



**Vincent R. DiNino**  
**Director University of Texas Longhorn Band**  
**1955-1975**  
**Director Emeritus**  
**Professor of Music Emeritus**



**Vincent Rairden DiNino**  
**423 Summit Circle**  
**Fredericksburg, Texas 78624**  
**830/990-0247**

Vincent DiNino was born on Oct. 25, 1918 in Manhattan, Kansas to Leah Rairden and Frank V. DiNino. He is the retired Director of Bands Emeritus and Professor of Music Emeritus of the University of Texas Longhorn Band.

**EXPERIENCE**

- |                 |   |
|-----------------|---|
| 1970 to<br>1985 | <b>University of Texas at Austin, Austin, Texas</b><br><b>Director of University Bands</b><br>Named Director of Bands Emeritus<br>Professor of Music Emeritus |
| 1963 to<br>1985 | <b>University of Texas at Austin, Austin, Texas</b><br><b>Professor of Music</b><br>Named Professor Emeritus  |
| 1955 to<br>1975 | <b>University of Texas at Austin, Austin, Texas</b><br><b>Longhorn Band Director</b>  |
| 1948 to<br>1955 | <b>Alexandria Public Schools, Alexandria , Minn.</b><br><b>Director Bands &amp; Orch., Music Dept. Chm</b>  |
| 1943 to<br>1944 | <b>Bad Axe Public Schools, Bad Axe, Michigan</b><br><b>Director of Bands</b>  |
| 1941 to<br>1942 | <b>Lake Mills Public Schools, Lake Mills, Iowa</b><br><b>Director of Bands</b>  |
| 1940 to<br>1941 | <b>University of Minnesota, Minneapolis, Minnesota</b><br><b>Assistant Director of Bands</b><br>First to Hold this position                                   |
| 1947            | <b>Blythe Public Schools, Blythe, California</b><br><b>Director of Bands</b>  |

**EDUCATION**

- North Dakota State  
M. Ed., 1955  
Major: Education
- Claremont College, Claremont, Calif  
1947 to 1948
- University of Minnesota, Minneapolis  
BS, 1938 to 1941  
Major: Music
- Ely Junior College, Ely, Minnesota  
1937 to 1938
- Ely High School, Ely, Minnesota  
Diploma, 1933 to 1937

Elementary School, Manhattan, Kansas

Ely Elementary & Junior School, Ely, Minnesota

University of Michigan, Ann Arbor, Mich.

1943

Major: Education

The University of Texas at Austin, Austin, Texas

Major: Doctoral Studies

#### HONORS

Who's Who in Music

Charter Member National Band Association

Elected to American Bandmasters Association

Elected to "Knight of The Symphony"-Austin Symphony Society

First Band Director elected to "Texas Cowboys" Association-University of Texas

First Band Director elected to "Silver Spurs" Association-University of Texas

Named "Admiral of Texas Navy" by Governor John Connally

Elected to permanent honorary membership in The University of Texas Dad's Association.

Elected to "The Beaded Belt Society" Gunnison, Colorado Western State College.

Honored by "The Headliner Club" of Austin, Texas for Outstanding Service and Musical Leadership to Texas.

Elected to membership in The American Society of Composers, Authors and Publishers.

Named "Grand Marshall" of the Fiesta Flambeau Parade by the Festival San Jacinto Association in San Antonio.

Named an "Ambassador of Texas at Large" by Act of Congress.

Named "Distinguished Guest" of Peru and City of Lima by Eduardo Disos, Chappius Alcade.

Named Honorary Member "T" Association-University of Texas.

Elected to membership "The Longhorn Hall of Honor"-The University of Texas.

Elected to membership "The Longhorn Band Hall of Honor"-The University of Texas,

Named as Director of The Governors Band, The State of Minnesota and given the rank of Colonel, Minnesota National Guard, Orville Freeman, Governor for Outstanding Leadership of the Alexandria, Minnesota School Band Program.

Named "Distinguished Lifetime Member" of the Los Angeles Musician's Union, Local 47 as hornist, arranger and conductor.

#### OTHER ACCOMPLISHMENTS

Coordinator of Performing Ensembles, University of Texas.

Director of American Legion Boys State Band for 10 years.

Member of College Band Directors Association.

Chairman, College Band Directors Association Marching Band Committee.

Founded The Longhorn Band Scholarship Program.

Founded The Longhorn Band Section Leader Program.

Founded The Longhorn Band Flag Brigade Unit.

Founded The Longhorn "Big Bertha" Drum Wrangler Corps.

Enrolled Women for the first time as permanent members of the marching band.

Integrated membership in The Longhorn Band.

Founded The Longhorn Band Counseling and Tutoring Service.

Incorporated the ROTC Band into The Longhorn Band programs.  
Spearheaded the funding of The Longhorn Bands from Student Association Blanket Tax to permanent funding by the University through the President's office which added to the prestige and recognition of the band by the University as a class and improved the operation of the band.  
Co-Founded The Longhorn Band-Engineering Scholarship Program.  
Co-Founded The Longhorn Alumni Band.  
Co-Founded with Colonel D. Harold Byrd The Byrd Scholardhips and The Longhorn Bands Byrd Room Lounge.  
Co-Founder of Ex-Students Association-Longhorn Band Scholarship Program.  
Chairman of The building committee for construction of The Longhorn Band Building and facilities now known as Music Building East.  
Served as a faculty member and Executive Director of the UT Dad's Association now known as UT Parents Association.  
This association has established a scholarship named for Vincent R. DiNino.  
Founded the Longhorn Dance Orchestra and Jazz program.  
Led The Longhorn Band on its only performance tour abroad taking the band to South America-Peru.  
Led The Longhorn Band to 17 bowl game performances including the Cotton Bowl, Orange Bowl, Sugar Bowl, Gator Bowl and Bluebonnet Bowls.  
The Longhorn Band and Michigan Bands are the only major university marching bands to perform at the Super Bowl.  
Led The Longhorn Band for 20 consecutive years as the Honor Band for the Fiesta Flambeau Parade in San Antonio.  
Led The Longhorn Band numerous times for Texas Governor's Inauguration ceremonies.  
Led The Longhorn Band in Presidential Inauguration ceremonies and parades for Kenedy-Johnson and Johnson-Humphrey.  
Founded and Co-Produced "The Longhorn Band in Concert" Radio and Television Series on KLRN.  
Founded the Annual Spring Concert (Band O'Rama) featuring the various bands and sections within The Longhorn Band.  
Co-Designed the distinctive Longhorn Band Uniform with the zig zag pants stripe, burnt orange and white color and fringe.  
Originator of the all Piccolo section in the marching band.  
Co-Arranger with Phil Manning of The Eyes of Texas and Texas Fight.  
Introduced March Grandioso for the first time and Wabash Cannonball.  
Commissioned John Edmunds to compose and arrange "March of The Longhorns."  
Producer and Conductor for Longhorn Band Records and Cassettes.  
The Longhorn Band on Parade, The Longhorn Band in Performance, The Longhorn Band in Concert, The Longhorn Band at Halftime, The Longhorn Band in March Time, The Longhorn Band Salutes The Southwest Conference, The Longhorn Band Siamond Anniversary Celebration and The Longhorn Band Plays Clifton Williams.  
Co-Host for the College Band Directors National Convention at UT Austin.  
Led the Longhorn Concert Bands at Commencement Ceremonies at UT Austin for 18 years.  
Has conducted a University of Texas Band for 43 consecutive years and aiming for 50.

#### PROFESSIONAL MUSIC CAREER

Hornist with Minneapolis Symphony Orchestra 1939-41, Demetri Mitropolus, Conductor.

1st Hornist with Minneapolis City Symphony Band, 1939-41, William Muelibe,  
Conductor.  
1st Hornist & Assistant Conductor, Camp Roberts Special Services Orchestra  
(Red Skelton Show Band), Jack Cathcart, Conductor, 1944.  
1st Hornist & Assistant Conductor, Camp Roberts Special Services Orchestra,  
Mac McArthur, Conductor, 1944-45.  
1st Hornist & Assistant Conductor, Presidio of San Francisco (General Stillwell's  
Army Band), Ernest Gentile, Conductor, 1945-46.  
Free Lance Hornist-Hollywood California and New York, N. Y. 1946-48.  
NBC-CBS, Boyd Raburn Orchestra, Johnnie Richards Orchestra, Dick  
Stabile Orchestra, Skith Henderson Orchestra, Gordon McRae Show, Percy Faith  
Orchestra.  
Conductor, Vince DiNino Orchestra, Austin, Texas, 1963-90.  
Conductor, Headliners Orchestra, Austin, Texas, 1969-85.  
Professional Guest Conductor and Clinician, Ted Tilbury & Associates  
Mangement-1970-80.  
Western State College Music Camp, 1956-66.  
Utah Band, Orchestra & Choral Associates Management 1980-90.  
Consultant to the Commissioner, National Football League for Entertainment,  
1970-80.

# Vincent R. DiNino – The Grand Master

## *UT's Hearty Symbol Of Music Excellence*

By CAROLYN BOBO  
City Editor

"Ladies and Gentlemen, the University of Texas Longhorn Band."

The familiar announcement wafted across Memorial Stadium on a hot September night in 1955.

Vincent R. DiNino took a deep breath and watched his charges prepare for their first public performance under his tutelage.

The band came through the tunnel, stopped, played a fanfare, "Then everybody marched eight to five to the 50 yard line, counting aloud. No one played. Well, the stadium exploded. That was the first time in a long time the Longhorn Band had gone 50 yards without looking like a snake," laughed DiNino.

It was the first of innumerable times a stadium would erupt with enthusiasm for the Showband of the Southwest.

Vincent R. DiNino brought national fame to the UT band, and 20 years later he's stepping down as director of the 300-member marching unit.

DiNino, now 56, came to Texas sight unseen, after a UT faculty committee search. Former director Col. George Hurt had suffered a stroke, and volunteers and ex-students kept the band going until a new director arrived.

Big 10 Conference bands were then without peer, and it was most un-Texan for the UT band to be out of the national spotlight.

Dr. Archie Jones, then music department chairman, headed a committee to find a new director. That was the day of the big band movement," recalled Jones. "I saw him (DiNino) take the football band on the field up in Alexandria (Minnesota), and in concert, and I was so taken with him. I wanted him."

"When you're not a Texan and you've never been to Texas," you're not certain what to expect," DiNino said. "I guess the image (he had) was fostered by John Wayne movies, and

(See DININO, Page 31)

## *Thoughts of Living On a Football Field*

Twenty years of football games, bowl trips, inaugurations, presidential appearances . . . for Longhorn Band director Vincent R. DiNino, the memorable experiences are numerous.

DiNino claims the band's fame and its accompanying benefits, is "unique. There were just so many opportunities, educational and others, because we were in the right place at the right time," he mused.

Some of the stand-outs: A mid '60s Texas-Oklahoma game in Dallas. The OU band performed for the entire halftime, leaving UT band members standing on the sidelines. "That was an affront to every Longhorn Band student, and the university itself was deprived of representation," DiNino recalled.

— The 1971 Cotton Bowl, which national champion Texas won 21-17. "It was the drama of the whole thing — Notre Dame hadn't played in a bowl in years, Texas had a tremendous team and Freddie Steinmark (UT safety who died of cancer in 1971) had had his leg operation."

— Two trips to Washington as the official inaugural representative for Lyndon Johnson, as president and vice-president.

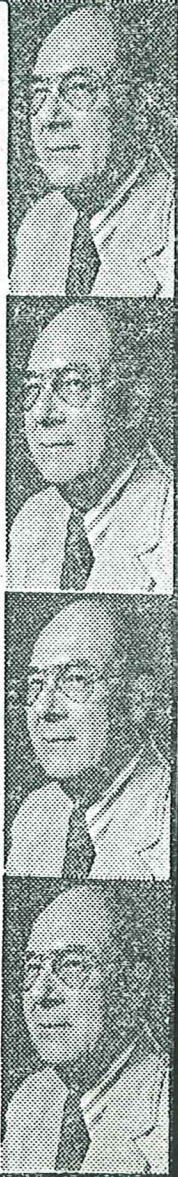
— 1972 trip to Peru, where the band marched in a bullring, performed at the presidential palace and paraded through Lima. "That was most unique, and now it's (travel) so expensive, who knows when we might go again?"

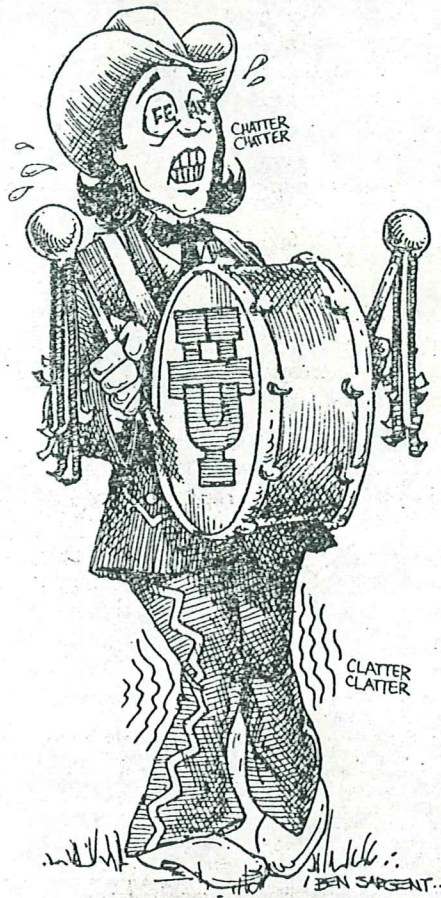
— Biennial trips to Arkansas, where Longhorn band members faced a hail of bottles and cushions, among other threats, from Razorback fans.

— Superbowl, 1974. The Longhorn Band has turned down all professional appearances, with this exception.

— The annual alumni band reunion. "A most interesting and exciting special event," DiNino wrote in his recently published book, "Marching Bands Through The Eyes of Texas." "(The alumni) are decidedly special," he wrote, because they represent

(See 20, Page 31)





# VRD's Longhorn Band: Just Short of Heaven

American-Statesman City Editor Carolyn Bobo was a member of the Longhorn Band during her enrollment at the University of Texas. Here are her recollections.

*Gulp.*

*Inspection. Let's see . . . tie straight. Shoes polished, suspenders buttoned. Stetson firmly secured, hair tucked in.*

Here he comes.

*"Oh Lord, please let me pass inspection. I'm only a freshman, and have many long and happy halftimes before me. In VRD's name, Amen."*

No sacrilege in that prayer. Director Vincent R. DiNino put the fear of God in many a member of the University of Texas Longhorn Band.

His charismatic presence, from the first day of freshman band orientation to a senior's last step on Memorial Stadium Astroturf, embodied the Showband of the Southwest.

For a new member, ready to step into the stadium for a first appearance with the Orange Multitude, there was piquant tension. For an upperclassman, or "old man" in band jargon, the initial fright had been honed to nervous anticipation.

Pre-school workouts in a Texas fall sweated off a few pounds, but never took away the expectancy of marching down Trinity Street, across 24th and disappearing into the yawning portals of Memorial Stadium, to be spit out on the carmine track, representing The University at one of its most famous pastimes.

**THE FIRST GAME** . . . It inspired prayers from freshmen and old men alike. It was The Big Band representing The Big University in The Big Stadium for The Winning Team.

For an 18-year-old Texan, weaned on grassy high school fields, marching and blowing for the glory of the bulldogs or the tigers or the vikings, this was **THE BIG TIME**.

The drum major's whistle drilled into the

(See BEING, Page 31)

## UT Band Concert Today

The University of Texas Longhorn Bands will perform in concert Sunday, 3 p.m., in Municipal Auditorium. Vincent R. DiNino, James Hejl and Tom Rhodes will conduct.

The concert will feature the Symphonic Band, the UT Brass Band, the Varsity Band, the UT Jazz Ensemble and the UT Concert Band.

The concert is a benefit to raise funds for music scholarships. Admission is \$2 for adults and \$1 for children through high school ages.

## . . . being there on the field

(Continued From Page 1)

collective minds of 300 orange-clad musicians, whose band-trained minds interpreted the signal to form ranks. **THIS IS IT.**

DiNino, arms crossed, baton in hand, beamed down at his charges from a sideline ladder. No pep talks in this outfit. No "do a good job for mom and dad and the old gold and white" admonitions. Excellence was expected. Words were needless. Gulp.

**"ROLL-OFF!"**

*Drums exploded into cadence . . . yelling, marching — past cushion-carrying fans . . .*

*exes in orange blazers . . . programs for sale . . . pre-game celebrants, glassy-eyed and staggering, already predicting an orange tower . . . children holding their ears . . . high school bandsmen, trying to appear cool, but absolutely certain heaven is the front rank in the LHB.*

**"ROLL-OFF!"**

"Texas Fight" erupts from the tunnel, and 80,000 screaming fans, give or take a few misguided supporters of the opponent, are on their feet because The Longhorn Band is here.

High school was never like this.



William P. Foster  
Contributing Editor

Richard Bowles, President

CDBNA Secretary

c/o Iowa State Bands, Ames, Ia. 50010

*Vincent R. DiNino, a graduate of the University of Minnesota, has been director of the University of Texas Longhorn Bands since 1955.*

## Fun Is to Play in a Band? Of Course!

Vincent R. DiNino

Several years ago I attended a town band concert in Germany. The experience so opened my mind to the great possibilities of recreation through participation in bands that, on my return to the U.S., I immediately began to make plans to incorporate this concept into my work in Texas.

The concert was part of a most special evening my wife and I enjoyed while in Europe. We had arrived for several days' visit in the charming and beautiful Alpine city of Garmisch, located in the heart of the Bavarian mountains. This marvelous old city has long been noted as a winter sports area, and in fact a previous Winter Olympics had been held there. After we settled in our hotel and had partaken of a hearty and delicious German dinner in one of the picturesque mountain inns, we decided to take a stroll through the village while it was still daylight. We had progressed only a few blocks when soft strains of band music reached our ears. Like a couple of bird dogs following a scent, we pursued this somewhat cacophonous series of sounds until we came to a small park. In the twilight of the evening and against the mountain background, we found an almost fairyland scene. The grounds of the park were beautifully landscaped with a velvety carpet of rich green grass and lush flowerbeds of brilliantly hued blooms.

As we entered this quite exotic

garden from the street, we walked down a pebble path toward the far end of the park where a band shell was located. The shell was reminiscent of the ones we've seen in Central Park in New York and Grant Park in Chicago except that it was somewhat smaller. Decorating the entire front of the stage was a continuous bank of flower boxes filled with vividly colored plants which stood at just the right height to obscure the feet of the musicians and the bases of the music stands. The lighting was recessed into the ceiling and provided a soft bluish light which was bright enough for the musicians and soft enough to enhance the beauty of the scene.

The band itself numbered some 35 players, all in uniforms appropriate to the area. The trousers and coat were of Alpine design in a muted shade of green, and each member wore a fine Tyrolean hat of thick felt complete with "feather duster" set into the hat band.

As we moved toward the bandstand, we noticed rows of clean, white benches. They were rough-hewn, but very solid and comfortable, and they provided seating for about 400 or 500 people. The musicians were busy "tuning up" in typical band fashion. Several librarians were passing out the music, and of course there was a certain amount of "visiting" going on among some of the bandsmen. The audience was beginning to assemble rather rapidly, and we

noticed, in addition to the many local people, an impressive number of tourists. It was interesting to note the variety of languages being spoken. Very shortly the tuning finished, the maestro entered from the wings, and the concert began with the playing of their national anthem.

Each number throughout the concert was announced in several different languages, including French, German, and English. The program itself contained a variety of selections: an overture, a suite, several light opera excerpts, schottisches, polkas, waltzes, and of course several German marches. As the concert neared its end, the conductor announced that as the special feature of that evening's concert, the band would play an American march entitled "Grandioso." This was greeted by much applause from the Americans in the audience. It was interesting to note that prior to each number the announcer would specify not only the title and composer but would also add any descriptive information pertinent to the performance. We found this concert to be one of the most relaxed, friendly and enjoyable performances we had attended in many a year. There was enthusiastic response from the audience following each selection, and applause was spontaneous and generous with an occasional "Bravo!"

I would guess that the entire concert lasted just about an hour, and at its conclusion we went "backstage," visiting with the musicians and the conductor and expressing our appreciation and congratulations. During the course of these conversations, we were both pleased and surprised to discover that the first clarinetist was a doctor, the bass drummer was the local barber, the conductor was a lawyer, and that in fact all of the members of the band made their livings in a profession or vocation other than music.

The schedule for the organization was a rehearsal one night each week and a concert to be performed the following evening. All concerts performed during the summer were presented in the band shell in the park; and performances during the long winter were given in a local auditorium, which, on certain special occasions, took on the

atmosphere of a beer garden with all of the dancing and "hoopla" that would go with such a festive setting.

As we left, my wife and I reflected upon the obvious enjoyment which had pervaded the atmosphere of the concert. We remembered the days of our youth when townspeople and local musicians gathered for concerts in the park of our home town. The memory of these happy occasions made us regret the unfortunate disappearance of the town concert band in communities across the United States.

I suppose that if we had listened to this little German band concert with critical analysis and hyper-discriminating judgment, we would have noticed intonation problems, a clarinet "squeak," missed notes, and who knows, maybe even a trumpet player who played too loud in the forte passages. But because of the beauty of the surroundings and the obviously contagious enjoyment of the band as well as our fellow listeners, none of this really seemed to make much difference. To us the most important aspect of the concert was being able to observe a group of mu-

sicians "having a ball" playing for their own enjoyment as well as for the pleasure of the audience. Their enthusiasm alone more than compensated for any technical deficiencies.

Right then and there I decided that when I returned to the University of Texas campus, I would see if we could achieve a similar atmosphere in our summer concerts. As a result, we have now broadened considerably the scope of musical selections and extended the number of concerts. We also have made every effort to enroll junior high school, high school, and graduate students as well as Longhorn Band alumni and other interested local adults who wish to play along with our present Longhorn Bandsmen. We have invited local high school band directors not only to serve as guest conductors (choosing their own selections) but also to bring their horns along to "sit in" and play again.

In any summer band of this kind, there are always a certain number of people with business obligations which from time to time prevent their attending all rehearsals or even all concerts. Also, people come and go because

of vacations, and even our college students will sometimes miss a concert or rehearsal because of an exam the next day. But for the most part, we find that they all make a genuine effort to be at every rehearsal and every concert whenever possible -- not because it is demanded of them but because they want to.

Sure it takes a lot of effort, and it takes a lot of drive and patience on the part of all concerned including the players and director and sometimes even the audience, but for all of the thousands upon thousands of Americans who began playing at the elementary level, junior high, high school and college level, surely there should be some place to play without frustrating contest restrictions and pressures and super critical evaluations.

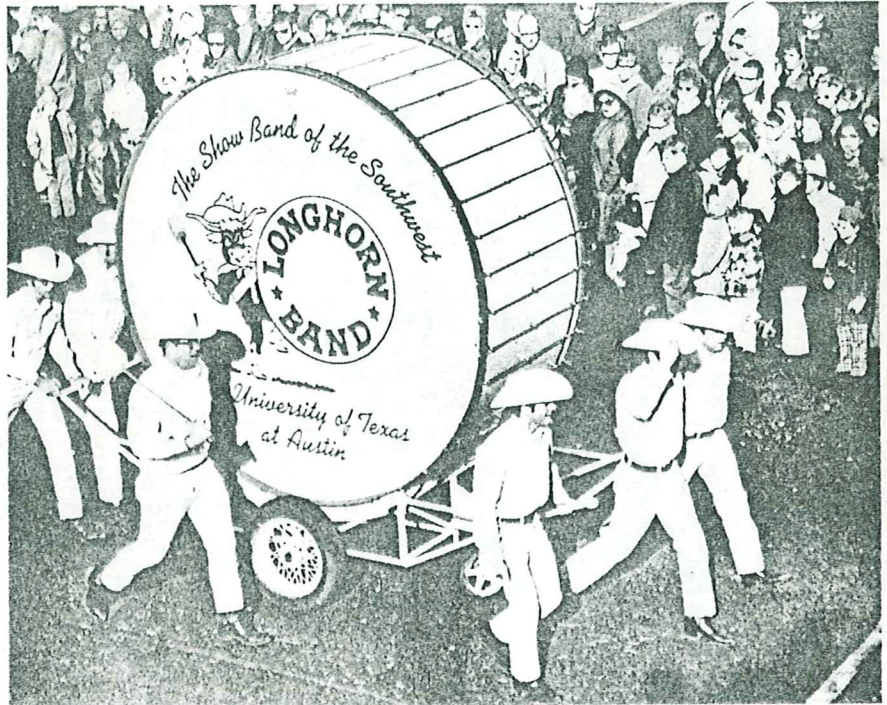
For us, it must be working. Our band has risen from a 40-50 piece band to a 120 piece band, all playing for fun. At the same time, our audiences have increased in number, and they seem to enjoy the efforts of the band more and more -- from toe-tapping Sousa marches to the latest popular movie themes.

Instrumentalist  
Jan 1973

# The Reader's Section

## Get It All Together: Music, Marching, Maneuvers

Vincent R. DiNino



To restate ageless clichés about music being the prime consideration of a marching band may seem redundant to the extreme, yet with the advent of another football season comes the realization that the need is evidently ever present. Each fall we hear and see all too many halftime performances by bands playing incredibly inappropriate music incredibly poorly, regardless of the quality of their marching — and it never ceases to astonish me. By the same token, it seems so very logical (not to mention obvious) to place music above all else when planning and preparing marching band performances. So perhaps there is no way this most basic and fundamental concept could ever really be overemphasized.

Although this article is not intended to be a comprehensive study of the problem, the aspects selected for review are those in which the greatest improvements should and could be made. Perhaps one of the biggest flaws in some marching band halftime shows produced

by groups from the junior high through the college level is in the selection of music to be played. For one thing, the difficulty of the music alone can pose a very great problem. It is essential that a band director be aware of the level of musical performance at which his band sounds best. He should avoid such common pitfalls as choosing music beyond the band's ability or selecting music with special requirements — such as a strong horn or trumpet section, for example, when he just doesn't have them! There is such a great variety of published music available for all levels of musical achievement that a little research in this area alone could be of much help.

### Special Arrangements

There are numerous other ways of fitting the music to the band, including the use of special arrangements or modified standard arrangements to suit a particular situation. A large university band makes extensive use of specially arranged music because of its great size and the wealth of talent; but special arrangements are an expensive luxury for many other bands, unless the director can write them himself. I strongly recommend that band directors study basic band arranging and give it a very hard and honest try. Some

*Vincent R. DiNino, a graduate of the University of Minnesota, has been Director of Bands at the University of Texas since 1955. He is also chairman of the College Band Directors Marching Band Association and consultant to the National Football League Entertainment Directors Association.*

"Never have there been so many excellent marching bands,  
and never has it been so exciting to be a band director."

of the most exciting moments during my years as a high school band director resulted from my efforts at arranging. I was motivated to attempt this partly because at that time there wasn't a great abundance of published band literature from which to choose, partly because I enjoyed the challenge of trying to make my band sound better, and partly because my band students so thoroughly liked music especially arranged *only for them*. Certainly it was hard work, very hard work (arranging has never been my particular forte), but it was so tremendously rewarding musically that I have continued to urge other band directors to at least take the time to experiment.

### Modified Arrangements

It is often very effective to rewrite specific parts of an arrangement for certain special effects — sometimes such a simple thing as having all trumpets play in unison or asking some instruments to play up or down an octave can have quite dramatic and pleasing effects. Remember that although the arranger has a free hand in scoring music in the public domain, it is essential that he secure permission to arrange or rearrange copyrighted music.

### Program Selection

Program selection is another area in which a little extra consideration and a bit more imagination would go a long way toward change for the better. Selection of an appropriate theme for each halftime show is an excellent way to begin. Themes for each performance of the Longhorn Band are decided upon long in advance of the football season — usually during the previous summer, but often even earlier than that. This has proved to be the most practical approach, for it allows ample time for selection and preparation of the music to be played for each show. A variety of themes for a football season adds interest for both audience and bandmen. Longhorn Band halftime shows may include musical comedy, country-western, Sousa marches, Dixieland, or even classical marches. Sometimes a particular section of the band may be selected as the basis of a theme.

Whenever possible, themes should fit in with the school, team, or even the local geographic area, for one of the most distracting things about some halftime shows is that they have absolutely nothing to do with any of these; sometimes they are so incongruous it is astounding!

### "Locked-In" Tunes

Some band directors often overlook what I refer to as "locked-in" tunes — the National Anthem, the alma mater, and school "fight" songs. These should be included at every football game, regardless of the theme

of the show. (Every Longhorn Band halftime show concludes with the University of Texas "fight" song and is occasionally preceded by the alma mater, which is also played before the beginning of the game.) In other words, while it is highly desirable to have variety in themes and variety in music for halftime shows, it is equally desirable, even essential, to retain the traditional music, for that's what the presence of a marching band at a football game is all about in the first place.

### Playing in the Stands

Some bands do more playing in the stands during time-outs and between quarters than others, and what and how often they play is often determined by the way a game develops and the amount of excitement engendered. Beyond this, however, playing in the stands when opportunities arise provides a chance for a band to play interesting music which for one reason or another would not be adaptable or appropriate in a marching show. The Longhorn Band uses these occasions to play bright-tempo jazz, current pop-rock, and even special section feature numbers, plus the Texas school songs, of course.

Regardless of the appropriateness of the theme or the taste exhibited in selection of the music, no performance will be acceptable unless the music is played well. All of the intricate and flawless marching is to no avail if the music is not equally well performed. It offends me so much when I see a band which executes the most difficult and complicated marching maneuvers to perfection, but allows the sound to disappear almost completely or degenerate to near cacophony. This is to me so distasteful and so thoroughly lacking musically that it causes me to question the professional ethics of the director of such a band.

Ideally, a marching band should be able to play and march equally well. But, if there had to be a choice, there is no question in my mind that the greater effort — by far — should be spent on the best possible performance of the music. It would be much more enjoyable to hear a band play well, though it may not march a step, than to have the reverse.

Never have there been so many excellent marching bands, and never has it been so exciting to be a band director. Perhaps that is why what might possibly have passed for acceptable musical performance only a few years ago is now often considered unacceptable. More people everywhere know good music, enjoy good music, understand good music, and have a perfect right to expect good music from a marching band as well as from any other instrumental group. No band director can or should rest on past accomplishments. The better the music, the greater the pleasure for all concerned. And it all starts and ends with music... good music, well performed. ■

# The Subject is Discipline:

## Theme and Variations

By VINCENT R. DININO

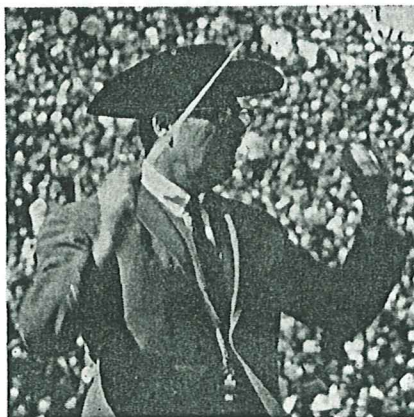
Professor of Music and Director of Bands  
University of Texas at Austin  
Austin, Texas

Paradoxical though it might seem at a time when one of the most "out" words in modern vocabulary is "discipline" and when "doing your own thing in your own way" is considered by many to be the epitome of "in", increasing attention is currently being given the subject in coaching magazines, medical journals, business reports, research summaries and professional publications in countless other fields including fine arts. It also seems highly paradoxical that though no tenet in all the arts is more fiercely regarded and defended than "freedom" yet nowhere else is "discipline" a more vital factor to success, and nowhere in the arts more so than in music, instrumental music in general and band music in particular. It therefore seems apropos to take a closer look at the subject of discipline, in college bands specifically but including theme and variations on other educational levels as well.

It should be made clear at the start that the word "discipline" considered here is in no way associated with the pseudo-discipline occasionally practiced, most unfortunately, by a few unscrupulous band directors, who, for reasons varying from incompetence to severe frustration, use their own weaknesses as excuses to deal out harsh verbal and even physical punishment to innocent victims of their histrionic, maniacal ravings. I have never yet seen a band member anywhere who learned much observing his band director throw a baton across the rehearsal hall or smash one in two over a music stand, not to mention jump-

ing up and down on the podium in egotistical rage. Real discipline, it seems to me, needs to be effective, and in order to be effective it needs also to be constructive, so that is how it will be regarded henceforth.

Discipline, self discipline, actually, for any young student of music begins the day he has his very first lesson. He learns very quickly that



VINCENT R. DININO

by holding the horn in a certain position, pressing down one valve rather than another, developing an appropriate embouchure, even by breathing in a special way he can produce a sound quite pleasing to the ear. Although there is an occasional self-taught musician, by far the great majority learn all this from a teacher, in most cases a band director. The young musician learns that by following the instructions of his teacher as exactly as possible, his progress becomes obvious, his ac-

curacy increases steadily, a feeling of pride of accomplishment begins, and though more often than not subconsciously, the seeds of self discipline are sewn. The good band director is one who can successfully impart these basic fundamentals to an eager beginner in such a way that he will understand the necessity for such effort as daily practice sessions in order to become more competent on his instrument. It all adds up to discipline. There just is no other way to learn to play a horn. In fact every fine musician there is lives by and with discipline as long as he blows his horn, and I have often felt that the most fortunate of students are those who have the opportunity not only to hear exceptionally talented professional musicians play but to actually visit with them as well, especially about such things as daily practice just to remain in top condition at all times.

The young music student encounters another kind of discipline as soon as he is proficient enough on his instrument to become a member of a band, for it is here he learns the more involved and complicated discipline required to follow his director's conducting while still playing the right notes on his instrument and at the same time staying with the other members of his section who in turn must keep coordinated with the other sections of the band as a whole. When such group discipline exists, the resultant rhythm, melody, and harmony are a joy to listen to for all concerned, and no one feels worse than the player who spoils an otherwise gratifying performance of

a piece by playing one wrong note or making too early or too late an entrance somewhere along the way. It can be called paying attention, keeping alert, being prepared and numerous other things, but in the end it all comes back basically to discipline, a more refined discipline combining both self discipline and group discipline. How often after hearing a really fine band concert or witnessing an unusually outstanding marching band performance one hears among the compliments remarks about the good discipline, or, in the case of poor performance, just the opposite, references to poor discipline or lack of discipline. So good or bad, there is just no escaping discipline as far as a band is concerned, and all other things being equal, it seems inevitable that the better the discipline, the better the band.

Discipline continues to increase in significance for the young music student as he progresses on into junior high and high school bands, for not only does the music itself become more difficult and demanding to play, but it is in these years that he encounters the marching band in addition to the concert band and must learn to combine all the discipline a marching band requires with that necessary for playing his horn at the highest possible level of proficiency. It is during these years, too, that he becomes familiar with the music contest in all its various phases from solo and ensemble contests to district, regional and state marching and concert band contests. The tremendous competitiveness generated by contests makes discipline in all its forms of prime significance, for there seems little doubt that a first division solo, ensemble or marching band rating is backed up by keen and thorough discipline on the part of all concerned from the student and his band director to all the other members of his ensemble or band. So it therefore seems most logical that the greater the progress and the higher the level of musical accomplishment, the more ingrained and fundamental the essence of discipline becomes.

It seems to follow most naturally, then, that discipline, a necessarily more expanded and mature discipline, follows a music student right on into his college or university band, and it has long been an important part of our Longhorn Band audition interviews with prospective bandmen to discuss discipline as related to The University of Texas Longhorn Band. This gives the student an opportunity to understand

even before he is accepted for membership the reasoning behind our few rules and regulations so that he can decide in advance whether or not he wishes to assume the responsibility and discipline which accompanies membership. I have always believed in having as few rules as possible; that is, only those which are meaningful and purposeful at a given time, making occasional changes from time to time as necessary, and sometimes adding one or two while other times deleting a few. I have always believed, also, that all rules and changes in them should be thoroughly explored by student leaders, both elective and appointive, as well as by the assistant directors before being enacted, and that once made effective should be strictly adhered to. Because I feel so strongly that the Longhorn Band is not only a musical representative of The University of Texas whenever and wherever it performs but also a public relations agent, this line of thought is basic to all of our rules and regulations, for I feel it most essential that the band not only sound as excellent as possible at all times but also excel in appearance and behavior while in uniform and performing.

Another aspect of discipline for Longhorn Band members, oddly enough, is but indirectly related to the band, and yet it is of utmost importance to successful musical performance. That is the matter of academic achievement as a whole. From time to time through the years there have been occasional students, usually great favorites, I might add, who were fine musicians, always prompt and on time for rehearsals and performances, fiercely loyal to the directors and fellow bandmen as well, but who were flunking a subject or two or even right out of The University itself although of good, often very fine intelligence. Because of their special interest to me both as band members and individuals, I have always made a point of looking into such situations when possible with a view toward helping to alleviate the dilemma. Through discussion I would learn that Bob made only occasional visits to his theory class because he found it boring, Tom never got around to handing in his history reports or an English theme or two because he thought both subjects dull, Joe would simply rather come over to the band hall to help out in the library during his accounting class because to him it was just more interesting, and all three, it was in-

stantly obvious, were suffering acute symptoms of lack of self discipline. Whenever I have succeeded in helping such students understand the vital significance of practicing the self discipline necessary to do well enough to pass all required academic work so as to make not only satisfactory progress toward a degree in any chosen major but continue to enjoy membership in the Longhorn Band, it has been a source of great satisfaction, to say the least, for perhaps the most difficult of all kinds of discipline is that required to accomplish the seemingly mundane, boring, but still very necessary task. It is a lesson in discipline which, when accepted, learned and practiced carries far beyond a student's tenure in The University of Texas and the Longhorn Band.

As a band director, one of the most gratifying professional experiences one can have is to finish conducting the last note of an especially well performed concert to resounding applause or to hear the great roar of approval of thousands of fans in a football stadium following an unusually exciting and well done halftime show. On such occasions it is brought home more strongly time after time the inescapable influence of discipline on a band and what a beautiful thing it is when it works, when discipline in all its forms and from its many and various sources results in so satisfying a performance. It is remindful of one of the most disciplined musicians of all time — Bach.

THE END

technic, more endurance, improved solo performance, and an increased sense of tonal balance and blend among the players. These, together with the enrichment of the student's musical training, make the organization of a stage band worth-while.

## *Band publicity*

---

VINCENT R. DI NINO

ONE OF THE MORE important facets of over-all administration in the band field is the medium of publicity. Unfortunately, a great majority of band directors fail to recognize or understand the value of publicity as related to their profession. Lack of sufficient training and information as to the purpose, methods, and results of good publicity has to a large extent been responsible for this situation. Publicity as such should not be considered beneath the dignity of the director. It is extensively used, and very skillfully, by such esteemed organizations as our major symphony orchestras, studio and recording groups, musical ensembles, and noted soloists.

In this day and age particularly, it is highly important to the band director that his work be recognized and his ideas and thoughts on improvement and promotion of the educational aspects of public school music be brought to the printed page for the enlightenment of and discussion by his peers. Frequently, high school and college directors recognize the need for publicity, but have an almost helpless feeling as to how to secure it.

### NEWSPAPERS

A common medium of publicity available to the vast majority of band directors is the newspaper. In most cases, the editors are more than happy to publicize fully the activities and performances of the band. However, the band director must remember that his points of publicity must be pertinent, timely, and newsworthy. Frequently a call to the editor, or a personal visit to the office explaining the need for publicity, will result in the assignment of a reporter to go into

Vincent R. Di Nino is Director of Longhorn Bands of the University of Texas, Austin, Texas.

detail with the band director concerning coverage of the band's performance. What is it that the newsman needs for his story? Basically, he needs to know "who, what, where, why, and when." In other words, who is performing, what is the occasion, where will the performance take place, why is it being given (or what is its significance), and when will it take place? Generally speaking, there are two types of articles for band publicity—the straight news story, and the more specialized feature story.

### NEWS STORIES

News stories, if written by the director or related to a reporter, should begin with impact by getting right to the point, giving all pertinent information at the very beginning of the story. Frequently, long stories are cut from the bottom up by the staff of the paper receiving the release. Therefore, the director must always keep in mind the necessity for packing as much "dynamite" into the beginning of his story as possible, including the above-mentioned "who, what, where, why, and when."

### FEATURE STORIES

The second type of story, the specialized feature, may be given to the reporter or written as a short story, with the article building to a climax. This type of story should be used only when there is a "gimmick" or some unusually interesting fact or event, so the reader's attention will be held to the climax. If the stories emanate from the office of the band director, they should be sent or taken to the city editor of the newspaper. College and high school papers carry band news under either their news sections or their amusements sections, in which case the news or amusements editor should be contacted, according to the content of the release.

### PHOTOGRAPHY

As an example of the use of photographs for publicity purposes, during the football season the publicity writer arranges for photos and movies to be taken at both pregame and half-time ceremonies of the football game. This is also true of other appearances, such as formal or informal concerts, and parades. Photograph "stills" are distributed, along with appropriate captions and perhaps a short story, to magazines, newspapers, and television stations. It is most important that the photographs be clear and easily reducible in size for the various media. Glossy, 8" x 10" photos are recommended for all media. In taking the pictures, it is also important to take them with publication in mind, so that the pictures may be used in band publications, brochures, booklets, newsletters, magazines, or by the television camera. The use of pictures cannot be overemphasized in conjunction with any story or news release concerning the

band's activities. A common saying in the newspaper field is that "one picture is worth a thousand printed words."

#### BROCHURES

Another excellent use of band publicity can be made through brochures. Brochures should be designed so that they are available to present band members, former band members, people interested in the band who have never been members, and to potential band members. They should cover the over-all band picture, including the background and history of the organization, its many activities, scholarships or honors available, and the present and future plans for the band. These brochures, of course, could also be distributed to radio, television, and movie personnel at appearances of the band. They should, however, be distributed prior to the appearance of the band, so the necessary information can be digested and at the tongue-tip of the announcers and writers as they describe the performance of the band. The brochure is also the best direct-mail item, inasmuch as it is comparatively easy to mass-produce and place in the hands of the desired people.

#### BOOKLETS

Certainly another medium of publicity which is extensively used is the booklet. The booklet contains information about the band, and includes sketches and complete information on the half-time and pregame shows, formations, music to be played, and the script to be read by the announcer as the band performs. This booklet is mailed prior to games to radio announcers, newspaper reporters, and television producers. In addition, it is distributed by the band's publicity man to all mass media personnel in the press box prior to the entrance and performance of the band at the football game.

#### DIRECT MAIL

Another excellent method of obtaining desired publicity is the direct-mail method. This method, of course, is used to reach a select group of people.

Individual correspondence is a part of the direct-mail publicity method. It is essential that the band director consider carefully the way in which the letters are written, in regard to punctuation, spelling, and form. A good many directors are not fully aware of the impact and effect that letters have on the readers. To a large extent, the quality of his leadership and his effectiveness are judged by the quality of his letters. It is impossible, of course, to dissociate the director from the band. In all media of publicity he represents his school and his band, and it is of the utmost importance that he recognize the importance of his impact upon the public.

In conclusion, let it be strongly emphasized that the essence of receiving good band publicity is a positive, resourceful approach by the band director.

#### 300 *Performance groups: the instrumental program*

Although unfavorable publicity in all fields of life can come with no effort, this is not true of good and favorable publicity. The idea that if we are sufficiently outstanding, favorable publicity will automatically follow, is both unrealistic and unnatural. However, favorable publicity usually breeds favorable publicity in proportion to the effort that a band director is willing to put forth.





The Inaugural Committee  
*requests the honor of your presence  
to attend and participate in the Inauguration of*  
**Lyndon Baines Johnson**  
*as President of the United States of America*  
*and*  
**Hubert Horatio Humphrey**  
*as Vice President of the United States of America  
on Wednesday the twentieth of January  
one thousand nine hundred and sixty-five  
in the City of Washington*

*Dale Miller*  
*Chairman*

# Longhorn Band, ROTC Corps To Welcome Konrad Adenauer

The University ROTC Corps and the Longhorn Band will participate in ceremonies Monday for Chancellor Konrad Adenauer of West Germany.

The Longhorn Band has been named official honor band and representative band for the State of Texas for the ceremonies.

Chancellor Adenauer will be met by an official honor party at the Capitol Monday, at 11:45 a.m. after a short parade from municipal auditorium.

During ceremonies at the Capitol, the bandsmen will play the German national anthem, "Deutschland Uber Alles;" "The

Star Spangled Banner;" and "The Eyes of Texas."

A concert by the band will begin at 11 a.m.

The guest of Vice-President Lyndon B. Johnson, Adenauer will be in Texas Sunday and Monday, closing his visit with an address to a joint session of the Texas legislature at noon Monday.

Austin Mayor pro tem Lester Palmer will proclaim "Adenauer Day" and present the guest an honorary citizenship proclamation from Texas' capital city.

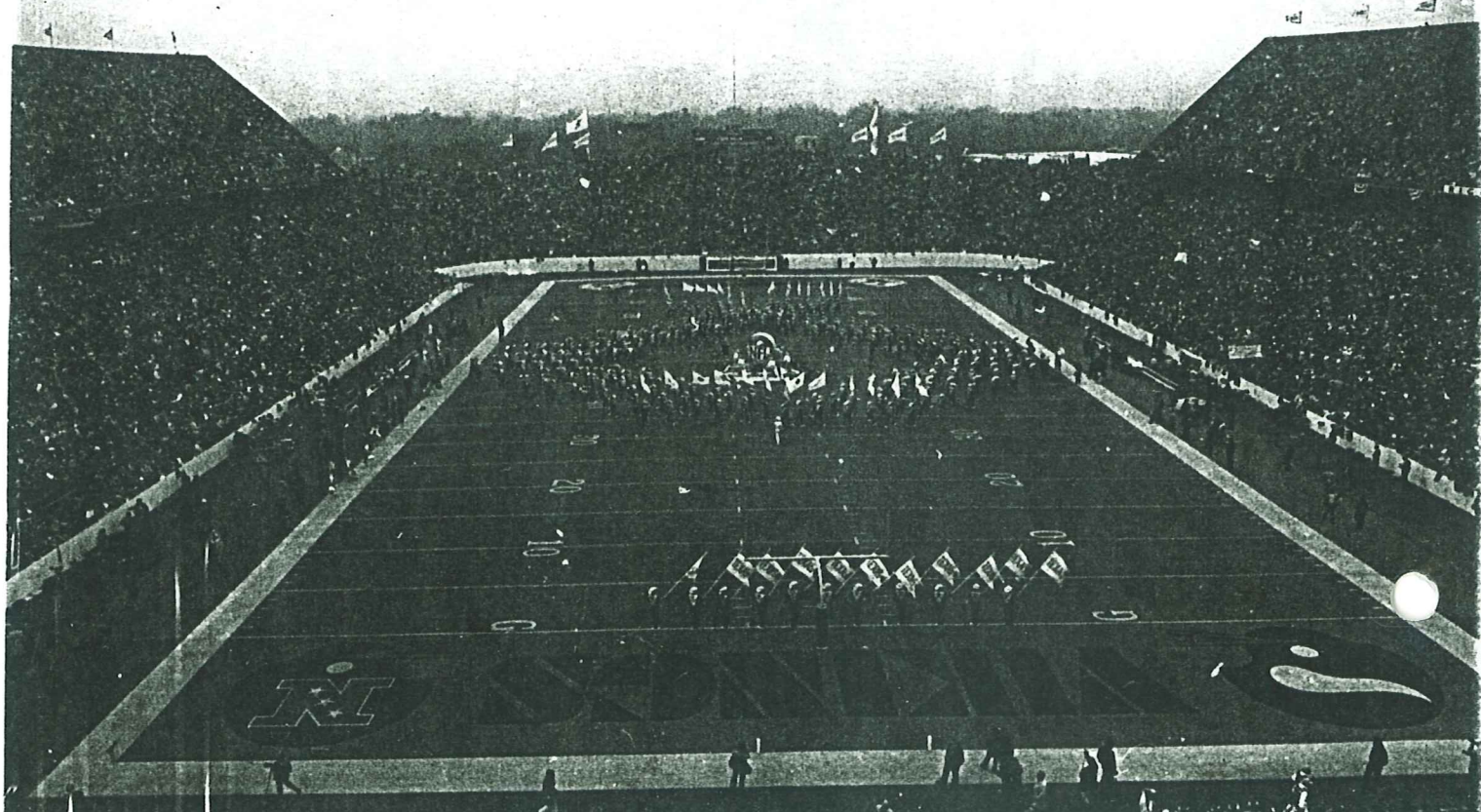
Classes may be dismissed Monday between 11 a.m. and 1 p.m. at the discretion of the instructor, in order for students to attend the parade and hear the Chancellor's address.

Gerhard Mauer, political science major from Germany, will attend the barbecue at Lyndon B. Johnson's ranch honoring German Chancellor Konrad Adenauer.

After the barbecue he will go to Fredericksburg, where he will translate the Chancellor's speech for KTBC.

A Fulbright scholar, Mauer received his invitation through relations with KTBC, which later asked him to translate the Fredericksburg speech and the German Foreign Office.

If I buy  
or say \$25,  
my wife,  
ash, will st





JFK Inaugural



5,000 TO ATTEND

# Texans Given Big Inauguration Role

By VERNON LOUVIERE  
Washington Bureau

WASHINGTON—More than 5,000 Texans will stream into Washington by train, plane and car this week for the colorful presidential inaugural ceremonies.

Texas will be amply represented in the parade. The University of Texas Longhorn Band—strong—will lead the Texas contingent.

Also participating will be Southern Texas...

Colorful marching unit, followed by enormous drum, turns off Pennsylvania Av. on way to White House reviewing stand

Minneapolis Star photos by Arthur Hager; AP Wirephoto

1971

## Longhorn Band

The 350-member Longhorn Band was named runner-up in a national television marching contest this year. The "Showband of the Southwest" competed with college bands appearing at nationally televised football games and was named winner of the southwestern division. Bands were judged on precision, style, and appearance.

In addition to halftime performances at Longhorn football games, the band played for Dads' Day and Ex-Students' Association receptions and for the dedication of the Joe C. Thompson Conference Center.

Other fall activities included after-game receptions and freshman initiation.

The spring semester began with the band co-hosting the College Band Directors National Association Convention in January. The convention included a marching exhibition, concerts, and seminars for more than 250 directors from across the nation.

The band also played for Gov. Preston Smith's inaugural parade and dinner; basketball games; dedication ceremonies for Sid W. Richardson Hall, Burdine Hall, and the Lyndon B. Johnson Library; the Texas Relays; and San Antonio's Fiesta Flambeau.

The annual spring concert spotlighted the four Longhorn concert bands in performances of popular and classical music.

Social activities included the traditional freshman party; Wurstfest, South of the Border, BYOB, Woodsie, and swimming parties; a Christmas semiformal and the spring awards banquet.

The Longhorn Band was directed by Vincent R. DiNino. His assistant was James G. Hejl.

Appointed section leaders, instrument and uniform managers, and librarians were responsible for getting band members to the right places at the right times with the proper equipment.

The elected governing body of the band included Glenn A. Richter, president; and counselors Steven S. Rich, Scott I. Harmon, Justin S. Wilson, and Katherine F. Houzicka. Ex-officio members were freshman advisors Arthur S. Rode and Marie L. Werkenthin, and the presidents of honorary band fraternities Hamilton K. Hays and Carolyn G. Bobo.



Vincent R. DiNino, director



James G. Hejl, assistant



BAND COUNCIL: FRONT ROW: Glenn A. Richter. SECOND ROW: Scott I. Harmon, Katherine F. Houzicka. THIRD ROW: Justin S. Wilson, Steven S. Rich.

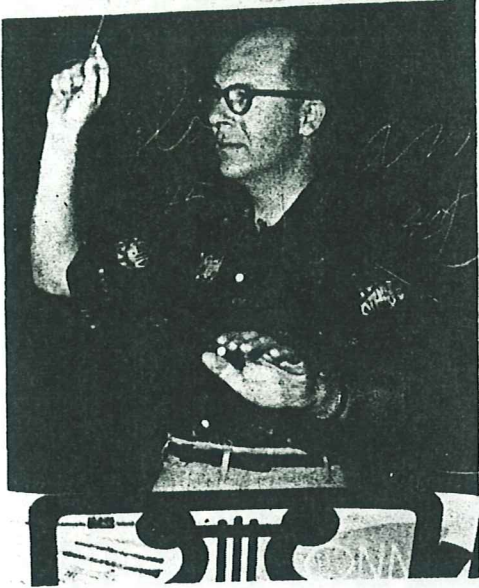
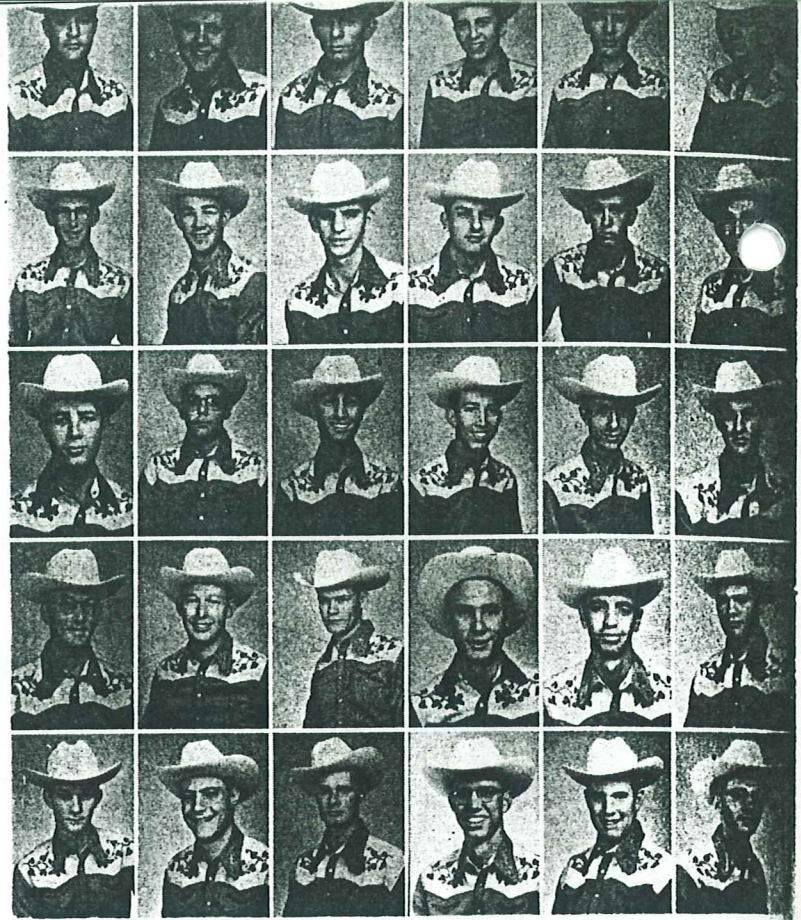
SECTION LEADERS: FROM  
Greene, Philip M. Johnson,  
Goff, Thomas H. Waggoner,  
Eddie Davis, Max O. Rainb,  
Robert S. Warner, John B.  
Arthur S. Rode, Michael A.



# LONGHORN BAND <sup>1954</sup>

## OFFICERS

President	BILLY J. WHITTED
First Counselor	JOHN LOUIS SANDERS
Second Counselor	JERRY RILEY WISEMAN
Third Counselor	BYRON LINDSEY
Fourth Counselor	WILLIAM DAVID WALTER
Drum Major	JACKY PAUL GILBERT
Featured Twirler	ELIZABETH ANN MULLENIX
Chorettes	CHARLOTTE MABRY
	MARGARET ANN SMITH
Director	VINCENT RAIRDEN DiNINO



VINCENT R. DiNINO, Director

Mr. "D" and Libby with "Big Bertha" ... three new personalities for the 1955-56 season.



JACKY PAUL GILBERT, Drum Major

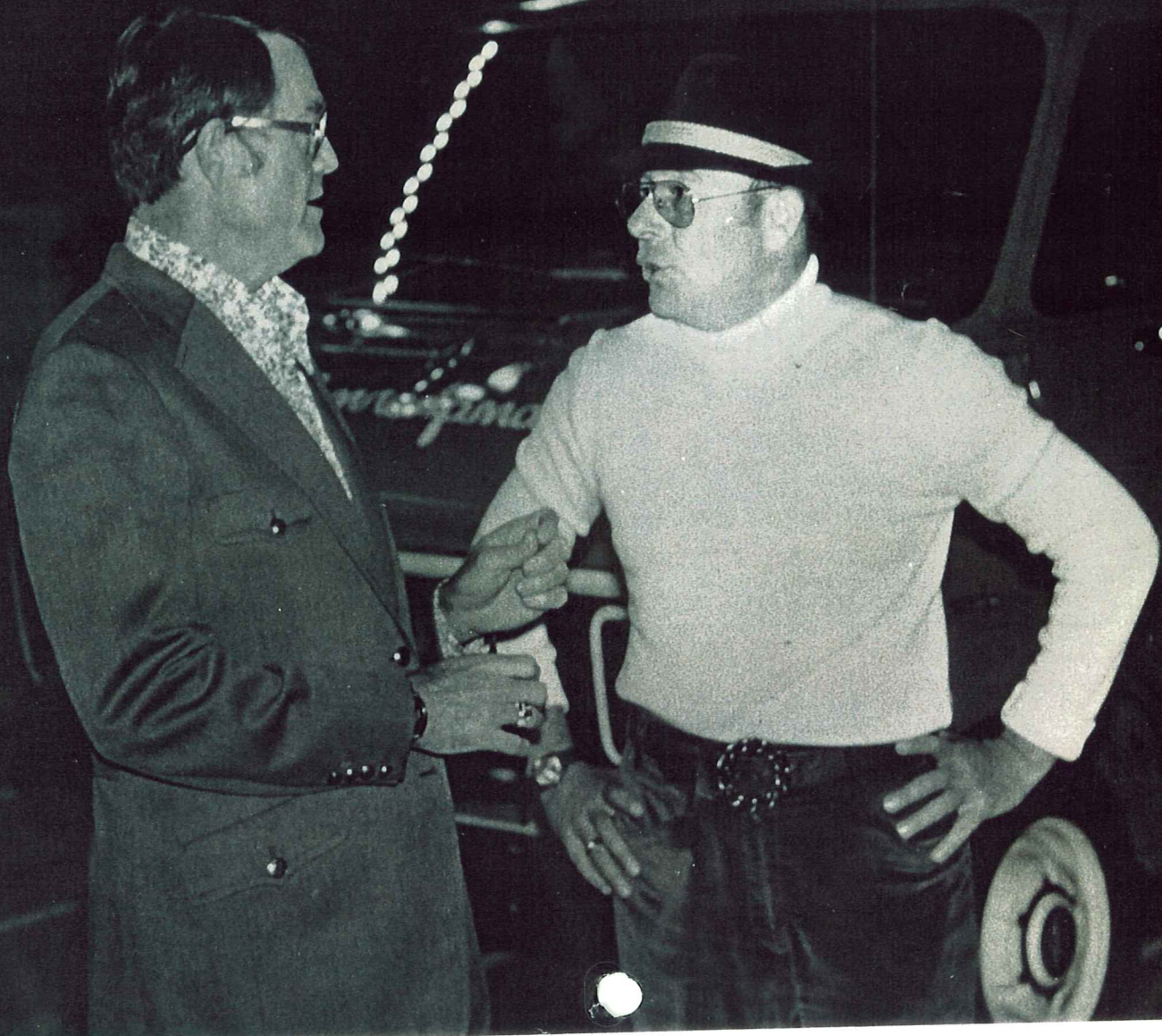
The Longhorn Band was organized in 1900 by E. P. Schoch, distinguished Professor Emeritus of Chemistry at the University, with \$150 worth of instruments purchased from a pawn shop, and sixteen members. The uniforms were linen dusters and white caps with black bills.

Vincent R. DiNino was named Director in September, 1955, and under his leadership the band has just completed its fifty-fifth year. Members of the band and long time campus personalities are in agreement that it was the band's finest year. The thousands of fans in the stands and millions on regional and national television testify that the fast quick step, high kick, flash and polish displayed this year have made the band "new" and more entertaining. Under Mr. DiNino, the band has become "The Show Band of the Southwest."

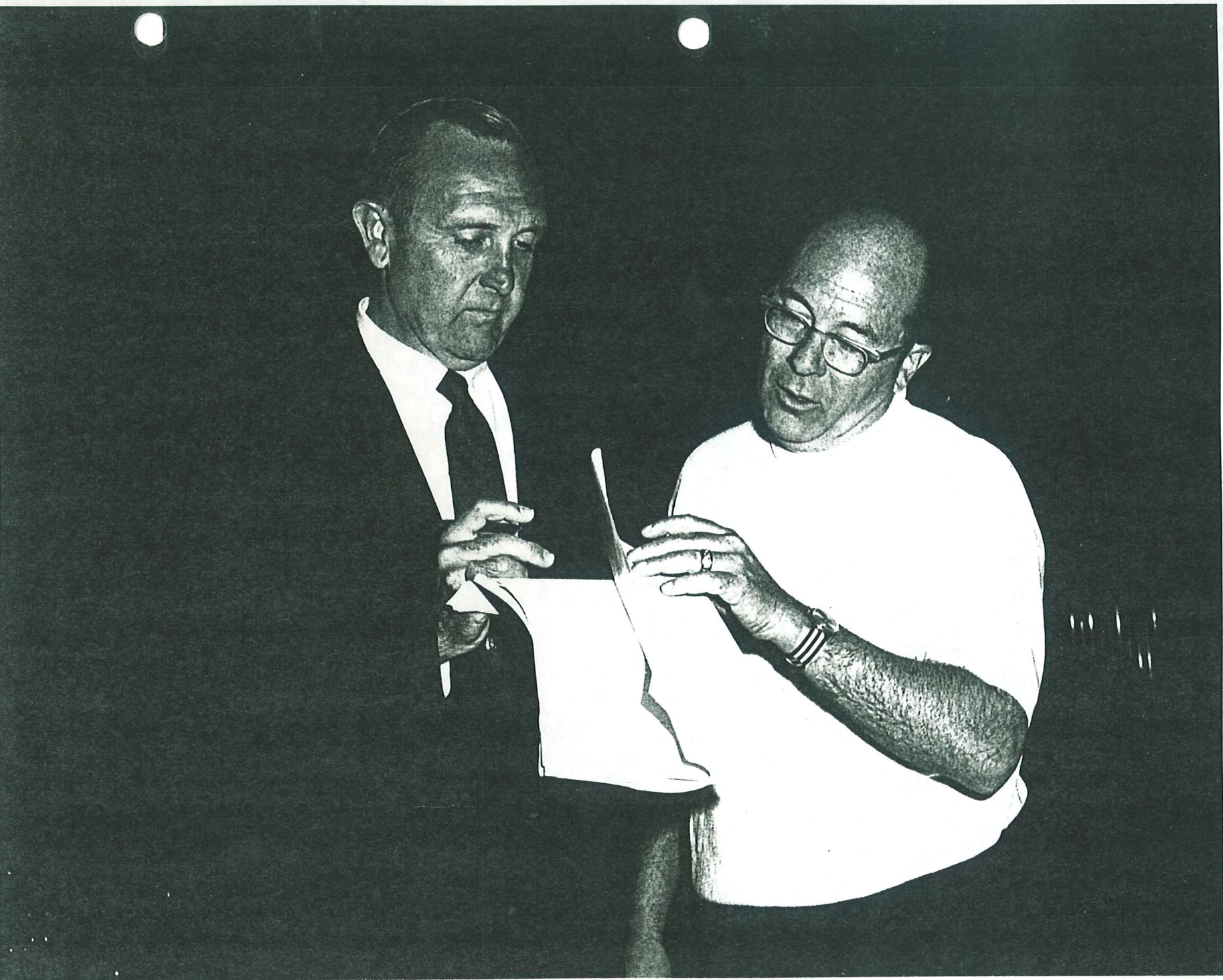
To my good friend Paul Director  
and Coach at UT  
Fred Akers



The Coach  
& The  
Director  
Darrell  
Royal &  
Vincent  
Dinino







Mollie Berger + V.R. DiNino  
Band Announcer

Tom Waggoner - Drum Major  
and V. K. DiNino

"One to One" Communication



# Drumbeat Diplomacy

## The Longhorn Band's trip to Peru rejuvenated the 'Good Neighbor' Policy

BY TOM GOLTZ

Any good bullfighter knows that waving white handkerchiefs, whistling and flying seat cushions signal praise and acclaim—and that until the fanfare subsides, he will remain in the ring to allow "aficionados" exalting in his triumph.

But what happens when a bunch of "gringos" appear in the bullring, bring the crowd to its feet, and then exit while white handkerchiefs wave and whistles pierce the air?

It took some quick, cross-cultural communicating and some even quicker translating to bring the gringos back into the arena. Only when they reappeared for an encore did the clamor stop.

On that hot and dusty summer afternoon, some 14,000 Peruvians were held spellbound. They had *not* come to cheer the bulls—they came to cheer the longhorns—The University of Texas Longhorn Band.

"I was apprehensive," ad-

mitted Steve Rode of Austin. "They're not accustomed to marching bands. When we went out there the crowd was quiet. That tipped us off that they were listening. But then, the applause started coming, and kept coming, and we could tell they loved it."

The Longhorn Band traveled to Lima, Peru, last January on a goodwill mission sponsored by the Texas Partners of the Americas with Peru. Money raised by the Band during performances in Lima went toward Partner projects in Peru, including the rebuilding of two towns destroyed by the 1970 earthquake.

Of immeasurable value was the favorable impression generated by the well-disciplined group of American college students. The American flag was carried at every band appearance and not a single sign of disrespect was shown.

The reception in the bullring was equaled in enthusi-

asm by that given the Texans at the National Soccer Stadium. A standing ovation honored the Longhorns when they played "*Peru Campeon*," a popular polka, in tribute to Peru's 1970 international championship soccer team.

The white handkerchiefs abounded and the applause went on and on. Band Director Vincent R. DiNino called for an encore. The roar from the crowds drowned out his cue to band members. When the applause let up and DiNino raised his baton, half the musicians began playing the next scheduled number, "*Wabash Cannonball*."

Dismay settled over DiNino's face. He couldn't very well stop them now. Several measures were played before the crowd quieted down and band members could hear their own music, whereupon all joined in with "*Peru Campeon*."

When the encore ended, the crowd of 50,000 again stood





Mayor of Lima Peru - Edward DuBose  
and V.P. Di Nino



Mrs. Consuelo de Velasco, wife of Peru's president, welcomed Longhorn Drum Major Steve Rode to the National Palace.

to applaud the student musicians from Texas. Leaving the field, many band members had tears in their eyes.

Said one, "We're just not used to this kind of recognition at home."

The soccer stadium performance paid off in unexpected ways. The next morning, the band uniforms were taken to a laundry to be cleaned. It was discovered that all of Lima's laundry workers were on strike. A special request was made to the head of the laundry workers' union. He had been at the

soccer stadium the night before but didn't believe the uniforms belonged to "the famous band from Texas." He asked that one of the uniforms be brought to him so he could identify it.

This was done. His face lit up as he recognized the orange and white outfit. He picked up the phone and called his striking workers insisting that they clean all uniforms — at once, without charge!

The job was done just in time. Hearing of the Band's quick and hearty reception by Lima's citizenry and press, the wife of Peru's president sent an invitation to the Band. Mrs. Consuelo de Velasco asked that they play that very afternoon at the Presidential Palace.

In the Palace gardens the Longhorn Band serenaded Peru's First Lady. She was delighted with the music, and insisted that the visiting Texans tour the luxurious palace. (Its history dates back to the colonial period when Lima was the center of all Spanish authority in the New World). The tour was the first by any group since the present regime took office more than three years ago.

Lima's Mayor Eduardo Dibos also personally greeted the itinerant musicians. He listened as they played "Peru Campeon" before setting out from the Municipal Palace on a march through down-

they went.



PRODUCTOS

EL MUSEO DE  
INDIAN  
SNEROS S.A.  
CASA DEL INDIO

NOVEDADES

LES BOZA

# Longhorn Band

The highlight of the Longhorn Band's year was during the Christmas holidays when 100 members traveled to Lima, Peru, for an eight-day goodwill tour to raise money for the victims of the Peruvian earthquake. Besides raising \$15,000, the band received enthusiastic ovations and a tour of the presidential palace, the first tour of the palace since the present regime took control in 1968.

The Longhorn Band, one of the oldest organizations on the University campus, is made up of about 290 students. In the fall, the band is involved in the weekly half-time shows at the Longhorn football games. Responsible for the unique style of the Showband of the Southwest are Vincent R. DiNino, director; James G. Hejl, assistant director; Arthur Steven Rode, drum major; and 30 student section leaders.

In the spring, the band goes indoors for concert season. This year the band was split into three units, two concert bands and a smaller jazz ensemble. The concert season was climaxed by the annual concert at Municipal Auditorium.

Selection to the band is by audition in the spring. Incoming freshmen go through an initiation period in which they wear orange and white and perform at pep rallies. During their initiation period, they are given instruction concerning the history and functions of the Longhorn Band by freshman advisors.



Vincent R. DiNino, Director



James G. Hejl, Assistant Director

1972

# Alcalde de EU que Creó nuevo Sistema de Cabildos

periódica- Agregó que el Presidente Richard Nixon había dicho claramente que "debemos aceptar a los gobiernos de los países latinoamericanos nos gusten o no nos gusten".

Este movimiento de acercamiento latinoamericano-norteamericano se llamó originalmente "Compañeros de la Alianza Para el Progreso".

Fue creado por iniciativa del desaparecido Presidente John F. Kennedy, quien pensó que la idea de la Alianza Para el Progreso, que se basaba en relaciones de gobierno a gobierno, debía ser ampliada y fortificada con intervención del sector privado.

Con tal fin, en cada estado norteamericano se creó un comité que tenía su contraparte en un país latinoamericano.

El Perú se le asignó la contraparte de Texas debido a que el arquitecto Fernando Belaúnde Terry, que en ese entonces gobernaba en el Perú, había estudiado en la "Texas University".

La sección peruana, que tiene filiales en provincias, fue creada en 1964 con la Presidencia del Dr. Guillermo Garrido Lecca. Su actual Presidente es Francisco Benavente.

El Dr. Garrido Lecca fue elegido para presidir el Comité peruano de la Alianza debido a que en ese entonces era Presidente del Instituto Peruano de Fomento Educativo. Lo acompañaban en la directiva, entre otras personas, el actual Alcalde de Lima "Chachi" Dibós, Miguel Checa Solari y Enrique East Alvarez Galde

da por embarcarlos en una nave de la Compañía Peruana de Vapores, que los transportó también gratis hasta Mollendo, desde donde la Peruvian los llevó hasta el Cuzco sin cobrar nada tampoco.

En otra de las gestiones importantes, el Comité, según el Dr. Garrido, envió a Houston, Texas a un canillita para que fuera operado por el famoso cardiólogo Denton Cooley. Estello operó exitosamente sin cobrarle nada y APSA lo transportó también de cortesía en los viajes de ida y vuelta.

El Comité de Compañeros Texas-Perú ha venido ahora a Lima con una orquesta universitaria de cien músicos para dar conciertos a beneficio de la Ciudad de los Niños.



Dibós Recepciona a los Miembros de la Delegación de Texas

# Municipal A Alcalde Y Banda

El Alcalde Eduardo declaró anoche Hué Distinguidos a dos Alcaldes de Texas (EE.UU.), y a una banda de la Universidad de Texas, en una ceremonia en que solamente fueron nombrados de la ciudad de Lima y el del Alcalde peruano se pronunciaron en castellano.

Los Alcaldes Jim C. Berry y Ronie Sizemor las importantes ciudades de Texas, Lubbock y Christy, agradecieron al Alcalde Dibós y anunciaron un obsequio de una ambulancia y un camión para el Hospital de Huarmey.

El acto se realizó a las siete de la noche en el Salón Independencia del Municipio. Dibós en un discurso pronunciado en inglés dio la bienvenida y agradeció a los huéspedes de Texas.

# Banda Espectáculo de Texas Actúa Hoy

La banda espectáculo "Longhorn" de la Universidad de Texas (EE.UU.) deleitará hoy con sus interpretaciones a los asistentes al Estadio Nacional, donde se realizarán los encuentros internacionales entre Municipal con Belgrado, de Yugoslavia, y Universitario con Unión Española, de Chile, a partir de las nueve de la noche.

La Longhorn Band, una de las más grandes y afamadas entre las bandas universitarias de los Estados Unidos, llegará a Lima el día de hoy.

El acto se realizará a las siete de la noche en el Salón Independencia del Municipio. Dibós en un discurso pronunciado en inglés dio la bienvenida y agradeció a los huéspedes de Texas.

El acto se realizó a las siete de la noche en el Salón Independencia del Municipio. Dibós en un discurso pronunciado en inglés dio la bienvenida y agradeció a los huéspedes de Texas.

El acto se realizó a las siete de la noche en el Salón Independencia del Municipio. Dibós en un discurso pronunciado en inglés dio la bienvenida y agradeció a los huéspedes de Texas.

# El hecho de que BOAC

pera".  
 "Creo que los Estados Unidos -dice- debe reconocer y apoyar al gobierno que tiene cada país sin consideración de su orientación. Si el pueblo no está feliz con ese gobierno, debe cambiarlo, sin que los Estados Unidos traten de influenciar la decisión como ha ocurrido en el pasado".

Hace algún tiempo, relata el Dr. Garrido Lecca, el Comité recibió el pedido de los habitantes de un pueblo cercano al Cuzco por el que solicitaban que se les proporcionara cables de acero para construir un puente colgante.  
 En Estados Unidos, el Comité Texas-Perú consiguió los cables; los estibadores de Houston no cobraron na-

venientes de todas las dependencias de la Universidad de Texas. Sus componentes además de las cualidades artísticas que deberán mostrar deben observar altos calificativos en sus estudios.

La banda tiene experiencia en presentaciones al intermedio de los eventos deportivos. En otoño hace presentaciones de ese tipo en los Estados Unidos, por lo que ha ganado el título de la "Banda Espectáculo del Sudeste Norteamericano", según un boletín del Concejo Provincial de Lima.

## Dan Llaves de Ciudad A Alcalde de París

El Alcalde de París, Jean Cherioux, será hoy declarado Huésped Ilustre del Concejo de Lima y recibirá las Llaves de la Ciudad, a las 8 p.m. Mañana participará en una reunión de trabajo en la Municipalidad y depositará una ofrenda floral en el Panteón de los Próceres, entre otras actividades.

divil, el Teniente Alcalde de Lima, Dr. Lizandro Alzamora Porras, el Embajador de Francia, Albert Chambon, entre otras personas.

Betty de Dibós, esposa del Alcalde obsequió con una orquídea a la esposa del Alcalde francés. Ambas visitarán hoy a las 10 am. el Albergue Municipal y la Ciudad de los Niños, y el Balneario de Santa María del Mar. A las 4 p.m. irán al Museo de Oro y Larco Herrera, donde se encontrarán con el Alcalde de París.

El viernes partirá al Cuzco para visitar al día siguiente las ruinas de Machu-Picchu.

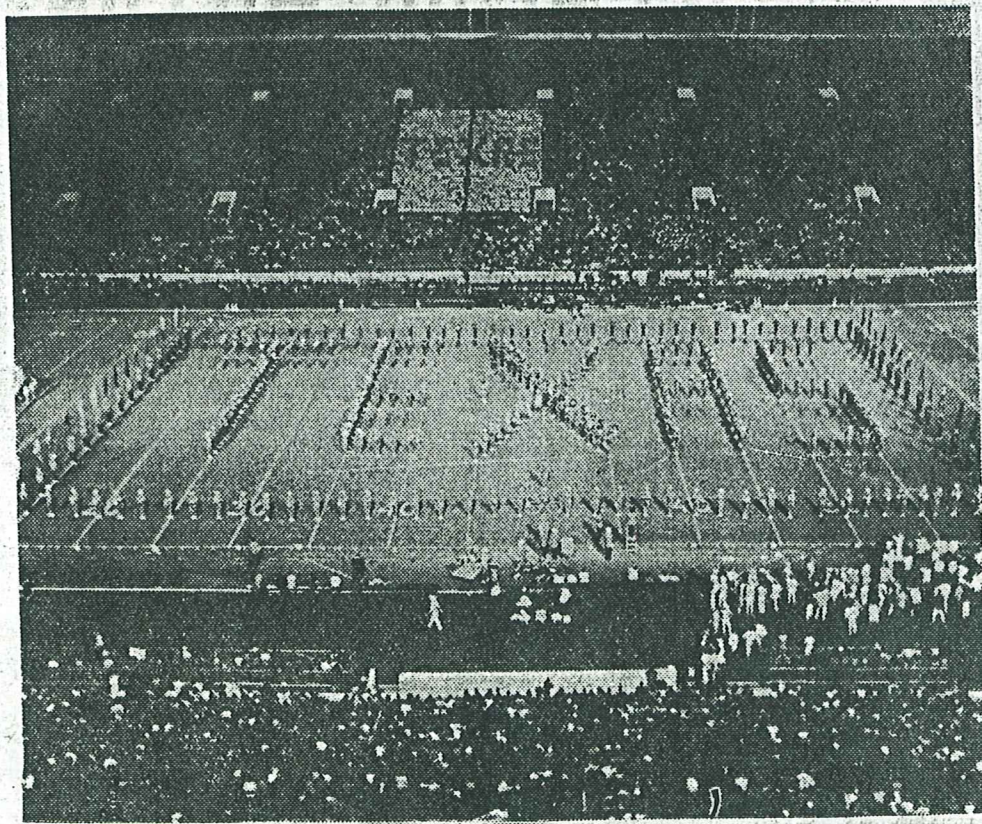
Jean Cherioux, de 44 años, es Licenciado en Derecho, robusto y muy accesible a las entrevistas. Fue recibido al bajar del avión por el Sub-Director de Protocolo, Jaime Castro Men-

La Llave de la Ciudad le será entregada a Cherioux en una sesión solemne que se efectuará hoy, a las 8 p.m., en el Concejo.

Los integrantes del conjunto asistirán hoy en la tarde a una recepción ofrecida por la Presidenta de la Junta de Asistencia Nacional (JAN), Consuelo Gonzáles de Velasco.

La banda de la Universidad de Texas es una de las más antiguas de los Estados Unidos. Se organizó en 1900 con 14 instrumentos adquiridos con una inversión de 150 dólares. La creó el profesor E. P. Schoch, porque según dijo "la Universidad de Texas necesitaba fondo musical y espíritu de aliento para sus partidos de fútbol". Ha tenido siete directores. Actualmente la dirige Vincent Di Nino.

Los estudiantes están alo-



Banda Espectáculo de la Universidad de Texas

## Para cerrar

Que BOAC Europa por vía Bogotá, Colombia será mucho más lo impresionante VC-10, no es. Con sus cualidades en la cola no se queda atrás. Co



# 1812 Overture Featured Longhorn Band Concert Today

Highlight of the annual spring concert of the University of Texas Longhorn Bands Sunday in Municipal Auditorium will be Tchaikovsky's Overture 1812, complete with church bell and cannon sound effects.

"Big Bertha," the huge drum so often seen on the football field, will provide some of the

## Gobel To Star

HOLLYWOOD (UPI)—George Gobel will star in the national company of "The Impossible Years" opening April 1 at the American Theater in St. Louis.

booms musically depicting Napoleon's defeat in Russia in 1812.

The famous overture is one of 10 works in the 4 p.m. concert. The program includes the movie theme, "Zorba the Greek," and two works by John Philip Sousa. Admission is free.

Four bands, involving some 300 student musicians, will perform. Vincent R. DiNino, now in his thirteenth year as Longhorn Band director, will conduct three of the bands.

The White Band, performing Jager's "Stars and Bars March," "Zorba" and Sousa's "Black Horse Troop," will be under the direction of Richard E. Prenshaw, assistant conductor. Prenshaw, a doctoral candidate from Mississippi, served as assistant director three years ago.

Soloist in "Stars and Bars

## Producer-Director

HOLLYWOOD (UPI)—Martin Ritt will produce and direct "The Man Who Would Be King" for Warner Bros-Seven Arts.

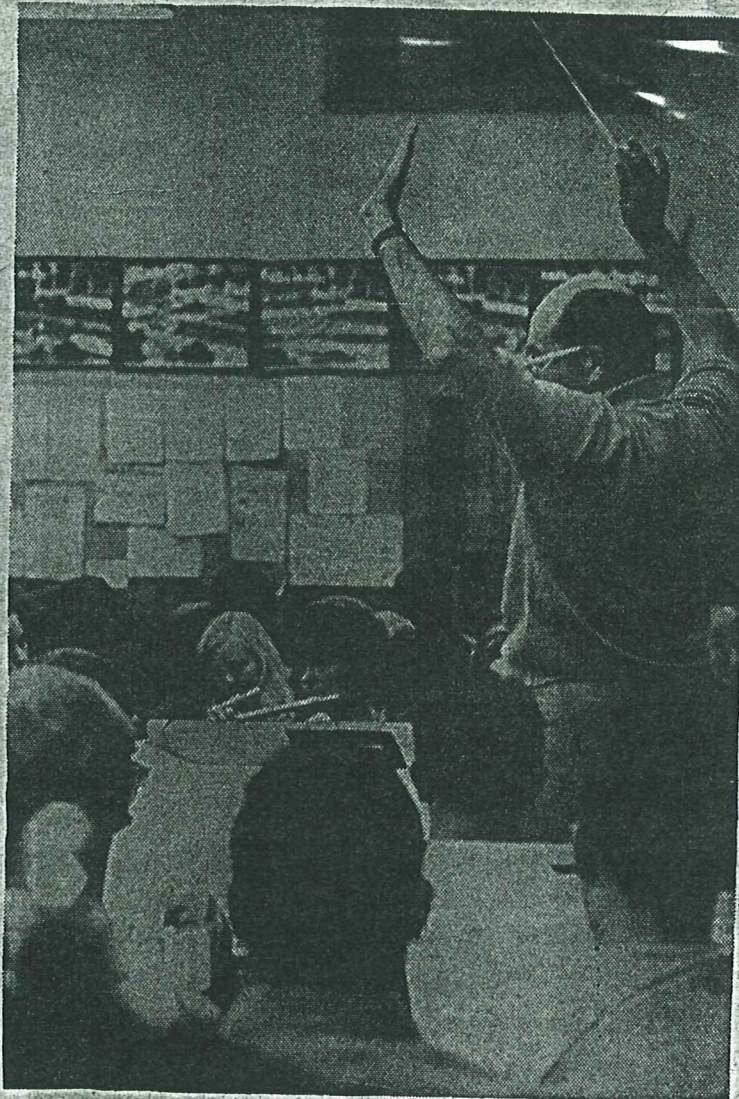
March" will be Chris Montgomery on piccolo. Miss Montgomery is a sophomore French major from Austin.

The Orange Band will give the premier performance of a work by one of the band's own trumpet players. Charles Griffith Jr., a junior fine arts major from San Antonio, calls his work "Thesis."

Three trombone players will be soloists in a concerto for trombones. Richard Karm is a sophomore physics major from San Antonio; Tom Waggoner, sophomore music education major from Dallas; and David Snow, a freshman physics major from Austin.

Sousa's "Nobles of the Mystic Shrine" will be performed by the Varsity Band, along with "Ode for Trumpet" by Alfred Reed. Trumpet soloist is Fred Bernhardt, a junior math major from Houston who has played first trumpet with the Longhorn Band since he first entered the University.

The Orange, White, and Varsity Bands will unite to form the Combined Longhorn Concert Bands for the second half of the program. "Elsa's Procession" by Wagner and polka and fugue from Weinberger's "Schwanda, the Bagpiper" precede the finale, Overture 1812.



**DININO STRIKES UP THE BAND**  
... director, Longhorn musicians in rehearsal

**Needle Corner**  
3400 Exposition  
HO 5-7713  
(Yellow Awning)

**YARN**

Crewel  
KNITTING  
Crochet  
Needlepoint

**PRE-SEASON  
SALE**



*Bill Malous*

PANDORA - SPRING CONCERT



OFFICE OF THE VICE PRESIDENT  
WASHINGTON

February 24, 1961

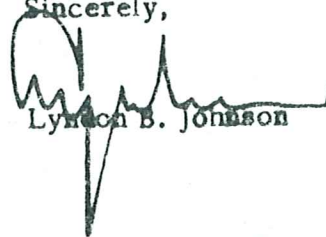
Dear Jack:

Thanks very much for your letter of February 21 and enclosure relative to the possibility of an International Tour by the Longhorn Band of the University of Texas under the sponsorship of the President's International Program for Cultural Exchange Presentation.

I am going to present this request to the proper people here at once and the moment I have something definite to report, I will let you know. I am delighted you gave me this chance to express my interest in this matter.

With all good wishes, I am

Sincerely,



Lynch B. Johnson

Mr. Jack R. Maguire  
The Ex-Students' Association  
P. O. Box 8013, University Station  
Austin, Texas



### *Striking the Right Note*

President Richard M. Nixon (l) and former President Lyndon B. Johnson greet Vincent R. DiNino, director of the Longhorn Band, at the dedication of the Johnson library.

## Longhorn Band

After 20 years with the Longhorn Band, Vincent R. DiNino retired from active directing to serve as director of University Bands. In the 1975 season Assistant Director James G. Hejl will assume full responsibilities for the marching band. DiNino, better known as "Mr. D.," built the band from 75 members in 1955 to its present 300 bandsmen and flagbearers. Under his leadership the band gained national and international prominence. DiNino recalled Texas' numerous bowl game appearances, the inaugurations of Presidents Kennedy and Johnson and the trip to Lima, Peru, in January, 1972, as his most memorable experiences with the band. In recognition of DiNino's outstanding service, the band and supporters presented him with a 1975 orange and white Chrysler at the Texas-Texas A&M football game November 29.

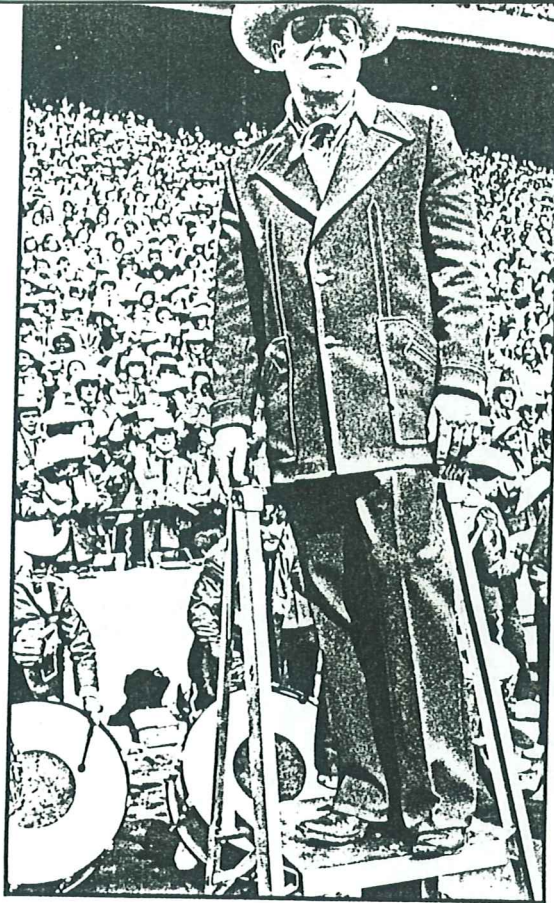
Fierce competition for positions during freshman week, August 26-30, kicked off the band season. Wearing orange and white beanies for six weeks, the freshmen learned the band history and traditions. At the formal initiation on October 5 the band added 101 "Old Men" as the freshmen officially received their hats and coats for the first time.

Four television appearances, including a trip to the Gator Bowl, December 30, highlighted the football season. The band traveled to the Texas Tech, OU and Rice games. Aided by funds from the University President's office the bandsmen went to the Baylor and TCU games. At the October 5 Washington game the band shared the field with the alumni band for a halftime performance.

In addition to supporting all athletic events, the group performed at various other functions. They furnished music at Gov. Dolph Briscoe's inauguration, the United Way Fund Victory dinner, the dedication of the new engineering building Cockrell Hall, the Dad's Day dinner, the Distinguished Alumni Awards ceremony and the athletic department's Hall of Honor banquet.

Spring brought specialization as members divided into brass, concert and jazz bands. In April the massed bands performed in the Band-O-Rama and led the Fiesta Flambeau parade in San Antonio.

Spring auditions for membership are open to any University student.



ABOVE: Vincent R. DiNino. BELOW: James G. Hejl.



Eric S.

Austin American  
Statesman  
October 10, 1965

## Di Nino Says OU 'Unfair' At Halftime

DALLAS — University of Texas Longhorn Band Director Vince Di Nino was an angry man Saturday, not because of the job his band did, but because of the job it didn't get to do.

The famed "Show Band of the Southwest" was rimming the field at halftime of the Texas-Oklahoma classic at the Cotton Bowl on this sunny afternoon, but never got to march, as the Oklahoma band expired the entire allotted time.

"Unprofessional ethics," Di Nino said heatedly after the game. "That was undoubtedly one of the worst things I've ever seen."

Di Nino's band marched on the field after the game, and played the usual post-game music as announcer Wally Pryor introduced the band belatedly.

The Texas band had been on the field before the game, but never touched the turf at intermission, as the teams returned from the dressing room while the OU band was still performing.

"People watch halftimes to see both bands," Di Nino said, "And it was unfair to the kids and to the fans. We'll be on the field first next year, but I wouldn't think of pulling such a stunt in return. That's just not right."

### DODGERS

### REBOUND,

### WIN 4-0

—Page D1

## US Wants Orderly Movement

MIAMI, Fla. (AP) Thousands of Cubans are preparing to leave their homeland, beginning Sunday, but the U.S. State Department said Saturday that any massive exodus probably would not start for 10 days.

A hodge-podge fleet of exile craft is scheduled to sail for Florida from a small fishing port on Cuba's north coast Sunday despite U.S. warnings that the trip is illegal.

The State Department said it had asked the Cuban government to stop any Dunkerque-type movement of small boats across the Florida Straits until negotiations can work out an orderly program.

But the port of Camarioca, designated by Fidel Castro as the exit point, is being equipped to handle a sizable flow of refugees. Roads have been constructed, along with 15 dormitories, a cafeteria and a parking lot.

Exiles in Miami estimate that 50,000 persons are ready to leave Cuba. But sources in Havana said the figure could run much higher, depending on how long the open-door policy remains in effect and the conditions for leaving.

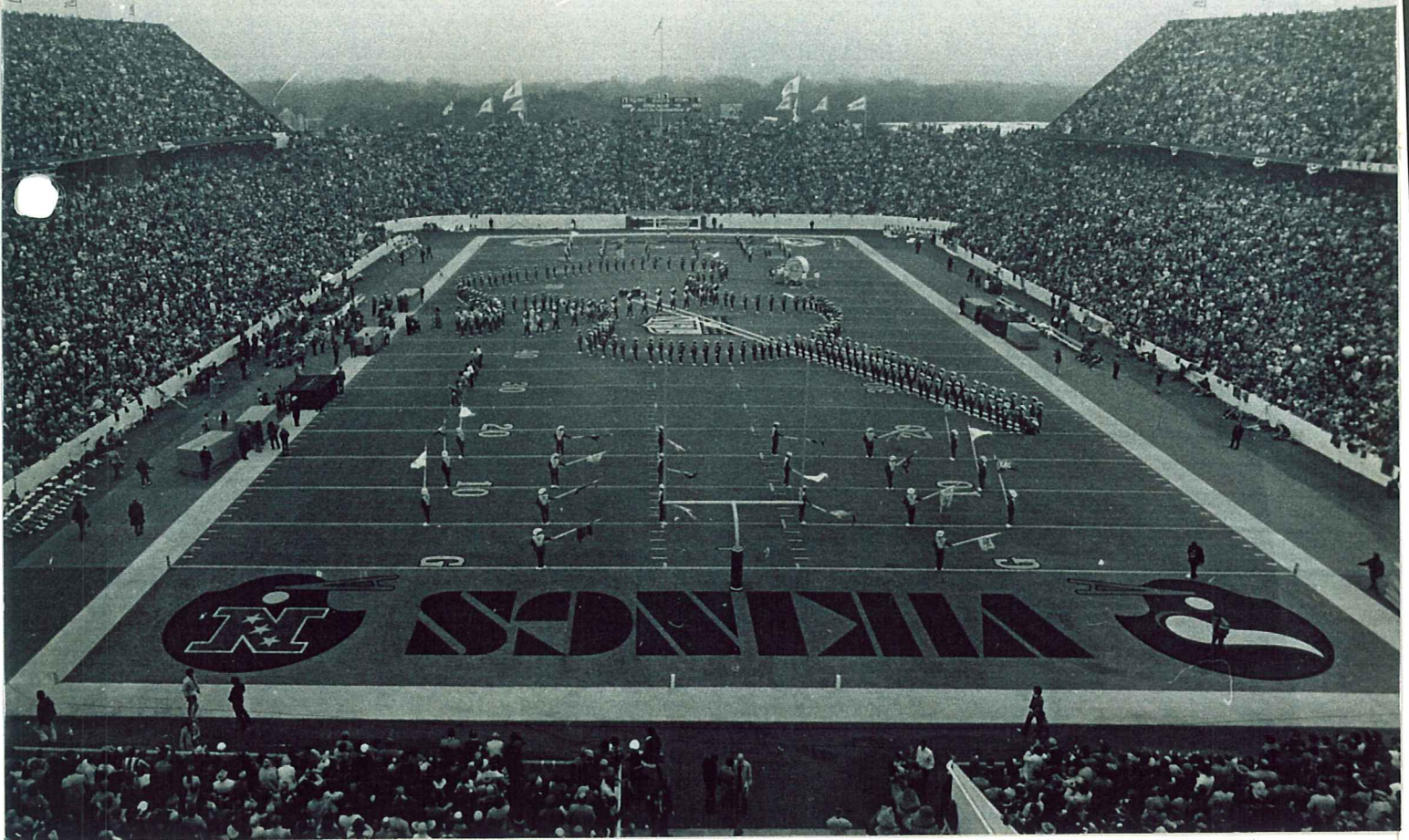
Florida Gov. Haydon Burns estimated the eventual number could run from 300,000 to half a million.

John H. Crimmins, coordinator of Cuban affairs, estimated it would take 10 days after the United States and Cuba agree on ground rules for the movement to get under way. He added he expected no sizable influx until negotiations are completed.

The Swiss Embassy, which handles U.S. matters in Cuba, presented the U.S. position to the Fidel Castro government Friday. "After a communications delay," Crimmins told a news conference. He did not

(See EXODUS, Page A6)

Super Bowl Game 1974



The Longhorn Band at Super Bowl VIII  
Houston, Texas, January 1974



Ⓟ L - R  
Jane ~~1~~ D. Nino  
Doc Severinson - Guest Conductor from Knight Show Band  
Vincent D. Alino



# THE DALLAS COWBOYS

DALLAS, TEXAS

TEXAS E. SCHRAMM  
PRESIDENT

January 23, 1974

Mr. Vincent R. DiNino  
Director of Bands  
The University of Texas  
500 East 24th Street  
Austin, Texas 78705

Dear Mr. DiNino:

Being a Texas-ex, I have long been an admirer of the tremendous job you have done with the Longhorn Band. It was, therefore, with great pleasure that I learned that you were going to be a part of the Super Bowl Game in Houston.

I am just sorry that we could not have had the complete Texas flavor by being one of the participants. Your show was outstanding, and you are to be congratulated.

I appreciated your comments regarding Jim. He is a great guy, and we are very proud that he has been selected by the National Football League to develop and coordinate the halftime shows for the Super Bowl Games.

The best of luck to you during the coming year, and I hope that sometime your wonderful group can perform at one of our games.

Very best regards,

  
Texas E. Schramm

TES:eg

# longhorn band

A Super Bowl appearance in January, 1974, highlighted a busy year for the Longhorn Band. The 300-member group also performed at football games, pep rallies and in several parades. Scott Ingersoll Harmon, drum major, led the band, which included "Big Bertha," the world's largest drum, marching flag bearers and twirlers Adana Teresa Willman and Nancy Gail Crosby.

Vincent R. DiNino, director, and James G. Hejl, assistant director, have gained National recognition through their ability to build a powerful band.

Freshman Advisors direct a six-week orientation program in the fall. Wearing orange and white beanies, freshmen learn the history, traditions and techniques of the band. The session is climaxed with the initiation of new members who perform for the "old men" in Memorial Stadium.

In the spring the musicians divided into two jazz bands and three concert bands. These groups performed at sports events and special activities, including the University Ex-Students Association Banquets, the Fiesta Flambeau parade in San Antonio and spring commencement. The entire band performed in the spring Band-O-Rama.

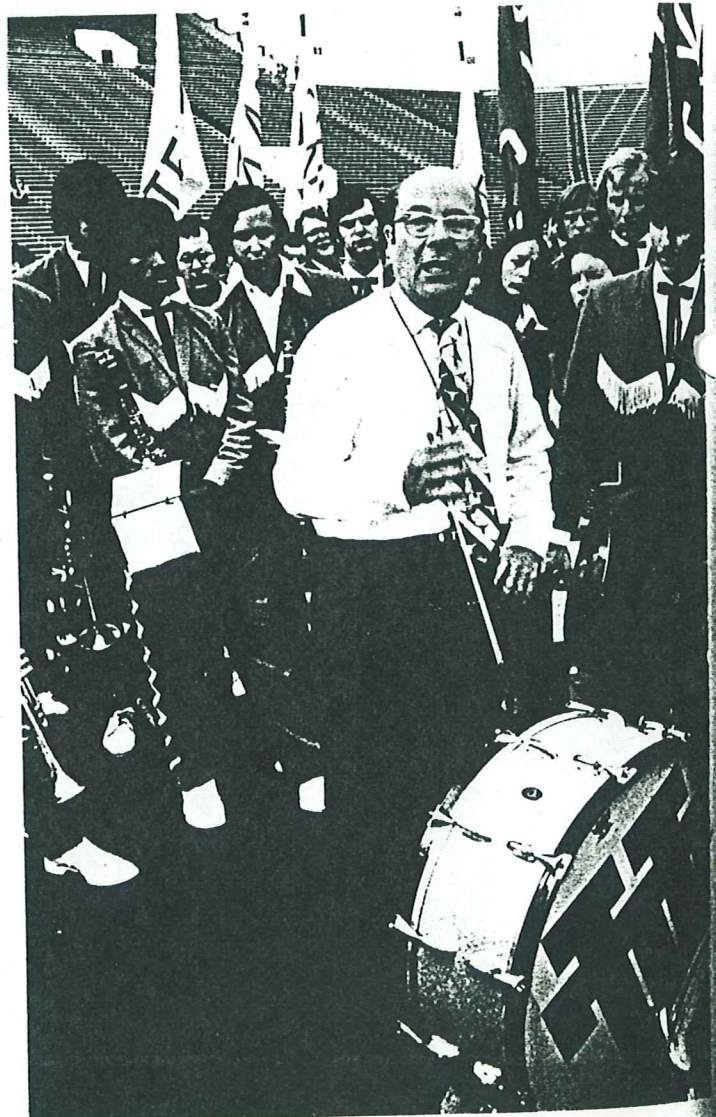
Throughout the year the band held several barbecues, picnics and parties. Old and new officers and outstanding students were honored at the annual spring awards banquet in May.

The band also coordinated the selection of Varsity Cheerleaders in an effort to promote continuing spirit for University athletics.

Spring auditions for the Longhorn Band are open to any University student.



James G. Hejl, assistant director

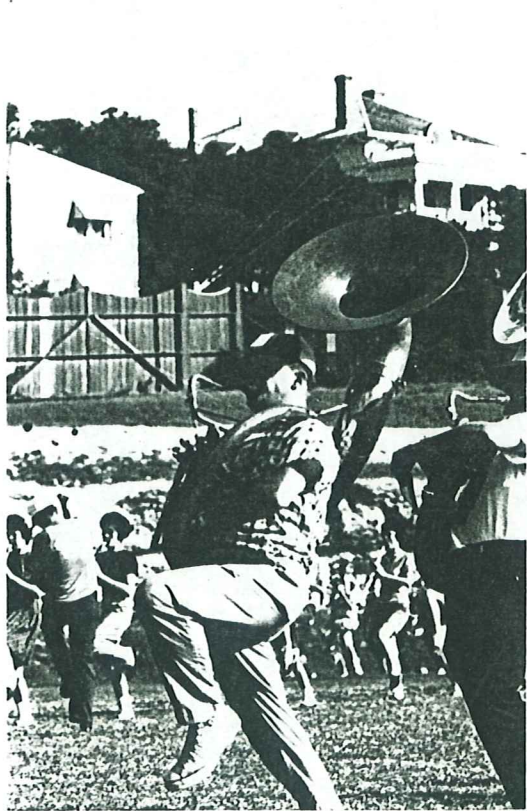
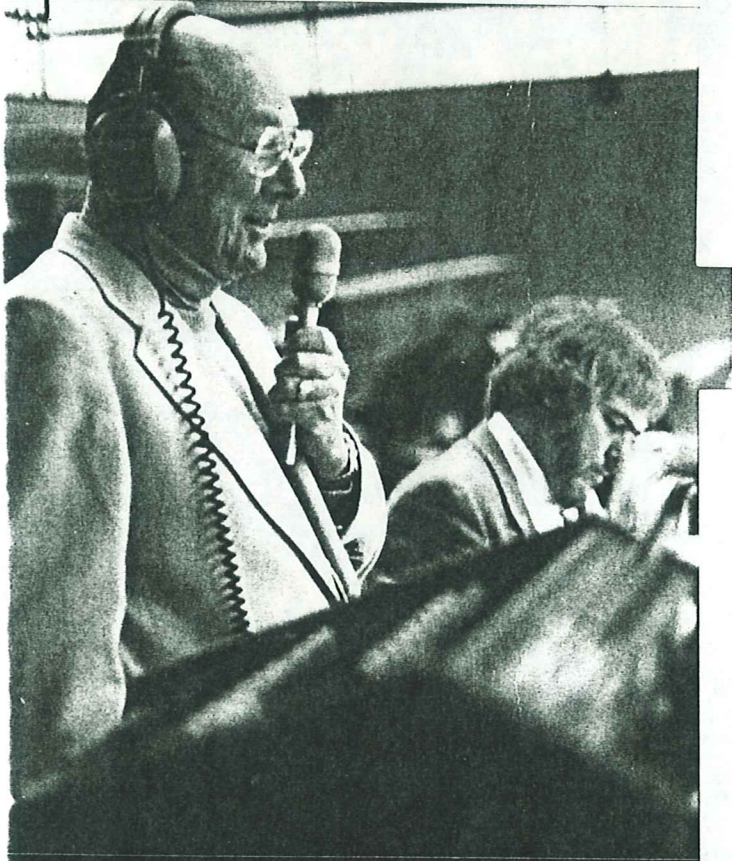


Vincent R. DiNino, director



10/4/67  
LHB Director Vincent R. DiNino  
and Drum Major in Memorial Stadium  
Longhorn Marching Band Director

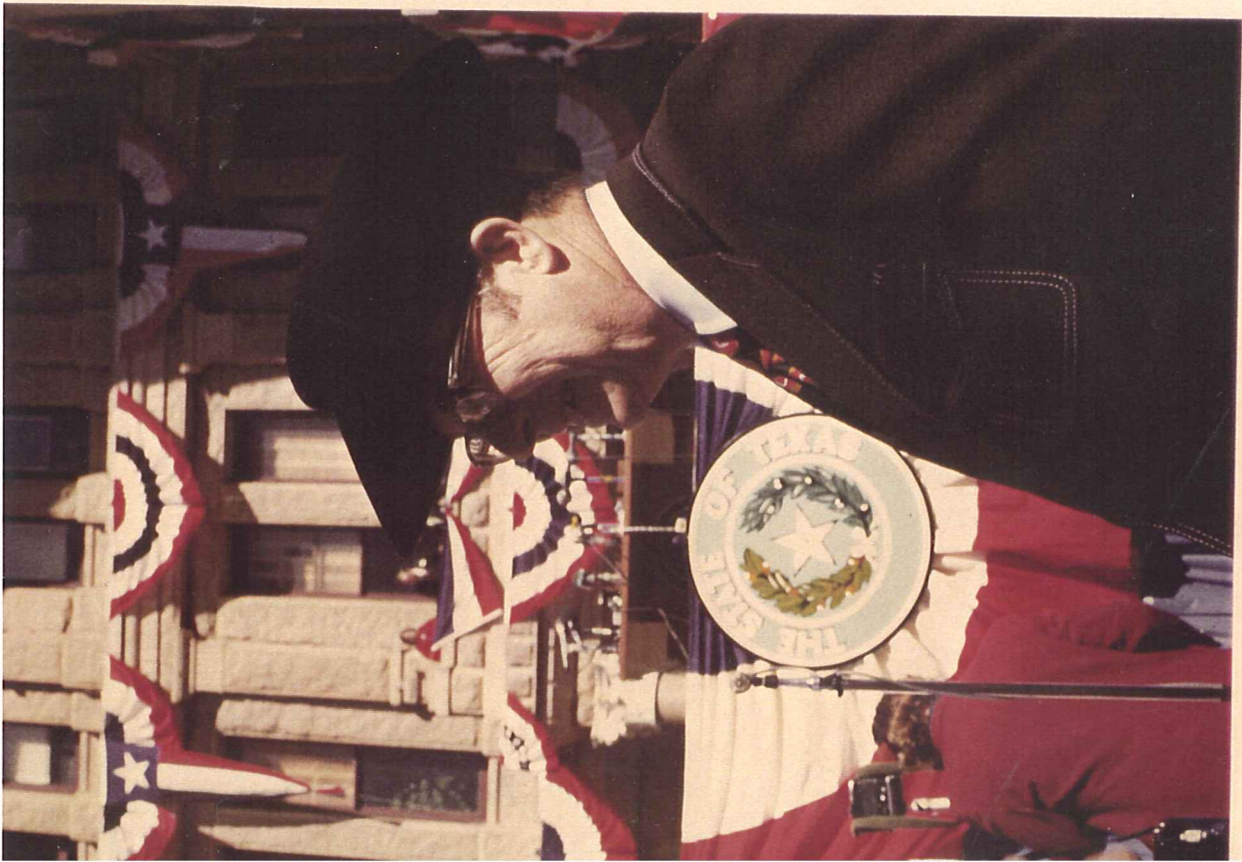
and Drum Major in Memorial Stadium in Austin

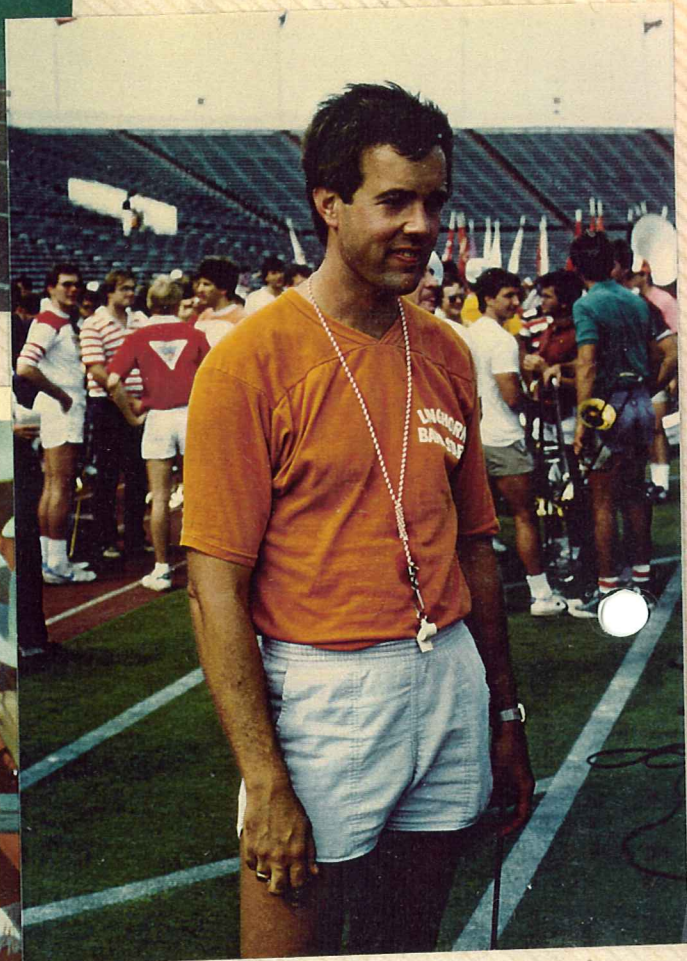






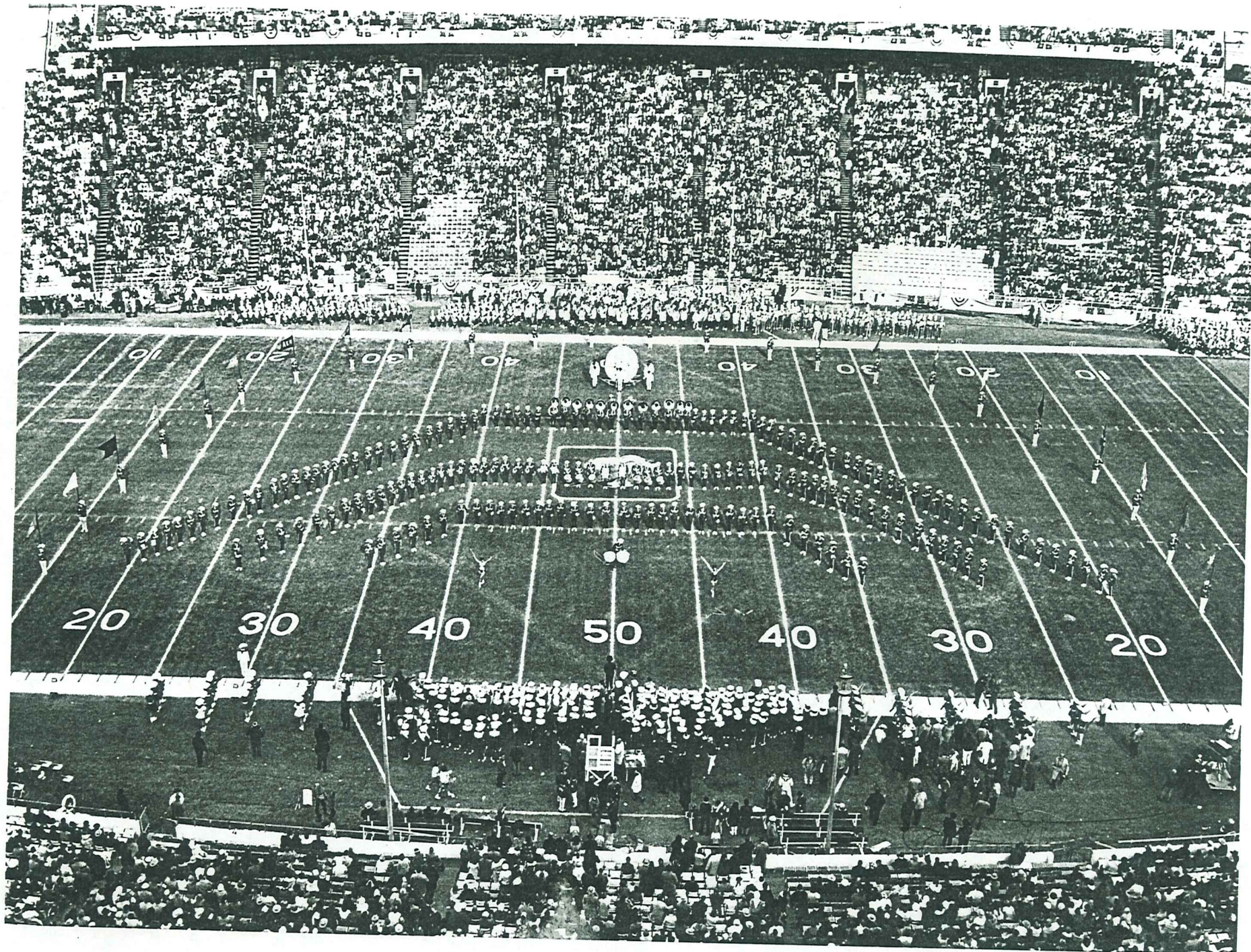
Inauguration Day - LHB is Governor's Choice!





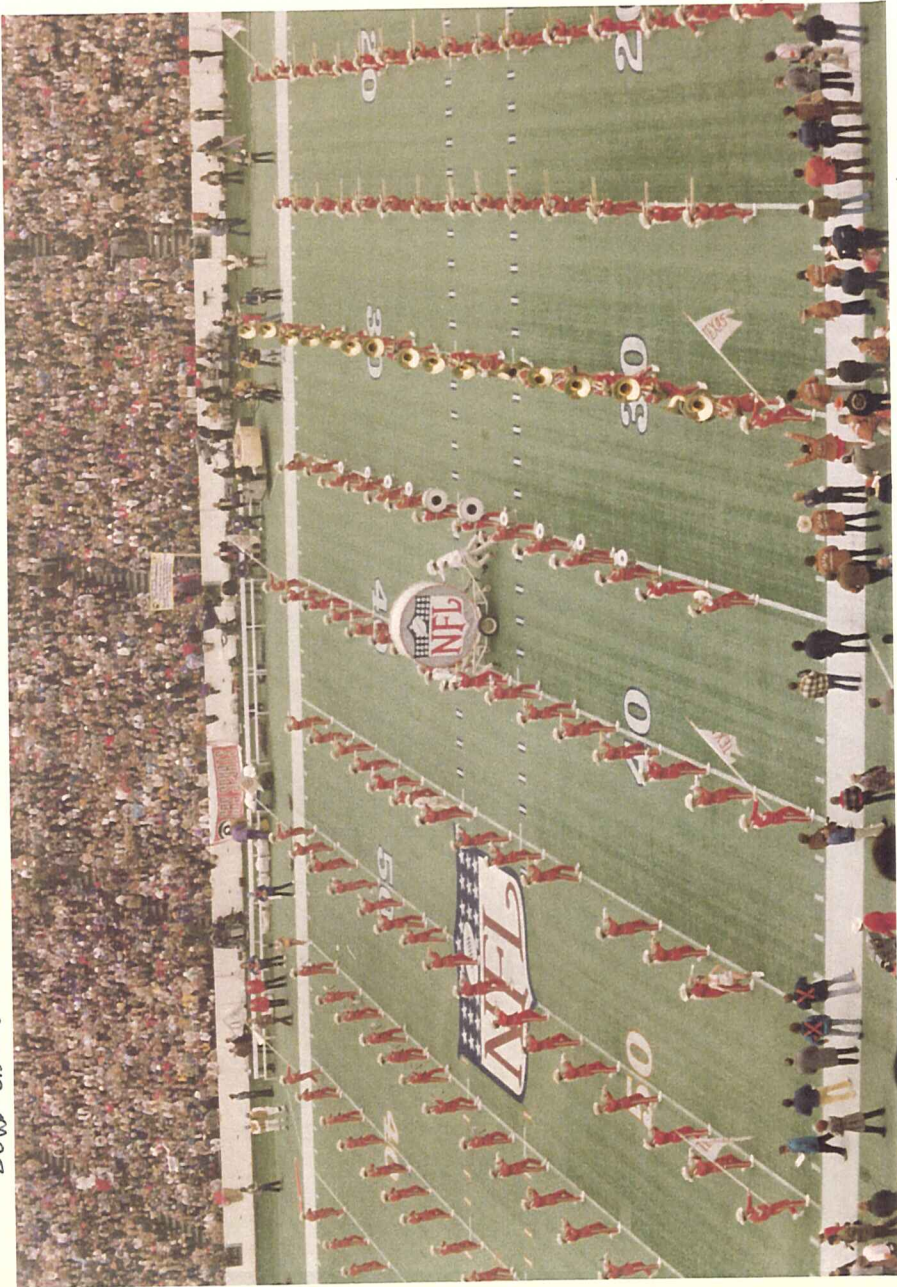






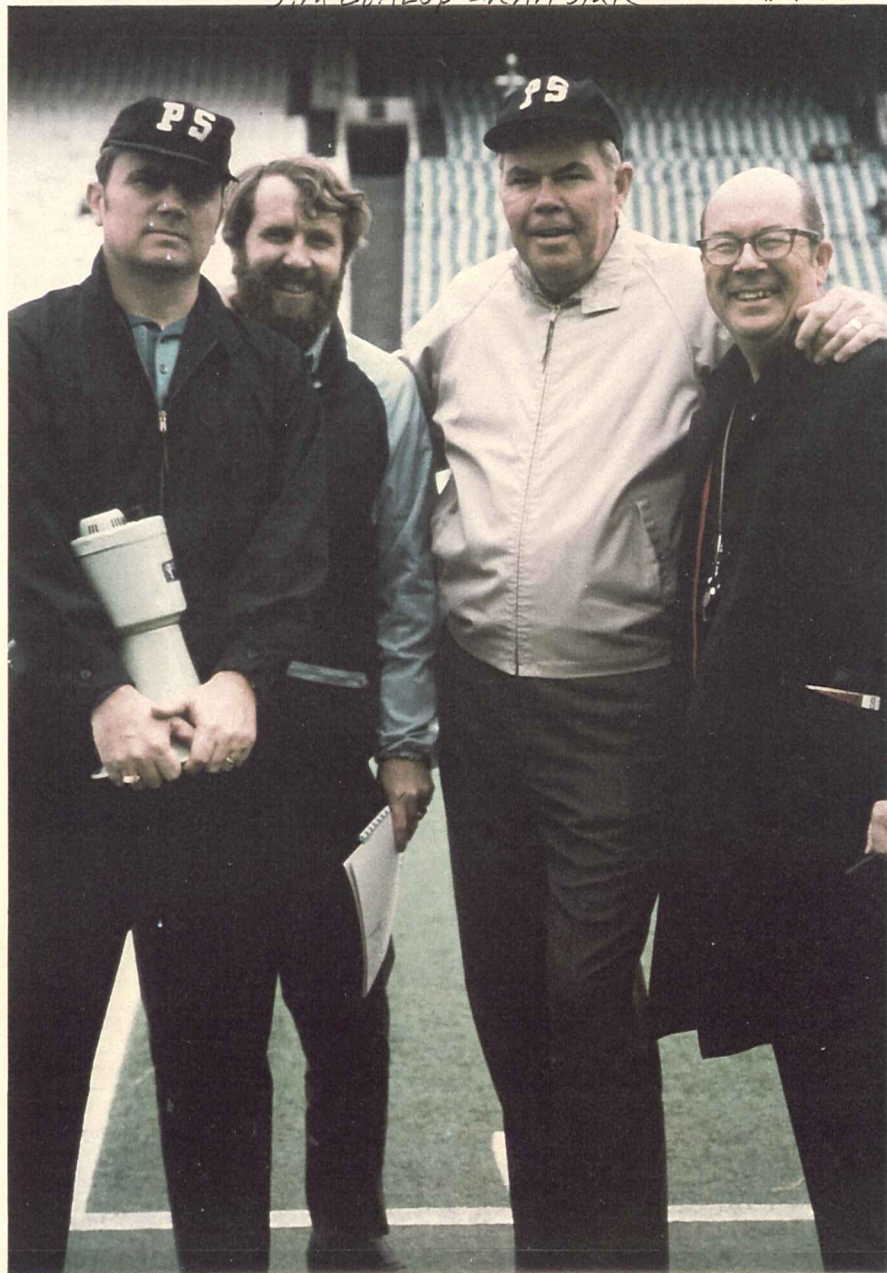
12th Annual Cotton Bowl Festival Parade

Superbowl VIII Jan. 1974



Ut. vs Penn State Cotton Bowl Rehearsal  
Sim Dunlop - Penn State

J.R.D. Nino-LHB







EAU

**ADDITIONAL MATERIAL IS FILED AND  
IS AVAILABLE AT THE UNIVERSITY  
OF TEXAS LONGHORN BAND HALL IN  
AUSTIN**

