Leadership....a key to success for You and our Band.

"A Tradition of Quality, Class, and Pride."

Section Leader Handbook
LEADERSHIP COMMITMENT

Probably the single-most negative and destructive action that anyone—
but especially anyone in a student leadership position—can take is quitting the program. Our student leaders must be committed to the long-term success and improvement of the ensemble.

This type of long-term commitment and dedication is also a personality trait that is much admired and highly sought-after by colleges and employers alike.

By accepting a Section Leader or Officer position and assuming a clearly visible student leadership role, you are hereby pledging your solid commitment to help lead, promote, build, and improve our band until the day you graduate from high school.

In accepting a leadership position you are giving your personal “word” to this commitment. Keep in mind that the integrity of a person’s “word” is perhaps a person’s most important personal asset.

(Students not willing to invest this level of commitment not only should not, but must not accept a student leadership position. This is to be clearly understood by students and parents alike.)
Dear Student Leaders:

Welcome to another exciting year of band here at Fort Calhoun High School. Year after year your predecessors in the Pioneer Band have maintained an outstanding tradition of excellence. However, without the work of dedicated student leaders, none of this would have happened. Ladies and gentlemen, now—during THIS current school season—the single most important and influential aspect of our band is YOU!

You, the student leaders, will ultimately decide the degree of success and the degree of enjoyment of this band. You are the people that will develop, nurture and expand new traditions as well as maintain the old. With your knowledge and experience, you have the expertise, the respect of your peers, my confidence in you, and the desire to make this season’s results outstanding. As always, it will be a challenging road. All of us need to be focused and prepared. Our rehearsals need to be intense and efficient. In order to play like the best, we have to practice like the best!

The pride in the completion of a highly successful season will yours to carry forever. Remember, though, that YOU ARE IN CONTROL of our journey to success. Your leadership is steering us—determining and defining the ultimate reaches of our final destination. Let’s continue the upward climb—make it your best season yet.  ~~MJ

USE OF THE HANDBOOK

The Fort Calhoun High School Pioneer Band Section Leader Handbook is designed to give you ideas, inspiration, expectations, guidelines, and assistance to help carry out the task of being a Section Leader. Also among the goals is improving the teaching abilities of the student leaders. Listed below are some general points to follow:

1. Each Section Leader should read the Handbook and have a working knowledge of the contents therein.
2. Demonstration is often the best means of achieving accurate execution from your section, whether playing or marching. As Section Leaders, you must represent the definitive model and example.
3. As you study the Handbook, imagine yourself explaining the concept or the maneuver to a group of freshmen. Develop analogies from your own experience as a band member to facilitate your teaching.
4. The key to achieving excellence is to continually insist on high standards of performance, both in rehearsal and in front of an audience.
HANDBOOK CONTENTS

This Handbook covers a variety of topics including:

- Schedules
- Setting Standards
- General teaching procedures
- Purpose of Band Camp
- Topics to Discuss with your section
- Section Leader Checklists
- Teaching marching fundamentals
- Fundamentals to Know
- Music Sectionals: Problems to Watch For
- Leadership Attitudes and Actions

SETTING STANDARDS

Whether in marching execution or music execution, the overall performance level of your section will be determined by the minimum standard which you will accept. For most people, minimum standards become maximum output, so..... SET YOUR STANDARDS HIGH.

GENERAL PROCEDURE FOR TEACHING
(especially as related to marching maneuvers)

1. Name the maneuver and what it accomplishes.
2. Demonstrate the maneuver in tempo.
3. Demonstrate in a slow tempo, stopping on each count to point out details of hand or foot position, horn angle, or posture.
4. Demonstrate again in tempo.
5. Allow individuals to practice. You might pair them up to help each other.
6. Answer questions.
7. Let half the section watch while the other half demonstrates.
8. Drill the entire squad.

Again, the key to achieving outstanding marching execution is to insist on high standards of performance at all times, including during all rehearsals. Every fundamental detail should be challenged and mastered.
THE PURPOSE OF BAND CAMP

Band camp provides a concentrated session of conditioning (both mental and physical) and preparation for performances which take place during the fall season. Since Camp also kicks off an entire new season, it is important that everything gets off to a positive start. Good attitude and excellent modeling are of the utmost importance, and it is important that we are all “on the same page.” Goals of camp include:

- To teach new members the marching and playing fundamentals necessary for participating in and contributing to the FCPB.
- To help new members establish standards for performance and develop a sense of dedication and commitment to our organization.
- To revitalize returning members by reviewing music and marching fundamentals while focusing their energy toward even higher standards of performance.
- To mold new members and returning members into one cohesive organization.
- To establish rehearsal attitudes and procedures which will allow maximum accomplishment during a minimal timeframe.
- To prepare music and drill for initial performances.

Band Camp provides us the opportunity to accomplish what would take over 13 days or nearly three weeks on our regular rehearsal schedule (including early mornings). Furthermore, after school starts there are a minimal number of rehearsals before our first performances. Therefore, it is quite important that time is not wasted and that we efficiently and competently help members to reach the goals of our camp.

While a great deal of our time is obviously spent on developing performance skills, it is important to remember that social developments are taking place as well. New members must feel that they are succeeding and that they are earning a place in the FCPB through their efforts and accomplishments. In addition, within the band organization there also must be a sense of “team” and a sense of “family.” Every member of the band must feel they are establishing friendships and working relationships which make them a part of this unique team. Section Leaders, seniors, and experienced students in general must see to it that every new member is given the attention and the support necessary to help them survive the transition to high school band and the transition to high school life in general.
Section Leaders:
TOPICS TO DISCUSS WITH YOUR SECTION

In the “chain of command” it is important that you establish a working relationship with those in your section, not only for purposes of better overall communication, but for possible resolution of conflicts as well. Take time to orient new members. Share information with them that will help them feel at home in our band, as well as feel they can survive the rigors of the new season.

These are among the topics you should discuss:

A. ATTENDANCE
1. Each person is vitally important to the band; an absence diminishes the overall performance of the group. (An analogy of a missing sparkplug in an engine might be used.)
2. Attendance at each rehearsal and performance is required. Every member of the section, the rank, and the whole band is counting on everyone else’s performance. Review attendance guidelines in the Handbook.
3. From the VERY FIRST attendance problem BE ON TOP of the situation. Discuss their contribution and commitment to the group, as well as their grade. Be positive, yet very clear on expectations.
4. Make sure both veterans and new members are fully aware of the entire Absence/Tardy Procedure. Remember: New members learn more from watching what the older students do and what the attitude is than from what any of us say.

B. STANDARDS OF PERFORMANCE AND REHEARSAL
Constantly stress the importance of QUALITY playing and marching, not only in performance, but in rehearsal as well. Performances by definition can be no better than the highest level attained in rehearsal.

C. REHEARSAL ATTITUDES
The goal for rehearsals is to get the most accomplished in the least possible amount of time. However, we are here not only to prepare for the next performance, but to enjoy the process of putting things together and to enjoy sharing the process with dozens of our closest friends. It is important that Section Leaders develop an ability to keep members concentrating and on task while rehearsal is in progress, and yet not appear to be a dictator. Leaders must learn when to push and when to be more easy-going while making things happen.

D. PERFORMANCE SCHEDULE
Remind your section members of the importance of reviewing and staying on top of the Performance Schedule. Both their families and their employers should be given very clear notice (months in advance, if necessary) of these important dates. The greatest number of conflicts in the program come over the poor management of
personal schedules in relation to the master performance schedule. Urge everyone to make their life simpler and more pleasant by being very careful and efficient.

A copy of the season’s schedule is included inside the back cover of this Handbook and the Marching Handbook.

E. UNIFORMS
Review the Handbook for the required uniform and the correct wearing of uniforms and accessories.

Review the importance of high standards in uniform appearance and personal grooming. All should be aware of point reductions for inappropriate appearance at performances. These are listed in the Marching Band Handbook.

Stress the concept of every detail of appearance being important. Remind everyone that dented and unpolished horns also give a message of “I don’t care very much” and give judges a negative impression. Urge everyone to have horns in top condition—for the sake of appearance as well as peak performing ability.

Section leaders should assist the Officers in seeing that the Junior class carries out their duties accurately, thoroughly and efficiently in inspecting uniforms at each performance.

F. ACADEMIC/TIME PRESSURES
For the freshmen, the first month of high school often can be, at the very least, an eye-opener for some students and a great shock for other students (and sometimes for their parents as well.) Try to help them be prepared for this by giving them a little idea what to expect. Marching band itself can be rigorous and for some, a bit intimidating and overwhelming. Help them understand that they will be able to get through everything and get everything done—that everyone has felt this way and survived.

Give the new members all the help you can —we do not want to lose a single member. On the contrary, we want them to have a good experience and we want them back for the next three seasons!
SECTION LEADER CHECKLISTS

CONSTANTLY STRESS . . . .

in MARCHING BAND.....
   1. Limited upper body movement
   2. Each person should always be halfway between two people.
   3. Each person should check alignment with their eyes—not by moving their head
   4. Consistent stride
   5. Consistent step style
   6. Rhythmic maneuvers (movements on the correct beats); eliminate anticipation and leaning into a maneuver

in BOTH MARCHING BAND AND CONCERT BAND.....
   1. Good posture—MB: Stand tall; CB: Sit up correctly.
   2. A positive attitude
   3. Section unity
   4. Rehearsing with performance effort
   5. Paying attention to directions

WHAT MAKES A GOOD SECTION LEADER??
   1. ENTHUSIASM; Be excited!
   2. Outdoors, use a “big” voice and speak clearly.
   3. Be prepared for each rehearsal.
   4. Be a perfectionist!
   5. Do NOT expect your section to do something you cannot do!
      LEAD BY EXAMPLE.
   6. In sectionals, keep things moving and stress improvement.
   7. Be complimentary as well as critical.
   8. Avoid embarrassment and personality conflict.
   9. Have fun, but be productive.
  10. Get to know your section.

QUALITY: Countless, UNSEEN DETAILS are often the only difference between Mediocre and Magnificent!!
TEACHING MARCHING FUNDAMENTALS

Teaching Sequence and Procedures:

1. State the name of the fundamental maneuver and explain its purpose.
2. Give the command in a loud, staccato voice at a slow tempo (clap hands to emphasize the beat).
3. Give response (if applicable) in a loud voice at a slow tempo (again, clap hands to emphasize the beat).
4. Repeat command and respond at least twice.
5. Have rank verbally respond to your command at least twice. Emphasize staccato use of voice while using the abdominal muscles for support and projection, volume, clarity, and tempo.
6. Demonstrate the complete maneuver as a whole, then demonstrate the maneuver “by the number.” Use the same speed for your demonstrations as you will be using for teaching.
7. Have the rank begin the execution of the maneuver “by the numbers” (step by step). Stress “snap” from point to point.
8. Continue “by the numbers” until everyone has each count of the maneuver correct.
9. Sequence the maneuver at a very slow speed several times while watching the rank for individual problems. Don’t hesitate to go back to the “by the numbers” approach if sequencing uncovers some problems.
10. SPEED KILLS! Too fast a tempo kills precision, makes learning difficult, promotes sloppiness, and fatigues your people.
11. After the completion of each maneuver, there should be a four to five-second period of absolutely no movement. Then say, “Relax.”
12. BE POSITIVE. Encourage your rank/section. Help those who are having trouble rather than riding them. Make examples of those who are doing superior work. Reward your rank/section with praise when they accomplish a given task.
13. If a rank member needs individual help for a few minutes to clear up a problem, call a drum major or officer to take over your rank/section while you give that person the help he/she needs.
14. The purpose of “fundamentals” is to teach each individual member to do his/her best at what we are doing. Only with each individual member doing their best can our overall group performance be at its best.

Be prepared!

GIVE YOUR SECTION YOUR VERY BEST!
MARCHING FUNDAMENTALS TO KNOW

A. IN-PLACE FUNDAMENTALS
   1. Position of Parade Rest
   2. Attention position
   3. Parade Rest (from attention)
   4. Mark Time/Halt
   5. Left Face
   6. Right Face
   7. About Face

B. MOVING FUNDAMENTALS
   1. Forward March/Band Halt
   2. Left Flank
   3. Right Flank
   4. To the Rear March
   5. Power Step
   6. Glide Step
   7. Slide
   8. Multigate
   9. Slow count turn
   10. Backward March

C. HORN MOVEMENTS
   1. Horns Up
   2. Horns Down

MUSIC SECTIONALS: PROBLEMS TO WATCH FOR

I. Key Signatures
   A. Common problems to watch for:
      1. Trombones—look out for D-flats, G-flats
      2. Alto Saxophones—look out for B-flats
      3. Tubas—look out for B-natural, E-natural
      4. Other examples
   B. Accidentals; especially accidentals carried through measure

II. Time Signatures
    A. Constant or changing?
    B. If time signature changes, what is different: beat or pulse?

III. Rhythm inconsistencies

IV. Musicality
    A. Tone quality
    B. Balance
    C. Intonation
    D. Articulations
    E. Dynamics (INCLUDING crescendos and decrescendos)
    F. Style
RESPONSIBILITIES and GUIDELINES FOR MAINTAINING YOUR SECTION—
YOUR MOST IMPORTANT job

As with the officers, part of the “territory that comes with the position” is the obligation “to serve”......

......to serve the organization itself by seeing that it flourishes and endures,
......and to serve the other member of the organization.

You need to lead your section and “serve” by carrying out responsibilities, which include but are not limited to the following.

BEGINNING OF THE YEAR....

1. Make sure everyone feels welcome.
2. Demonstrate enthusiasm. Be positive.
3. Make sure everyone in the section knows each other’s names.
4. Make sure younger members have music, charts, information sheets, handbooks, etc.
5. Make sure younger members understand and have all necessary equipment and accessories, including shoes, folios, marching pouch, etc.
6. Explain procedures that may not be understood.
7. Make sure everyone understands attendance policies.
8. Make sure everyone knows where announcements are posted. Remind everyone to check for important announcements, especially as important performances and deadlines approach.
9. Provide lots of encouragement. Offer assistance to anyone struggling with marching maneuvers and/or music.
10. Remind everyone to get uniforms checked out well before the deadline.
11. Be sure everyone understands where and how to store equipment properly.
12. Advise, as necessary, of any conduct deemed inappropriate for the situation at hand.
13. Make sure that everyone feels valued and needed, not matter what their playing level.

ONGOING....

1. Demonstrate enthusiasm. Be positive.
2. Continue to offer support and help as necessary.
3. Offer any playing tips you know to help younger members perform as effectively as possible.
4. Encourage participation in solo/ensemble events. Provide almost an atmosphere of “expectation.” Participation in these events is vital to
maintaining the quality level of our band.
5. Show interest in their solos and ensembles. Remind them to get ready in
time. Encourage them to excell. Push them to win competitive events.
6. Remind younger members to prepare in a timely manner for our concerts;
routinely suggest they take home material that needs practice.
7. Watch for members who may be struggling with parts. Help and encourage
as you are able. Advise the Director if necessary.
8. Watch for members having conflicts with other members. Intervene if you
feel you can help. Advise the Director if necessary. (Better to be safe than
sorry on advising the Director. If a situation blows up without the Director
knowing something has been going on, you may be questioned as to “how
this happened on YOUR watch.”)
9. Watch for members who may appear to be losing interest, are overwhelmed,
or are distancing themselves from other in the section. (There usually is a
root problem that can be solved if discovered soon enough.) Please DO try
to talk to the student, but, regardless, you need to advise the Director
immediately.
10. Demonstrate outstanding conduct, appropriate to the situation, at all times.
Demonstrate outstanding posture and rehearsal technique at all times,
Demonstrate outstanding musical preparation so you can demonstrate
outstanding musicianship and musical leadership through your personal
playing at all times.
7. See that everyone feels valued and needed.

ONGOING, BUT ESPECIALLY DURING SECOND SEMESTER....
We are all continually building for the next season and the seasons following.
One of YOUR most important tasks is to virtually replace yourself and
perpetuate your section.

1. Demonstrate positive enthusiasm.
2. Pass on as much of your “know-how” as possible to the fellow members of
your section.
3. You must be continually concerned with building your section for the
following season.
4. Keep talking about plans for “next year.” Keep everyone “on-board” for
those plans. Watch for anyone who balks. Talk to them if you can, but if
you have any worries at all, tell the Director immediately.
5. As registration time approaches, try to get a verbal commitment from every
member of your section for membership next year. Tell the Director
immediately if you encounter any concerns of problems. (They never have
to know you talked to the Director! It can be done discreetly.) Use
subsection leaders and other key players to help with this whole process.
6. Follow through and make sure they are registered.
7. Find out who is coming up from the younger band in your section. Look
them up in the hallways and make sure they know we need them and are
looking forward to having them in our organization next year. Casually try
to get a verbal commitment. Try to follow up.
7a. Submit a written list of next year’s section by May 1.
8. If you are graduating, be ready to offer recommendations as to your
successor. If there appears to be an obvious “heir-apparent” to your position, make sure they know as much as possible about running the section. If there are several possibilities, share the information with everyone.

9. See that everyone feels valued and needed.
10. Encourage the Junior High and Elementary band members every opportunity you get.

THE SECTION YOU BUILD AND LEAVE BEHIND MAY BE ONE OF YOUR MOST OUTSTANDING CONTRIBUTIONS TO THE BAND PROGRAM.

YOUR INFLUENCE MAY WELL HAVE AN AFFECT ON THE BAND—EITHER POSITIVELY OR NEGATIVELY—FOR UP TO THREE YEARS AFTER YOU ACTUALLY GRADUATE.

WHAT ARE YOU TEACHING EVERY DAY?

WHAT ARE YOU MODELING EVERY DAY?

WHAT KIND OF A LEGACY WILL YOU LEAVE?

HOW STRONG WILL YOUR LEGACY BE?

HOW DO YOU WANT TO BE REMEMBERED WHEN YOU HAVE GRADUATED?
LEADERSHIP EXPECTATIONS
FORT CALHOUN SENIOR HIGH BAND

The Fort Calhoun Senior High Band class membership has long maintained an outstanding tradition of being a “cut above” in terms of pride, dedication, commitment, and tenacity to the principles of quality and excellence in performance. Strong leadership toward this end and positive example are expected of all upperclassmen.

POSITIVE LEADERSHIP:
A KEY TO SUCCESS

Positive Leadership......is not easy.

Positive Leadership......does not always make you immediately popular.

Positive Leadership......Builds character. It does require you make a stand and stick by it.

Positive Leadership......Leaves you better suited for facing the adult working world, which is getting tougher all the time.

Positive Leadership......Improves your chances for success at any point in education or career.

Positive Leadership......Improves your image and reputation in the eyes of those who REALLY matter. Those who really matter right now are not your peers. You can’t get anywhere in this world now days without references and recommendations, and right now those are going to come from adults--mostly teachers and administrators, and maybe a pastor or civic leader whose eye you somehow managed to catch. Its best to worry about impressing the right people.

Therefore......while it is not easy and not always popular, it really is imperative that you build your leadership skills.
**POSITIVE LEADERSHIP**

Leadership does not all come from well-given instructions and/or great little motivational speeches and pep talks you might from time to time have occasion to give.

Positive leadership is a result of your collective leadership attitudes (which must be demonstrated) and leadership actions.

**LEADERSHIP ATTITUDES**

As noted above, leadership attitudes must be DEMONSTRATED. They do no good “hidden” below the surface. There should be no question as to how you feel about the issue. And remember....body language can have a whole lot more to say to others than your words do, so be aware of everything you are doing.

Positive leadership attitudes include:

1. A DEMONSTRATED ATTITUDE of “I Care.” Demonstrating the remainder of the attitudes and actions will largely take care of this important No. 1 attitude, but it doesn’t hurt to just outright say it once in awhile.

2. A DEMONSTRATED ATTITUDE of “Rehearsal time is for working—not for wasting time and being entertaining”—that top quality performance requires every possible minute we can salvage for top-quality rehearsal.

3. A DEMONSTRATED ATTITUDE that class time is for learning and rehearsing, not for practicing individual parts.
   —This attitude is accentuated by coming to class with our parts learned.

4. A DEMONSTRATED ATTITUDE that underclassmen have very little constructive to add, and—except in the rare case where they end up section leaders—should be seen and not heard during rehearsal.

5. A DEMONSTRATED ATTITUDE that tardiness and absenteeism are not acceptable.

6. A DEMONSTRATED ATTITUDE that negativism is not acceptable. Negativism breeds on itself and multiplies. It is not conducive to improvement in the ensemble nor to good morale.
7. A DEMONSTRATED ATTITUDE that when something is wrong, it is going to be corrected from the podium, and that THIS IS TO BE EXPECTED. This is what the director is hired for. Furthermore, if we’ve been told about the problem before, we’ve got coming whatever comes from the podium. “If you don’t want to hear about it, don’t do it wrong!”

8. A DEMONSTRATED ATTITUDE that corrections from the podium are for the purpose of improvement of the group and/or development of the individual’s playing or personal growth.

9. A DEMONSTRATED ATTITUDE that these above-mentioned corrections are to be expected. They are not personal and should not be taken as such. They do not call for rebuttal or reaction. Temper tantrums and pouting are childish and not acceptable.

10. A DEMONSTRATED ATTITUDE that NO ONE is above such correction—that no one has reached perfection and needs no further instruction/correction.

11. A DEMONSTRATED ATTITUDE that the director is an authority on this subject and knows what to do to fix things. Therefore, we need to just get busy and do as instructed. You have every right to expect a director/teacher to be knowledgeable and to be prepared. It might be concluded that this has long been established in our program here.

12. A DEMONSTRATED ATTITUDE that this may be going rough now but if we just get busy and do our own part well, it will be fine in the end—“we know—we’ve been through it all before”—but at the same time, “top quality won’t just happen, we have to constantly work at it.”

13. A DEMONSTRATED ATTITUDE that every little detail of performance IS vitally important and we constantly must be paying attention to them in rehearsal. “Having them pointed out to us is NOT ‘being harped at pointlessly.’”

14. A DEMONSTRATED ATTITUDE that all the rules and requirements apply equally to every one in the group, from the first day of 9th grade to the last day of participation in 12th grade—NO EXCEPTIONS. This is simply to be expected.

15. A DEMONSTRATED ATTITUDE of constantly striving for the highest possible level of performance—both as a group and individually. “Just getting by” or “just good enough” is absolutely unacceptable.
16. A DEMONSTRATED ATTITUDE of enthusiasm. You have been around, you know what is involved. Not every aspect of the program is everyone’s favorite, but it’s all part of it. Complaining and half-heartedness simply cause less enjoyment, less efficiency, and often more rehearsal for everyone—and NO ONE HAS THE RIGHT TO DO THAT.

17. A DEMONSTRATED ATTITUDE of respect for other members of the group and for their equipment.

18. A DEMONSTRATED ATTITUDE that anyone who does not ascribe to the basic tenets of this collective list of attitudes DOES NOT BELONG IN THIS PERFORMING ORGANIZATION.

19. A DEMONSTRATED ATTITUDE of public respect for other schools’ performing groups. What we discuss for instructional purposes, examples, comparisons, and motivations IS NOT for public distribution.

20. A DEMONSTRATED ATTITUDE of pride in the Fort Calhoun High School Band, with resultant actions and efforts to see that the reputation of our band is constantly upheld at a first-class, top-quality level both in terms of musicianship and conduct.

21. A DEMONSTRATED ATTITUDE of respect for the director is expected.

22. A DEMONSTRATED ATTITUDE of respect for Fort Calhoun Public Schools, for its buildings and grounds, and for its equipment.

LEADERSHIP ACTIONS

1. Having all music learned precisely (and memorized, if necessary) and having it done in a timely manner. A “timely manner” means immediately so that your playing provides an absolutely correct role model for younger players as they try to learn the music.

2. Noting and adhering strictly to schedules of rehearsal and performance.

3. Stopping ALL unnecessary conversation during rehearsal—first from yourself and then from everyone else.

4. Setting about to rehearse and work with a positive and enthusiastic attitude, even if you’re not feeling positive and enthusiastic.

5. Refusing to allow any conduct which impedes our rehearsal efficiency and progress.
6. **Outwardly refusing to accept** attitudes which are not constructive to the improvement of our band.

7. **Publicly refuting** above-mentioned attitudes.

8. **MODELING**— at all times— correct posture, correct procedure, correct form, correct style, correct playing habits, correct marching, etc. —If it’s not important for you to practice it, why should anyone else? Conversely, the freshmen really need to keep working and improving **BECAUSE** even the Seniors very obviously and conspicuously **are STILL working hard** to further improve themselves.

9. Continuously **DEMONSTRATING** leadership attitudes, as discussed under the Attitudes section, and instilling the principles upon the younger members.

10. Noting what things need to be taken care of and then seeing that they are done properly.

11. Asking what else can be done or needs to be done.

12. Maintaining at all times a proper attitude of respect for all school personnel, as well as for any designated sponsors for our various activities.

13. Demonstrating proper respect for other performing groups, whether from our school or from other schools, and maintaining proper concert manners, as appropriate to the situation, at ALL performances everywhere.

14. Constantly **pushing** to **IMPROVE YOUR INDIVIDUAL PLAYING SKILLS TO THE ABSOLUTE BEST OF YOUR ABILITIES**. First of all, you owe it to yourself to do so. Secondly, your playing ability can sometimes be your strongest contribution of leadership, example, inspiration, and motivation to younger students in the ensemble.

* * * * *

Producing quality output as a result of hard work leads to a pleasurable sense of personal accomplishment and satisfaction. This is not an attitude, but a reality. Continuously working hard, though, will result in positive results and will ultimately lead to an attitude that hard work is worthwhile and can even be enjoyable.

**Attitudes are contagious!**

**Is YOURS Worth Catching??**
ADDITIONAL NOTES, COMMENTS, REMINDERS:
DO YOU WANT TO SUCCEED?

DESERVE IT!!

HOW?
— Outwork everybody in sight.
— Go the extra mile; sweat everything.
— Put your heart and soul into all you do.
— Leave it all on the field/in the classroom.

SUCCESS WON’T HAPPEN UNLESS....
— You choose to make it happen.

SUCCESS IS NOT:
— A lucky break.
— It is not your right.
— It is not an accident of birth.

SUCCESS IS A CHOICE!! ....

SUCCESS...
IS THAT PLACE IN THE ROAD WHERE PREPARATION AND OPPORTUNITY MEET.
BUT TOO FEW PEOPLE RECOGNIZE IT, BECAUSE TOO OFTEN IT COMES DISGUISED AS.....

HARD WORK!
August 7- 9 — Band Camp

Wednesday, August 30 — STATE FAIR (Lincoln)

Monday, September 4 — SEPTEMBERFEST PARADE (Omaha)

Saturday, September 30 — RIVER CITY ROUND-UP PARADE (Omaha)

Saturday, October 7 — LINKS MARCHING FESTIVAL (Lincoln High)

Saturday, October 14 — All-State Honor Band Auditions

Saturday, October 14 — O.M.I. MARCHING FESTIVAL at Burke

Saturday, October 21 — N.S.B.A. MARCHING FESTIVAL
(UNK—Kearney)

Thursday, November 16 -
Saturday, November 18 — All State Honor Band

Sunday, December 17 — INSTRUMENTAL CHRISTMAS PROGRAM
(3:00)

Saturday, February 17 — Elkhorn Band Olympics (9th & 10th)

Tuesday, March 13 — MARCH BAND CONCERT (7:30 p.m.)

Saturday, Sunday, March 31 and April 1 — VARIETY SHOW

April 20, 21 — DISTRICT MUSIC CONTEST

Sunday, April 22 — SALAD SAFARI

Tuesday, May 8 — SENIOR HIGH SPRING BAND CONCERT (8:00 p.m.)

Sunday, May 13 — COMMENCEMENT (2:00 p.m.)

Tuesday, May 15 — Jazz Bands Concert (8:00 p.m.) (Subject to change)
April 9, 1959 .......

“I was brought up believing that you are placed on earth here more or less with sort of a 50/50 proposition. And this what I still believe....

We’re placed here [on earth] with certain talents and capabilities... and its up to each one of us to use those talents and capabilities as best you can.”

— John Glenn,

— Decorated Marine combat pilot
  (WW II-59 missions, Korea-90)
— Test Pilot
— One of the original seven astronauts
— First man to orbit earth (1962)
— Millionaire business executive
— U. S. Senator (24 years)
— Oldest man to travel in space (1998)

(John Glenn was a three-sport letterman, played the trumpet, and sang tenor in the school chorus.)