article was photocopied and mailed to author on 20 October 2007.

taken to the NCO club to change into uniform and get our instruments out. At 8:30 we had a dry run for the ceremony that lasted until lunchtime, and then we went back to the NCO club to eat. After lunch, there was another dry run. About 3:00 or 3:30 we were done, and were (finally!) able to go to our motel.

The following morning there was another dry run at 8:00. Shortly before President Kennedy's arrival, when we were all getting into our places on the flight line, the base commander decided he didn't want an Army band playing at his Air Force Base. Since we were already there, we stood as the Honor Guard. The base commander told the President that his band was on leave, so that the four Ruffles and Flourishes and "Hail to the Chief" would not be played. The President's car, with the base commander, and LTG Herbert Powell, the 3<sup>rd</sup> Army commander, riding with the president, came by our band, a company of WACs in class A summer uniforms, with hundreds of men in combat gear to our left. President Kennedy asked who we were, and LTG Powell told him "That, Sir is the Women's Army Corps band, who were brought down here in the middle of the night to play for you, and then were not allowed to." The president stood up and waved at us, saying 'Hi, girls. Nice to see you.' We were thrilled. We heard later on that he really chewed out the Air Force Base commander.<sup>796</sup>

#### Tour 4: 11—20 September 1963

SEP	11	1963	Travel	
	12		Nashville	TN
	13		Paducah	KY
	14		St Louis	MO
	15		Jefferson City	MO
	16		Kansas City	KS
	17		Day Off	
	18		Joplin	MO
	19		Poplar Bluff	MO
	20		Fort McClellan	

Figure 26. Fort McClellan Tour 4 Cities Visited.

In 1963, the 14<sup>th</sup> Army Band (WAC) conducted a ten-day tour through four states in the Fifth Army Area.<sup>797</sup> Leaving Fort McClellan on September 11, the band travelled first to Nashville, Tennessee, where they performed two numbers on a WSM-TV show at noon and an evening concert at the Centennial Park Band Shell. In Paducah, Kentucky, band members participated in a radio interview on station WKYB

<sup>796</sup> Julia Oliver interview questionnaire response, October 28, 2005.

<sup>797</sup> "The Band," *U.S. WAC Center Newsletter*, July—September 1963.

and then played a concert in the evening in the Jetton Junior High School auditorium. From Kentucky, the band travelled to Missouri and performed concerts at the St. Louis University Theatre and at the Ellis Porter Park Amphitheatre in Jefferson City. In Kansas City, Kansas, the band presented a concert at Memorial Hall. Following a day off, two concerts were given in Missouri before the tour came to a finish. In Joplin, an audience of about 400 heard the band at the Municipal Auditorium. In Poplar Bluff, the band played at the Poplar Bluff High School football stadium. Key personnel included commanding officer Captain Patricia A. McCord, enlisted bandleader Staff Sergeant Ramona J. Meltz, and Staff Sergeant Jane M. Kilgore as first sergeant and drum major.

While only one generic-type concert program from 1963 was located during research for this study, it is possible that selections performed during the band's tour included some or all of the following songs found on it: "El Cid March," "Beguine Festival," "Farandole" from the "L'Arlesienne Suite, No. 2", "Star Spangled Spectacular," "Portrait of the Land," "Parading the Brasses," "Tango Americano," "Constellation March," "Mr. Lucky" and the "Song of the Women's Army Corps." A newspaper article advertising the Jefferson City concert included a photo of the dance band, however, with a caption that read, "This division of the 14<sup>th</sup> Army Band of the Women's Army Corps is known as the Dixieland band, capable of blowing sweet or hot as the occasion dictates."<sup>798</sup> Another newspaper report following the Kansas City concert claimed that the band received a standing ovation at the end of their hour-long concert and then played "a gyrating rendition of "The Stripper" as an encore."<sup>799</sup> Ramona J. Meltz was also quoted in the article saying, "We try to

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<sup>798</sup> "At Ellis-Porter Park: Band of Women's Army Corps in Concert Here Sept. 15," *Sunday News and Tribune*, 8 September 1963.

<sup>799</sup> "Hear a WAC Concert: About 250 Persons Applaud 14<sup>th</sup> Army Band," *Kansas City Times*, 17 September 1963.



combine the elements of jazz, marches, show tunes and classical music into our programs.”<sup>800</sup> Based upon these sources, it is likely that the band performed a concert program that featured at least the dance band in addition to the concert band.

Tour 5: 4–17 May 1964

MAY	4	1964	Travel	
	5		Unknown	
	14		Houston	TX
	15		Unknown	
	17		Fort McClellan	AL

Figure 27. Fort McClellan Tour 5 Cities Visited.

Very little information is known regarding the fourth tour conducted by the 14<sup>th</sup> Army Band (WAC) while stationed at Fort McClellan. Taking place from May 4 through May 18, 1964, the band reportedly performed in eleven cities within the state of Texas,<sup>801</sup> earning the praise of one reporter as “one of the finest musical groups to play in Texas.”<sup>802</sup> In the order in which they may have been visited, the cities toured included Texarkana, Sherman, Wichita Falls, Ft. Worth, Dallas, Temple, Georgetown, San Antonio, Houston, Beaumont, and Tyler.<sup>803</sup> Articles advertised that the 14<sup>th</sup> Army Band (WAC) was scheduled to perform at the Sharpstown Center “on May 14 as part of its 15-day tour of 11 Texas cities.”<sup>804</sup> Sharpstown is a community development in Houston, Texas. Key personnel during this tour included commanding officer Captain Patricia A. McCord, enlisted bandleader Staff Sergeant

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<sup>800</sup> Ibid.

<sup>801</sup> Morden, “14<sup>th</sup> Army Band (WAC) Chronology,” 5; and “This Week at the Fort: Band Sets Tour,” *Anniston Star*, 30 April 1964.

<sup>802</sup> “Talented Sgt. Bernice Goldstein Scheduled to Play at World’s Fair,” *Illustrated News*, 13 August 1964.

<sup>803</sup> Morden, “14<sup>th</sup> Army Band (WAC) Chronology,” 5; and “This Week at the Fort: Band Sets Tour.”

<sup>804</sup> “Ex-Pasadena Clarinetist Coming Here,” publication unknown, 14 May 1964; and “Concert Set Here by WACs,” publication unknown, May 1964.

Ramona J. Meltz, and Staff Sergeant Jane M. Kilgore as first sergeant and drum major.

Tour 6: 18—31 August 1964

AUG	18	1964	Travel	
	19		New York City	NY
	23		Long Branch	NJ
	24		Day Off	NJ
	25		Trenton	NJ
	26		Pottstown	PA
	27		Lancaster	PA
	28		Reading	PA
	29		Harrisburg	PA
	30		Chester	PA
	31		Fort McClellan	AL

Figure 28. Fort McClellan Tour 6 Cities Visited.

During the fifth tour of the 14<sup>th</sup> Army Band (WAC), eight cities in the three states of New York, New Jersey, and Pennsylvania were visited in a fourteen day period. At the New York World's Fair, the 14<sup>th</sup> Army Band (WAC) performed four concerts at the Federal Pavilion and two concerts at the Tiparillo Band Pavillion. In New Jersey, the band helped celebrate the state's 300<sup>th</sup> birthday at the Long Branch High School Auditorium,<sup>805</sup> and they also played at the War Memorial Auditorium in Trenton. Auditions for "girls who can play a musical instrument and sight read music and who have had previous band experience" were held between 11:00 am and 4:00 pm in both Long Branch and Trenton.<sup>806</sup> Five evening concerts in Pennsylvania included performances at the Senior High School Auditorium in Pottstown, the Long Park Bandshell in Lancaster, the City Park Bandshell in Reading, the Reservoir Park Bandshell in Harrisburg, and the Chester Park Bandshell in Chester. When the band arrived in Lancaster, however, five members became ill and were taken to Valley

<sup>805</sup> James Chisum, "Many Honors Received: Extra Talent Shown by 14<sup>th</sup> Army Band," *Anniston Star*, 6 May 1964.

<sup>806</sup> "WAC Band Will Give Concert Sunday Night," *Red Bank Daily Register*, 19 August 1964.

Forge Military Hospital for treatment. Even though the five missed the concert, the more than 3,000 audience members in attendance were “thoroughly entertained” and wanted more when the concert finished.<sup>807</sup>

Some of the musical selections performed during the band’s tour included: “Pennsylvania Dutch Festival,” “Manhattan Tower”, “Java,” “My Fair Lady,” “World’s Fair March,” and “Sinner Man.” One specialty group that was featured on the concert was a “hootenanny-style trio composed of Staff Sergeant Patricia Browning and Specialist-4 Karen Brooks on electric guitars and vocalist, Specialist-4 Rosie Capalungan.”<sup>808</sup> Although unnamed in the reporting newspaper, this trio referred to themselves as the “Gracenotes.”<sup>809</sup> Key personnel included commanding officer Captain Joyce E. Eslick, enlisted bandleader Staff Sergeant Ramona J. Meltz, and Staff Sergeant Jane M. Kilgore as first sergeant and drum major.

Tour 7: 21–31 April 1965

APR	21	1965	Travel	
	22		Unknown	
	24		Norfolk	VA
	25		Richmond	VA
	26		Unknown	
	30		Louisville	KY
	31		Fort McClellan	AL

Figure 29. Fort McClellan Tour 7 Cities Visited.

On April 21, 1965, the 14<sup>th</sup> Army Band (WAC) embarked upon an eleven-day concert tour in cities throughout West Virginia, Virginia, Kentucky, and Tennessee. Several sources, as well as photos taken by a band member, attest that the band

<sup>807</sup> “More than 3,000 Hear WAC Band,” *Lancaster New Era*, 1964; and “Sgt. Graham at World’s Fair as Performer in WAC Band,” publication unknown, [1964].

<sup>808</sup> Information Office, “Variety and Quality Spice Music”; Itinerary, Department of the Army, U.S. Women’s Army Corps Center, Fort McClellan, Alabama, 14<sup>th</sup> Army Band (WAC) 18–31 August 1964, private collection; and “Concert Tour Set,” *Fort McClellan News*, 14 August 1964.

<sup>809</sup> “Band Launches Tour,” publication unknown, [1965].

marched in the Azalea Festival parade in Norfolk, Virginia on April 24, performed a concert in the Arena in Richmond, Virginia on April 25, and marched in the Derby Day parade in Louisville, Kentucky on April 30 as part of the Kentucky Derby festivities.<sup>810</sup> Aside from those specific performances, no other locations or performance venues are known. As President Lyndon B. Johnson was present in Norfolk on April 24 to crown his daughter Luci as Queen of the 12<sup>th</sup> International Azalea Festival,<sup>811</sup> it is surprising that no evidence could be found suggesting that the 14<sup>th</sup> Army Band (WAC) was involved in any manner other than its participation in the festival's parade.

Newspaper advertisements and a post performance review of the concert performed in Richmond indicate that musical selections programmed by the 14<sup>th</sup> Army Band (WAC) included "Bandology" by Eric Osterling; "Victory at Sea" by Richard Rodgers; "Tulsa" by Don Gillis; "Second American Folk Rhapsody" by Clare E. Grundman; "Mr. Lucky" by Henry Mancini; and "America the Beautiful" by Samuel A. Ward.<sup>812</sup> A specialty group known as the "Gracenotes" was featured during the concert. This ensemble was a vocal trio composed of Rosalie T. Capalungan, Patricia R. Browning, and Karen Brooks who were joined by Shirley E. Griffith on the banjo and Teresa Castro-Villo playing the bongos and the maracas.<sup>813</sup> Key personnel during the 1965 spring tour included commanding officer Captain Joyce E. Eslick, enlisted

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<sup>810</sup> "Not Even Bugs Keep Band from Its Appointed Sounds," publication unknown, 1965. Barbara Graham shared photos taken during the Azalea festival, including one of Ed Ames.

<sup>811</sup> Lyndon B. Johnson, "Remarks at the Azalea Festival in Norfolk, Virginia," April 24, 1965. Online by Gerhard Peters and John T. Woolley, *The American Presidency Project*. <http://www.presidency.ucsb.edu/ws/?pid=26914>.

<sup>812</sup> "Sgt. Graham to Perform in Army Band U.S. Tour," publication unknown, 21 April 1965; "Women's Army Corps band to Present Concert Sunday," *Hopewell News*, 22 April 1965; "WAC Band to Appear at Arena," *Hopewell News*, [1965]; and "Band Launches Tour."

<sup>813</sup> "Band Launches Tour."

bandleader Staff Sergeant Ramona J. Meltz, and Staff Sergeant Jane M. Kilgore as first sergeant and drum major.

Tour 8: 8—20 October 1965

OCT	8	1965	Travel	
	9		Unknown	
	20		Fort McClellan	AL

Figure 30. Fort McClellan Tour 8 Cities Visited.

Confirmation that the seventh tour of the 14<sup>th</sup> Army Band (WAC) occurred cannot be verified with supporting documents. One entry in a unit chronology compiled by historian Bettie Morden reported the tour dates and the following notation: “parade at Shreveport and Baton Rouge, Dallas and Beaumont, Texas.”<sup>814</sup> One other unit-generated summary of unit activities reported that the “band toured Louisiana and appeared several times at the Texas State Fair in Dallas.”<sup>815</sup> No artifacts, transportation records, government orders, itineraries, press releases, or newspaper articles were found as supporting evidence. Key personnel during the 1965 October tour would have included commanding officer Captain Joyce E. Eslick, enlisted bandleader Staff Sergeant Ramona J. Meltz, and Staff Sergeant Jane M. Kilgore as first sergeant and drum major.

Tour 9: 17—28 May 1967

MAY	17	1967	Travel	
	18		Unknown	
	24		Harrisburg	PA
	25		Unknown	
	27		Roanoke	VA
	28		Fort McClellan	AL

Figure 31. Fort McClellan Tour 9 Cities Visited.

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<sup>814</sup> Morden, “14<sup>th</sup> Army Band (WAC) Chronology,” 5.

<sup>815</sup> 1996 Membership directory, “Music, Dedication and Pride.”

Very little information is known regarding the eighth tour conducted by the 14<sup>th</sup> Army Band (WAC) while stationed at Fort McClellan. Commencing on May 17, 1967, the band spent twelve days on the road giving concerts in Pennsylvania, Virginia and Maryland. Two sources claim the band also performed in Tennessee. Only one newspaper article advertising a concert at the Forum in Harrisburg, Pennsylvania on May 24 could be located. It announced that Staff Sergeant Barbara L. Graham would be featured as a trumpet soloist on the program.<sup>816</sup> A newsletter announcement at Fort McClellan reported that three specialty groups would also be featured, including “the dance band, the Dixieland band and a combo featuring MSG Ramona Meltz, the band’s director, on saxophone.”<sup>817</sup>

Finally, only one post-performance news article referencing a concert at Victory Stadium in Roanoke, Virginia on May 27 was located. More a caption beneath a photo of the band rather than a full news article, it reported that the concert was attended by “a small but enthusiastic audience.”<sup>818</sup> Key personnel during the 1967 October tour included commanding officer First Lieutenant Francis A. Austad, enlisted bandleader Staff Sergeant Ramona J. Meltz, and Staff Sergeant Jane M. Kilgore as first sergeant and drum major.

Tour 10: 20 October—3 November 1967

OCT	20	1967	Travel	
	21		Denver	CO
	25		Colorado Springs	CO
	30		Fort Smith	AR
NOV	1		Unknown	
	3		Fort McClellan	AL

Figure 32. Fort McClellan Tour 10 Cities Visited.

<sup>816</sup> “WAC Band Will Present Forum Concert,” *Harrisburg Evening News*, 23 May 1967.

<sup>817</sup> “This Week at the Fort: Band Tour Near,” *Anniston Star*, 4 May 1967.

<sup>818</sup> “Small but Enthusiastic,” *Roanoke Times*, 27 May 1967.

Several sources indicate that the 1967 fall tour of the 14<sup>th</sup> Army Band commenced on October 20, lasted thirteen days and included performances in Colorado, Kansas, Arkansas, and Mississippi.<sup>819</sup> One article described the tour as “a series of one-night stands in four states” that would begin in Denver, Colorado.<sup>820</sup> Advertisements for only two concerts, one in Colorado Springs at the City Auditorium on October 25 and one in Fort Smith, Arkansas at the Municipal Auditorium on October 30, could be located.<sup>821</sup>

The news article announcing the appearance of the band in Arkansas provided some information regarding the music performed during the tour. In addition to a performance of the “powerful” “Colorado Country,” the concert band was slated to feature vocal soloist Mary C. Brangan of Marshfield, Missouri on “light and airy” selections from “My Fair Lady,” and trumpet soloist Barbara L. Graham of Meadville, Pennsylvania on Sammy Nestico’s “Portrait of a Trumpet.”<sup>822</sup> Specialty groups featured in the concert programming were to include the Note-A-Belles with performances of “Tom Dooley” and “Don’t Sleep in the Subway,” and a six-member Dixie combo performing “Dixieland Jamboree.” Although the Dixieland combo didn’t have a specific name, members of the ensemble were identified as Delores Mattox, tenor saxophone; Sharon Harrison, clarinet; Rosella Collins, trombone; Barbara Graham, trumpet; Sue Hesler, sousaphone; and Bernice Goldstein, drums. Key

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<sup>819</sup> Morden, “14<sup>th</sup> Army Band (WAC) Chronology,” 5; “WAC of the Week: PFC Mary Brangan,” *McClellan News*, 25 October 1967; and “This Week at the Fort: WAC Band Is On Tour,” *Anniston Star*, 26 October 1967.

<sup>820</sup> “This Week at the Fort: WAC Band Is On Tour.”

<sup>821</sup> “There Is Nothing Like a Man in Uniform, ‘Especially When It’s a Girl—Musician Type,” *Colorado Springs Gazette Telegraph*, 21 October 1967; “All Woman WAC Band Plays Here Wednesday,” *Colorado Springs Gazette-Telegraph*, 22 October 1967; and “Army Band Concert Set Tonight,” *Fort Smith Times Herald*, 30 October 1967.

<sup>822</sup> “Army Band Concert Set Tonight.”

personnel listed in the article included Master Sergeant Ramona J. Meltz as the band’s conductor and Rosella Collins as the drum major.

Tour 11: 30 December 1968—14 January 1969

DEC	30	1968	Travel	
	31		Fort MacArthur	CA
JAN	1	1969	Pasadena	CA
	2		Anaheim	CA
	3		Los Angeles, Hollywood	CA
	4		San Diego	CA
	5		Brawley	CA
	6		Yuma	AZ
	7		Phoenix	AZ
	8		Flagstaff	AZ
	9		Needles	CA
	10		Las Vegas	NV
	11		Day Off	
	12		Barstow	CA
	13		Long Beach City	CA
	14		Fort McClellan	

Figure 33. Fort McClellan Tour 11 Cities Visited.

On December 30, 1968, the 14<sup>th</sup> Army Band (WAC) headed west for fifteen days to march in the Rose Bowl parade and to present concerts in thirteen cities in southern California, Arizona, and Nevada. Following a day of travel, the band spent a day at Fort MacArthur in California resting and preparing for the Tournament of Roses parade. It was the first and only time that the band participated in the nationally televised parade, and band members had actually spent quite a bit of time readying themselves for the nearly six-mile route in advance. Captain Ruth E. Glaspey, the band’s commander, was quoted by a reporter saying, “We take hikes with our instruments. We have to pick remote areas and odd hours so we don’t conflict with automobile traffic.”<sup>823</sup> Out of 124 total entries, the 14<sup>th</sup> Army Band

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<sup>823</sup> “WAC Band Practices for Annual Rose Bowl Parade on New Year’s Day,” publication unknown, January 1969.



(WAC) marched in the 32<sup>nd</sup> spot behind the parade's marshal, comedian Bob Hope.<sup>824</sup>

When asked to describe a memorable experience with the band, percussionist Judith Toth recalled coming down with a terrible case of Hong Kong flu the day before the band left for the southwest tour. She said that although First Sergeant Patricia Browning had given her some medicine prior to boarding the flight to Los Angeles, she "puked the whole way on the C-130 aircraft."<sup>825</sup> When it came time to line up for the Tournament of Roses parade, she was still feeling horrible and didn't know how she was going to survive the route. Her inspiration came, however, when the band was called to attention and she was promoted to Private First Class before stepping off. She was told "that if she didn't make it to the end, she wouldn't get her stripe!"

Following the successful Tournament of Roses parade in Pasadena on January 1, drum major Rosella Collins led the band in another parade at Disneyland the next day. After marching down Main Street, the band gave a short sit-down concert as well.<sup>826</sup> Although PFC Toth probably didn't enjoy it too much, the band was given six hours of free time to visit the attractions at Disneyland afterwards.

January 3 proved to be a busy recording day for the 14<sup>th</sup> Army Band (WAC). Starting first thing in the morning, the Note-A-Belles made a television appearance in Los Angeles on KABC-TV's *Mornings at 7* show. They then met up with the rest of the band in Hollywood for a recording session at CBS-TV studios for Armed Forces Radio and Television, which supplied programs to military stations around the world. In the afternoon, the band moved to United Recording Corporation in Hollywood to

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<sup>824</sup> "Throngs at Rose Parade," *Long Beach Independent*, 1 January 1969.

<sup>825</sup> Judith Toth Bingham interview at Fort McClellan, October 13, 2006.

<sup>826</sup> "WAC Band Set for Rose Bowl," *Anniston Star*, 29 December 1968; and "WAC Band Practices for Annual Rose Bowl Parade on New Year's Day."

make its first professional record.<sup>827</sup> Performing the "Song of the Women's Army Corps" and "The Army Goes Rolling Along" for side one, and "Colonial Bogey" march (known to the WACs as "Duty") for side two, the band made the 45-rpm record for the WAC Officers' Association.<sup>828</sup> In March 1969, the finished record was presented to WAC Center Commander Colonel Maxene B. Michl, and the WAC Officers' Association began selling it to members of the corps.<sup>829</sup>

On January 4, the band continued its tour in San Diego. There, the Note-A-Belles combo performed on the Organ Pavilion at Balboa Park in conjunction with San Diego's 200<sup>th</sup> Anniversary celebration. In the evening, the entire band presented a one-hour concert at San Diego State College in the Music Auditorium. After traveling to Brawley, California the next day, a concert was given in the Palmer Auditorium at Brawley High School.

Making its way into Arizona, an afternoon combo concert took place in Snider Auditorium at Yuma High School.<sup>830</sup> The full concert band presented a concert in the evening at the Yuma Proving Ground Post Auditorium. In Phoenix, another combo concert was given in the afternoon at Phoenix Union High School and the full band performed at Phoenix College in the evening.<sup>831</sup> The same routine was repeated in Flagstaff at Northern Arizona University where the combo gave a concert during the day and the full band performed at night.

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<sup>827</sup> "14<sup>th</sup> Army Band (WAC) Cuts Record," publication unknown, [March 1969].

<sup>828</sup> Audio 45-rpm Record, "Side 1: Our Song: The Army Goes Rolling Along," and "Side 2: Colonel Bogey," 1969, private collection; and "WAC Band Record on Sale," *Anniston Star*, 10 March 1969.

<sup>829</sup> *Ibid.*

<sup>830</sup> The tour itinerary of the band does not specify which combo performed but related newspaper articles indicate that it was the "folk-rock" combo, the Note-A-Belles.

<sup>831</sup> "WAC Band to Present 2 Phoenix Concerts," *Arizona Republic*, 13 January 1969. The article reports concert dates on January 14, which differs from what the tour itinerary details.

After leaving Arizona, the 14<sup>th</sup> Army Band (WAC) stopped to play in Needles, California before going to Las Vegas, Nevada.<sup>832</sup> Master Sergeant Patricia Browning recounted that the band played “several nights to standing room only crowds in a high school auditorium” and indicated that Needles was one of the more memorable experiences for her.<sup>833</sup> Ramona Meltz added that “they felt like they were Lawrence Welk or something.”<sup>834</sup>

According to the tour itinerary, a performance in the Las Vegas Convention Center Rotunda in Nevada followed after the band departed Needles. Performances in California were also scheduled at Barstow Junior College in Barstow and at Long Beach City College in Long Beach. I was not able to locate any supporting evidence that the performances at any of these three venues occurred. One newspaper article that advertised the two concerts in Phoenix, however, reported that they would occur on January 14, 1969. The band’s itinerary slated the Phoenix performances for January 7. Given this scheduling discrepancy, in addition to Master Sergeant Browning’s comment that the band performed several nights in Needles, it is possible that the tour schedule was altered before or at some point during the tour. Nevertheless, press releases and subsequent news articles following the tour perpetuated the assertion that the 14<sup>th</sup> Army Band (WAC) performed in the state of Nevada in 1969.

With regard to the concert program featured during the tour, only one source provided any insight.<sup>835</sup> Other than indicating that standards such as the “Umbrellas

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<sup>832</sup> “The Dixieland Quintet of the 14<sup>th</sup> Women’s Army Corps Band,” *Needles (California) Desert Star*, 10 January 1969; “WAC Band Will Give Concert January 9,” publication unknown, [January 1969]; and “Women’s Army Corps Band to Give Needles Concert,” publication unknown, [January 1969].

<sup>833</sup> “14<sup>th</sup> Army Band, WAC, Marks Another Milestone,” *Anniston Star*, 25 January 1970.

<sup>834</sup> *Ibid.*

<sup>835</sup> “Public Will Be Admitted Free of Admission Charge; Doors Open at 7 P.M.,” publication unknown, [January 1969].

of Cherbourg” and “Tulsa” would be performed, the article contained similar information about programming that was advertised for the previous year’s tour. Specifically, it was reported that featured specialty groups during the concert would include the Note-A-Belles with performances of “Tom Dooley” and “Don’t Sleep in the Subway,” and a six-member Dixie combo performing “Dixieland Jamboree.” Key personnel during the 1969 southwestern tour included commanding officer Captain Ruth E. Glaspey, enlisted bandleader Staff Sergeant Ramona J. Meltz, Master Sergeant Patricia R. Browning as first sergeant, and Rosella Collins as drum major.

Tour 12: June 1969

JUN	15	1969	Travel	
	16		Unknown	
	21		(Bowie)	TX
	22		Unknown	
	24		Dallas	TX
	25		Unknown	
	28		(Bowie)	TX
	29		Fort McClellan	AL

Figure 34. Fort McClellan Tour 12 Cities Visited.<sup>836</sup>

Very little information is known regarding the eleventh tour conducted by the 14<sup>th</sup> Army Band (WAC) while stationed at Fort McClellan. Occurring in June 1964, the band is reported to have toured for fifteen days in the cities of Tyler, Waco, Baylor, Temple, Killeen, Denton, and Dallas.<sup>837</sup> One news article advertised the appearance of the 14<sup>th</sup> Army Band (WAC) scheduled to take place on June 24. The details given are as follows:

The only women’s band in the U.S. Armed forces kicks off the 30th Annual Convention of the Texas Restaurant at Market Hall in Dallas. Well over 10,000 delegates from Texas, Louisiana, Arkansas, New Mexico and Oklahoma will attend the three-day Show, formally labeled

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<sup>836</sup> No specific tour dates could be located. Only the dates of two events are known. The start and end dates listed in the table are a mere suggestion.

<sup>837</sup> Morden, “14<sup>th</sup> Army Band (WAC) Chronology,” 7.

the Texas-Southwestern Regional Food Service Educational Convention. The WAC band will play a 30-minute concert in front of the West entrance to Market Hall from 8:30 to 9:00 am, climaxed by their rendition of The Star Spangled Banner. Inside the Hall of Exhibits, with a record of 334 booths, the band will salute exhibitors and delegates with another 30-minute concert from 10:45 to 11:15 a.m. ending with 'America the Beautiful.' Conducted by Master Sergeant Ramona J. Meltz, the 52-member band is under the command of Captain Ruth E. Glaspey.<sup>838</sup>

Other than an undated parade line-up published by Jim Bowie Day parade organizers (see Figure 35), a unit-generated historical background summary-type press release is the only other document that could be located concerning the Texas tour. The press release read, "... in June played a two-week concert tour in central Texas which included marching in the Jim Bowie Days Parade."<sup>839</sup> As the Jim Bowie Days Parade has not historically occurred on a particular weekend in subsequent years, it is not possible to discern the exact date of the 1969 event. At best then, what can be suggested is that the 14<sup>th</sup> Army Band (WAC) marched in the Jim Bowie Days Parade on either Saturday, June 21 or June 28. It is known, nevertheless, that out of 73 total entries, the band marched in the second position, directly behind the United States flag.<sup>840</sup> Key personnel during this tour would have included commanding officer Captain Ruth E. Glaspey, enlisted bandleader Staff Sergeant Ramona J. Meltz, Master Sergeant Patricia R. Browning as first sergeant, and Rosella Collins as drum major.

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<sup>838</sup> "WAC's Band to Play," *Grand Prairie Daily News*, 8 June 1969.

<sup>839</sup> Information Office, "Band."

<sup>840</sup> Parade order of march and map, "Jim Bowie Day Parade," [1969], private collection.



# Jim Bowie Day PARADE



1. Colors
2. W.A.C. Band
3. Bowie Volunteer Fire Department
4. Jim Bowie Day Queen (Toni Griffin)
5. Sheppard Air Force Base Drill Team
6. Pioneer Queen
7. Order of the Arrow Indians
8. Halgood Variety Store
- (1) 9. Big Loop Riding Club
10. (1) Queen Cont. Ann Campbell, Bowie
11. Linda White's Girls
12. (2) Queen Cont. Betty Cleveland, Bowie
- (2) 13. Lawton Riding Club (Ranger)
14. (3) Queen Cont. Kay Cornelison, Bowie
15. B&PW Club
- (3) 16. Dean Riding Club
17. (4) Queen Cont. Melinda Ellis, Henrietta
18. (5) Queen Cont. Paula Herndon, B'port
- (4) 19. Santa Rosa Palomino Riding Club
20. (6) Queen Cont. Marsha Mahaffey, Bowie
21. Amity Club
22. (7) Queen Cont. Denise Meek, Bowie
- (5) 23. Sioux Indians Riding Club
24. (8) Queen Cont. Sylvia Nix, Montague
25. Navy Submarine
26. (9) Queen Cont. Susan Seigler, Midway School District
- (6) 27. Holliday Chaparrals Riding Club
28. First National Bank
29. Miss Wichita Falls, Linda White
- (7) 30. Bridgeport Riding Club
31. (10) Queen Cont. Brenda Shephard, Midway School District
32. (11) Queen Cont. Carla Shurtleff, Bowie
- (8) 33. Denton County Sheriff Posse
34. Burgess Funeral Home
- (9) 35. Seymour Remudo Riding Club
36. Miss Village Shoppe
37. Ladies Auxillary
- (10) 38. Jack County Sheriff Posse
39. Maids and Matrons
40. Cottage Florists
- (11) 41. Clay County Saddle Club
42. (12) Queen Cont. Lowanda Stricklin, Bridgeport
43. (13) Queen Cont. Karen Taylor, B'port
- (12) 44. Buncan Round up Club
45. Dick Allen Bull
46. The Bowie News

- (13) 47. Palo Pinto Sheriff Posse
48. Triple D Discount Center
49. Bowie National Bank
- (14) 50. Grayson County Sheriff Posse
51. Presbyterian Church
52. Independent Insurance Agents
- (15) 53. Saint Jo Riding Club
54. (14) Queen Cont. Cyndie Thomas, Nocona
55. (15) Queen Cont. Bobbie Nell Vanpool, Bowie
- (16) Moslah Mounties
57. Pathfinders Club
58. (16) Queen Cont. Kathy Whitley, H'retta
59. Owens Country Sausage
60. (17) Queen Cont. Debbie Wilhite, Bowie
- (17) 61. Parker County Riding Club
62. Camp Fire Girls
63. Boy Scout Troop No. 116
- Blue Birds
65. Marine Corps
- (18) 66. Nocona Riding Club
67. Underwood's Barbeque
- (19) 68. Decatur (Wise Co.) Riding Club
69. Bowie Machine Shop
70. Boots and Saddle Club of Olney
71. Bowie Saddle Club
72. Air Force Recruiting Car
73. Rough Riders

Clowns are from the Maskat Temple  
Wichita Falls

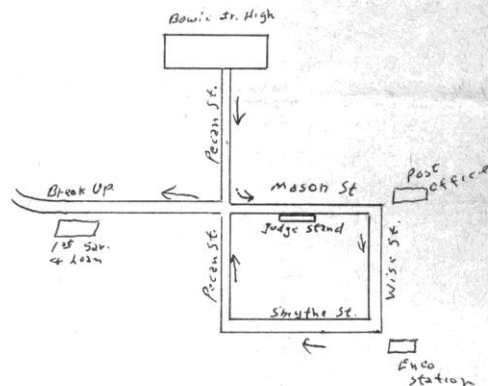


Figure 35. Jim Bowie Day Parade Order. Bowie, Texas, 1969.

Tour 13: 29 April—10 May 1970

APR	29	1970	Travel	
	30		Valparaiso	IN
MAY	1		Unknown	
	7		Sioux City	IA
	8		Unknown	
	9		Lincoln	NB
	10		Fort McClellan	AL

Figure 36. Fort McClellan Tour 13 Cities Visited.

Commencing on April 29, 1970, the 14<sup>th</sup> Army Band (WAC) departed Fort McClellan, Alabama for a twelve-day tour through seven states in Department of Defense Area V. Performances were scheduled at six colleges and universities, but those institutions were not named in any documents.<sup>841</sup> As indicated on the unit's official letter orders, one officer and 56 enlisted women of the band were directed to temporary duty in the following cities: Valparaiso, Indiana; Freeport, Illinois; Lacrosse and Stevens Point, Wisconsin; Mankato, Minnesota; Sioux City, Iowa; Yankton, South Dakota; and Omaha and Lincoln, Nebraska.<sup>842</sup>

Although a fair number of sources were located that supported this tour information, the majority of them contained inconsistencies regarding the number of days toured and/or the number of states visited.<sup>843</sup> The only specific performance dates during the tour that could be determined include the following: two concerts at the Valparaiso National Guard Armory in Indiana on April 30,<sup>844</sup> one concert at Riverside High School in Sioux City, Iowa on May 7,<sup>845</sup> and one concert in Kimball

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<sup>841</sup> "Women's Army Corps Band in Concert Here April 30," *Valpraiso Vidette-Messenger*, 16 April 1970; and "WAC 14<sup>th</sup> Army Band on 10-Day Tour," *Anniston Star*, 3 May 1970.

<sup>842</sup> Letter Order 34, Department of the Army, Headquarters U.S. Women's Army Corps Center, Fort McClellan, Alabama, dated 24 April 1970, effective 29 April 1970, private collection.

<sup>843</sup> 1971 Membership directory, "Music, Dedication and Pride"; 1996 Membership directory, "Music, Dedication and Pride"; and Information Office, "For Immediate Release," news release, March 1979.

<sup>844</sup> "Women's Army Corps Band in Concert Here April 30."

<sup>845</sup> Donald L. Bartlett and Riverside High School History Class to WAC Band, 15 May 1970, private collection; and "WAC Band," *Riverside High School Cavalier Courier*, 13 May 1970.

Hall at the University of Nebraska on May 9.<sup>846</sup> The concert at the University of Nebraska was cancelled, however, due to students boycotting classes in sympathy for the deaths that had recently occurred at Kent State.<sup>847</sup> Two additional concerts were cancelled for the same reason, including the performance scheduled in Mankato, Minnesota.<sup>848</sup> Given the status of unrest at the University of Nebraska in Lincoln, it is probable that the concert scheduled in Omaha, Nebraska might have been the third cancellation.

While no newspaper reviews, concert programs, or other documents could be found to provide information about the music selections performed during tour, the 14<sup>th</sup> Army Band (WAC) did present a concert at Fort McClellan just four days after returning home.<sup>849</sup> It is not unreasonable to suggest that the concert program performed at Fort McClellan on May 14, 1970<sup>850</sup> was similar to that performed on tour.

Musical selections on the May 14 program included the following: "Victory at Sea" by Richard Rodgers; "Ceremony of Flourishes" by Alfred Reed; "My Fair Lady" featuring vocal soloist Ardyce Gregor; "Joyce's 71<sup>st</sup> New York Regimental March" by Boyer-Lake; "Brazilian Polka" by Robinson-Giovannini; "The Horse" by Jesse James; "Colonel Bogey on Parade" by K.J. Alford; and "Duty, Honor, Country" by MacArthur-Cook-Walters. An unidentified trio and soloist Ida Knight were featured on the concert program as well. Key personnel during the spring 1970 tour would have included commanding officer Captain Patricia P. Hickerson, enlisted bandleader

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<sup>846</sup> "WAC Band Will Play Here," *Lincoln Star*, 3 May 1970.

<sup>847</sup> Transcript of television news report, "Major 9 News KCAU-TV Sioux City, IA: Wednesday, May 6 1970," 6 May 1970, private collection.

<sup>848</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 7.

<sup>849</sup> "Comming [sic] Off Road Tour: Band Wows Home Crowd," *McClellan News*, [May 1970].

<sup>850</sup> Concert program, "Fort McClellan, Alabama Presents the 1970 Spring Concert by the 14<sup>th</sup> Army Band in Honor of the 28<sup>th</sup> Women's Army Corps Anniversary," 14 May 1970, private collection.



Master Sergeant Ramona J. Meltz, Master Sergeant Patricia R. Browning as first sergeant, and Rosella Collins as drum major.

Tour 14: 21 March—2 April 1971

MAR	21	1971	Travel	
	22		Caruthersville	MO
	23		East Prairie	MO
	24		Travel	
	25		Neosho	MO
	26		Nevada	MO
	27		Parsons	KS
	28		Travel	
	29		Perry, Topeka	KS
	30		Moberly	MO
	31		Marshall	MO
APR	1		Cole Camp	MO
	2		Fort McClellan	

Figure 37. Fort McClellan Tour 14 Cities Visited.

Departing Fort McClellan, Alabama on March 21, 1971, the 14<sup>th</sup> Army Band (WAC) began a thirteen-day tour in the Department of Defense Area I states of Missouri and Kansas. Thirteen concerts were performed for an estimated 8,729 audience members<sup>851</sup> by one officer and 57 enlisted women of the band in the following ten cities: Caruthersville, East Prairie, Neosho, Nevada, Moberly, Marshall, and Cole Camp, Missouri; and Parsons, Topeka, and Perry, Kansas.<sup>852</sup> Two performances, one in the morning and one in the evening, were presented at Caruthersville Public High School, Neosho Senior High School, and Cole Camp High School. Single concerts were given at East Prairie High School, Nevada Public High

<sup>851</sup> "WAC Band Entertains Young and Old Alike," *McClellan News*, 26 April 1971.

<sup>852</sup> Letter Order 22, Department of the Army, Headquarters U.S. Women's Army Corps Center, Fort McClellan, Alabama, dated 15 March 1971, effective 21 March 1971, private collection; Information Office, "Background: Women's Army Corps Band," 1972; and "Will Feature Specialty Groups: WAC Band to Begin Midwest Concert Tour," *McClellan News*, 15 March 1971.

School, Parsons Senior High School, Perry-Lacompton High School, Marshall Public High School, Washburn University, and at the Moberly Municipal Auditorium.<sup>853</sup>

Although similar guidelines may have existed for previous tours, research concerning the spring 1971 tour yielded a printed copy of off-duty appearance and conduct standards that were expected of band members (see Figure 38).<sup>854</sup> The directive addressed topics regarding the consumption of alcoholic beverages, patronization of social gathering establishments, civilian clothing standards, bed check procedures, and restrictions regarding male guests.

With regard to the concert program featured during the tour, only a newspaper article was found that referenced the musical selections of featured ensembles, sections and soloists.<sup>855</sup> A folk-rock trio composed of Bernice R. Goldstein on drums, Patricia R. Browning on electric bass, and Christy G. Chapman on the “rock stick” (electric guitar), performed “The Horse.” Six members of the Dixieland Band featured were named but not their tunes. The flute section was showcased in a jazz number, “Flirty Flutes.” Trumpet virtuoso Theresa Ann Scarnecchia was also featured but on what composition is yet unknown. Lyric soprano Ardyce A. Gregor sang a number of songs from the show, *My Fair Lady*. Kathryn L. Tapp also sang a medley of three songs, including “Don’t Let It Get You Down,” “Games People Play,” and “Close to You.” The first song in the medley was one of thirty-two original songs written by Tapp and while she sang she accompanied herself on the guitar.

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<sup>853</sup> Itinerary, Department of the Army, Headquarters, U.S. Army School/Training Center, Fort McClellan, Alabama, 14<sup>th</sup> Army Band (WAC) 21 March—2 April 1971, private collection.

<sup>854</sup> Captain Patricia P. Hickerson, directives on bedcheck, dress and conduct between 21 March 1971 through 2 April 1971, dated 21 March 1971, private collection.

<sup>855</sup> “Will Feature Specialty Groups: WAC Band to Begin Midwest Concert Tour,” *McClellan News*, 15 March 1971.

14TH ARMY BAND  
United States Women's Army Corps Center  
Fort McClellan, Alabama 36201

AJMMG-W

21 March 1971

Between *21 Mar 71* through *2 Apr 71*, inclusively, all personnel of this unit will adhere to the following directives on bedcheck, dress, and conduct:

1. Alcoholic beverages will not be consumed at any time of any day until all performances for that day have been completed.
2. The consumption of alcoholic beverages, to include 3.2% beer, will be kept to a minimum; that is, you will refrain from drinking to the point that:
  - a. you become loud and/or disorderly;
  - b. you become disheveled in appearance;
  - c. you stagger;
  - d. you adversely affect your performance on the job; or
  - e. you conduct yourself in such a manner as to bring discredit to the band or to the military service.
3. Patronizing a night club or cocktail lounge is permissible, if you meet the age requirements, provided that the following rules are followed:
  - a. Drinking will be kept to a minimum.
  - b. Civilian clothing will meet the highest standards of personal appearance.
  - c. No service shoes will be worn.
  - d. Conduct will be ladylike at all times.
4. Civilian clothing will meet the following standards:
  - a. No jeans of any style or color will be worn.
  - b. No sweatshirts of any style or color will be worn.
  - c. Clothing will fit properly, not too tight or too large.
  - d. Skirt length will be determined on an individual basis according to how well the garment looks on you.
  - e. All clothing will be feminine in appearance, with no male clothing allowed.
5. Bedcheck:
  - a. E5's and above will be in their quarters at the time designated, normally one hour after E4's and below bedcheck.
  - b. E4's and below will be in their quarters at the time designated.
6. At no time will EW have male guests in their quarters nor will EW visit any male quarters.

*Patricia P. Hickerson*  
PATRICIA P HICKERSON  
CPT, WAC  
Commanding

Figure 38. Directives on Bed Check, Dress and Conduct, 1971.

Finally, the key personnel during the spring 1971 tour would have included commanding officer Captain Patricia P. Hickerson, enlisted bandleader Master

Sergeant Ramona J. Meltz, Master Sergeant Patricia R. Browning as first sergeant, and Margaret R. Clemenson as drum major.

Tour 15: 7–20 November 1971

NOV	7	1971	Travel	
	8		Monroe	LA
	9		Ruston, Grambling	LA
	10		Carthage	TX
	11		Lufkin	TX
	12		Rusk, Palestine	TX
	13		Rusk	TX
	14		San Antonio	TX
	15		San Antonio	TX
	16		San Antonio	TX
	17		San Antonio	TX
	18		Laredo	TX
	19		Laredo	TX
	20		Fort McClellan	

Figure 39. Fort McClellan Tour 15 Cities Visited.

Departing Fort McClellan, Alabama on November 7, 1971, the 14<sup>th</sup> Army Band (WAC) began a fourteen-day tour in the Department of Defense Area II states of Louisiana and Texas. Covering more than 1,200 miles, eighteen concerts were performed by one officer and 54 enlisted women of the band in the following nine cities: Monroe, Ruston, and Grambling, Louisiana; and Carthage, Lufkin, Rusk, Palestine, San Antonio and Laredo, Texas.<sup>856</sup>

While in Louisiana, daytime concerts were first presented in the city of Monroe at Wossman High School and Richwood High School. On the following day, Ruston High School and Grambling High School also enjoyed daytime school assembly concerts. In Grambling, the band joined the students for lunch in their cafeteria, paying 35 cents each for the meals.

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<sup>856</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 8; Letter Order 144, Department of the Army, Headquarters U.S. Women's Army Corps Center, Fort McClellan, Alabama, dated 3 November 1971, effective 7 November 1971, private collection; and "WAC Band Plans Fall Tour of 18 Concerts," *McClellan News*, 1 November 1971.

In Texas, an afternoon concert was first given at Carthage High School. For the students at Lufkin High School on the following day, the band played two 25-minute concerts with a 30-minute break in between. After presenting a morning concert for students at Rusk High School on November 12, an afternoon concert followed at Westwood High school in Palestine. On November 13, the band returned to Rusk High School to play not for students again, but for the Rusk State Hospital and the public. While in San Antonio, the band performed daytime assembly concerts for students at Robert G. Cole High School, Lanier High School, South Sands High School, Highland High School, and Providence High School. An evening concert was also presented at Fort Sam Houston in Service Club No. 1. Finally, while in Laredo, one afternoon assembly concert was presented each day at Martin High School and United High School.<sup>857</sup>

With regard to the concert program featured during the tour, only one newspaper article was found that referenced the musical selections of three featured ensembles and soloists. It was reported that Bernice R. Goldstein "will bridge the generation gap as she drums out rhythm in a featured segment with the Dixieland Jamboree" and that "the traps fly with Bert Bacharach's 'Promises, Promises.'"<sup>858</sup> With the concert band, Susan Hom was slated to perform a trombone solo on "When Love Is Young." Finally, lyric soprano Ardyce A. Gregor was also scheduled to sing "You Made Me So Very Happy" with a 17-member stage band that called itself Musically Yours.

Similar to the spring 1971 tour, the key personnel during the fall 1971 tour included commanding officer Captain Patricia P. Hickerson, enlisted bandleader

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<sup>857</sup> Itinerary, Department of the Army, U.S. Women's Army Corps Center, Fort McClellan, Alabama, 14<sup>th</sup> Army Band (WAC) 7-20 November 1971, private collection.

<sup>858</sup> "WAC Band Plans Fall Tour of 18 Concerts," *McClellan News*, 1 November 1971.

Master Sergeant Ramona J. Meltz, Master Sergeant Patricia R. Browning as first sergeant, and Margaret R. Clemenson as drum major.

Tour 16: 30 April—7 May 1972

APR	30	1972	Travel	
MAY	1		Winchester, Berryville	VA
	2		Romney, Keyser	WV
	3		Cumberland, Westernport	MD
	4		Petersburg	WV
	5		Winchester	VA
	6		Winchester	VA
	7		Fort McClellan	

Figure 40. Fort McClellan Tour 16 Cities Visited.

Departing Fort McClellan, Alabama on April 30, 1972, one officer and 57 enlisted women of the 14<sup>th</sup> Army Band (WAC) began an eight-day tour in the states of West Virginia, Virginia, and Maryland. In addition to participating in the Shenandoah Apple Blossom Festival in Winchester, Virginia, eight concerts in area high schools were presented in the following seven cities: Romney, Keyser, and Petersburg, West Virginia; Winchester and Berryville, Virginia; and Cumberland and Westernport, Maryland.<sup>859</sup>

At the beginning of the tour, the 14<sup>th</sup> Army Band (WAC) first performed a morning concert at John Handley High School in Winchester, Virginia. Authors of the school newspaper wrote afterwards that, “Womens’ Lib’ was strengthened recently with the arrival of the Women’s Army Corps Band from Fort McClellan, Alabama” and

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<sup>859</sup> Itinerary, Department of the Army, U.S. Women’s Army Corps Center, Fort McClellan, Alabama, 14<sup>th</sup> Army Band (WAC) 30 April—7 May 1972, private collection; and Letter Order 84, Department of the Army, Headquarters U.S. Women’s Army Corps Center, Fort McClellan, Alabama, dated 26 April 1972, effective 11 January 1972, private collection.

that students responded with a standing ovation.<sup>860</sup> In the afternoon, the band repeated their program at Berryville High School.

Continuing onward to the state of West Virginia, the band performed for students at Romney High School, Keyser High School, and Petersburg High School. In Maryland, concerts were given at Allegany High School in Cumberland and at Bruce High School in Westernport. Well-pleased administrators from two of the schools promptly penned letters of appreciation to the band's commander, Captain Hickerson. Principal John R. Shelton (see Photograph 78) from Keyser High School wrote, "This was one of the most versatile and talented groups to ever appear before our student body. Words cannot express the enthusiasm our students showed for the band."<sup>861</sup> Echoing similar sentiments, Assistant Principal Harold D. Garber of Petersburg High School said, "I am writing to express my deep appreciation for your cooperation in scheduling the Women's Army Corps Band for our school. I can think of no program that has generated a more positive response in years. Our students and faculty were caught up in the spirit, and it proved to be a most enjoyable hour."<sup>862</sup>

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<sup>860</sup> "WACs Perform," *Junior Evening Star*, 9 May 1972.

<sup>861</sup> John R. Shelton, Principal, Keyser High School, to Lieutenant Colonel Ruby R. Stauber, Women's Army Corps Information Officer, 4 May 1972, private collection.

<sup>862</sup> Harold D. Gerber, Assistant Principal, Petersburg High School, to Captain R. Ivan Pinnell, Information Officer, 11 May 1972, private collection.



Photograph 78. Principal of Keyser High School with Patricia Hickerson. Photograph courtesy of Patricia Hickerson's personal collection.

Following the four days of school concert performances, the 14<sup>th</sup> Army Band (WAC) returned to Winchester, Virginia to participate in the Shenandoah Apple Blossom Festival. Making two appearances, the band first presented a short 30-minute "open-air" program prior to the festival's crowning of its chosen delegate. Rather than focusing attention on the musical merits of the band, a local news article instead advertised the concert like this: "When the Women's Army Corps Band



sounds off at 1:30 p.m. on Friday, May 5, as a prelude to the Coronation of Queen Shenandoah XLV, male veterans will be treated to a view of a company commander and non-coms like they wished they had followed when developing their own books of 'war stories.'"<sup>863</sup>

Later in the same article, the reporter informed readers that "Captain Hickerson and her unit will be seen and heard in the sixth position in line of march in Saturday's Grand Feature Parade."<sup>864</sup> Not only were the reporter's comments considered sexist in 2015, but the latter one was inaccurate, as well. The band actually marched in the second position ahead of the Reverend Billy Graham, who was the parade's Grand Marshall.<sup>865</sup>

With regard to music that was performed by the 14<sup>th</sup> Army Band (WAC) for the high school students during the tour, very little is known. In the one source that could be located, it was reported that "the selection of music varied from marches and patriotic songs to hard rock and folk-songs."<sup>866</sup> Specific pieces that were named included "America the Beautiful," "Camelot," a medley of songs by the Carpenters, songs from the rock opera *Jesus Christ Superstar*, and "Stars and Stripes Forever."

Similar to the spring and fall 1971 tours of the 14<sup>th</sup> Army Band (WAC), the key personnel during the spring 1972 tour included commanding officer Captain Patricia P. Hickerson, enlisted bandleader Master Sergeant Ramona J. Meltz, Master Sergeant Patricia R. Browning as first sergeant, and Margaret R. Clemenson as drum major.

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<sup>863</sup> "Assignment Was a Natural for WAC Band Commander," *Northern Virginia Daily*, 3 May 1972. The author's word choice of "non-coms" was meant as a reference to the enlisted women, some of which were higher ranking non-commissioned officers.

<sup>864</sup> Ibid.

<sup>865</sup> Itinerary for 14<sup>th</sup> Army Band (WAC) 30 April—7 May 1972; "WAC Band to Appear in Fete," *Winchester Evening Star*, 19 April 1972; and "Watch for 2<sup>nd</sup> Band If You're Wacky," *Winchester Evening Star*, 6 May 1972.

<sup>866</sup> "WACs Perform," *Junior Evening Star*, 9 May 1972.

Tour 17: 11–26 November 1972

NOV	11	1972	Travel	
	12		St. Petersburg	FL
	13		Largo	FL
	14		St. Petersburg	FL
	15		St. Petersburg, Largo	FL
	16		Lakeland	FL
	17		Brooksville	FL
	18		Orlando	FL
	19		Travel	
	20		Ft. Buchannan, Caguas	Puerto Rico
	21		Carolina	Puerto Rico
	22		Bayamon, San Juan	Puerto Rico
	23		San Juan	Puerto Rico
	24		Ft. Buchannan	Puerto Rico
	25		Day Off	
	26		Travel	

Figure 41. Fort McClellan Tour 17 Cities Visited.

Departing Fort McClellan, Alabama on November 11, 1972, two officers and 62 enlisted band members of 14<sup>th</sup> Army Band (WAC) began a sixteen-day tour that took them first to Florida and then to Puerto Rico. It was the first and only time that the band traveled outside the continental U.S.<sup>867</sup> Eighteen performances in ten cities were presented in venues including an outdoor park, Disney World, ten high schools, two athletic stadiums, on a television show, and at a military service club.

The 14<sup>th</sup> Army Band (WAC) started the fall tour by first performing a late afternoon concert at the Williams Park Bandshell in St. Petersburg, Florida. A series of daytime assembly concerts for students followed at seven area high schools. One concert was performed at each of the following schools: Largo High School and Seminole High School in Largo; Bishop Berry High School, St. Petersburg High School, and Gibbs High School in St. Petersburg; and Santa Fe High School in Lakeland. In Brooksville, two concerts were given at Hernando County High School.

<sup>867</sup> Information Office, "For Immediate Release," 1973; and "The Beat Goes On," publication unknown, [May 1974].

From St. Petersburg, the band traveled to Orlando, Florida, where they marched in a parade and presented a noon concert at Walt Disney World. A very cheerful color-illustrated Certificate of Appreciation signed by the President of Walt Disney Productions and the Chairman of the Board was presented to the "Women's Army Corps Band" following their performance.<sup>868</sup>

Once the band arrived in Puerto Rico after spending a day traveling on military aircraft, they resumed a busy schedule of performances. Three daytime assembly concerts were given at Antillines High School, Fort Buchanan, and at Jose M. Lazaro High School and Julio Vizacarrando High School in Carolina. Public concerts were also presented at the Municipal Basketball Stadium in Caguas and at the Municipal Basketball Stadium in Bayamon. In San Juan, the 14<sup>th</sup> Army Band (WAC) delivered a guest performance on WRIK-TV, Channel 7 for the television show *An Evening with Ednita Nazario* (see Photograph 79). Finally, before travelling back to Alabama the next day, the band gave a concert at Fort Buchanan in the NCO service club.

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<sup>868</sup> E. Cardon Walker, President, Walt Disney Productions and Donn B. Tatum, Chairman of the Board, Walt Disney Productions, certificate of appreciation to Women's Army Corps Band, 18 November 1972, private collection.



Photograph 79. *An Evening with Ednita Nazario* Television Show. San Juan, Puerto Rico, November 23, 1972. Photograph courtesy of Melinda Whitman's personal collection.

While a newspaper article advertised that the 14<sup>th</sup> Army Band (WAC)'s concert repertoire would include "Broadway show tunes, semi-classical and folk-rock selections,"<sup>869</sup> an actual printed concert program from the tour was located.<sup>870</sup> Aside from one folk-rock specialty group that was featured, the program was primarily performed by the full concert band. In order of performance, the musical selections included "America the Beautiful" by Ward-Dragon, "S.S. Eagle March" arranged by Bennett, "Le Chasseur Maudit" by Franck-Stauffer, "Rodgers and Hart Medley" arranged by Reed, "Sounds of the Carpenters" arranged by Cacavas, "Reflective Mood" by Nestico, "Four Service Marches: Army, Navy, Air Force, Marines," "Star Spangled Spectacular" by George M. Cohan, "Poetry and Power" arranged by Reed,

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<sup>869</sup> "WAC Band in Pinellas," publication unknown, [November] 1972.

<sup>870</sup> Concert program, "The Orange Blossom Cafeteria in Conjunction with the St. Petersburg Festival of States Presents the Women's Army Corps Band from Ft. McCellan, Alabama."

and "Stars and Stripes Forever" by Sousa. The "Rodgers and Hart Medley" featured vocal soloist Ardyce Gregor and Nestico's "Reflective Mood" featured trombone soloist Susie Hom. No musical selections were provided for the unnamed "Folk Group."

Although many of the printed concert programs of the 14<sup>th</sup> Army Band (WAC) through the years listed names of the band's key leaders, the program for the 1972 fall tour also included all of the band member's names, hometowns, and instruments. At its most robust strength of 61 performing members, the band's instrumentation consisted of five flutes, eleven clarinets, one bass clarinet, one oboe, one bassoon, four alto saxophones, two tenor saxophones, one baritone saxophone, nine trumpets, four French horns, six trombones, four baritones, four tubas, one electric bass, and seven percussionists. Key leaders included commanding officer Captain Patricia P. Hickerson, executive officer First Lieutenant Gladdy-Ann Gusman, enlisted bandleader Master Sergeant Ramona J. Meltz, first sergeant Master Sergeant Patricia R. Browning, and drum major Sergeant First Class Margaret R. Clemenson.

Tour 18: 21 April—4 May 1973

APR	21	1973	Travel	
	22		Travel	
	23		Jonesboro, Truman	AR
	24		Paragould	AR
	25		Travel	
	26		Dyersburg	TN
	27		Ripley	TN
	28		Day Off	TN
	29		Fort Campbell	TN
	30		Clarksville, Cunningham	TN
MAY	1		Travel	
	2		Louisville	KY
	3		Louisville	KY
	4		Fort McClellan	AL

Figure 42. Fort McClellan Tour 18 Cities Visited.

On April 21, 1973, the 14<sup>th</sup> Army Band (WAC) boarded buses and set off from Fort McClellan, Alabama toward Arkansas to begin its fourteen-day spring tour.<sup>871</sup> After presenting a series of eight school concerts in Arkansas and Tennessee, the band journeyed to Kentucky to participate in festivities connected with the Kentucky Derby.<sup>872</sup>

Once in Arkansas, daytime assembly concerts were performed by the 14<sup>th</sup> Army Band (WAC) at Westside High School in Jonesboro, Truman High School in Truman, and Paragould High School and Green County Technical School in Paragould. Students at Dyer County High School in Dyersburg, Ripley High School in Ripley, Northwest High School in Clarksville, and Montgomery County High School in Cunningham were the recipients of similar performances in Tennessee. Service men and women at Fort Campbell, Tennessee were also treated to a concert at the Milton Lee Service Club by the 14<sup>th</sup> Army Band (WAC)'s rock band and combo.<sup>873</sup>

In connection with the Kentucky Derby, the band participated in two events in Louisville, Kentucky. First, a concert was presented at the finishing ceremonies of the city's annual river boat race on May 2. On the following day, the 14<sup>th</sup> Army Band (WAC) marched in the Kentucky Derby's Pegasus Parade through Louisville. On the return trip home to Fort McClellan, band members stopped off for a sightseeing tour of Mammoth Caves.

With regard to the musical selections performed during the band's tour in Arkansas, Tennessee, and Kentucky, no newspaper reviews, concert programs, or other documents could be found. Identified key leaders, however, included commanding officer First Lieutenant Gladly-Ann Gusman, enlisted bandleader Master

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<sup>871</sup> Itinerary, Department of the Army, U.S. Women's Army Corps Center, Fort McClellan, Alabama, 14<sup>th</sup> Army Band (WAC) 21 April—4 May 1973, private collection.

<sup>872</sup> "Band to Tour Arkansas [sic], Tennessee, Kentucky," publication unknown, [1973].

<sup>873</sup> Alice B. Maupin, letter of appreciation to Commanding Officer 14<sup>th</sup> U.S. Army WAC Band, 9 May 1973, private collection.

Sergeant Bernice R. Goldstein, Master Sergeant Patricia R. Browning as first sergeant, and Staff Sergeant Iva E. Williams as drum major.

Tour 19: 4—19 November 1973

NOV	4	1973	Travel	
	5		Day Off	
	6		Boulder, Lafayette	CO
	7		Longmont	CO
	8		Travel	
	9		Hays	KS
	10		Day Off	
	11		Travel	
	12		Columbia	MO
	13		Creve Coeur, Fulton	MO
	14		Mexico	MO
	15		Perryville	MO
	16		Du Quoin	IL
	17		Travel	

Figure 43. Fort McClellan Tour 19 Cities Visited.

The final tour conducted by the 14<sup>th</sup> Army Band (WAC) began on November 4, 1973 and lasted fourteen days. Two officers, one enlisted man, and 70 enlisted women traveled to four states within the Department of Defense Areas I and II to present ten concerts in as many cities. The four states visited included Colorado, Kansas, Missouri, and Illinois. An enlisted man, Specialist-4 Robert E. Decker, was attached to the 365<sup>th</sup> Transportation Company, and he was employed as a driver. The second officer, Grace L. Mecklem, accompanied the unit as a chaperone.<sup>874</sup>

Aside from letter orders, an itinerary, and one newspaper article, no other sources could be located to provide information about this tour. Per the itinerary, the 14<sup>th</sup> Army Band (WAC) performed only daytime assembly concerts for student audiences. In Colorado, the schools visited included: Fairview High School in Boulder,

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<sup>874</sup> Itinerary, Department of the Army, U.S. Women's Army Corps Center, Fort McClellan, Alabama, 14<sup>th</sup> Army Band (WAC) 4—17 November 1973, private collection; and Letter Order 230, Department of the Army, Headquarters, U.S. Women's Army Corps Center and School, Fort McClellan, Alabama, dated 30 October 1973, effective 4 November 1973, private collection.

Centaurus High School in Lafayette, and Longmont High School in Longmont. In Kansas, a concert was presented in Hays at Hays High School. In Missouri, the schools visited included: Rockbridge High School in Columbia, Parkway North High School in Creve Coeur, Fulton High School in Fulton, Mexico High School in Mexico, and St. Vincent High School in Perryville. The final concert given on the tour took place at Du Quoin High School in Du Quoin, Illinois.

A newspaper article advertising the assembly at Hays High School in Kansas provided some insight about the concert program that was performed on tour. Although no specific musical selections were mentioned, it was reported that Master Sergeant Bernice R. Goldstein would bridge the generation gap “with resounding syncopation as she drums out rhythm, Bourbon Street-style, in a featured segment with the Dixieland Jamboree.”<sup>875</sup>

The 14<sup>th</sup> Army Band (WAC)’s key leaders on their final tour would have included commanding officer Second Lieutenant Paula M. Molnar, enlisted bandleader Master Sergeant Bernice R. Goldstein, Sergeant Patricia R. Browning as first sergeant Master, and Staff Sergeant Iva E. Williams as drum major.

### Trips

In addition to the nineteen tours conducted by the 14<sup>th</sup> Army Band (WAC) between 1954 and 1976, short trips lasting two to ten days were also taken to carry out the band’s mission. Brief summaries of the more high profile trips that the band took are presented here, organized by decades.

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<sup>875</sup> “WAC Band to Perform at Hays High,” publication unknown, 9 November 1973.



## 1950's

Beginning in January 1955, a seven day trip to Mississippi enabled the 14<sup>th</sup> Army Band (WAC) to play "to near capacity crowds" in Jackson, Hattiesburg, Vicksburg, Greenville, and Columbus.<sup>876</sup> In addition to the dance band playing for a television program in Jackson and recording several other radio broadcasts in various cities, Lieutenant Alice V. Peters was the invited guest speaker at a meeting of the Business and Professional Women's Club in Vicksburg.

In October 1955, the band was flown to Miami, Florida to march in a "gigantic" parade highlighting the American Legion National Convention that was taking place there.<sup>877</sup> In addition to marching with all of the official United States Army, Navy, Air Force, and Marine bands from Washington, DC, the Marine band from Camp Lejeune, North Carolina, the Navy band from Pensacola, Florida, the United States Coast Guard Academy band, the Third Air Corps Wing Marine band, the 82<sup>nd</sup> Airborne Division band, and the ROTC band of the University of Miami, the 14<sup>th</sup> Army Band (WAC) also marched with the Women's Air Force (WAF) Band from Lackland Air Force Base, Texas. This possibly is the only time that the WAC and WAF bands officially participated in the same event together. In September 1951, the 14<sup>th</sup> Army Band (WAC) heard the WAF band at an intramural softball game that they were involved in athletically but they did not perform music with them.<sup>878</sup>

In February 1956, the 14<sup>th</sup> Army Band (WAC) returned to Florida for one week to play a series of concerts in St. Petersburg. After performing at concert to a crowd of 8,000 at Williams Park, the band played at McDill Air Force Base and Lakeland

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<sup>876</sup> "This Week at the Fort: Band Tours Mississippi," *Anniston Star*, 13 January 1955.

<sup>877</sup> "WAC Band to March in Big Legion Parade," *Anniston Star*, 11 October 1955.

<sup>878</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 1; and Joan Myers to Mom, Dad and Kids, 25 September 1951, in author's possession.

High School, and marched in the Edison Pageant of Light parade in Fort Myers.<sup>879</sup> On March 23 and 24, the band performed a concert and parade for the 508<sup>th</sup> Strategic Fighter Wing Command at Turner Air Force Base in Albany, Georgia.<sup>880</sup> In August, a five-day trip featured the 14<sup>th</sup> Army Band (WAC) during a Golden Jubilee celebration for the fiftieth birthday of Etowah, Tennessee and at the Ohio State Fair in Columbus, Ohio.<sup>881</sup>

Another trip to Florida in 1957 for the 14<sup>th</sup> Army Band (WAC) occurred during the first ten days of February. In addition to concerts at the Florida State Fair and the Gasparilla Festival, the band and choral group performed in Sarasota, St. Petersburg, and Tampa.<sup>882</sup> In March, the band marched in three Mardi Gras Festival parades in Mobile, Alabama, and the dance band made two appearances over a Mobile television station. A third trip in 1957 took the band to Detroit for ten days beginning on August 29. In addition to radio and television performances, two concerts were given each day of the trip at the Michigan State Fair.<sup>883</sup>

In 1958, only one trip was scheduled for the 14<sup>th</sup> Army Band (WAC) outside of its other post and tour commitments. In October, the band performed concerts and

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<sup>879</sup> Harrison Swain, "More Than 8,000 Hear WAC Band Play at Williams Park," *St. Petersburg Times*, 9 February 1956; Annual report of 14<sup>th</sup> Army Band to Women's Army Corps Center, 1956, private collection; Information Office, "Background: Women's Army Corps Band," 1971; Information Office, "Background: Women's Army Corps Band," 1972; Information Office, "The 14<sup>th</sup> Army Band, Women's Army Corps," news release, n.d.; and "Fourteenth Army WAC Band," *Musicana* 32, no. 1 (January—February 1958): 9.

<sup>880</sup> "This Week at the Fort: Band to Air Base," *Anniston Star*, 22 March 1956.

<sup>881</sup> Concert program, "Tennessee-Ohio Trip," 24—27 August, 1956, private collection; Information Office, "Variety and Quality Spice Music"; Information Office, "Background: Women's Army Corps Band," 1971; Information Office, "The 14<sup>th</sup> Army Band, Women's Army Corps"; "Appearance at Etowah's Golden Jubilee Celebration," *Knoxville Journal*, 21 August 1956; "WAC Director," *Knoxville Journal*, 21 August 1956; "WAC Band to Play at Ohio State Fair," *Times Recorder*, 14 August 1956; "This Week at the Fort: Band on Tour," *Anniston Star*, 23 August 1956; "This Week at the Fort: Band Gets Ribbon," *Anniston Star*, 30 August 1956; and "Fourteenth Army WAC Band," *Musicana* 32, no. 1 (January—February 1958): 9.

<sup>882</sup> Concert program, "Women's Army Corps Band Presents," 2—10 February 1957, private collection; "This Week at the Fort: Band to Florida," *Anniston Star*, 31 January 1957; and "Huge Crowd Enjoys Stirring WAC Band," *St. Petersburg Times*, 9 February 1957.

<sup>883</sup> Concert program, "Concerts in Detroit," 30 August—9 September 1957, private collection; "This Week at the Fort: Band on Trip," *Anniston Star*, 20 August 1957; and "This Week at the Fort: Band on TV," *Anniston Star*, 12 September 1957.

marched in parades at the Southeastern Fair in Atlanta, Georgia.<sup>884</sup> In the middle of August 1959, the band traveled to Pensacola, Florida to march in several parades during the city's Fiesta of Five Flags celebration.<sup>885</sup> On August 30, a five-day trip to Colorado enabled band members to perform a series of concerts in Colorado Springs and at a Pike's Peak Army Exhibit. The band was awarded a North America Air Defense Command (NORAD) plaque for their participation in the Exhibit.<sup>886</sup>

### 1960s

One trip in 1961 took the 14<sup>th</sup> Army Band (WAC) to Leesburg, Florida to participate in the Watermelon Festival for four days in May.<sup>887</sup> In May 1963, the band spent three days in Washington, DC where they played two engagements at the Pentagon for the opening of a United States Army Exhibit Team featuring the Women's Army Corps.<sup>888</sup> On September 19, 1964, the band assisted with the commemoration ceremonies for the World War II WAC Training Center at Fort Oglethorpe, Georgia.<sup>889</sup> Three trips in 1966 took the 14<sup>th</sup> Army Band (WAC) to Florida, Indianapolis, Illinois and Washington, DC. In Florida, the band participated in the Florida State Fair in Orlando for four days in February.<sup>890</sup> In April, five concerts were performed at two colleges and three high schools in Indianapolis, followed by

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<sup>884</sup> Concert program, "Atlanta Fair 7—10 October 1958," 7—10 October 1958, private collection; Report, "The 14<sup>th</sup> Army Band Women's Army Corps Historical Highlights 1942-1963," private collection.

<sup>885</sup> Information Office, "Background: Women's Army Corps Band," 1971; Information Office, "The 14<sup>th</sup> Army Band, Women's Army Corps"; and "This Week at the Fort: Band on Tour," *Anniston Star*, 14 August 1959.

<sup>886</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 4; and Concert program, "Colorado Springs 30 August—4 September 1959," n.d., private collection.

<sup>887</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 4.

<sup>888</sup> "Band in Capitol," *Anniston Star*, 9 May 1963; and "This Week at the Fort: WAC Holiday," *Anniston Star*, 16 May 1963.

<sup>889</sup> "WAC Reminisces: Dora Schondel," *Anniston Star*, 24 September 1964.

<sup>890</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 5.

concerts in Normal, Decatur, Jacksonville, and Urbana, Illinois.<sup>891</sup> In Washington, DC, the band presented concerts at an American Legion Convention and at Walter Reed General Hospital in August.<sup>892</sup> Finally, in 1969, the band travelled to Jackson, Mississippi in March to perform in a patriotic program honoring United States Senator John C. Stennis.<sup>893</sup>

## 1970s

The first of two trips in 1970 enabled the 14<sup>th</sup> Army Band (WAC) to lead off the Old Milwaukee Days parade in Wisconsin on July 4 for an estimated crowd of 600,000 spectators.<sup>894</sup> Drum major Rosella Collins proudly wore the band's new heraldic baldric for the first time in the parade.<sup>895</sup> The second trip in 1970 took the band to Hoisington, Kansas to march in an hour-and-a-half long parade along side of Brigadier General Elizabeth P. Hoisington.<sup>896</sup>

In 1971, six trips took the 14<sup>th</sup> Army Band (WAC) away from its duties at Fort McClellan. In April, the band flew to Wilmington, North Carolina to participate in the city's Azalea Festival. While there, concerts were also given at New Hanover High

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<sup>891</sup> "WAC Band Will Play at Garfield," *Terre Haute Star*, 8 April 1966; and "On WAC Band Trip: SFC Patricia Browning," *Anderson Daily Bulletin*, 9 April 1966.

<sup>892</sup> "This Week at the Fort: Two Visit Fort," *Anniston Star*, 25 August 1966.

<sup>893</sup> Concert program, "Mississippi Dinner Honoring United States Senator John C. Stennis," 3 March 1969, private collection.

<sup>894</sup> Jean Otto, "Her Career in the WAC Beats the Band," publication unknown, 1 July 1970; Letter Order 54, Department of the Army, Headquarters U.S. Women's Army Corps Center, Fort McClellan, Alabama, dated 22 June 1970, effective 3 July 1970, private collection; Information Office, "Background: Women's Army Corps Band," 1971; Parade order and map, "Schlitz Circus Parade—Old Milwaukee Days," 4 July 1970, private collection; Roster of personnel for 14<sup>th</sup> Army Band (WAC) trip to Milwaukee, Wisconsin 3—5 July 1970, private collection; and "WAC Band Leads Parade in Milwaukee," *Anniston Star*, 1 July 1970.

<sup>895</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 7.

<sup>896</sup> Elizabeth P. Hoisington, Brigadier General, to Captain Patricia P. Hickerson, 15 September 1970, private collection; "General Elizabeth P. Hoisington Will Be In Hoisington," *Great Bend Tribune*, 26 August 1970; and "Women's Army Corps Band," *Great Bend Tribune*, 7 September 1970.

School, John Hoggard High School, and outdoors at Greenfield Park.<sup>897</sup> On July 4 in Daytona Beach, Florida, the band first gave a pre-race performance at the start of the Medal of Honor Firecracker 400 Auto Race and then performed a concert for a Medal of Honor banquet in the evening.<sup>898</sup> At the beginning of September, the 14<sup>th</sup> Army Band (WAC) marched in the Jubilee Days Festival parade in Zion, Illinois. At the end of that same month, the band participated in activities at the New England Patriots football game in Foxboro, Massachusetts.<sup>899</sup> On October 3, the band was honored to perform in Washington, DC to celebrate the 20<sup>th</sup> Anniversary of the Defense Advisory Committee on Women in the Services (DAKOWITS).<sup>900</sup> At the end of the month in October, the band traveled to Reading, Pennsylvania for five days. In addition to marching in the King Frost Parade in Hamburg, the band also presented concerts in the local area.<sup>901</sup>

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<sup>897</sup> James E. Culbertson, Major, letter of appreciation to Captain Patricia P. Hickerson, 20 April 1971, private collection; Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 8; Letter Order 39, Department of the Army, Headquarters U.S. Women's Army Corps Center, Fort McClellan, Alabama, dated 16 April 1971, effective 15 April 1971, private collection; and "Dancing to the 'Horse'. . .," publication unknown, April 1971.

<sup>898</sup> Dinwiddie, "A Date with Destiny," 4; Concert program, "Medal of Honor Reception and Banquet Honoring the Congressional Medal of Honor Society Members and Their Families," Daytona Beach, Florida, 4 July 1971, private collection; Concert program, "1971 Daytona Medal of Honor Firecracker 400 Official Souvenir Program," 4 July 1971, private collection; Itinerary, Department of the Army, U.S. Women's Army Corps Center, Fort McClellan, Alabama, 14<sup>th</sup> Army Band (WAC) 3—5 July 1971, private collection; Letter Order 76, Department of the Army, Headquarters U.S. Women's Army Corps Center, Fort McClellan, Alabama, dated 29 June 1971, effective 3 July 1971, private collection; and "Band Is Daytona-Bound," *McClellan News*, 28 June 1971.

<sup>899</sup> Itinerary, Department of the Army, U.S. Women's Army Corps Center, Fort McClellan, Alabama, 14<sup>th</sup> Army Band (WAC) 25—28 September 1971, private collection; and Letter Order 114, Department of the Army, Headquarters U.S. Women's Army Corps Center, Fort McClellan, Alabama, dated 21 September 1971, effective 25 September 1971, private collection.

<sup>900</sup> Martha A. Cox, Lieutenant Colonel, Executive Secretary Defense Advisory Committee on Women in the Services, to Captain Patricia Hickerson, 26 October 1971, private collection; Elizabeth P. Hoisington, Brigadier General (USA Ret), to Captain Patricia P. Hickerson, 27 September 1971, private collection; Itinerary, Department of the Army, U.S. Women's Army Corps Center, Fort McClellan, Alabama, 14<sup>th</sup> Army Band (WAC) 2—4 October 1971, private collection; and Letter Order 118, Department of the Army, Headquarters U.S. Women's Army Corps Center, Fort McClellan, Alabama, dated 29 September 1971, effective 2 October 1971, private collection.

<sup>901</sup> Itinerary, Department of the Army, U.S. Women's Army Corps Center, Fort McClellan, Alabama, 14<sup>th</sup> Army Band (WAC) 27—31 October 1971, private collection; Letter Order 135, Department of the Army, Headquarters U.S. Women's Army Corps Center, Fort McClellan, Alabama, dated 26 October 1971, effective 27 October 1971, private collection; "WAC Band Plans Fall Tour of 18 Concerts," *McClellan News*, 1 November 1971; and "WAC Trades Tuba for Siren," publication unknown, 21 May 1973.

The final two trips taken by the 14<sup>th</sup> Army Band (WAC) both occurred in 1972. On January 14-15, the band performed in Savannah, Georgia to welcome the Naval Ship Savannah to the city for its decommissioning. It also performed at a luncheon at the DeSoto Hilton which was attended by Mamie Doud Eisenhower (see Figure 44).<sup>902</sup> In March, the 14<sup>th</sup> Army Band (WAC) returned to Savannah, Georgia to participate in the city's St. Patrick's Day Parade with 38 other bands and to perform a concert at the Savannah Civic Center<sup>903</sup>

MAMIE DOUD EISENHOWER

Augusta, Georgia  
January 26, 1972

Dear Captain Hickerson:

It was just wonderful to have the WAC Band at the DeSoto Hilton for the luncheon and it was equally as enjoyable at the auditorium.

I loved every selection and particularly of course "The Dog Faced Soldier".

*Sincerely  
Mamie Doud Eisenhower*

Captain Patricia Hickerson  
Commanding Officer  
14th Army Band  
U. S. WAC Center  
Fort McClellan, Alabama 36201

Figure 44. Thank You Letter from Mamie Doud Eisenhower.

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<sup>902</sup> Mamie Doud Eisenhower to Captain Patricia Hickerson, 26 January 1972, private collection; and Itinerary, Department of the Army, U.S. Women's Army Corps Center, Fort McClellan, Alabama, 14<sup>th</sup> Army Band (WAC) 14–15 January 1972, private collection.

<sup>903</sup> Ron Cannon, "WAC Band—One of a Kind: Concert Draws Over 1,000," publication unknown, 19 March 1972; and Itinerary, Department of the Army, United States Army Flight Training Center, Fort Stewart, Georgia, 14<sup>th</sup> Army Band (WAC) 15–19 March 1972, private collection.

## Training

Prior to the period of time at the 14<sup>th</sup> Army Band (WAC)'s duty station of Fort McClellan, a total of only four women had attended and graduated from the Naval School of Music. These women included Mary Lukach, Marjorie Z. Kimmel, and Violet Treakle in 1951 and Ruth L. Anderson in 1952. Although band members from the Women's Army Corps were authorized to attend the school every year starting in 1951, it created a hardship for the band to send members away for twenty-three weeks of training.

When the 14<sup>th</sup> Army Band (WAC) moved to Fort McClellan in 1954, its authorized strength allowed the band one officer and 42 enlisted women. As at Fort Lee, the small band size made it difficult to part with even one band member if they attended school. Although the band's authorized strength numbers did increase between 1954 and 1964, the 14<sup>th</sup> Army Band (WAC) nevertheless sent only one woman to the Army element at the Naval School of Music during that period. On June 11, 1959, Rosella Collins began the twenty-week course at Anacostia and after successfully graduating, returned to Fort McClellan on November 5, 1959.<sup>904</sup>

Before proceeding, it should be noted here that Patrick Jones and Bettie Morden are the only other historians who have previously contributed any information concerning the attendance of WAC musicians at the United States Naval School of Music. In Jones' comprehensive doctoral dissertation on the history of the Armed Forces School of Music, he claimed that after Ruth L. Anderson graduated in 1952, the "WACs stopped attending the school and apparently did not return until 1973."<sup>905</sup> In her history of the Women's Army Corps, 1945-1978, Morden wrote, "In 1966, more women began to attend the bandsman's course at the U.S. Naval School

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<sup>904</sup> "This Week at the Fort: Coming and Going," *Anniston Star*, 11 June 1959; and "This Week at the Fort: News from the WAC Center," *Anniston Star*, 5 November 1959.

<sup>905</sup> Jones, "A History of the Armed Forces School of Music," 235.

of Music. Up to then, only five women had attended, primarily because the attendees' services were lost to the band for twenty-three weeks." Morden's information was accurate but because she did not name the five women who attended the school prior to 1966, Jones had inadequate information for his study.

For the record, the five women of the 14<sup>th</sup> Army Band (WAC) who attended and graduated the Naval School of Music prior to 1966 were Mary Lukach, Marjorie Z. Kimmel, and Violet Treacle in 1951, Ruth L. Anderson in 1952, and Rosella Collins in 1959. To support his inaccurate assertion that WACs did not return to the school until 1973, Jones interviewed a former member of the 14<sup>th</sup> Army Band (WAC), Pauline Keehn, who claimed that "corporate knowledge in the band was that women had never attended the school."<sup>906</sup> Unfortunately, Keehn spoke from only her own knowledge as an eighteen-year-old recruit on behalf of the corporate group. During her two years of service in the 14<sup>th</sup> Army Band (WAC) from January 1972 to January 1974, no women were sent to the School of Music from the 14<sup>th</sup> Army Band (WAC) and likely, the subject never came up.<sup>907</sup>

Finally, as another reason why Jones believed that WACs did not attend the School of Music again until 1973, he proposed that it was "also unlikely that the staff at the School of Music, which widely publicized Sheila Peacock's arrival at the school in 1973 as being the first time a woman had attend [sic] it, would also have forgotten if WACs had been there in 1966." My comments in response to this involve three points. First, Sheila Peacock was the first Navy woman to attend the School of Music. That momentous occasion, especially since the School of Music was both

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<sup>906</sup> Ibid.

<sup>907</sup> In my own interview correspondence with Pauline Keehn, she supplied information about her age and enlistment details, as well as many memories and excellent descriptions of key leaders. While the majority of her recollections match with experiences commented on by other band members, a small portion were prone to hyperbole. Whether due to her personality or her young age while in the 14<sup>th</sup> Army Band (WAC), her exaggerated perception of some events underscore the importance of corroborating facts while conducting historical research.



originated and operated by the Navy, should, indeed, have been widely publicized. Without seeing the context of the media coverage, I would nevertheless not find the omission of the Army's prior female attendance at the school surprising in order to intentionally, or unintentionally, enlarge the significance of Peacock's presence at the school in 1973.

Second, from my own experience as a career bandswomen, personnel employed at military institutions such as the School of Music rarely remain for more than two years in any one position. Records found for this study indicate that the last three women from the 14<sup>th</sup> Army Band (WAC) to attend the school were sent on September 17, 1970. Even given the dates from 1970 to 1973, as opposed to 1966 to 1973, I do not find it surprising that staff members at the school in 1973 were not knowledgeable about prior Army female attendance.

Finally, in the conduct of research for this study, I have learned how much the record keeping of a unit or organization under different leaders and administrative personnel can vary. While records during some eras of the 14<sup>th</sup> Army Band (WAC)'s history preserved minute details of certain events, records in other eras concerning similar events were not acknowledged in any manner. With no enforced protocol in place for maintaining a military unit's history then and even now,<sup>908</sup> I would find it more surprising to learn that records kept by the School of Music were comprehensive and without gaps.

At this point, I shall address the 14<sup>th</sup> Army Band (WAC) members who attended the School of Music after 1959. It should be noted, however, that the

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<sup>908</sup> The Army actually does have a published protocol regarding the maintenance of a unit's history. Under the provisions of Army Regulation 870-5, commanders at all levels are charged with the responsibility of establishing and maintaining organizational history programs. A pamphlet providing guidance on how to accomplish this was first published by the Center of Military History in 1999. Despite the charge of responsibility, enforcement and/or assessment of a commander's performance in this area is lacking. At a minimum, units are requested to submit an annual report summarizing the end of year strength number and statistics of promotions, gains and losses of personnel.

school moved from Anacostia to the Naval Amphibious Base at Little Creek, Virginia, in 1964. Along with the move, the name of the school changed as well. What had been previously known as the United States Naval School of Music was officially changed to "School of Music."<sup>909</sup> By 1965, the new location was apparently not yet equipped to provide housing for both male and female musicians on the base. Though the women were unnamed, notations found in unit records of the 14<sup>th</sup> Army Band (WAC) indicated that due to "advanced individual training needed," two enlisted women were sent to the school in 1965 and had to live off post while attending because "no on post facilities" were available for them.<sup>910</sup>

Research for this study suggests that one of the two unnamed women sent to the School of Music in 1965 was trumpet player, Barbara L. Graham. In addition to a newspaper article that reported that Graham had "just completed a six month course at the School of Music where she was one of four girls in a class of more than 70 men,"<sup>911</sup> Graham sent a photo that showed her playing within the "School of Music Dance Band" in 1966 (see Photograph 80). Because Graham was featured on trumpet solos during the 14<sup>th</sup> Army Band (WAC)'s spring tour in April of 1966 and throughout the rest of the year as well, it is reasonable to suggest that she returned to Fort McClellan from her School of Music training at some point between January 1 and April 1, 1966. She would have had to start to start the six-month course in 1965 in order to finish in the first quarter of 1966.

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<sup>909</sup> Jones, "A History of the Armed Forces School of Music," 306. Jones also clarified that since its move to Little Creek in 1964, the School of Music has been colloquially referred to as the "Armed Forces School of Music."

<sup>910</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 5.

<sup>911</sup> "SGT Graham Is Stationed in Alabama," publication unknown, [1966].



Photograph 80. Barbara L. Graham in Trumpet Section at School of Music. Photograph courtesy of Barbara Anderson's personal collection.

With regard to the second unnamed member of the 14<sup>th</sup> Army Band (WAC) who was sent to the School of Music in 1965, no information could be found. It is likely that she was one of the four women when Graham attended classes at the school. It is also likely that she "washed out" of the training program for some reason and did not graduate. One piece of evidence found to support this suggestion is a news article dated May 18, 1967, which reported that prior to the date of the article's publication, only six members of the 14<sup>th</sup> Army Band (WAC) were "school trained bandsmen."<sup>912</sup> Mary Lukach, Marjorie Z. Kimmel and Violet Treakle in 1951, Ruth L. Anderson in 1952, Rosella Collins in 1959, and Barbara L. Graham in 1966 comprise these six individuals.

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<sup>912</sup> "This Week at the Fort: Four Graduate," *Anniston Star*, 18 May 1967.

Whether or not the second unnamed member of the 14<sup>th</sup> Army Band (WAC) was one of the women in attendance at the School of Music with Barbara L. Graham in 1965-1966 is not particularly significant. It should be noted, however, that at least two of the three women when Graham attended were sent to the School of Music from some place other than Fort McClellan, Alabama. Keeping in mind that the restriction which limited women musicians to service only in the WAC band was lifted as of May 28, 1964, enlisted women could be assigned to almost any Army band after that. As previously reported, Julia Heller was assigned to the 173<sup>rd</sup> Army Band at Fort Dix, New Jersey in November 1964. Restrictions remained in place for the existing special bands until 1971.<sup>913</sup> This adds further support to the assertion that the staff members of the School of Music who could not recall female attendance prior to 1973 were likely faulty in their recollections.

Nevertheless, as Morden correctly reported, more women began to attend the School of Music in 1966. Morden attributed the low attendance rate to the hardship it created when WAC band members were sent away for twenty-three weeks of training but said that situation was alleviated when the band's size increased in 1968 from "forty-three to sixty members."<sup>914</sup> While evidence located for this study supports that more women did, indeed, begin to attend the School of Music in 1966 (actually, 1965), it also revealed a different reason why 14<sup>th</sup> Army Band (WAC) members started being sent at that particular time.

As of October 6, 1966, the band's authorized strength was restricted to one officer and 42 enlisted women, similar to its organization in 1955. In 1967, despite the restricted strength authorization, the 14<sup>th</sup> Army Band (WAC) nevertheless

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<sup>913</sup> Morden, *The Women's Army Corps, 1945—1978*, 361. Morden reported that Mildred L. Christian and Johnnie B. Riser were the first WAC vocalists assigned to the United States Army Field Band in 1971 and that the first enlisted woman assigned to the U.S. Army Band at Fort Myer, Virginia was violinist Elizabeth Holstius.

<sup>914</sup> *Ibid.*, 359.

reported an average strength of 49 enlisted personnel. In 1968, a news article reported that 51 enlisted women belonged to the band. This study of the band's history found no evidence in unit records to support that the band's number reached 51 members or higher during this period of time. It did reveal, however, that morale was down and that there was an approximate 50 percent turnover rate in 1967. When Barbara L. Graham and member X were sent to the School of Music in 1965, records also revealed that "advanced individual training" was needed in the unit.

I suggest that the reason why advanced individual training was needed in the unit had to do with the onset of Military Occupational Specialty (MOS) tests for proficiency pay in 1962. What began as an incentive to reward those who were sufficiently skilled in their assigned MOS, or jobs, also became linked to promotions by 1966. In 1967, unit records indicated that 25 band members were given MOS tests in January and February and only 12 qualified for proficiency pay.<sup>915</sup> I do not believe it unreasonable to suggest that this 50 percent success rate was linked, at least in part, to the approximate 50 percent strength turnover rate that occurred during the same year.<sup>916</sup> Despite the ongoing hardship that sending members away to school would still have created for the band—especially when a high rate of turnover existed, the band's leadership needed to do something different to increase the playing proficiency and promotion potential of its members.

Thus, at the end of 1966, the 14<sup>th</sup> Army Band (WAC) sent four women to the School of Music at Little Creek.<sup>917</sup> All four attendees, Wanda J. Blair, Patricia A. Kincaid, Patricia L. Atwood, and Barbara L. Yanish, graduated on May 5, 1967. While at the school, each of the women attended two courses, including an eight-week

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<sup>915</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 6.

<sup>916</sup> Ibid.

<sup>917</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 6; and "This Week at the Fort: Four Graduate," *Anniston Star*, 18 May 1967.

basic instrument course and a fifteen-week advanced instrument course. Studies included training in a major and minor instrument, concert, marching, and dance band rehearsal, small ensembles, theory and harmony, and basic unit administration.<sup>918</sup> On April 26, 1967, four additional band members were sent to the School of Music, including Maria S. Laxo, Jeanette C. Beard, Geraldine M. Blount, and Dixie L. Jensen.<sup>919</sup> All four successfully graduated on October 20, 1967<sup>920</sup> but only three of the four, Laxo, Beard and Jensen, were awarded proficiency pay ratings by the School of Music.<sup>921</sup>

In September 1970, the 14<sup>th</sup> Army Band (WAC) sent three more women to the School of Music. Sandra McPhate was reported to be the first member of the 14<sup>th</sup> Army Band (WAC) to attend the six-month noncommissioned officer (NCO) course at the school. Whether she was the first female to attend the NCO course at the school or not is unknown. Susan E. Hom and Karen E. Nichol were enrolled in the combined basic and advanced instrument courses.<sup>922</sup> While additional band members may have been sent to the School of Music after 1970, no records were found to support that claim.

One alternative training initiative that was introduced in the 14<sup>th</sup> Army Band (WAC) in 1972 involved the offering of music theory classes for college credit to band members through a partnership with Gadsden State Junior College. According

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<sup>918</sup> "This Week at the Fort: Four Graduate," *Anniston Star*, 18 May 1967.

<sup>919</sup> Special Order 100, Department of the Army, Headquarters, U.S. Army School/Training Center, Fort McClellan, Alabama, dated 26 April 1967, effective 3 May 1964, private collection; and "This Week at the Fort: Four Graduate," *Anniston Star*, 18 May 1967.

<sup>920</sup> Special Order 164, Department of the Army, Headquarters U.S. Army Element School of Music, Naval Amphibious Base (Little Creek), Norfolk, Virginia, dated 20 October 1967, effective 13 November 1967, private collection.

<sup>921</sup> Special Order 108, Department of the Army, Headquarters U.S. Army Element School of Music, Naval Amphibious Base (Little Creek), Norfolk, Virginia, dated 7 July 1967, effective 1 July 1967, private collection.

<sup>922</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 7; and "This Week at the Fort: Band Members at Music School," *Anniston Star*, 17 September 1970.

to Patricia Hickerson, the band's commander at the time, the classes "were begun to fulfill the new educational requirements of enlisted personnel and to help the women obtain associate degrees."<sup>923</sup> She also specifically indicated that the classes were good preparation for the women's MOS testing because theory played a big part on the written portion of the test. Hickerson and the Dean arranged that two courses of theory would be offered and taught to the band members in the band's own building in the evenings. One half of the band's members enrolled in the courses.



Photograph 81. Gadsden State Junior College Music Theory Class. Photograph courtesy of Dixie Jensen's personal collection.

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<sup>923</sup> "Is WAC Band Really Taking Music Classes?" *McClellan News*, 4 April 1972.

## Summary

In 1951, plans were made to establish Fort McClellan in Alabama as a permanent training center for the Women's Army Corps. Construction of the new WAC Training Center began in 1952 and was completed in 1954. After arriving at its new home at Fort McClellan on August 5, 1954, the 14<sup>th</sup> Army Band (WAC) continued its mission of furnishing appropriate music for military formations, concerts, entertainment and social functions whenever practicable while functioning as a concert touring unit to support recruiting efforts throughout the United States.

Between 1954 and 1960, the 14<sup>th</sup> Army Band (WAC) provided musical support to the Women's Army Corps troops at Fort McClellan by playing basic orientation concerts for recruits, performing for graduation ceremonies, leading troops in regimental parades, and providing concerts and dance music entertainment at service clubs on post. From 1960 to 1976, The 14<sup>th</sup> Army Band (WAC) continued doing all of these things but also gained the added responsibility for the 296<sup>th</sup> Army Band's musical commitments when it was deactivated at Fort McClellan in September 1960.

Off-post activities of the 14<sup>th</sup> Army Band (WAC) included, but were not limited to, marching in public parades and performing concerts for local audiences, playing for radio and television broadcasts, and supporting military troops and events in other cities. In addition to giving performances in thirty-one states and Puerto Rico during nineteen tours, concerts and parades were also performed by the band in fifteen states during numerous short trips.

Some of the more significant performance events of the 14<sup>th</sup> Army Band (WAC) between 1954 and 1976 included the following: marching in inaugural parades for President Dwight D. Eisenhower and President John F. Kennedy; performing at the White House when President Lyndon B. Johnson enacted Public



Law 90-130; participating in a review for President Kennedy at Homestead Air Force Base in Florida during the Cuban Missile Crisis; presenting a memorial concert in participation with the Soldier's Chorus of the United States Army Field Band to honor the passing of President Lyndon B. Johnson; marching in the 1969 Tournament of Roses parade in Pasadena, California; performing at the biennial Music Educators National Conference in Atlanta, Georgia; and appearing in the nation-wide television shows *Super Circus*, *I've Got a Secret*, and the *Mike Douglas Show*.

Continuing the tradition of featuring small ensembles and soloists during concert programs, the 14<sup>th</sup> Army Band (WAC) formed a variety of specialty groups. Ensembles that didn't have specific names included the Dance Band, Stage Band, Rock Band, Dixieland Band, German Band, Show Band, and the Choral Group. Groups with specific names included Musically Yours, 21<sup>st</sup> Century, Note-A-Belles, Dixie Belles, Dixie cups, Dixie Doodlers, Jazzettes, Tiaras, and Gracenotes. A comedy duo referred to as Lyn and Lu also existed.

While at Fort McClellan, the 14<sup>th</sup> Army Band (WAC) was assigned to the Third Army and further attached to the WAC Center for administrative command. Key leaders of the band through the years included eleven commanding officers, three enlisted musical directors, five enlisted first sergeants, and six enlisted drum majors.

In March 1955, the 14<sup>th</sup> Army Band (WAC) was upgraded from a separate band (28 enlisted personnel) to an organization band (42 enlisted personnel). Other means also enabled the band to operate with as many as 59 enlisted women at various times. Musically, this was advantageous to the band as a whole. Professionally, the extra personnel adversely affected already limited promotion opportunities that were available to band members. Since women were restricted from joining other Army bands until 1964 and the band's Table of Organization and

Equipment (TOE) allowed only a certain amount of enlisted women at each pay grade, there were rarely open slots for eligible women to be promoted into.

The onset of Military Occupational Specialty (MOS) testing in 1962 also affected band member's promotion options. The tests were designed to verify each soldier's ability to perform his or her primary duty assignment and to determine eligibility for proficiency pay. Failing to qualify for proficiency pay adversely affected promotion eligibility no matter how much time in grade had been served.

At this point in the band's history, musical training became very important. Since arriving at Fort McClellan, only one band member, Rosella Collins, had been sent to the Naval School of Music in 1959. Beginning in 1965, two women were sent to the School of Music for training. In 1967, eight additional women were sent, followed by three more in 1970. In addition to sending women to the School of Music, an arrangement was also made with Gadsden State Junior College to provide theory classes to members of the band for college credit.

In 1965, the pursuit of authorized heraldic regalia that all Army bands are authorized began. Following six years of effort, the 14<sup>th</sup> Army Band (WAC) received its heraldic drum major's mace, baldric, trumpet tabards, and field drums in 1971. These heraldic items were a source of great pride and very fitting for an ensemble with such an admirable and national reputation as the 14<sup>th</sup> Army Band (WAC).

Also fitting for an ensemble with such an admirable and national reputation as the 14<sup>th</sup> Army Band (WAC) was the band's desire to be reorganized as a special band. In March 1972, Brigadier General Bailey, the Director of the Women's Army Corps, initiated an official request for special status on the band's behalf. By December 1972, the request was denied by the Department of the Army. The news of the decision was extremely disappointing to the band. It was not the end of the band's woes, however.

In 1973, rumors began circulating that the 14<sup>th</sup> Army Band (WAC) was targeted for deactivation. While the Secretary of the Army himself assured band members that there were no plans to inactivate the band, the band's authorized strength was reduced to one officer and 28 enlisted women in March 1974. "Excess" band members were interviewed for their assignment preferences and then transferred out of the band. By August 1975, the General Officers' Steering Committee on Equal Opportunity (GOSCEO) at the Department of the Army Headquarters had determined that the band as an all-female organization was in violation of Equal Employment Opportunity principles. Although recommendations were made to delay the integration of males into the 14<sup>th</sup> Army Band (WAC) until January 1, 1977, the first male was assigned to band on December 28, 1975. On May 14, 1976, the 14<sup>th</sup> Army Band (WAC) performed its final concert, ending its twenty-six year history as the only all-female active duty band in the United States Army.

## CHAPTER 6

### SUMMARY AND CONCLUSIONS

#### Summary

The origin of the 14<sup>th</sup> Army Band (WAC) can be traced to 1942 when the onset of World War II necessitated the recruitment of women to take over jobs vacated by men who were needed for combat duties. The first all-female band in the United States military, the Women's Army Auxiliary Corps (WAAC) Band #1, was formed as a temporary ensemble to replace bandsmen. Under the direction of Warrant Officer (WO) Peter Berg, nineteen female musicians joined the male band at Fort Des Moines, Iowa, in August 1942 to learn both the band repertoire and the duties of military bandsmen. When the size of the band increased to over forty women in November 1942, Berg and 28 of the women transferred to the WAAC Training Center in Daytona Beach, Florida. The remaining WAAC Band #1 members at Fort Des Moines then took over all of the musical duties on post under the leadership of Master Sergeant MaryBelle Nissly.

In July 1943, the band at Des Moines unofficially became known as WAC Band #1 when the Women's Army Auxiliary Corps was renamed as the Women's Army Corps. When Master Sergeant Nissly was transferred to lead the group stationed at Daytona Beach in December 1943, she was replaced at Fort Des Moines by Master Sergeant Joan Lamb. On January 21, 1944, WAC Band #1 was officially activated as the 400<sup>th</sup> Army Band (WAC). By March 15, 1944, however, the band was renamed again as the 400<sup>th</sup> ASF (Army Service Forces) Band (WAC). Warrant Officer Junior Grade (WOJG) Mary T. Waterman replaced Master Sergeant Lamb as director on May 11, 1944.

When the Women's Army Corps began its demobilization following World War II, the 400<sup>th</sup> ASF Band (WAC) was re-assigned to Fort Mason, California on

September 21, 1945. The band's primary duty there was to perform for the ships arriving home from the Pacific war front at the San Francisco Port of Embarkation. Concurrent with the reorganization of the War Department, the band was redesignated as the 400<sup>th</sup> Band (WAC) on June 11, 1946. Although it continued to provide musical support at the San Francisco Port of Embarkation, the band was transferred from Fort Mason to Camp Stoneman, California on October 16, 1946. After six months, however, it was officially deactivated on April 11, 1947, and all band personnel were honorably discharged from the military. Redesignated as the 400<sup>th</sup> Army Band (WAC) on May 15, 1947 and assigned to the Chief of Transportation in an administrative capacity only, the band remained dormant in its inactivated status for the next sixteen months.

Effective August 16, 1948, the 400<sup>th</sup> Army Band (WAC) came back to life when it was activated as the 14<sup>th</sup> Army Band (WAC) and assigned to the Second Army at Fort George G. Meade, Maryland. Designated as a Training Reserve Unit, the 14<sup>th</sup> Army Band (WAC) was attached to the 2101<sup>st</sup> Army Service Unit and further attached to the 51<sup>st</sup> Army Band for training purposes only. Starting with just one officer, Warrant Office Junior Grade Katharine V. Allen, and one enlisted woman, the band gained nine additional recruits and trained for six months before relocating to Fort Lee, Virginia on March 5, 1949. This study examined the history of the 14<sup>th</sup> Army Band (WAC) from the time it arrived at Fort Lee in 1949 until the time it ceased performing as an all-female ensemble at Fort McClellan on May 14, 1976.

At Fort Lee, the 14<sup>th</sup> Army Band (WAC) was assigned to the Second Army and operated under the administration of the WAC Center's Headquarters Company. The band's mission was to provide and maintain the morale and *esprit de corps* of troops by providing suitable music for military formations, small concerts, and recreational activities. To accomplish this mission, the 14<sup>th</sup> Army Band (WAC) was designated as

a separate band (28 enlisted personnel) but was initially authorized a maximum strength of one warrant officer and 34 enlisted women. Presenting an inspiring appearance in specially authorized white scarves, shoulder braids, and always immaculate uniforms, the band was regarded as a source of great pride by the Women's Army Corps.

Mission-related activities of the 14<sup>th</sup> Army Band (WAC) at Fort Lee included musical duties and performances both on and off-post. Marching troops to and from training classes and bivouac maneuvers, playing basic orientation concerts for recruits, performing for graduation ceremonies and regimental parades, and providing entertainment at service clubs were some of the weekly duties performed on post. Off-post activities included, but were not limited to, marching in public parades and performing concerts for local audiences to build community relations, performing in Army recruiting campaigns and shows, playing for radio broadcasts, and supporting military troops and events in other cities.

When the United States became involved in the Korean War in 1950, the 14<sup>th</sup> Army Band (WAC) was sent on a series of six tours to support heightened recruiting efforts. Targeting the First, Second, Third, Fifth, and Sixth Army Areas, the band performed concerts in twenty-six different states. In addition to the novelty of the band being comprised of all females, its versatility delighted and impressed audiences wherever it performed. With a total entertainment show concept in mind, the 14<sup>th</sup> Army Band (WAC) commanders designed concert programs that featured small performing specialty groups, soloists, a vocal element, and even musical skits and comedy routines. Some of the more prominent specialty groups formed in the early 1950s included a dance band, a Glee Club, a female barbershop quartet called the Bar-B-Sharps, the Triads, Flee-Boppers, Dixielanders, Rhythm Hayseeds, Six Moods, and the Swingsters.

In 1954, the 14<sup>th</sup> Army Band (WAC) was transferred to Fort McClellan, Alabama where a permanent training center had been built for the Women's Army Corps. Arriving on August 5, 1954, the band was assigned to the Third Army and further attached to the WAC Center for administrative command. In March 1955, the 14<sup>th</sup> Army Band (WAC) was upgraded from a separate band (28 enlisted personnel) to an organization band (42 enlisted personnel), and other means also enabled the band to operate with as many as 59 enlisted women. Until March 1974, this enabled the band to successfully carry forth its mission of furnishing appropriate music for military formations, concerts, entertainment and social functions whenever practicable while also functioning as a concert touring unit to support recruiting efforts throughout the United States.

Continuing the same type of on and off-post mission-related performance activities as it had been fulfilling at Fort Lee, the 14<sup>th</sup> Army Band (WAC) gave performances in thirty-one states and Puerto Rico during nineteen tours and in fifteen states during numerous short trips. Ever evolving specialty groups featured during concert performances included dance, stage, rock, show, Dixieland, and German bands, as well as a choral group, the Lyn and Lu comedy duo, and ensembles called Musically Yours, 21<sup>st</sup> Century, Note-A-Belles, Dixie Belles, Dixie cups, Dixie Doodlers, Jazzettes, Tiaras, and Gracenotes. The band also assumed responsibility for all of the 296<sup>th</sup> Army Band's musical commitments when it was deactivated at Fort McClellan in September 1960.

Although the 14<sup>th</sup> Army Band (WAC) performed extensively throughout the United States, some performance events stood out as more significant or memorable. While at Fort Lee, the band combined with the 392<sup>nd</sup> Army Band on post to form the first coed military band in the history of the United States military. Other significant performances throughout the band's history included marching in

inaugural parades for President Dwight D. Eisenhower in 1953 and 1957 and President John F. Kennedy in 1961; performing for the signing of Public Law 90-130<sup>924</sup> at the White House; participating in a review for President Kennedy during the Cuban Missile Crisis; presenting an impromptu and nationally broadcast memorial concert when President Lyndon B. Johnson passed; marching in the 1969 Tournament of Roses parade in Pasadena, California; performing at the biennial Music Educators National Conference in Atlanta, Georgia; and appearing in the motion picture, *Never Wave at a WAC* and in the nation-wide television shows *Super Circus, I've Got a Secret*, and the *Mike Douglas Show*.

During its tenure at Fort Lee and Fort McClellan, the 14<sup>th</sup> Army Band (WAC) operated under the command of twelve female officers. Although eight of these women had music performance experience with six earning degrees in music or music education, only two of them directed the band musically: Katharine V. Allen (August 1948—February 1952) and Alice V. Peters (February 1952—July 1961). Commander Jean L. Mullendore did do some musical conducting with the 14<sup>th</sup> Army Band (WAC) in 1961, but her presence in the band was very brief.

Beginning in 1962, enlisted band leaders officially took over the responsibility for directing the band and providing instruction and technical guidance. Between 1962 and 1976, the following three enlisted women served in the band leader position: Ramona J. Meltz (January 1962—November 1972); Bernice R. Goldstein (November 1972—January 1975); and Barbara L. Graham (February 1975—July 1976). Although musically proficient and quite capable of directing the band, none of these women had earned degrees in music or music education. Ramona J. Meltz, nevertheless, proved to be the most influential and respected musical leader in the

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<sup>924</sup> Public Law 90-130 provided equal opportunity in promotions for women in the Armed Forces. By special invitation of the White House, the 14<sup>th</sup> Army Band (WAC) performed at the ceremony in which the bill H.R. 5894 was enacted as Public Law 90-130 (81 Stat. 374) by President Lyndon B. Johnson on November 8, 1967.



band's history. Other key leaders that served the 14<sup>th</sup> Army Band (WAC) included seven enlisted first sergeants and eight drum majors. Two of the first sergeants simultaneously acted as drum major.

Along with the basic military training that all recruits in the Women's Army Corps received, members of the 14<sup>th</sup> Army Band (WAC) developed their musical skills through individual practice, private lessons, sectionals, full group rehearsals and bi-weekly theory classes. In December 1951, Mary Lukach, Marjorie Z. Kimmel, and Violet Treakle became the first three females to attend and graduate from the Army Element at the U.S. Naval School of Music in Anacostia, Maryland. In 1952, Ruth L. Anderson was the fourth female to successfully graduate from the School of Music at Anacostia. Although band members from the Women's Army Corps were authorized to attend the school every year starting in 1951, it created a hardship for the band to send members away for twenty-three weeks of training. The 14<sup>th</sup> Army Band (WAC) did not send another woman to the School of Music at Anacostia until 1959, when Rosella Collins attended and graduated.

After the U.S. Naval School of Music relocated to the Little Creek Amphibious base in Norfolk, Virginia in 1964, the 14<sup>th</sup> Army Band (WAC) began sending members again to receive formal musical training. Two women from the band were sent in the latter part of 1965 but only one graduated. In 1967, eight additional women attended the school, followed by three more in 1970.

While sending band members away to school caused no less hardship for the rest of the band than it had caused previously, three factors necessitated an increased emphasis on training: (1) the onset of Military Occupational Specialty (MOS) testing in 1962 required band members to meet individual performance and music theory knowledge standards to receive proficiency pay; (2) failing to qualify for proficiency pay adversely affected promotion eligibility no matter how much time

in grade had been served; and (3) when the Army lifted the restriction in 1964 which formerly prohibited female musicians from joining other bands than the WAC band, women needed to be able to skillfully compete for placement and promotion opportunities within male bands.

After 1970, unit records provide no indication that 14<sup>th</sup> Army Band (WAC) members attended the School of Music in Little Creek. An alternative method of providing musical training for band members was initiated in 1972, however. Through an outreach relationship established with Gadsden State Junior College, music theory classes were offered to 14<sup>th</sup> Army Band (WAC) for college credit. The classes were taught in the evenings at Fort McClellan around the band's tour and performance schedule. Fifty percent of the band enrolled to take advantage of this training opportunity.

In 1972, another positive transaction was initiated to improve the overall working conditions and welfare of the band. In March, Brigadier General Bailey, the Director of the Women's Army Corps, submitted an official request on behalf of the band's desire to be reorganized as a special band.<sup>925</sup> After much effort and many exchanges of communication between multiple parties, the request was ultimately denied by the Department of the Army in December. The news of the decision was extremely disappointing to the band and unfortunately, was not the worst news that they would learn.

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<sup>925</sup> The mission description of bands designated as special, or premiere, stated that they provided music for appropriate military ceremonies, recreational activities, radio and television presentations, and civilian functions as authorized and/or directed by the Department of the Army. Although the 14<sup>th</sup> Army Band (WAC) had always fulfilled the mission of a special band, they were never formally recognized as one. Benefits of having special band status included unrestricted strength limitations of authorized personnel, a greater budget and more resources to work with, more available slots for promotions to higher ranks, authorized overhead personnel to fulfill administrative, supply, librarian and instrument repair tasks, exclusion from MOS proficiency testing, and the status associated with being designated a special band. The status of special bands attracted musicians with formal musical training and college degrees in music which in turn increased the performance capability and proficiency of the band. All of these benefits were desired by the 14<sup>th</sup> Army Band (WAC).

In 1973, rumors began circulating that the 14<sup>th</sup> Army Band (WAC) was targeted for deactivation. While the Secretary of the Army himself assured concerned band members that there were no plans to inactivate the band, the band's status was downgraded from an organization band (42 enlisted personnel) to a separate band (28 enlisted personnel) in March 1974. All excess band members were interviewed for their assignment preferences and then transferred out of the band. The final blow came in August 1975 when the General Officers' Steering Committee on Equal Opportunity (GOSCEO) at the Department of the Army Headquarters determined that the band as an all-female organization was in violation of Equal Employment Opportunity principles. Although recommendations were made to delay the integration of males into the 14<sup>th</sup> Army Band (WAC) until January 1, 1977, the first male was assigned to band on December 28, 1975. Ending its unique history as the only all-female active duty band in the United States Army, the 14<sup>th</sup> Army Band (WAC) performed its final concert on May 14, 1976. Almost immediately following, men were fully integrated into the unit and the WAC designation was dropped from the band's title.

## Discussion of Findings

### Research Questions

All eight of the specific research questions of this study are discussed below.

#### 1. Under what circumstances was the 14<sup>th</sup> Army Band (WAC) established?

The origin of the 14<sup>th</sup> Army Band (WAC) was addressed in Chapters 1 and 4. After being dormant for sixteen months, the 400<sup>th</sup> Army Band (WAC) came back to life when it was activated as the 14<sup>th</sup> Army Band (WAC) on August 16, 1948 and assigned to the Second Army at Fort George G. Meade, Maryland. The 400<sup>th</sup> Army

Band (WAC) was the only all-female military band active during World War II that was chosen to continue forth into the future.

The 400<sup>th</sup> Army Band (WAC) first began as WAAC (Women's Army Auxiliary Corps) Band #1 in July of 1942. After President Roosevelt signed legislation that dropped the "A" for auxiliary and renamed the organization as the Women's Army Corps, the band unofficially became known as WAC Band #1 in July of 1943. On January 15, 1944, the band was constituted as the 400<sup>th</sup> Army Band (WAC) when all WAAC bands were redesignated and officially activated into the WAC on January 21, 1944. On March 15, 1944 the 400<sup>th</sup> Army Band was renamed as 400<sup>th</sup> ASF (Army Service Forces) Band (WAC) and administratively assigned to the Seventh Service Command. Concurrent with the reorganization of the War Department, the 400<sup>th</sup> ASF Band (WAC) was redesignated as the 400<sup>th</sup> Band (WAC) effective June 11, 1946. On May 15, 1947, the 400<sup>th</sup> Band (WAC) was redesignated as the 400<sup>th</sup> Army Band (WAC) and administratively assigned to the Chief of Transportation where it remained until it was reactivated as the 14<sup>th</sup> Army Band (WAC).

2. What was the function of music in the United States Army and how was this function accomplished by the 14<sup>th</sup> Army Band (WAC)?

The primary function of music in the United States Army between 1948 and 1976 was to provide and maintain the morale and *esprit de corps* of troops. Music was also used to build community relations and to support recruiting efforts. Chapters 4 and 5 described how the 14<sup>th</sup> Army Band (WAC) led troops in regimental parades and provided music for military formations, basic orientation concerts for recruits, graduation ceremonies, concerts, and dance music entertainment at service clubs on post. Off-post activities of the 14<sup>th</sup> Army Band (WAC) included, but were not limited to, marching in public parades and performing concerts for local audiences, playing for radio and television broadcasts, and supporting military troops and

events in other cities. In addition to giving performances in thirty-one states and Puerto Rico during twenty-six tours, concerts and parades were also performed by the band in fifteen states during numerous short trips.

3. What factors distinguished the 14<sup>th</sup> Army Band (WAC) from other bands in the Army?

Chapter 1 specifically addressed the factors that distinguished the 14<sup>th</sup> Army Band (WAC) from other bands in the Army and Chapters 4 and 5 added additional information. The primary distinguishing factor reported was that the 14<sup>th</sup> Army Band (WAC) was comprised of all females. Other bands in the Army were comprised of all males. Due to their uniqueness, the all-female band stood out among their male counterparts. Always self-conscious of how they would be perceived or judged by both civilians and other military musicians, the 14<sup>th</sup> Army Band (WAC) worked diligently to prove its musical proficiency and ability to be a successful and self-sustaining military unit. Unlike male Army bands, the WAC Band was able to advantageously promote its own novelty to gain celebrity-like exposure. Other than the designated special bands, regular Army bands were not touring units. From 1951 to 1973, the 14<sup>th</sup> Army Band (WAC) conducted tours in 31 states and Puerto Rico. The WAC Band also performed for numerous radio and television broadcasts and appeared on a major motion picture and on several nationwide popular television shows.

Similar to the male bands, the 14<sup>th</sup> Army Band (WAC) maintained a dance band and a dance combo to perform popular music of the day to the troops. The WAC band, however, also featured instrumental and vocal soloists, choral ensembles of various sizes, and sometimes, even comedy skits during their concerts. Because they were able to perform songs more appropriately suited to performance by women, they thus also expanded the literature of regular military band concert

offerings. In addition, the 14<sup>th</sup> Army Band (WAC) featured an assortment of “specialty” groups that performed a variety of music genres. Some of the specialty groups, including the Bar-B-Sharps, Note-A-Belles, Dixie Belles, DixieCups, 21<sup>st</sup> Century Rock Band, Glee Club, Choral Group, Joy Kats and other jazz combos, performed separate missions on their own apart from concert band shows. In many ways, the 14<sup>th</sup> Army Band (WAC) was ahead of its time, acting out the full entertainment design concept employed by current Army bands to entertain, inspire and educate audiences in relevant ways. The band’s specialty groups were very much akin to the musical “performance teams”<sup>926</sup> and “popular music groups”<sup>927</sup> that Welborn and Jones discuss in the special military music March 2015 issue of the *Music Educators Journal*.

Other factors that distinguished the 14<sup>th</sup> Army Band (WAC) from other Army bands included the feminine skirted uniforms that most females in the Army were required to wear versus the men’s more practical uniforms of trousers, the importance for female band members to present a higher standard of acceptable social behavior in public, and the requirement that female members remain unmarried and childless. Regulations concerning marriage fluctuated throughout the 1950s and 1960s depending upon the recruiting and strength goals of the Army, but the regulations concerning pregnancy did not change until 1975, just shortly before the 14<sup>th</sup> Army Band (WAC) ceased to continue as an all-female band unit.

Additional distinguishing factors that were not noticeable to the public involved the differences in promotion and schooling opportunities that were available to women and men. Members of male bands could easily be promoted by transferring to other male bands that had open slots in the ranks that they desired to

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<sup>926</sup> Daniel C. Welborn, “The Soldier-Musician: Professional Opportunities for Recent Instrumental Graduates,” *Music Educators Journal* (March 2015): 69–76.

<sup>927</sup> Patrick M. Jones, “The Naval School of Music: Relevant Training for Real-World Musical Missions,” *Music Educators Journal* (March 2015): 47–54.

obtain. The members of the WAC Band had no other bands to transfer into and therefore became locked into the rank slots that they currently held. The departure of a senior member was the only action that opened up promotion opportunities for subordinate band members. With regard to schooling, many more male band members were able to attend the Naval School of Music because regular male bands were not touring units. The 14<sup>th</sup> Army Band (WAC) had many performance commitments away from their assigned duty station, and all members of the band were needed to perform the versatile show-style concerts that they were known for. It posed a definite hardship upon the WAC Band to send even one or two women to the school for six months at a time.

#### 4. Who were the appointed leaders and bandmasters of the 14<sup>th</sup> Army Band (WAC)?

Chapters 4 and 5 described the appointed leaders and bandmasters of the 14<sup>th</sup> Army Band (WAC). While at Fort Lee, key leaders of the band included two commanding officers who were also the bandmasters, three first sergeants, and two drum majors. While at Fort McClellan, key leaders of the band through the years included eleven commanding officers, three enlisted musical directors, four enlisted first sergeants, and six enlisted drum majors.

The appointed commanders of the 14<sup>th</sup> Army Band (WAC) consisted of the following women: Katherine V. Allen (August 1948—February 1952); Alice V. Peters (February 1952—July 1961); Jean L. Mullendore (24 July 1961—19 January 1962); Eva L. Ossenkop (19 January 1962—20 June 1962); Patricia A. McCord (20 June 1962—28 May 1964); Joyce E. Eslick (28 May 1964—23 February 1966); Frances A. Austad (23 February 1966—12 January 1968); Ruth E. Glaspey (12 January 1968—7 January 1970); Patricia P. Hickerson (7 January 1970—21 December 1972); Gladdy-Ann Yeager-Gusman (21 December 1972—September 1973); Paula M. Molnar

(September 1973—12 February 1976); and Linda Crain (12 February 1976—4 August 1976).

The appointed bandmasters and enlisted music directors of the band were Katherine V. Allen (August 1948—February 1952); Alice V. Peters (February 1952—July 1961); Ramona J. Meltz (July 1961—November 1972); Bernice R. Goldstein (November 1972—September 1975) and Barbara L. Graham (September 1975—June 1976).

First Sergeants of the 14<sup>th</sup> Army Band (WAC) included Mary M. Orlando (1949); Janet E. Helker (1950—1954); Helen M. Kolp (1954—1963); Jane M. Kilgore (1963—1965); Mary L. Smith (1966); Patricia R. Browning (1966—1974); and Geraldine M. Blount (1974—1976).

Finally, the appointed Drum Majors of the band included Isabel H. Hay (1949—1951); Janet E. Helker (1951—1954); Eva Jo Sever (1954—1960); Jane M. Kilgore (1960—1965); Rosella Collins (1965—1970); Margaret R. Clemenson (1970—1973); Iva E. Williams (1973—1974); and Jeanne Y. Pace (1975—1978).

5. What musical training and education did appointed leaders and bandmasters of the 14<sup>th</sup> Army Band (WAC) possess prior to their military enlistment?

Chapters 4 and 5 provided brief biographical sketches of all of the appointed leaders and bandmasters of the 14<sup>th</sup> Army Band (WAC). Of the twelve female officers that commanded the band, eight of these women had prior music performance experience and six had degrees in music or music education. Although musically proficient and quite capable of directing the band, none of the three enlisted women charged with directing the band had degrees in music or conducting experience. One of these women, Ramona J. Meltz, nevertheless, proved to be the most influential and respected musical leader in the band's history. While most of the first sergeants and drum majors of the 14<sup>th</sup> Army Band (WAC) possessed some musical experience



that was acquired during their junior and high school years, none possessed a formal college degree in music or music education.

6. What musical training took place within the 14<sup>th</sup> Army Band (WAC) and to what extent was the band otherwise involved in music education?

The musical training that took place with the 14<sup>th</sup> Army Band (WAC) was addressed in Chapters 4 and 5. Upon acceptance into the WAC Band, recruits had to prove that they were able to read music notation and were technically skilled enough to pass an audition. Once a member of the band, musical skills were developed further through individual practice, private lessons, sectionals, full group rehearsals and bi-weekly theory classes in the first four years of the band's existence. Once transferred to Fort McClellan, theory classes ceased to be offered until 1972 when music theory classes for college credit were offered to band members through a partnership with Gadsden State Junior College. The onset of Military Occupation Specialty testing in 1962 necessitated an increased emphasis upon the teaching of music theory because theory played a large part in the written portion of the test.

Between December 1951 and Spring 1971, a total of seventeen women attended and graduated from the Army Element at the U.S. Naval School of Music. While at the school, the women attended an eight-week basic instrument course and a fifteen-week advanced instrument course. Studies included training in a major and minor instrument, concert, marching and dance band rehearsal, small ensembles, theory and harmony, and basic unit administration.

While the 14<sup>th</sup> Army Band (WAC) did not offer instruction or clinics to students interested in music as special or premiere Army bands are inclined to do, they did perform an inordinate amount of concerts at schools across the nation. Entire student bodies of countless high schools were treated to the music of the 14<sup>th</sup> Army Band (WAC), and the women instrumentalists of the band were viewed by tens of

thousands, if not more, of young men and women. Whether students perceived the band members as role models or not, the women demonstrated high standards of musical proficiency and professionalism as career musicians. Initially trained in public school music programs themselves, the women also demonstrated their ability to evolve into versatile musicians who could perform music on multiple instruments and in a variety of styles and genres. These skills enabled the band members to relate to and engage audience members of all ages in authentic and meaningful ways.

Two other events that the 14<sup>th</sup> Army Band (WAC) participated in related to music education involved a very well-received performance at the 1972 Music Educators National Conference (now the National Association for Music Education) in Atlanta, Georgia. The band's performance showcased the member's versatility and ability to perform a variety of musical styles and genres that appealed to multi-generational audiences. Demonstrating to music educators in 1972 both the capabilities of female instrumentalists and the possibilities that could be achieved by public school trained musicians, the MENC performance remains relevant and exemplary for music educators four decades later.

The other event related to music education involved the 14<sup>th</sup> Army Band (WAC)'s role in a month-long Parade of American Music program at Fort McClellan in 1969. In addition to scheduling student performing groups and interacting with high school and college students directly, the 14<sup>th</sup> Army Band (WAC) also performed at the event, showcasing several of its specialty groups during the competition. Again, this provided an excellent opportunity for the women of the 14<sup>th</sup> Army Band (WAC) to act as role models for aspiring female instrumentalists and to demonstrate how performing music on multiple instruments and in a variety of styles and genres enabled them to be relevant and entertaining to audiences of all ages.

7. What were the unit activities of the 14<sup>th</sup> Army Band (WAC)?

Mission-related activities of the 14<sup>th</sup> Army Band (WAC) were addressed in Chapters 1, 4 and 5. In addition to the on-post musical responsibilities that the band maintained at Fort Lee and Fort McClellan,<sup>928</sup> performances were given in thirty-one states and Puerto Rico during a total of twenty-five tours. Concerts at municipal auditoriums, schools, hospitals, armories, and local charity drives, as well as participation in ceremonies and parades were also performed by the band within the surrounding communities of Fort Lee and Fort McClellan and in fifteen different states during numerous trips lasting one to seven days in length. Additionally, unit activities reported in this study included the band's appearances in films, performances for radio and television broadcasts, and musical training.

8. Under what circumstances was the 14<sup>th</sup> Army Band (WAC) discontinued?

The circumstances for the discontinuance of the 14<sup>th</sup> Army Band (WAC) were addressed in Chapter 5. By August 1975, the General Officers' Steering Committee on Equal Opportunity (GOSCEO) at the Department of the Army Headquarters determined that the band as an all-female organization was in violation of Equal Employment Opportunity principles. Although recommendations were made to delay the integration of males into the 14<sup>th</sup> Army Band (WAC) until January 1, 1977, the first male, Otis W. Whittington, was assigned to band on December 28, 1975. Whittington did not physically report to the unit until July 1976, however. A second male musician, Robert DeLano, was assigned and reported to the unit in April 1976, but he did not play with the 14<sup>th</sup> Army Band (WAC) until after it had performed its final concert as an all-female ensemble on May 14, 1976.

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<sup>928</sup> Marching troops to and from training classes and bivouac maneuvers, playing basic orientation concerts for recruits, performing for graduation ceremonies and regimental parades, and providing entertainment at service clubs were some of the weekly duties performed on post.

## Significant "Firsts"

A number of noteworthy firsts for the 14<sup>th</sup> Army Band (WAC) and its personnel were revealed in this study:

1. (1948) The 14<sup>th</sup> Army Band (WAC) was the first all-female band activated in the United States military after World War II.
2. (September 22, 1950) The joint efforts of the 14<sup>th</sup> Army Band (WAC) and the 392<sup>nd</sup> Quartermaster Army Band formed the first combined gender military band concert in the United States military.
3. (1950) The Bar-B-Sharps of the 14<sup>th</sup> Army Band (WAC) was the first female barbershop quartet formed in the United States military.
4. (1951) Mary Lukach, Marjorie Z. Kimmel, and Violet Treakle were the first enlisted women to attend the Naval School of Music.
5. (February 1952) Alice V. Peters was the first female commissioned officer and bandmaster of an Army band.
6. (January 1953) The 14<sup>th</sup> Army Band (WAC) was the first all-female military band to march in a Presidential inaugural parade. The band marched in inaugural parades for President Dwight D. Eisenhower in 1953 and 1957 and for President John F. Kennedy in 1961.
7. (June 1955) Alice V. Peters was the first female commissioned officer and bandmaster of an Army band to receive an Army Commendation Medal.
8. (1964) Gyl C. Williams was the first African American female to join a racially integrated band in the United States military.
9. (November 1964) Julia Heller was the first female to join an Army band other than the WAC band.
10. (April 1966) Ramona R. Meltz was the first enlisted female band member to

receive an Army Commendation Medal.

11. (1971) Rosella Collins was the first female to retire from a United States military band. Collins retired after serving 28 years in the 14<sup>th</sup> Army Band (WAC).
12. (1971) The 14<sup>th</sup> Army Band (WAC) was the first and only female military band in the United States to have heraldic equipment designed and created for it.
13. (September 9, 1971) Helen Gillespie was the first female with double-vision to be granted an entrance waiver into the United States military.
14. (April 1974) Patricia Browning was the first female enlisted first sergeant and band leader of a gender integrated Army band when she was assigned to the 214<sup>th</sup> Army Band.
15. (August 5, 1985) Jeanne Pace became the first female warrant officer bandmaster of a gender integrated active duty Army band when she was assigned command of the 1<sup>st</sup> Cavalry Division Band at Fort Hood, Texas.

#### Significant "Lasts"

Several noteworthy lasts of female military bands and personnel were also revealed in this study. They include:

1. (1973) The 312<sup>th</sup> Army Band (USAR) was the last all-female band to be organized in the United States military.
2. (May 14, 1976) The 14<sup>th</sup> Army Band (WAC) was the last all-female active duty band to serve in the United States military.
3. (July 10, 2015) Jeanne Pace was the last member of the Women's Army Corps to retire after 43 years of continuous active duty service.

## Major Findings

Six major findings discovered during this study are counter to previously existing written histories. One finding concerns the date when a female was first assigned to a military band other than an all-female ensemble, another finding concerns the existence of another all-female Army band, and three findings are in regard to attendance of females at the U.S. Naval School of Music.

### First Female Assigned to an Army Band Other Than the WAC Band

In November 1964, Julia Heller, a clarinetist from Valhalla, New York, became the first female assigned to an Army band other than the WAC band. Heller was a member of the 14<sup>th</sup> Army Band (WAC) for five years, from September 30, 1958 to December 10, 1963. In 1963, she transferred out of the WAC band to become a recruiter for the Women's Army Corps in New York City. When that did not work out as she had hoped, she sought to re-enter the band field. Instead of being transferred back into the WAC band, however, she was assigned to the 173<sup>rd</sup> Army Band at Fort Dix, New Jersey. Heller remained as the only female in the band until 1967 when she left the military to go to air traffic control school.

Heller's entrance into an Army band other than the 14<sup>th</sup> Army Band (WAC) goes against what has previously been reported about women joining traditionally male military bands in the United States. In Morden's history of the Women's Army Corps between 1945 and 1978, she reported that "beginning in 1971, the U.S. Army Field Band included WAC vocalists in its tours, and in 1973, the first WAC was assigned to the U.S. Army Band at Fort Meyer, Virginia. Thereafter women served interchangeably in these special bands, the U.S. Army Chorus, and in bands at other installations and activities."<sup>929</sup> In Howe's section on military bands in her history of

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<sup>929</sup> Morden, *The Women's Army Corps, 1945–1978*, 361.

women music educators, she claimed that “the last all-female military band formed was the Women’s Air Force Band, which existed from 1951 to 1961” and that “in 1978, women were allowed to audition for all military bands.”<sup>930</sup> This study found inaccuracies in both assertions by both Morden and Howe regarding the entrance of women into other Army bands.

In August 1964, the Army lifted the restriction limiting female musicians to service in the WAC band only, per the United States Army General Order 158, paragraph 37b, dated 25 May 1964. Although the lifting of the restriction allowed enlisted women to join any Army band apart from those designated as special bands,<sup>931</sup> the opportunity was not widely advertised. In more than a dozen recruiting articles and pamphlets dating between 1965 and 1973 that were collected for this study,<sup>932</sup> only one dated 20 September 1973<sup>933</sup> mentioned that female musicians could join any Army band other than the WAC Band. All other recruiting efforts found were aimed specifically at drawing female instrumentalists into the all-female Women’s Army Corps band. When I asked Heller if she knew of any other

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<sup>930</sup> Howe, *Women Music Educators in the United States*, 155.

<sup>931</sup> The three special Army bands in 1964 included the United States Army Band in Washington, DC, which was the official ceremonial band; the United States Military Academy Band at West Point, which supported that academy; and the United States Army Field Band at Fort Meade, Maryland, which was a touring band.

<sup>932</sup> “Duffy: Hey Girls ...,” *Trentonian*, 21 August 1964; “Recruits Sought for WAC Band,” *Hartford Courant*, 3 June 1967; “14<sup>th</sup> Army WAC Band is Seeking Musicians,” *Morning Herald*, 28 June 1968; “Women’s Army Corps Band Has Vacancies,” *Moberly Monitor-Index*, 24 August 1968; “Female Musicians are Sought for WAC Band,” *Delaware County Daily Times*, 11 September 1968; “Women Sought for WAC Band,” *Berkshire Eagle*, 15 July 1969; “WAC Band Promises Women Interesting Life,” *Post-Crescent*, 17 June 1970; Information Office, “Continue Your Musical Career with the Best” (Fort McClellan, AL: Women’s Army Corps Training Center, 1970); “The U.S. Women’s Army Corps Band, the Only Female Military Band in Existence, is Seeking Applicants,” *Daily Reporter*, 23 October 1971; “Women are Wanted for WAC Band,” *Evening Standard*, 15 February 1972; “Young Women Are Needed In Army Band,” *Standard-Speaker*, 7 May 1972; “Army Recruiting Musicians for Bands,” *Raleigh Register*, 6 December 1972; Information Office, “Continue Your Musical Career with the Best” (Fort McClellan, AL: Women’s Army Corps Training Center, 1972); and Information Office, “What’s A Girl to Do?,” (Fort McClellan, AL: Women’s Army Corps Training Center, 1973).

<sup>933</sup> “Army Band Seeking Recruits,” unknown publication, 20 September 1973.

women besides herself assigned to an Army band prior to 1973, she said she wasn't aware of any.

That being said, when Barbara Graham from the WAC Band attended the School of Music in 1965, it was reported that she "was one of four girls in a class of more than 70 men." Unit records of the 14<sup>th</sup> Army Band (WAC) indicate that they sent only two women to the School of Music in 1965. Because no information could be found about the second woman, it is unclear whether she attended at the same time as Graham or at a different time. If she attended with Graham, then this suggests two women were sent to the School of Music from somewhere other than the WAC Band. If she attended apart from Graham, then three other women were sent to the School of Music from somewhere else. Because it was beyond the scope of this study to explore the assignment of women to other regular Army bands further, I recommend the topic for future research. At present, it remains unclear how many female musicians joined Army bands other than the WAC Band after August 1964.

What can be said with certainty, however, is that the 14<sup>th</sup> Army Band (WAC) was the only option available to women who desired to be a musician in the United States military between 1948 and 1951 and between 1961 and 1964. As Howe noted, women musicians were able to join the all-female 543<sup>rd</sup> USAF Band (WAF) at Lackland Air Force Base in Texas between 1951 and 1961. This band was not the last all-female band formed by the military, however. An all-female Army Reserve band, the 312<sup>th</sup> Army Band, was organized in 1973 and lasted until 1976. The band was housed at the Samuel Churchill Armory in Lawrence, Kansas and was attached to the 317<sup>th</sup> Support Battalion of the 89<sup>th</sup> Brigade.



## Discovery of the 312th Army Band

The existence of the all-female 312<sup>th</sup> Army Band in Lawrence, Kansas was previously unknown to the author until a reference to it was found in a document collected for this study. An undated memorandum with the subject heading "The 14<sup>th</sup> Army (WAC) Band and the 312<sup>th</sup> USAR Band" was attached to another memorandum dated March 23, 1976 with the subject heading "Male Integration of the 14<sup>th</sup> Army Band." The undated memorandum had obviously been composed at a much earlier date, for it addressed the problem "to determine whether the 14<sup>th</sup> Army (WAC) Band and the 312<sup>th</sup> USAR Band should be retained as all female units." The following five points of discussion contained within the memorandum were as follows:

(a) While EEO principles prohibiting restriction of assignment to non-combat units on the basis of sex must be applied to all bands, an all female unit has a special unique appeal that increases the size of potential audiences.<sup>934</sup>

(b) AR 601-210 (Table 5-15, Line 6, para e) states that "...Men may not be enlisted for the 14<sup>th</sup> Army Band (WAC)." TAG has previously recommended to the proponent of this AR that restriction be eliminated. Para 6c, Table H-8 of the 15 Jan 75 revision of AR 601-210, to be effective in the near future, retains this restriction, contrary to the recommendation of TAG.<sup>935</sup>

(c) The 312<sup>th</sup> USAR Band is an all female band and falls under pertinent EEO regulations.<sup>936</sup>

(d) DWAC has submitted arguments supporting the continuance of both bands (See TAB A).<sup>937</sup>

(e) Statistical data supporting the extent that the effectiveness of the band is increased because of its female only policy is not available. Additionally, it must be noted that a band of all blacks, all chicanos, or any special group could be expected to have a special uniqueness with increased community relations effectiveness.<sup>938</sup>

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<sup>934</sup> The acronym EEO stands for Equal Employment Opportunity.

<sup>935</sup> The acronym AR stands for Army Regulation. TAG stands for The Adjutant General.

<sup>936</sup> The acronym USAR stands for United States Army Reserve.

<sup>937</sup> The acronym DWAC stands for Department of the Women's Army Corps.

<sup>938</sup> Zukowski, "Memo: Male Integration of the 14<sup>th</sup> Army Band, dated 23 March 1976."

The discussion of these five points ended with the recommendation “that DOD Public Affairs, CINFO, TRADOC, National Guard Bureau, OCAR, and the 14<sup>th</sup> Army Band be directed to furnish impact statements concerning the disestablishment of the 14<sup>th</sup> Army Band and the 312<sup>th</sup> USAR Band as all-female units and subsequent determination be made whether to continue the present policy or integrate both bands.”<sup>939</sup> The impact statement furnished by the 14<sup>th</sup> Army Band (WAC) was discussed in Chapter 5 of this study. While it is unknown if the 312<sup>th</sup> Army Band responded with a similar statement, the end result was that both all-female bands were fully integrated with men by the fall of 1976.

A brief search for additional information about the 312<sup>th</sup> Army Band resulted in only two sources of information. Although the band was organized in 1973 for the purpose of enlisting more women into the Army, recruiting efforts for the all-female ensemble “failed to produce a functioning band.”<sup>940</sup> While it is unknown who directed the band during the first two years, the band was assigned to the command of Warrant Officer Jerri Johnson in April 1975. Johnson was reported to be the only female Warrant Officer bandmaster in any military branch at that time. By 1976, the command of the band was passed to Warrant Officer Paul Gray who was “given the charge to produce a band that could play and march within six months or the band would be dissolved.” Gray was reported to have made the deadline, but he had to recruit men to augment the nine females that he was originally given to work with. As both the 14<sup>th</sup> Army Band (WAC) and the 312<sup>th</sup> Army Band were found in violation of EEO principles, it was timely that the all-female USAR became integrated with men in 1976.

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<sup>939</sup> Ibid. Acronyms: DOD stands for Department of the Army; CINFO stands for Chief of Information; TRADOC stands for U.S. Army Training and Doctrine Command; OCAR stands for Office of the Chief, Army Reserve.

<sup>940</sup> Larry R. Williams, “312 USAR Band—The Early Days,” <http://www.music.army.mil/news/default.asp?NewsID=1160>, accessed on April 2, 2015.

### First Female Graduates of the School of Music

In his doctoral thesis on the history of the Armed Forces School of Music, Patrick Jones found convincing evidence to suggest that 14<sup>th</sup> Army Band (WAC) member Ruth L. Anderson might have been the first female to attend training and graduate from the School of Music in 1952. Jones reported this information as one of his study's significant findings. This examination of the 14<sup>th</sup> Army Band (WAC), however, revealed that Anderson was the fourth female graduate of the School of Music, rather than the first. Evidence found in this study suggests that WAC Band members Mary Lukach, Marjorie Z. Kimmel, and Violet Treakle were the first three women to attend and graduate from the U.S. Naval School of Music in December 1951.

### First Five Female Graduates of the School of Music Named

In addition to finding the correct graduation order of Lukach, Kimmel, Treakle, and Anderson at the Army Element of the Naval School of Music, this study also found that the fifth female graduate was Rosella Collins in 1959. In her study of the Women's Army Corps, Morden reported that "in 1966, more women began to attend the bandsman's course at the U.S. Naval School of Music. Up to then, only five women had attended, primarily because the attendees' services were lost to the band for twenty-three weeks."<sup>941</sup> Morden's information was accurate, but because she did not name the five women who attended the school prior to 1966, Jones had inadequate information to support the conclusions of his study. This study names the five women who attended the bandsman's course at the U.S. Naval School of Music prior to 1966.

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<sup>941</sup> Morden, *The Women's Army Corps, 1945–1978*, 359.

### Additional Graduates of the School of Music Prior to 1973

In his study of the Armed Forces School of Music, Jones claimed that after Ruth L. Anderson graduated in 1952, the "WACs stopped attending the school and apparently did not return until 1973."<sup>942</sup> Morden, however, reported that "in 1966, more women began to attend the bandsman's course at the U.S. Naval School of Music." This study of the 14<sup>th</sup> Army Band (WAC) found evidence to support the assertion made by Morden rather than that made by Jones. Following Lukach, Kimmel, Treakle, Anderson, and Collins as the first five graduates of the School of Music, this study revealed the following: Barbara L. Graham graduated from the School of Music in 1966; Wanda J. Blair, Patricia A. Kincaid, Patricia L. Atwood and Barbara L. Yanish, graduated on May 5, 1967; Maria S. Laxo, Jeanette C. Beard, Geraldine M. Blount and Dixie L. Jensen graduated on October 20, 1967; and Sandra McPhate, Susan E. Hom and Karen E. Nichol were sent to the school in September 1970. The latter three women successfully completed their respective courses but the exact date of their graduation in 1971 is unknown. It is also unknown whether additional WAC Band members were sent to the School of Music after 1970.

### Reason for Increased Female Enrollment in the School of Music After 1966

Morden attributed the low attendance rate of women at the School of Music to the hardship it created when band members were sent away for twenty-three weeks of training. This study found evidence validating this statement. Morden also claimed, however, that more women were sent to the school after 1966 because the situation was alleviated when the band's size increased in 1968 from "forty-three to sixty members."<sup>943</sup> This study revealed little evidence to support this claim. In

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<sup>942</sup> Jones, "A History of the Armed Forces School of Music," 235.

<sup>943</sup> *Ibid.*, 359.

addition to unit rosters and photos of the band between 1966 and 1970 (when women were sent to the School of Music) revealing an average of 53 band members, the band's authorized strength was officially restricted to one officer and 42 enlisted women on the unit's Table of Equipment. An alternative measure allowed six additional enlisted women but the measure was rescinded on October 6, 1966. In the military, however, some amount of flexibility is often exercised concerning authorized strength numbers to accommodate recruiting gains and attrition losses.

Suggesting a different reason why more women were sent to the School of Music after 1966, this study proposed instead that the onset of Military Occupational Specialty (MOS) testing in 1962 inspired a need for more advanced individual training. What began in 1962 as an incentive to reward those who were sufficiently skilled in their assigned MOS, or jobs, became linked to promotions by 1966. In 1967, unit records indicated that 25 band members were given MOS tests in January and February and only 12 qualified for proficiency pay.<sup>944</sup> Despite the ongoing hardship that sending members away to school would still have created for the band—especially when there was a reported 50% rate of turnover of the band's personnel in 1967, the band's leadership recognized its responsibility to provide training opportunities for the women in order to increase their musical proficiency levels and potential for promotions.

#### Recommendations for Further Study

As traditional male bands in the United States military existed as many as 165 years before the first all-female military band was formed, it is logical that the majority of extant literature is comprised of studies of male bands. The activities of American military bands and musicians in general, however, have not been widely

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<sup>944</sup> Morden, "14<sup>th</sup> Army Band (WAC) Chronology," 6.

researched or documented. The activities of American female military bands and musicians have hardly been researched at all. In Chapters 1 and 2, the existing deficiencies of historical research were addressed as well as some prejudices and inaccuracies created by oversight and neglect of scholars and historians.

Focusing solely upon the need to fill in the gaps of music, music education, and military band histories with regard to the activities of females, my recommendations for future research include the following:

#### Histories of All-Female American Military Bands

In addition to journal articles, Sullivan has published informative book chapters on the all-female bands that existed during World War II.<sup>945</sup> Expanded histories of each of the five permanent-duty women's bands in the Women's Army Corps, one permanent-duty women's band each in the Coast Guard SPARs and the Marine Corps Women's Reserve, and one recreational concert band and several collateral-duty drum and bugle corps in the Navy WAVES could be written. While Johnson compiled an informative scrapbook-type book about the Women's Air Force Band,<sup>946</sup> a formal study of the band is needed. Likewise, Stone's book on the MCWR Band in World War II<sup>947</sup> could be expanded. Although it might be a short study, more information is needed concerning the history of the all-female 312<sup>th</sup> Army Band (USAR). Follow-up studies of bands which meet for reunions would be highly informative.

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<sup>945</sup> See bibliography for all of Sullivan's work.

<sup>946</sup> Johnson, *The U.S. WAF Band Story*, 1–245.

<sup>947</sup> Stone, *Musical Women Marines*, 1–116.

## Updated Histories of All American Military Bands

As women have been integrated into every existing military band in America, all histories of currently existing military bands written prior to 1973 should be updated.

## Histories of Female Band Commanders and Key Leaders

Sullivan's study of Joan Lamb is the only existing study of an American female military band leader.<sup>948</sup> Biographical histories of all female band warrant officers, commissioned officers and key enlisted leaders need to be written. Studies of female band first sergeants could be written. A study of female drum majors would be interesting. Studies of the first female warrant officers appointed to lead gender integrated military bands, Jeanne Pace, Mary Wood and Janet Worsham, are needed as well as a study of Virginia Allen, who was the first commissioned female bandmaster to lead a gender integrated military band. Studies of female band leaders should not be limited, however, and should include female leaders of all military bands in all branches of service, active-duty, National Guard, and Reserve bands.

## Histories of Individual Females who Served in All-Female or Gender Integrated Military Bands

Follow-up studies of individuals who served in all American military bands are needed. The amount of female instrumentalists assigned to Army or other military bands other than the 14<sup>th</sup> Army Band (WAC) between 1964 and 1973 is yet unknown. Studies about women who learned and performed instrument repair, women who composed military march or patriotic music, or female leaders of smaller

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<sup>948</sup> Sullivan, "One Ohio Music Educator's Contribution to World War II," 27–51.

ensembles or specialty groups within military bands would be informative. Follow-up studies examining the musical activities of individual female musicians after the completion of their military service would be interesting.

Reiterating Oscar Sonneck's visionary plea in 1907 that the influence of the military band "should not be underestimated in future comprehensive histories of music in America,"<sup>949</sup> I encourage scholars and historians to undertake projects related to military bands and to be cognizant of the contributions of females in those settings. Because they satisfy interest and curiosity, assist in providing a complete and accurate record of the past, assist in helping others to understand the present and plan for the future, and make known actions worthy of emulation,<sup>950</sup> studies of military bands and personnel are wholly relevant to the field of music education. Historical research on bands in general, and on military bands in particular, however, have been mostly neglected. Accounts of the lives and achievements of enlisted military bands personnel and appointed bandmasters are missing. Gaps yet remain concerning the contributions of women. It is not enough to acknowledge the deficiencies in existing research: one must pick up the pen (or word processor) to advance the record.

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<sup>949</sup> Sonneck, *Early Concert-Life in America*, 151.

<sup>950</sup> Heller and Wilson, "Historical Research," 103.





Photograph 82. 14<sup>th</sup> Army Band (WAC) Marching Forward. Photograph courtesy of Patricia Hickerson's personal collection.

### Conclusion

The shared belief and attitude of the 14<sup>th</sup> Army Band (WAC)'s members that, "First and foremost, we were musicians that were female, not female musicians,"<sup>951</sup> was integral not only for the band's sustained success and longevity, but also for demonstrating that the female presence in military bands could, indeed, be regarded as normal. While on one hand the novelty of the band's uniqueness was promoted for advantageous marketing purposes, the member's own consciousness of who they were was not focused upon their uniqueness as females. The women simply thought

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<sup>951</sup> Karen Syverson, interview questionnaire emailed to author, September 6, 2005.

of themselves as an Army band, and they did whatever they thought needed to be done to be the best Army band that they could be.

While all or most in the band would agree that theirs was “a damn good one,”<sup>952</sup> many members also expressed surprise that someone would take an interest in their history. As often is the case of those out in front hacking away at obstructions that impede the progress of their own forward motion, they do not see what follows behind on the path that they have inadvertently cleared. On the path that the 14<sup>th</sup> Army Band (WAC) forged in the male-dominated history of military bands in America, I followed. Enlisting in an Army band just thirteen years after the final note was sounded by the all-female 14<sup>th</sup> Army Band (WAC), I never heard about the WAC band. I also never heard that there was a time when I wouldn’t have been able to enlist in an Army band because I was a female. Furthermore, I never experienced any prejudice with regard to my gender nor obstructions regarding the receipt of advanced training at the School of Music or promotion opportunities within my unit(s).

Looking back after conducting this study, I realize how much I took for granted or incorrectly assumed with regard to my own military band career and training. That I was able to take so much for granted can be attributed to the inspiring success of the 14<sup>th</sup> Army Band (WAC). That I never heard of the WAC band is attributed to the possible bias—intentional or unintentional—or oversight of music scholars and historians to research and document the activities of female military musicians. What a worthwhile journey it has been, thus, to take action as a music educator and historian to do something to change that. Learning about the women of the 14<sup>th</sup> Army Band (WAC) through this study has broadened my perspective, introduced me to some pretty amazing humans, and has made my entire experience

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<sup>952</sup> Star Ann Wise, discussion with author and a large group of former WAC Band members gathered for a band reunion at Fort McClellan, October 10, 2010.

as a professional and military musician exponentially more meaningful. Hopefully, it has done the same for you.



Photograph 83. Drum Major Kerbey Salutes. Photograph courtesy of Therese Kerbey's personal collection.

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Easter Sunrise Service: Court of Nations, Fort Lee, VA, 9 April 1950.

Graduation Exercises Third Officer Candidate Class Women's Army Corps, Fort Lee, VA, 11 April 1950.

14th Army Band (WAC) and 392nd Army Band Combined Concert, Fort Lee, VA, 3 December 1950.

Cue Sheet for Mutual Broadcast: WACs on Parade, Fort Lee, VA, 21 March 1951.

Hospitality House Presents the 14th Army WAC Band of Fort Lee, Virginia, Fort Lee, VA, 15 April 1951.

Jones Beach State Park Concert, Jones Beach, NY, 2 September 1951.

The WAC Band Standard Program at Albany High School, Albany, NY, 6 September 1951.

Cow Palace Grand National Livestock Exposition Horse Show and Rodeo: Friday Evening Arena Program, San Francisco, CA, 26 October 1951.

Seventh Grand National Livestock Exposition Horse Show and Rodeo: A Tribute to the Armed Forces (WAC Band), San Francisco, CA, 26 October 1951.

Martinsburg High School Concert, Martinsburg, WVA, 26 April 1952.

Outdoor Concert American Youth, Washington, DC, 3 August 1952.

National Armistice Day World Peace Luncheon, Birmingham, AL, 10 November 1952.

The United States Army and the United States Air Force Presents the 14th Army (WAC) Band, Miami, FL, November 1952.

Easter Parade of Stars Supper Party and Reception, New York, NY, 7 April 1953.

Veterans Administration Hospital Open House Concert, Fort Wayne, IN, 10 May 1953.

The 14th Army WAC Band in Concert at Rockford West High School Auditorium, Rockford, IL 19 May, 1953.

The Women's Army Corps Band Brewer Field House, University of Missouri, MO, 26 May 1953.

Special Program and Presentation of the Distinguished Performance Flag, Kansas City, MO, 29 May 1953.

The Women's Army Corps Band and the Charles Bockman Ballet, Chicago, IL, 7 June 1953.

Women's Army Corps Band Concert, Detroit, MI, 14 June 1953.

6th Annual V.F.W. Event Tonight: U.S. Army WAC Band to Give Concert; 8 Corps to Compete, Edgerton, WI, 21 June 1953.

The Virginia United Nations Association Presents "The United Nations and You," Richmond, VA, 25 September 1953.

14th Army (WAC) Band Concert Fort Monroe Post Theater, Fort Monroe, VA, 2 November 1953.

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APPENDIX A  
INSTITUTIONAL REVIEW BOARD EXEMPTION



Research Compliance Office  
Office for Research & Sponsored Projects Administration  
P.O. Box 873503  
Tempe, AZ 85287-3503

Phone  
(480) 965-6788  
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(480) 965-7772

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**To:** Jill Sullivan  
MUSIC-BUIL

**From:** Mark Roosa, Chair  
Institutional Review Board

**Date:** 11/06/2007

**Committee Action:** **Exemption Granted**

**IRB Action Date:** 11/06/2007

**IRB Protocol #:** 0512000467R002

**Study Title:** "A History of the 14th Army Band (WAC)"

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) (4) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

APPENDIX B  
INTERVIEW QUESTIONNAIRE

## 14<sup>th</sup> Army Band (WAC) Basic Interview Questions

Research participants: Please provide only that information which you are comfortable disclosing. Skip over or decline to answer any questions that you would prefer not to give a response to.

### Demographics

- Where were you born?
- What nationality are you?
- Religious preference?
- Did you grow up with music in the house?
- Any favorite songs that you remember?
- Any favorite groups or radio programs?
- Any favorite television shows that influenced you musically or inclined you to the military?
- Where were you living at the time you enlisted in the military?
- Where did you attend elementary school?
- Where did you attend junior high school?
- Where did you attend high school?
- What college(s) did you attend?
- What degrees have you earned?
- Who was your father?
- What did he do for a living?
- Did he have any military experience?
- What was his level of education?
- Was your father musical?
- Who was your mother?
- Did she work outside the home?
- Did she have any military experience?
- What was her level of education?
- Was your mother musical?
- Do you have brothers? How many?
- Was your brother(s) musical?
- Did he/they go into the military?
- Do you have sisters? How many?
- Was your sister(s) musical?



- Did she/they go into the military?
- Where are you in the birth order?
- Were any of your grandparents musicians?
- Were any of your grandparents in the military?
- Any musical aunts or uncles?
- Any in the military aunts or uncles?

#### Music Background

- What instrument(s) do you play?
- What specifically did you play in the WAC Band?
- How old were you when you started?
- How did you get started?
- Why did you choose your particular instrument?
- In school, how many girls vs boys played your instrument?
- Were you ever challenged or ridiculed by other students because you played an instrument?
- What was your primary source of motivation to keep playing an instruments throughout school?
- Did you take lessons?
- Where did you get your instrument(s) from?
- Do you remember the make/model of your first instruments?
- Do you still have them?
- What bands/groups did you play in before the WAC Band?

#### Enlistment

- Why did you enlist?
- Why the Army and not another branch of service?
- When did you enlist?
- Where did you enlist?
- How old were you?
- What did you do before you enlisted?
- How did you hear about the WAC Band?

- Did you join specifically to be in the band?
- What do you remember about the day you enlisted, or the process you went through?
- Did you meet the initial weight/height standards?
- Did you perform an audition?
- Who was present at your audition and how do remember the event?
- How did your family feel about you enlisting?
- Was there anyone that you knew that was particularly supportive or encouraging to join?
- Was there anyone that you knew that was not particularly supportive or encouraging for you to join?
- Did you have any concerns or fears about joining?
- Once you enlisted, how soon after did you report for Basic Training?

#### Basic Training

- Where did you do Basic Training?
- How did you get there?
- How long was your training?
- What was your most enjoyable memory of Basic Training?
- What was your worst memory of Basic Training?
- Tell me what Basic Training consisted of for you: PT? Weapons? Grenades? Drill and ceremony? Coursework? Bivouac? Other duties?
- What was the mess like during Basic?
- How many women did you train with?
- Were your instructors all female?
- Did you generally respect your instructors?
- Are there any instructors that you remember as being particularly colorful or difficult to get along with?
- Did you ever get in trouble? (Please describe)
- Did you make friends that you are still in contact with?
- After Basic Training, did you do other job specific training?
- If so, where? How long?
- Any outstanding memorable experiences during that time?

- Any instructors or officers that you remember in particular?
- Were you patriotic before Basic Training?
- Did Basic Training increase your patriotism, sense of duty, pride, etc?
- What did you think about the uniforms issued to you?
- Describe the uniforms as best as you can remember.

#### 14<sup>th</sup> Army Band (WAC)

- What date did you actually start playing with the band?
- Were other band members welcoming and receptive to you?
- Did you immediately make friends with anyone in particular?
- How many friends/band members are you still in contact with?
- Did you have friends that belonged to other WAC units?
- How many women were in your section?
- What part did you play?
- Were there any competition or jealousy issues within sections of the band?
- Was your ability level comparable to others in the band? Your section?
- If not, what did you do to improve your abilities?
- Did anyone assist you?
- Did you assist others so that they might improve?
- How big was the concert band?
- What other small groups or ensemble were formed from members of the band?
- How were people chosen for these groups?
- Did you participate in any of these smaller ensembles?
- Were there any special uniforms for these smaller groups?
- Tell me what an average day was like (when not on tour):
- What were your daily rehearsal uniforms like?
- What were your performance or dress uniforms like?
- How often did the band perform?
- What type of performances did you enjoy the most?
- What type of performances did you enjoy the least?
- Who was responsible for setting up, or arranging, the performances?
- Who unloaded equipment and set up the stage for your performances?
- Who was your conductor?

- Who was your commander?
- Who was the first sergeant?
- Who was the drum major?
- What was your personal rehearsal routine like?
- What was your group rehearsal routine like?
- What part of rehearsals did you like the most?
- What part of rehearsals did you like the least?
- Did the band sing parts during rehearsals?
- What was your individual warm-up routine?
- What was the band's warm-up routine?
- Did you have a favorite piece that you liked playing?
- Did you like playing music written by any particular composer or arranger?
- What was the protocol if you were sick and unable to rehearse or perform?
- Did the band have any internal traditions? (i.e. welcoming someone into the band, jokes, rituals at concerts, birthdays, etc.)
- What was the most difficult part of living and working with the other band members 24/7?
- What trips did you take with the band?
- What was housing like on trips and tours?
- How was food provided for on trips and tours?
- Were you responsible for your own laundry on trips and tours?
- Did any male soldiers ever travel with the band on trips and tours?
- If so, what was the purpose?
- Did you travel in a bus?
- Who drove the bus?
- Did any your trips require flying or other means of transportation?
- Did the band ever play with or share concerts with male bands? (If so, please describe.)
- Did you feel that you were respected musically by male musicians?
- Did you feel that your role in the military was taken seriously by the public?
- What do you feel was the main contribution or function of the band to the military or public?
- What was your proudest moment in your band experiences?
- Were there any scandals that happened within or to the band?
- What happened when someone became pregnant (planned or unplanned)?

- How or when did dating occur?
- Did any dating occur on tours?
- How much spare time did members have while in the band?
- What were your barracks like?
- How much privacy did you have?
- Was there any fraternizing with officers and band members?
- How often did band members drink or party?
- How did band members stay in shape?
- Did you experience or were you aware of any type of sexual harassment that happened to individuals in the band, or to the band as a whole?
- Were there opportunities to observe your faith/attend religious services each week?
- Were there any religious conflicts within the band?
- Were there any race or prejudice issues within the band?
- How many women of color in the band?
- Did any cultural differences of the women in the band, such as socioeconomic, geographic, or educational differences, create any problems?
- When did you get out of the band?
- Why did you get out of the band?
- What did you do after your experience in the band?
- Do you still play your instrument(s)?
- If you no longer play your instrument(s), when did you stop? Why?
- If you later played within an integrated band, were there any differences that stood out from playing within an all female band?
- How did you feel at the end of your band experience?
- Would you do anything differently if you had the chance to do it again?

#### Post Band Experience

- Was your overall experience in the military positive or negative?
- What was the highest rank you achieved?
- How old were you when discharged?
- Where were you when discharged?
- Was it difficult to adjust to civilian life after your band experience?
- Did you ever marry? (Details, please.)
- Do you have any children?

- If yes, how many?
- If yes, are they musical?
- If yes, have they or are they currently serving in the military?
- If yes, what do they think about your WAC experience?
- Is there anything else that I have failed to ask?
- Do you have any additional stories or comments from/about your band experiences?
- Do you think an all-female military band would flourish today?
- If yes, why?
- If no, why?

APPENDIX C

14<sup>TH</sup> ARMY BAND (WAC) MEMBERS: 1949—1976

14<sup>TH</sup> ARMY BAND (WAC) MEMBERS: 1949—1976

LAST NAME WHILE IN BAND (MARRIED NAME)	FIRST NAME AND COMMON OR NICKNAME	INSTRUMENT(S)	YEARS OR ERA
ACRIDGE	Alice F.	Flute	50s
AKERS	Virginia	Piano	60s
ALLEN	Katherine V.	Commander Conductor	48-52
ANDERSON	Carla L.	Trumpet	70s
ANDERSON	Darlene M.	Tuba String Bass	50s
ANDERSON (BLANTON)	Lenore M. "Lenny"	Trumpet	73-75
ANDERSON	Ruth L. "Andy"	Trumpet Guitar	48-51
ARLEDGE	Connie B.	Bassoon	70s
ARMEL	Laura Lee	Accordion Saxophone	50s
ATWOOD	Patty	Clarinet	60s
AUSTAD (HUDSON)	Frances A.	Commander	66-68
AXT	Mary S.	Choral Group	58
BAIN	Jean C.	Percussion	50s
BAKER	Kay A.	Trumpet Vocals	50s
BAMBERGER	Christine A.	Oboe	60s
BARLOW (EDWARDS)	Mary Belle	Flute	56-59
BARK		Trombone	50s
BARRINGER	Sandy	Percussion	60s
BARTON	Frances	Percussion	50s
BASKERVILLE	Lucille	Trumpet	50s
BAZAN (SPENCER)	Carolyn M.	Bassoon Clarinet	72-74
BEARD (BARBER)	Jeanette C. "Jay"	Flute	61-74
BEAUCHAMP	Evelyn C. "Beau"	Clarinet Saxophone	45-49
BECKER	Virginia L. "Ginny"		70s
BELMONT	Gail	Trumpet	69-72
BENTLEY	Pamela	Baritone	50s
BERGER	Andrea	Percussion	49-50s
BERGER	Wanda L.	Clarinet Saxophone	50s
BERKLEY	Joy A.	Clarinet	73-76
BICEK	Diane E.		70s
BLACK	Mary F.	Clarinet	60s
BLAIR	Wanda Jean	Trumpet	54-72
BLAIR (OSTROWSKI)	Kathleen E. "Kathy"	Oboe	58-60s
BLOUNT	Geraldine M. "Gerry"	First Sergeant Baritone Trumpet	63-76
BOARDMAN	Doris T.	Tuba	50s
BOESE (KEEHN)	Pauline F.	Flute	71-74
BOTTEICHER	Carol A.		60s
BOUNDS (MEISTER)	Blanche	French Horn	64-65



LAST NAME WHILE IN BAND (MARRIED NAME)	FIRST NAME AND COMMON OR NICKNAME	INSTRUMENT(S)	YEARS OR ERA
		Tuba	
BOYD (BODNER)	Joy	Clarinet	65-66
BOYLE	Beverly J.	Trumpet	51-56
BRANDOW	Shirley A.	Percussion	50s
BRANGAN	Mary C.	Vocals	66-70s
BREKKE	Bonnie E.	Trombone	72-75
BRIMMER (GRAY)	Judy K.	Clarinet	70s
BROOKS	Karen A.	Guitar Trumpet Vocals	63-68
BROWN	Bonnie L.	Clarinet	70s
BROWN (COOPER)	Quinetta J. "Winnie"	Tuba	54-58
BROWNING	Patricia R.	First Sergeant Bass Tuba	53-74
BUCHER	Rose	Clarinet	50s
BUCKLEY (CLINTON)	Luthella	Clarinet	55-57
BUCKNER	Janice M.		60s
BUIS	Janet	Saxophone	
BUNN	Carla J.	Clarinet Saxophone	59-60s
BURGESS	Martha	Trumpet	50s
BYER (BYZINKER)	Connie	Trumpet	67-70
CALCIO	Velma M. "Pee Wee"	Trumpet	50s-60s
CALDWELL	Rita E.		60s
CALKINS	Barbara S.		
CAMPBELL (BOGGS)	Mary V.	Flute	70s
CAMPBELL	Louise F.	Saxophone	54-58
CANON	Judy "Pookie"		
CAPALUNGAN	Rosalie T. "Rosie"	Baritone Trumpet Vocals	61-71
CAPALUNGAN	Shirley	Trumpet	
CARPIO (HENDRIX)	Esmeralda "Chickie"		70s
CASSARA	Joyce	Clarinet	50s
CASTRO-VILLA	Teresa	Percussion	60s
CHAPMAN	Christy G.	Guitar	70s
CHAPMAN	Lois I.	Trumpet	51-56
CHESEBRO (ANDERSON)	Darlene M. "Andy"	Tuba	52-54
CHILES	Nova A. "Chilly"	Clarinet Bass Clarinet	54-71
CLARK	Cynthia "Cindy"	Trombone	70s
CLEMENSON (OVERSTREET)	Margaret R.	Drum Major Percussion	58-74
CLEMONS (GRANGER)	Lucille M.		
COATS (AUSTIN)	Shirley M.		60s
COATS (TUGGLE)	Della M.	Saxophone	71-75
COLE (ANDERSON)	Jeanne	Baritone	62-65
COLEMAN	Diane R.	Trumpet	70s
COLLINS	Rosella "Colly"	Drum Major Trombone	50-71
CONANT (HUCK)	Laura	Flute	73-76
CONKLIN	Sara M.	Tuba	76-79

<b>LAST NAME WHILE IN BAND (MARRIED NAME)</b>	<b>FIRST NAME AND COMMON OR NICKNAME</b>	<b>INSTRUMENT(S)</b>	<b>YEARS OR ERA</b>
COONEY (SWIGERT)	Sheila Margaret	Trumpet	55-57
COPESTICK	Paula A.	Trombone	59-62
CORENFLOS (EDWARDS)	Sandra J.	Tuba	60s
CORLETT (BLUEHORSE)	Suzann	Flute	
COVINGTON	Carolyn	Clarinet Oboe	50s
COX	Patricia A.	Trumpet	
CRAIN (BUCKNER)	Linda	Commander	76-76
CROSSLAND	Ann "Logie"	French Horn	
DAILY	Bessie Jean "Jean"	Trombone	55-57
DANN	Marlys J.	Clarinet	50s
DAVIDSON (ROBBINS)	Bertha M.	Saxophone	50s
DAVIS (WHEELER)	Rosetta A. "Rose" "Davy"	Baritone Trumpet Vocals	49-53
DAWSON	Sue	French Horn	62-65
DEAL	Patricia A.		70s
DEAN	June	French Horn	50s
DEAN	Margaret A.		60s
DECARTER	Shirley	Clarinet Vocals	50s
DECKER (PASSALACQUA)	Ellie	Clarinet	
DEGEARE	Sheila A.	Trumpet	74-77
DELANO	Robert "Bob"	Saxophone	76-78
DEVOR	Peggy R.	Trombone	58-62
DINWIDDIE	Theresa J.	Trumpet	74-80s
DODD	Crystal L.		70s
DOEBLER		Oboe	50s
DONN	Linda M.		60s
DOUGLAS	Joanne M.	Clarinet Saxophone	50s
DRAPER	Dorothy M.	Clarinet Piano	50s
DRUCK	Pauline F.		70s
DUERKSON	Laura H.	Saxophone	50s
DUNHAM	Roberta J.	French Horn	50s
DUVAL	Beverly "Jackie"	Trombone	50s
EASTMAN	Laurel Y.	French Horn	59-64
EKBERG	Karen	Saxophone	62-65
EMPENGER	Kathleen A.	Clarinet	69-70s
ENIX	June	French Horn	50s
EPP	Patricia L.	Trumpet	50s
ERNWINE	Harriet J.	Percussion	50s
ESLICK	Joyce E.	Commander	64-66
EVERETT (SEARLE)	Laurie	Clarinet	73-74
FAUVER (DREWYOR)	Judith "Judy"	Saxophone	
FELTON	Shirley Lucille	Clarinet	50s
FIKE	Ruth Ella	Clarinet	50s
FISHER (ADAMS)	Carol J.	Trumpet	70s
FOX	Ann E. "Foxy"	Percussion	70-74
FRAMSTAD (ATKINSON)	Mary E.	Flute	71-74
FRASIER	Sue	Guitar	70-70

<b>LAST NAME WHILE IN BAND (MARRIED NAME)</b>	<b>FIRST NAME AND COMMON OR NICKNAME</b>	<b>INSTRUMENT(S)</b>	<b>YEARS OR ERA</b>
FRAZIER	Beverly A.	Piano	50s
GARNER	Jimmie Joyce	Clarinet	40s-50s
GAROFANO	Beverly N.	French Horn	70s
GENDREN (SALDANA)	Noella M.	Trumpet	72-74
GESSNER	Carol "Midge"		50s-60s
GILLESPIE	Helen M.	Tuba	71-74
GLASPEY	Ruth E.	Commander	68-70
GLASS	Lana J.		60s
GLEASON	Mary C.		60s
GOIN	Maude E.	Clarinet Vocals	60s
GOLDSTEIN	Bernice R. "Goldie"	Conductor French Horn Drums	52-75
GONZALES (WAGNER)	Jackalee	Clarinet	50s
GOODMAN	Rosali C.		70s
GOULET	Mary M.	Saxophone	52-63
GOUTY (SNOKE)	Mary A.	Flute	
GRAHAM (ANDERSON)	Barbara L.	Conductor Trumpet	59-76
GRAY	Donnie	Tuba	
GRAY	Iris D.	Tuba	59-60s
GRAY	Noel J.	Saxophone	60s
GREGOR	Ardyce A. "Blue"	Oboe Piano Vocals	68-78
GREY (SANDERS)	Jackie "Noel"		
GRIFFITH	Shirley E.	Clarinet	62-65
GRIFFITH	Marion L.	Clarinet	50-53
GRIMM (GRAHAM)	Gladys E. "Tuffy"	Trombone	53-57
GROVER (ARLEDGE)	Genni B.	Bassoon Piccolo	72-78
GUNN	Janice E.		70s
GUNN	Patricia	French Horn	
GUSMAN (YEAGER)	Gladys-Ann	Commander	72-73
GUTHRIDGE (KIKKERT)	Christine L. "Cristy"	Trombone	70-72
GUYER	Patrice E.	Saxophone	50s
HALVERSON	Rosella C.	Trombone	50-55
HAMLETT	Theodora J. "Teddi"	Percussion	61-63
HAMMER	Beth A.	Trombone	73-78
HANSEN	Pamela K.		60s
HARRINGTON	Carol Jean	Trombone	50s
HARRINGTON	Donna M.	French Horn	60s
HARRIS (FERRARIS)	Marilyn E.	Flute	53-56
HARRISON	Sharon	Clarinet Tuba	58-68
HAY	Isabel "Izzy"	Drum Major French Horn Tuba	49-51
HAYDEN	Joann		70s
HAYES	Maureen L. "Rene"	Trumpet	72-78
HEIN of HEINZ	Katheryn J. "Kathy"	Bass Clarinet	70s
HEITLAND	Shirley Ann	Trumpet	50s

<b>LAST NAME WHILE IN BAND (MARRIED NAME)</b>	<b>FIRST NAME AND COMMON OR NICKNAME</b>	<b>INSTRUMENT(S)</b>	<b>YEARS OR ERA</b>
HELKER	Janet E.	First Sergeant Drum Major Trombone	49-54
HELLER (OLIVER)	Julia E.	Clarinet	58-63
HENDERSON	Donna J.		60s
HERRINGTON		Trombone	50s
HESLER	Sue A.	Tuba	62-70
HETRICK	Laura B.	Trumpet	50s
HICKERSON	Patricia P.	Commander	70-72
HICKS	Maxine L.	French Horn	60s
HILL	Carla Nadine "Tiny"	Flute	60s
HILTON	Marion E.	Baritone	50s
HITTLE	Esther L.	Trombone String Bass	50s
HOBSON	Barbara "Rita"	Trombone	64-67
HODGES	Susanne	Trumpet	50s
HOLLOWELL	Martha J.	Trumpet	50s
HOM	Susan E. "Susie"	Trombone	66-72
HOOVERT (WASSON)	Kathy J.	Saxophone	69-72
HORNE	Sue J.	Saxophone	57-63
HUGHES	Mary H.	Flute	70s
HULL	Mary L.	String Bass Vocals	49-50
HUNT	Ruth	Trumpet	49-50s
ISLEY	Ruby J.	French Horn	50s
IZZO (FLOYD)	Suzanne	Clarinet	70-72
JACKSON	Janice T.	Saxophone	70s
JANSEN (PARKIN)	Galeigh "Jeep"	Percussion Piano	54-56
JENKINS	Shirley R.		70s
JENS	Helen L. "Lucky"	Trumpet	60s
JENSEN	Carol	French Horn	63-66
JENSEN	Dixie L.	Trombone	60-76
JEWELL (SHELTON)	Gayle K.	Flute	
JOHNSON	Alice M.	Clarinet	50s
JOHNSON	Charlene F. "Johnny"	Clarinet	52-59
JOHNSTON	Barbara A. "Bobbi"	Saxophone	50s
JOINER	Leana J.	Clarinet	70s
JONES (GUY)	Candice C.	Percussion	72-80
KARLSTROM	Tyola H.	Trumpet	49-50s
KARNS	Deborah R.	Tuba Bass Guitar	70-76
KEIM (MCKERNAN)	Carol Jean	French Horn Vocals	54-56
KESSLER	Pat	Percussion	
KIERSZNOWSKI	Teresa A. "Teri"	Clarinet	70s
KIEWRA (DAVIS)	Deborah "Kiwi"	Trumpet	72-76
KILGORE	Jane M. "Curly"	First Sergeant Drum Major Percussion	52-65
KIMMELL	Marjorie Z. "Kim"	Trumpet Vocals	50-62
KINCAID	Patricia A.	Trombone	63-74

<b>LAST NAME WHILE IN BAND (MARRIED NAME)</b>	<b>FIRST NAME AND COMMON OR NICKNAME</b>	<b>INSTRUMENT(S)</b>	<b>YEARS OR ERA</b>
KIRCHNER (DENTON)	Noreen	Saxophone	50s
KLEIN	Ruth	Clarinet	49-50s
KNIGHT	Ida L.	Guitar Vocals	70-73
KNIGHT	Joyce		
KOLP	Helen M.	First Sergeant	54-63
KOPFHAMER		Tuba	50s
KRAUSE (PLEDGER)	Janice E.	Trumpet Baritone	50s
KURLE	Sharon J.	Baritone	60s
KYER (O'CONNOR)	Beatrice		49-50s
LAMBERT	Normale		49-50s
LANCASTER	Carol R.		
LANGTON	Patricia L. "Pat"	Trombone	70-74
LAWRENCE	Priscilla A. "Lori"	Baritone	67-71
LAXO (GENGLER)	Maria "Chip"	Clarinet Piano	60s
LEE (BRYANT)	Thelma L.	Saxophone	70-73
LEE (WEAGLE)	Virginia A. "Vicky"	Piano	51-52
LEON	Mary Lu	Clarinet	53-55
LEONARD	Patricia J.	Bassoon	68-70s
LEVESQUE (WILSON)	Elise J.	Saxophone	70s
LEWIS (PARISE)	Adeline	Saxophone	49-52
LEWIS	Barbara J.	Trumpet	50s
LINDSEY (BYRD)	Helen		
LOCKE	Leslie	Flute	
LOGAN	Deborah A.	French Horn	70s
LONEY (SCHWETER)	Betty		49-51
LONG	Bonita R.		70s
LONG	Margaret T.	Clarinet	70s
LOWE	Nancy	Clarinet	50s
LOWMAN	Charlotte A.	Clarinet	60s
LUKACH	Mary	Clarinet	49-50s
LUSH	Barbara A.	Percussion	64-70
LYLE	Virginia M.	Flute	50s
LYON (STROUP)	Frances N. "Jayne"	Trumpet	52-53
LYONS	Joan	Trombone	50s
MACDONALD	Joan K.	Saxophone	73-75
MADDOX	Sheila K.	Trumpet	73-74
MAKELA	Bernadine	Tuba String Bass	50s
MARCEILLE	Christine L.	French Horn	62-64
MARRA	Betty J.		
MARTIN	Cathy J.		70s
MARTIN	Donna K.		60s
MATTOX	Delores A. "Dokey"	Saxophone	61-68
MAULSBY	Darla Kay		
MAURER	Shirley A. "Sid"	French Horn	52-55
MCALLISTER (BLOUNT)	Kathy J.	Percussion	71-74
MCCORD	Patricia A.	Commander	62-64
MCCORD	Carol	Flute	
MCDONALD (HAYES)	Margaret L.	Flute	50s

<b>LAST NAME WHILE IN BAND (MARRIED NAME)</b>	<b>FIRST NAME AND COMMON OR NICKNAME</b>	<b>INSTRUMENT(S)</b>	<b>YEARS OR ERA</b>
MCDERMOTT		Clarinet	50s
MCELMEEL	Madonna M. "Jesse"		70s
MCGOUN	Madalyn A.		60s
MCGUIGAN	Marie L.	Saxophone	50s-60s
MCKENZIE	Deborah A.		70s
MCKOON	Deborah S. "Boo"	Clarinet	71-72
MCMINN	Lucille W.	Percussion	50s
MCPHATE	Sandra J.	Clarinet	58-74
MCRBERTS (HUTEK)	Shelia	Clarinet	60s
MELLOTT	Dona J.	Trumpet Vocals	53-55
MELTZ	Ramona J.	Conductor Clarinet Saxophone	49-73
METRO	Myrna E.		60s
MICKENS	Sandra	Baritone Piano	50s
MILLER	Honora "Honey"		
MILLS (LITTLE)	Bettina E. "Tina"	Baritone	50s
MINTER	Phyllis A.	Trombone	60s
MITCHELL	Paula Margaret	Accordion Piano Percussion	50s
MOLLARD	Erma J.	Trumpet	54-56
MOLNAR	Paula M.	Commander	73-76
MONTHALVO	Teri		70s
MORROW	Elida J. "Windy"	Saxophone	50s
MOSLEY (MCALLISTER)	Katherine	Trumpet	48-49
MUELLER	Nancy S.	Trumpet	50s-60s
MULLEN	Geneva I.	Baritone	70s
MULLENDORE	Jean L.	Commander	61-62
MULLINS (POOLE)	Barbara	Baritone	58-61
MURDOCK	Jenny Beth	Saxophone Vocals	52-55
MUSSER	Lillian	Trombone	49-50s
MUSTARD (ACITELLI)	Nancy L.	Flute Oboe Saxophone	70s
MYERS	Joan Marita	Trombone	50-56
MYERS	Priscilla	Trombone	50s
MYERS	Roberta J.	Flute	70s
NAJERA	Beverly J.		70s
NELSON	Constance M. "Connie"	Trombone	70s
NELSON	Kathryn M. "Woody"	Clarinet Saxophone	67-73
NELSON	Nancy L.	Trumpet	50s
NEMITH	Margaret A.		60s
NEWELL (MADDOX)	Mamie E.	Percussion Piano	68-69
NICOL	Karen E. "Nick"	Saxophone	67-74
NOLLNER	Janelia J.	Flute	50s-60s
NORTH	Virginia A.		60s-70s

<b>LAST NAME WHILE IN BAND (MARRIED NAME)</b>	<b>FIRST NAME AND COMMON OR NICKNAME</b>	<b>INSTRUMENT(S)</b>	<b>YEARS OR ERA</b>
NORWOOD	Marie E.		60s
NUTTER	Karen	Saxophone	59-60s
OGG	Carol	Trombone	60s
ORLANDO	Mary M.	First Sergeant	48-49
OSSENKOP	Eva L.	Commander	62-62
OTTO (WATKINS)	Diane M.	Clarinet Bass Clarinet	73-76
OWENS (FREEMAN)	Judith "Judy"	Clarinet	59-62
PACE	Jeanne Y.	Drum Major Clarinet	72-77
PAGE	Patty	French Horn	69-70s
PALMER (SCOTT)	Nancy	Clarinet	70s
PALMER		French Horn	50s
PARKER	Marcia V. "Marty"	Piano Vocals	56-57
PARKER	Dorma S.	Tuba	64-70
PATTON	Dorothea L.		50s
PAULSON (HICKS)	Nancy L.	French Horn	70s
PEART (CLARK)	Margie S.	French Horn Trumpet	70-72
PENCE	Jennifer C. "Gail"		60s
PENNINGTON	Joyce M.	French Horn	58-60
PETERS	Alice V.	Commander Conductor	52-61
PHILLIPS (ELY)	Katherine G.	French Horn	49-54
PIETRIBIASI	Joyce		
PLUMBLEY (ALTMAN)	Dawn Leigh	Clarinet	69-72
PLUMER	Julie A.	Percussion	71-74
PLUMMER	Pamela D.		70s
PORTER	Sally J.	Bassoon	53-55
POTTS	Kathryn M. "Kitty"	Percussion	50s
POWELL	Laura E. "Liz"	Trombone	54-56
PRATT	Susan R. "Sue"		70s
PRESTON (ANDREWLEVICK)	Susan Lee "Sue"	Clarinet	72-74
PRESTON (VAN ZANTEN)	Ethel A.	Clarinet	51-54
RAHKO (LAMPSON)	Janet Caroline "Rocky"	Saxophone	50s
REAHARD	Carmen		49-50s
REAMS	Ruth Esther	Clarinet Saxophone	50s
RHODA	Connie L.	Trumpet	70s
RHUE (MORRIS)	Nancyellen	Clarinet	72-73
RICE (PAGE)	Elizabeth "Betty"	Clarinet Piano	60s
RICE	Rosemary	Percussion	49-50s
RICHARDS (LARSON)	Janice M. "Jan"	Flute Keyboard	54-55
RICKER	Bonita G.		70s
ROBERTS	Rosalind	Percussion	
RODGERS	Diane G.		60s
ROSE (JUDY)	Frieda R.	Tuba	50s
ROSE	Freda	Tuba	
RUDE	Elizabeth	Percussion	50s

LAST NAME WHILE IN BAND (MARRIED NAME)	FIRST NAME AND COMMON OR NICKNAME	INSTRUMENT(S)	YEARS OR ERA
RUPERT	Joyce M.	Clarinet	56-59
RYDER	Barbara L.		60s
RYHEARD	Margaret M. "Maggie"	Saxophone	70s
SABELL	Selma L.	Flute	70s
SACKETT	Lois	Trumpet	
SAGUD	Sandra	Trumpet	50s
SCARNECCHIA	Theresa Ann "Terri"	Trumpet	68-72
SCHAFFRIK	Christina A. "Tina"	Baritone French Horn	69-74
SCHARF	Deborah A. "Deb"	French Horn	76-78
SCHLAGER	Gretchen	Flute Oboe	72-75
SCHMIDT	Mavis	Trombone	62-65
SCHMIDT (WASIERSKI)	Roberta "Bert"	Flute	70-74
SCHNARR	Mary A.	Clarinet	60-62
SCHNORMIER (RIGGS)	Diana	Percussion Piano	50s
SCHOLZ	Marjorie J.	Trumpet	50s
SCHONDEL	Dora E.	Percussion	49-60s
SCHULTZ	Marjorie J.	Trumpet	50s
SCHULTZ	Ruth M.		60s
SCHWITZER	Ruth	Clarinet	71-74
SCOTT	Betty		
SEVER	Eva Jo	Drum Major French Horn Vocals	54-60
SEYMOUR	Paula		
SHARP	Beatrice		
SHEETS	Alice Jane	Trumpet	50s
SHELTON	Linda L.	Percussion	75-78
SHORE	Pamela J.	Trumpet	60s
SHOUWEILER	Kathleen E.	Clarinet	70s
SIDOR	Kathleen A. "Kathy"	French Horn	60s-70s
SILER (REYES)	Jill L.	Saxophone	70-71
SILVIS	Mary A. "Stretch"	French Horn Baritone	50-54
SIPE	Mary M.	Percussion	50s
SLAYTON	Sheila		
SMITH	Arlene R.	Trumpet	
SMITH	Dorothy Ellen	Clarinet	50s
SMITH	Jean M.	Clarinet	50s
SMITH	Mary L.	First Sergeant	66-66
SMITH	Phyllis Maria	French Horn	50s
SMITH (HANSON)	Kathryn	Baritone	
SNELSON	Patricia A.		60s
SNEVA	Lois		
SOLLECITO	Sandy	Percussion	55-57
SPEARS	Barbara J.		60s
STARK	Judith "Judy"	French Horn	50s
STEINKELLNER	Ann F.	Percussion	69-71
STEVENS	Jan M.		70s
STIFLE	Sandra J. "Sandy"	Baritone	60s



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STRATTON	Arlene F.	Percussion	
SYVERSON	Karen I.	Guitar	73-80
SZABO	Shirley	Clarinet	49-50s
TANNER	Donna R.	Trumpet	50s
TAPP	Kathryn Louise "Kathy"	Trumpet Guitar Vocals	71-74
TATE	Sharon	Clarinet	50s
TATE	Robin Y.	Clarinet	70s
TAYNTON	Elizabeth A. "Betty"	Clarinet	50s
THAXTON	Jane	Flute	50s
THOMAS	Linda M.	French Horn	70s
THOMAS	Myra K.	Clarinet	70s
THOMPSON	Coleen J.		60s
THOMPSON	Joan R.	Percussion	59-62
THOMPSON	Gladys	Tuba	
TICHONOFF	Patricia L.		60s
TOTH (BIGHAM)	Judith A. "Judy"	Percussion	68-74
TREAKLE (TUURA)	Violet M. "Treak"	String Bass Tuba	49-54
TUCKER		Trombone	50s
VALERIO	Lynn M.	Tuba	70-73
VAN DAALWYK	Elaine M.	Flute	55-58
VECCHIO	Virginia A.	Percussion	70s
VERHEECK	Janice D.	Saxophone	60s
VOLMERT (MASTERS)	Irene D.	Clarinet	60s
WADLINGTON	Patricia A. "Pat"	Flute	75-80
WAGERLY	Denise C.		70s
WAIT	Jo Anne L.	Flute	50s
WALKER	Jere J.	Clarinet	60s
WALKER	Patricia A.		60s
WALWORTH	Nancy	Clarinet	50s
WARD (GRZESIK)	Stella F.	Flute	61-66
WARNER (SCHUELKE)	Adine S.	Baritone	
WASON	Cheryl Ann	Saxophone	75-77
WATTS	Lillian	Clarinet Saxophone	50s
WEBSTER (DURESKE)	Lorraine	Vocals	50s
WERNER (STEARNS)	Lisa	Guitar Percussion	70s
WEST	Priscilla L.		
WETZEL	Barbara	Clarinet	50s
WHEELER	Jane H.	Clarinet	48-50s
WHITMAN	Melinda	Trumpet Percussion	70s
WILBERT	Janet I.	Vocals	58
WILBUR (BAILEY)	Jan	Trumpet	54-59
WILLIAMS	Carline C.	Percussion	70s
WILLIAMS	Ella Louise "Willie"	Clarinet	50s
WILLIAMS (HOLLAND)	Gyl	Saxophone	64-65
WILLIAMS	Iva E. "Ivy"	Drum Major Trombone	60-74

LAST NAME WHILE IN BAND (MARRIED NAME)	FIRST NAME AND COMMON OR NICKNAME	INSTRUMENT(S)	YEARS OR ERA
		Tuba	
WISE	Starrann	Trumpet	70-76
WITHERS	Kay E.	Saxophone	69-72
WITTER	Catherine June	Percussion	50s
WOEST	Sally J.	Trumpet Vocals	50s
WITULSKI	Margaret L.	Bassoon	50s
WOLFE (EGGERT)	Carol E.	French Horn	72-75
WOLOWICZ (CAMPS)	Kathryn S. "Wally"	Trombone	58-60
WOODWARD	Sandra Jean	Clarinet Percussion	50s
WOODYARD (TAYLOR)	Patricia Leaschen	Saxophone Piano	50s
WRIGHT	Marjorie "Marge"	Saxophone	60s
WRIGHT	Ruth T.	Clarinet	72-76
WYNN	Carla A.	Trumpet	70s
YEOMANS	Wilma J.	Bassoon	50s
YOCUM	Dolores H. "Doe"	Percussion	50s
YOUNG	Frances A.		50s
YOUNG	Marilyn E.		60s
ZENOR	Audrey M.	Clarinet Saxophone	69-71
ZUELKE	Patricia A.	Tuba	70-73
ZURN (MOON)	Julie	Guitar	72-75