

Houston, Texas
January 14, 1996

Dear Barbara,

I am enclosing two pages of the kind of information I hope will be what you want. Also enclosed is something I called "How in the World Did I Ever Get in the Music Business" which I started writing last summer....I'm not sure why except that I thought the grandkids might enjoy knowing more about their grandpa. I haven't had time to start getting the material together that you suggested we put in a file but will when I finish this teaching job I'm still doing.

Let me know if ou need anything else.

Love you all,

Vic

BIOGRAPHY

Victor M.(Vic) Williams

born September 3, 1921 in Commanche, Texas

High School, Wellington, Texas graduation 1939

College, West Texas State 1939-40

Texas Tech 1940, 1942

Army Air Force Bands 1942-46 (forty-three months)

College, Texas Tech 1946-48

Degrees 1947-B.S. in Education, Band Major, English Minor

1949-Masters in Education, Band Major

Teaching Band: Slaton High School, Slaton, Texas 1948-50

Bastrop High School, Bastrop, Texas 1950-52

Austin High School, Austin, Texas 1952-53

Travis High School, Austin, Texas 1953-57

Four years and four months with Prudential Insurance Co. of America 1957-61

Teaching Band: Lamar Junior High School, Austin, Texas 1961-1970

Pearce Junior High School, Austin, Texas 1970-72

Dobie Junior High School, Austin, Texas 1972-78

Lamar Junior High, Rosenberg, Texas 1978-79

Missouri City Junior High, Ft. Bend ISD 1979-1981

Retired in 1981

AWARDS AND STUFF

First chair alto sax in Tech Band, Arranger of *Matador Song* and *Fight Raiders Fight* and music for half-time shows, 1947-48. Arranger and director of music for Texas Tech Varsity Show of 1948. Arranger and director of music for Texas Tech graduation exercises, 1948. Member Kappa Kappa Psi. Co-teacher of private arranging course for band majors approved by Texas Tech; Teaching saxophone and arranging at Texas Tech summer band 1947 and 1948.

Try-out of saxophones at TMEA Convention in Galveston 1954 with Charles Vick; Saxophone Clinician at TMEA Convention in Galveston 1954; Try-out director of saxophones TMEA Convention in Dallas 1955; Organized All-State Reading Band at TMEA Convention 1957; Region Band Chairman 1955 and 1962. Inducted into Phi Beta Mu 1953. Clinic at TBA Convention 1977 "How to Start a Beginning Stage Band"; Secretary -Treasurer of Texas Unit of NAJE 1978-1980. Award from Austin, Texas School Board for performance as Student Activity Sponsor 1977; Certificate of Achievement Award from Ft. Bend School Board for School Songs written for district schools; Plaque awarded by Dr. Robert Lawless, President of Texas Tech and the Tech Band Alumni Association as recognition for musical contribution as musical arranger of show music and Texas Tech School Songs which have been used these past 50 years.

Music published: *Lady of Liberty*, Carl Fischer; *Prelude and Beguine*, Carl Fischer; *My Football Hero*, Hansen; *Ghost Story*, Hansen; *Big Name Band Swing March*, Columbia Pictures; *Blue Gospel*, Columbia Pictures; *A Little Thadness*, Columbia Pictures; *Babysitter's Lullaby*, Southern Music; *Blues for a Flautist*, Southern Music; *Guadalajara*, Columbia Pictures; *Bossa Duo*, Southern Music; *Ballad and Waltz*, Southern Music; *Chorale and March*, Ed Sueta; *Paseo del Rio*, Ed Sueta; *Holiday in Rio*, Ed Sueta; *Clair de Lune*, Ed Sueta.

Composed original school and fight songs for the following Texas schools: Travis High, Austin; Terry High, Lamar Consolidated; Clements High, Ft. Bend; Kempner High, Ft. Bend; Elkins High, Ft. Bend; Austin High, Ft. Bend; Wimberly High; Morris Jr. High, McAllen; Dobie Jr. High, Austin; Dulles Jr. High, Ft. Bend; Albright Jr. High, Alief; Katy Jr. High, Katy; and Hays Consolidated Jr. High. All songs include music, lyrics, and complete band arrangements. In addition to these have been many band arrangements for T.C.U., Texas A. & I, Midland High, Slaton High, Travis High, Willowridge High, Dulles High, Seguin High and others.

Since retirement from public schools in 1981 music activities have involved playing sax and clarinet with various Houston dance bands including the Chuck Nolen Orchestra, "And All that Jazz" and "Manny Green's Orchestra. Teaching private saxophone lessons in Ft. Bend ISD and Spring Branch ISD 1981-96; Doing clinics in Texas and Mississippi for Ed Sueta's Band Method, Running the booth for Ed Sueta at both TMEA and TBA Conventions and playing lots of golf. Also taught drivers education and defensive driving classes for two high schools and two private driving schools from 1980 to the present.

In August of last year being called out of retirement to substitute for a band director at Dulles Middle School who was ill turned out to be a real challenge. The assignment lasted the entire year, teaching three classes of beginning clarinets and saxophones and assisting the other two directors with their three band classes. Now it is time to retire again and resume teaching private saxophone lessons.

HOW IN THE WORLD DID I EVER GET IN THE MUSIC BUSINESS?

By Vic Williams

Chapter One

I was born September 3, 1921 in Commanche, Texas. My parents were Alfred C. and Audie N. Williams. My mother played piano so I guess I started taking lessons at about age seven. By the time I was nine I played a long recital by myself but the depression caused job related problems that forced mother and dad to store our furniture including the piano. My dad was a railroad telegrapher so the depression caused a lot of railroad stations to be closed until dad was "first out on extra board". He got to work only if someone took a vacation or was off for illness. We lived on his father's farm and in other places that didn't have a piano and so I never returned to it. Of course at that age that suited me just fine. I hated to practice when all my friends were outside playing. But oh how I wish now that I could play piano like my sister Gail. She is fifteen years younger than I am. She took piano lessons from her young days on into college, majoring in Music Education. My brother Guy didn't play piano but he did play saxophone thru junior high and high school giving it up to serve in the Navy during World War II and then returning to get his degree in Business Management. He never did take up saxophone again. Mother taught piano lessons from the time my sister was born until one day before she died a month short of age 80.

I guess my musical career really started during the year when my brother got a ukulele for Christmas and I got a tennis racquet. My Aunt Cleo, mother's sister, had played the uke in college so she showed me some chords that she knew and taught me a few songs. Somehow I got pretty good on both the ukulele and the tennis racquet and then decided I would like to get me a banjo. I listened to the Light Crust Doughboys on the radio every day and thought their banjo player was just about the greatest musician I had ever heard. When I toured all the pawn shops in Dallas in search for a banjo I could afford I found they were quite expensive so I finally settled for a \$5 guitar and a book titled "How to Learn to Play the Guitar in Fifteen Minutes". Well of course I took me a little longer than that but I did learn enough to team up with a friend and win a local talent show. We dressed funny, acted silly, and made a lot of noise...you could hardly call it music although we hummed thru kazoos and he played the washboard, bicycle horn, and other noise makers. We did sing a little bit too.

At least part of the prize for winning included a trip to several neighborhood towns along with the high school band to advertise for a rodeo soon to be held in our home town of Wellington, Texas. On one of these trips I became interested in a girl named Clarice Harper and so that I might get to know her a little better I decided it might be a good idea to learn to play a clarinet like hers so that we might sit together in band. Upon asking Theo Nichols, the band director, the cost of a clarinet (now this was in 1938 when a dollar was a dollar) he told me \$58.50 but I knew I didn't have that much money. Then

he said we could order it for \$5 down and \$5 per month so I told him to go ahead and get me one.

As soon as Lyons Band Instrument Company of Chicago shipped me my Henry Leduc clarinet I had the first and only clarinet lessons that I have ever had. They were a trade for me teaching guitar lessons to the band director, Mr. Nichols. We only had about three lessons as he said that was all he knew about the clarinet and I didn't know much more about the guitar so from then on I was on my own. Theo Nichols was a fine cornet player and had been to college at Hardin Simmons University for two years where he played first chair cornet. He had run out of money and so he decided to teach a couple of years so he could continue his education. He later served as a bomber pilot during World War II and then became a dentist in Abilene, Texas.

Our band wasn't very large or very good so in about two weeks I was issued a uniform and placed in the last chair of the clarinet section to play and march at football games. I could only play the "easy" parts but I was practicing four hours every day so I could get up to first or second chair and sit by my girlfriend. Of course by the time I got there I had become interested in another girl. All my practice wasn't wasted however as Theo Nichols and I had become very close friends and he got me a job playing with a small dance band that he played with run by another trumpet player named Clyde Miller. I wore a neat summer tuxedo, played guitar and would sometimes play a "hot" course on clarinet on the tunes that I knew real well. A year later I got my first tenor saxophone as the band's library was written for two trumpets and a tenor. It was a "Soloist" made for Conn, Chicago.. (who ever heard of this brand or company?)...it sure didn't play like a real Conn from Elkart, Indiana but I didn't know any better so I played it during my senior year of high school.

We played dances at Turkey and Silverton on alternate week-ends for 60% of the gate proceeds. I can remember some nights when we wouldn't have much of a crowd and someone would hear a car coming and say "Here comes somebody, play *Tiger Rag* real loud". At Turkey we played in an empty store on the main street but in Silverton we played in a big upstairs room. I had a girl friend that always sat on the bandstand with me in Silverton. I don't know if she really liked me or just the music.

Having been given a copy of a duet on "Corrine Corrina" by a couple of sax players at Hardin Simmons University, Mr. Nichols said that if I would write a band arrangement on it then maybe another clarinet player and I could play it on our spring concert. I didn't have a book on transposition or ranges of instruments so I went from student to student to ask them to play their highest and lowest notes so that I could figure out how to write their parts. I would then figure out the transposition by matching their sound to my clarinet. This may be a slow way to learn to arrange but I never did forget what I learned. I didn't even know that this tune was a blues but I wrote a simple arrangement of sustained whole notes that worked and it gave me the desire to go on and try to write some more.

During my senior year of high school I was playing in a youth orchestra at the First United Methodist Church directed by Weldon Bright, brother of the composer Houston Bright. He had played the previous year with a dance band at West Texas State College run by Raymond Raillard and called "The Majors in Swing". He thought I played well enough so he called Raymond and got me a job with his band. There is no other way I could have gone to college except for that lucky break.

Chapter Two

Summers in Wellington in 1939 didn't offer very much in the way of music activities so I was thrilled when a bass player from Clyde Miller's band and I got a job with a five piece country western band in Wichita Falls. We didn't make much money but I got to play a lot. We learned all our tunes off a juke box in the club where we played on Wednesday and Saturday nights and sometimes played other places like the KMA oilfields. We never made much money as we only got what people put in "the kitty".

I remember one morning when we woke up and had no money for lunch, and not enough gas in the car to get to that night's gig so I got out my sign painting kit of brushes and paint to try to raise some money. I had done sign painting during my last three years of high school so two of us took off down the highway toward Wichita Falls. We were lucky to find a motel that needed a sign for each cabin so by noon we had filled up the car with gas and bought meat loaf at a deli for the whole band.... this meat loaf was the best I ever tasted.

On nights that we didn't have a gig I would go down the road to another club and sit in with their band. One night a man came up and said he liked my playing, that he was with a traveling tent show and offered me a job with it. It was a little better deal than the country band so the bass player friend and I joined up with him. We played three nights in each town and I stayed with the show until school started in September. Most of these West Texas towns were ones that I had lived in during the depression days so I knew kids from those years. It is amazing how many of them had taken up musical instruments and were playing in jazz bands.

We got into jam sessions in almost every town. I'll never forget the session in Quanah that we had in a chicken hatchery...boy we gave those chickens a bad time all day. When I wasn't in a jam session I was practicing my clarinet and sax....there wasn't anything else to do and since I had been playing for less than two years I had to do a lot of catching up.

The owner of the show was Jimmy Hull. His was one of the last old time tent shows that used to tour Texas and Oklahoma. I heard that he later became an evangelist. The shows were good clean entertainment with a lot of comedy and vaudeville acts. I made \$2 every night and an extra dollar for helping take down or put up the big tent. Since we got into movies free (complimentary for show business people) and meals in the best boarding

houses only cost 25 cents I saved enough money on this job to start to college. I slept on a cot under the tent and took a bath at the local swimming pool. For a while I even thought about staying with the show for another year so I could get more experience but the boss fired me when he learned that I already had a job on the band at West Texas State. He knew the importance an education can be even if I didn't.

Chapter Three

At West Texas State College the band I played with had a regular gig at the girl's dorm every Friday night. The pay was \$3 for three hours. My board and room cost was \$5 per week so if we had a Saturday night gig I was ahead.... if not I was behind. I was lucky that Mrs. Harris was so kind and understanding as I did run behind sometimes. My theory teacher Houston Bright (who was also the drummer on the band I played with) lived in the same house. He would play piano in the living room before meals and I would get him to show me chords and progressions that I liked. He was a fine theory teacher and encouraged me when I would try to write an arrangement. He wrote some very fine music and some of his compositions and arrangements are still on the Texas U.I.L Contest List.

One night our lead alto Jimmy Griggs turned to me one night and asked me why I wasn't using vibrato. I asked him what it was as I had never heard of it. After spending a lot of time out in the garage so no one could hear me, I finally got those muscles moving in my jaw and learned when and how to use it. On that band we literally played a lot of the music by "the seat of our pants". Years later I would have the occasion to play some of the same charts that we played and realized how wrong we had played some of the rhythm patterns. You were considered a good section player in those days if you could follow the lead player right or wrong. It was a good experience and know I improved a lot that year. I played first chair, second clarinet in the West Texas band, directed by "Pop" Strain. The band wasn't good but at that stage in my music progress it was O.K.

Our dance band leader at West Texas graduated that year (Spring of 1940) so it appeared that there wouldn't be one next year so when my dad was transferred to Lubbock that summer I decided to live at home and attend Texas Tech. I didn't know anyone in Lubbock so I would hitch hike to Amarillo on Friday each week to play Dixieland Friday and Saturday nights in a club there. I stayed with a friend as we didn't make much money. On Sunday I would hitch hike home with maybe enough money to pay for cigarettes for the next week. I remember one time when I was dead broke and found fifty cents on the roadside. I went to a cafe and had a bowl of the best beef stew that I have ever tasted.

Chapter Four

In early September of 1940 I was walking down the street when I heard a dance band playing in the ball room of the Lubbock Hotel. Wondering who it could be I went there

and saw two saxophone players I had been in a jam session with following a Saint Patrick's day parade in Shamrock, Texas. Again it was one of my lucky days as they needed one more saxophone player to have four in the section...no one used five saxes back then as the stock orchestrations only had four parts. Of course I had played alto at West Texas State College and they needed a fourth tenor so I had to go in debt for one. I kept my alto as I had bought a first line Conn by this time (it cost \$170 and was just like the one Johnny Hodges played) and I didn't want to trade it in. I bought a King tenor which was a pretty good instrument even if the keys were a little soft.

We played for lunch from 12 'til 1 and dinner from 6:30 'til 8 in the hotel dining room and got free room and two meals a day. We never ate breakfast, not even coffee, so the food problem was O.K. We always got what the general pubic didn't order. Our band leader was Sandy Sanderson, head cheer leader at Texas Tech so we did pretty good at getting the fraternity and sorority dances.

The drummer on this band was Dwight Tomb who I would be with in the Army for three years and also in the eight piece band we brought out of the service after World War II. Dwight had been a child prodigy of the drums and had performed at the Chicago Worlds Fair with Sally Rand, the famous stripper. He was so temperamental, always threatening to quit but we soon learned to call his bluff and he stayed the whole year. The jazz tenor was Aubrey Walker who would be my room-mate a year later. Other members were Neil Duer who would later play trombone on the Bob Wills Western Swing Band and Maurice (Benny) Bennett, a fine bass player. Benny couldn't read music when he first joined the band but he had such a fine musical ear that he could fake it with no problem. He later learned to read music when he enrolled in music classes at Tech.

We had two uniforms...a tux and a double breasted gray flannel which we could combine in different ways to make three uniforms. We wore a red and black tie with the gray suits and looked real sharp. Living in the hotel was quite different from living near the campus. When I got out of classes I usually caught a ride to town and back to the hotel so I didn't spend much time around the band hall like most music majors. As the end of school neared I realized that Sanderson was getting his degree and knew that the hotel had decided not to have a house band the next year because of the room shortage created by the newly opened Air Base. So because of these facts I joined Jack York's Orchestra and moved back home to insure having a job on a band for my third year of college.

The year with Jack York's Orchestra went fine. I spent a lot of time at the band hall this year, became a member of Kappa Kappa Psi and was really enjoying college life. I had moved up to lead alto on Jack's band and got extra pay on each job for being the band's arranger. Of course the big news hit us on that Sunday morning of December 7, 1941. We had all registered for the draft so we knew it wouldn't be long until we would all be in the military.

Aubrey Walker and I shared a two room shack about a half block off College Avenue with two other students and it soon became known far and wide as "The Swing Shack".

By this time Lubbock Air Force Base was open and jazz players from the band there would often spend the night sleeping on the floor when they couldn't get back to the gate before curfew time. We didn't get much studying done but we all passed our courses. I almost dropped out of school following a severe case of the mumps just before and after the Easter holidays. Fortunately I was able to pass thanks to a girl friend's notes taken while I was gone. By this time I was writing quite a few charts for Jack's band using my guitar as there was no piano available. One of them titled "Green Juice" got passed around to quite a few service bands during war. I wish I still had a copy of it or any memory of how it went. When school was out I went to the home of my parents where my dad was now railroad agent in Claude (near Amarillo) to wait to be drafted. I had already been told by the draft board that I would be called on June 6.

Chapter Five

When June 6 came I wasn't called by the draft board so I took a job measuring plowed up wheat land for the government. The draft board now said I wouldn't be called until September so when I received a letter from Bud Scruggs my best friend in Wellington and my room mate at West Texas State I got real excited. He had been going to Hardin Simmons while I was at Tech and had enlisted as a French Horn player in the band at Goodfellow Field, San Angelo, Texas so I got on the phone immediately to ask him how I could get in the band too. It turned out that they needed one more sax and clarinet player so I went there to audition and be accepted. I enlisted on July 29, 1942. and arrived at the base with my clarinet, tenor sax, tennis racquet, fishing tackle and wearing yellow slacks with a blue sport shirt..... I must have looked like I was arriving at a country club. As it turned out I was still wearing the same dirt stained yellow slacks and the same dirty blue sport shirt two weeks later as the Quarter Master was closed for that length of time. At least I didn't have to march with the band but I sure got some strange looks in the mess hall.

The band was directed by Master Sgt. Miller, a clarinet player who had been in the service for years and years. He and about eight or nine more regular Army players formed the cadre of the band when the base opened. He lost a stripe back to Tech Sgt. however when we received our Warrant Officer, Tony Coppola. Thus began the period of hard work and learning under Coppola for most of the next three years.

Coppola had come to us straight from the Army School of Music but prior to that he had been in the production of Irvin Berlin's "This Is The Army" where he knew Mel Pahl, the arranger. Coppola played principle oboe in Radio City Music Hall orchestra before entering the service. (He was director of that orchestra following World War II, was musical director of a lot of Broadway road shows and was also considered the leading conductor of opera outside of the Met. One of his brothers (Carmen) played flute in the New York Philharmonic and the other one played saxophone with Guy Lombardo. He was a fantastic musician but as an Army band leader he was a first class S.O.B....(we called him the "whip" behind his back.)

When Coppola got Mel Pahl transferred to our band, I was assigned to serve as his assistant and we wrote music for a lot of shows and musical productions during the next two years. We would go out to a rest camp on the lake, he would sit at the piano and I would sit at a table to write down and transpose the parts for the band or stage band. Mel was a fantastic arranger and I sure did learn a lot from him. Before the war he was one of the top arrangers on Broadway, having done Eddie Cantor's "Banjo Eyes", Cole Porter's "Let's Face It" and "Dancing in the Dark" as well as both the stage and movie scores of Berlin's "This Is The Army". The biggest and best thing we did was "G.I. Pinafore", an Army version of the Gilbert and Sullivan opera. John Kinyon, who would later become the prolific arranger of music for young bands, also worked on some of this music.

Sometime in 1953 I saw a show on TV in which Mel used much of the music we did for the Army version. The libretto had been changed and it was called "Pinafore in Jazz".

I played not only in the band but also in the dance band so we made extra money when we played dances every week. We played Officers Club, cadet dances, squadron dances, and some at the U.S.O. We usually made \$5 a gig until one "chicken" Colonel cut our pay to \$3 after me made the mistake of sending his wife a bill for a dance that we should have played for free. (We didn't know the old Army traditions.) It was a happy day when he was transferred away and we could make \$5 again on every gig.

Dick Reynolds, Bud Scruggs and I had an apartment in town, a sail boat on the lake, and even a car. We really tried everything to enjoy life in spite of the service. I fished a lot on the Concho River and belonged to a Rod and Reel Club. As World War II went on and on it began to appear that we might be in for the rest of our lives. No matter how much you love music, the many, many hours that we spent rehearsing and playing began to take their toll. My good friend Bud Scruggs got fed up one day and left to become a gunner on B-17s. I tried for a time to get into Emergency Rescue Boat Activities but couldn't get a release as there was "no replacement for his place in the dance band".

In the spring of 1945, our band was suddenly de-activated and everyone was shipped out except for seven of us who were kept behind as a combo to play for dances. We were all assigned easy jobs, mine being in Training Aids. I didn't have much work to do but showed movies to cadets and took care of the distribution of posters. The combo that we formed was the beginning of the eight piece band we would later bring out of the service with only a couple of changes in personnel. I became an even closer friend of Dick Reynolds who played piano and trombone. He, Dwight Tomb, and I were owners of the eight piece combo that we booked in San Angelo for about five months after the war. Dick then joined the Russ Carlyle Orchestra and then Ray Anthony for whom he was arranger and road manager for about fifteen years. He wrote the arrangements that made the "Bunny Hop" and "Dragnet" famous and later became the arranger for the four freshman, Diana Shore, Roy Clark and others in Hollywood. My sister and I visited him in Studio City about a year before he died of cancer. The Four Freshmen served as pall bearers at his funeral.

One day we found out that there was a pretty good chance what we might be sent to the Infantry so we pulled some strings that got us reassigned to other bands again. We all ended up in different places. I went to the band at Waco Army Air Field. Reynolds to San Angelo AAF, and Tomb to Ft. Worth AAF. Tomb would get to know the piano and guitar players who would join our post war eight piece band.

Life was much easier in the Waco band. We didn't work as hard as we did under Tony Coppola and I made good money playing with a band using three tenor saxes, trumpet, and rhythm. We played the Service Club several nights every week with lots of free drinks and free food. Some weeks we were in Ft. Worth to be part of a mass band playing for the 3rd Air Force Football Games but even there we got to play for some dances. We also

played in a big dance band directed by Dalton Rissota, who played with the Harry James band both before and after World War II. "Dee" Rissota was featured on plunger solos with James and we had most of his great arrangements in our library.

At about the time I arrived in Waco, President Truman dropped the bomb on the Japanese that ended the War so in about the middle of October Waco Army Field was closed and our band was shipped to Randolph Field at San Antonio. We didn't do much at Randolph and received orders January 2, 1946 to report to Boca Raton Florida with a twenty-one day delay in route. We did nothing there but wait to get our discharge orders. We didn't have a leader or any instruments. From there I was discharged at El Paso on February 29, traveled all night to San Angelo and started playing at Ma Goodwin's Tavern the next night.

We called our combo the "Artist of Rhythm". Pete Snell, trumpet; Dick Reynolds, trombone; Wilbur Wright, tenor; Vic Williams, alto; Tommy Riser, piano; Jack Stowe, guitar; Mert Grimes, string bass; and Dwight Tomb, drums. Dick Reynolds and I wrote all the charts and I fronted the band. Tomb bought the stands and lights. We were paid \$900 a week which was a little better than the \$90 per month we drew in the Army. We paid the five men \$100 each and Dick, Dwight, and I split the other \$100. We also made a little on tips.

We played seven nights a week and stayed together from February to June of 1946 when a band leader from New York named Buddy Delmar talked Ma Goodwin into firing us and hiring his band. About a week later he hired me to play lead alto so I was in the same club until school started in September. I had met and married Billie Edd Proctor and we were trying to save enough money to get by with until I could start drawing money from the G.I. Bill. Dick Reynolds tried to talk me into going on the road with him but I had made up my mind to go back to Tech, finish my degree, and be a school band director.

Chapter Six

My return to Lubbock in the fall of 1946 created some hardships as the housing situation was critical due to the many returning service men. My wife had to remain in San Angelo but after rooming with Jack Boone's family for about three weeks, we got a tiny bedroom at the Penny House..so small that if one person was on the floor, the other had to be on the bed. Several months later we finally found a small apartment to move into.

While at Jack Boone's house I became acquainted with Grant Sharman, another arranger. He and I were able to get permission from the College to offer two arranging courses, one for band and one for stage band. The students paid us about \$3 per lesson. We wrote our text book as we went along and did a pretty good job. At least they students knew how to write a simple arrangement of a school song or something they might need for a half-time show. The Music Department at Tech at that time didn't have such a course so it was really needed and appreciated by the band majors.

I was playing with a big dance band run by Carl Hansen. Our competition was a band run by Phil Kligman. Phil and I sat next to each other in the Tech Band..both on alto sax. My job was to build a sax section with three players who had never played that kind of music. Charles A. (Pete) Wiley and Jack English were two of these. Pete, whose father was Director of the Tech Band was an oboe player and had just taken up the clarinet and sax. Jack and I later played on the same band in Austin. He also became a good vocalist. Mary Jane, piano, later became Pete's wife. When we began to out book Phil Kligman, he folded up his band and I talked Hansen into hiring him to play with us. John Haynie who would later be the trumpet teacher at North Texas State played third trumpet on this band. Other trumpets were Lloyd Jenkins and Claude Burrows. Paul Lovett was the drummer.

We didn't make much money with that big band so I wrote a bunch of arrangements for three tenor saxes, trumpet, and rhythm for Bailey Ireland who had a small band and had a lot of contacts for booking dance clubs, country clubs, and other gigs. We made a lot more money with the smaller band. Ted Crager was on trumpet, Jack Delahunty, Jake Woosley, and I were on saxes. At times we added Bill Herod, Director of the Lubbock Symphony, on violin. Later on Pete Wiley and Mary Jane used this tenor band library at the University of Kansas where he got his music degree...he had majored in Math at Tech.

In addition to writing for the Hansen band, I started doing charts for the Tech Band half-time shows. I also wrote new arrangements on the *Matador Song* and the fight song *Fight Raiders Fight*. The arrangement of the *Matador Song* was used for about forty years and the arrangement of *Fight Raiders Fight* is still being used in 1995...next year will be 50 years. A special arrangement called *Peruna Elegante* for the SMU game resulted in Grant Sharman and I getting to do an arrangement of *Lady of Liberty* which was published by Carl Fischer of New York. They later (in 1954) published my sax quartet *Prelude and Beguine* which is still in print at this time. It was on the UIL Class One list for 15 years.

I was asked to write the musical score and direct the Tech Varsity Show but refused because they would not hire the professional players I knew would be needed to play it. They got somebody at the University of Texas to do the score and the show bombed with musicians from the Tech band trying to play it. The next year they saw things my way and let me hire good players and so I wrote and directed the music. I hired Ted Crager to be my assistant and the show was a big success. That was my last year at Tech so the next year Ted did the job. The final thing I did was to write and direct a big production number for the graduation exercises using band, orchestra, and choir. I returned to Tech the following summer to finish and receive my Master's degree.

Chapter Seven

My first teaching job was director of the Slaton High School Band. The band had been started a year before but there were only 30 players in the band and we had to do the first half-time show in just two weeks...wow! But we did and the band program grew. We took 45 players to contest that year and over 60 the following year. In spite of all my experience, I sure had a lot to learn. I wrote arrangements for all our football shows and started a stage band using four clarinets as we didn't have enough saxes. I played a lot of solos with the group and we played a lot of programs at school and for Lion's Club and other schools. At the end of my second year Slaton High School dedicated the annual to me, even with my picture in the front...what a surprise.

Gary Wiley was one of my fifth grade sax students my second year at Slaton. I would take him and his brother to the Tech summer band program every day. It was a six-weeks program in those days. I taught saxophone and arranging while finishing my work for my Masters. After teaching Gary for that one year I didn't see him again until I was judge of the saxophones and picked him to be the first chair alto in the All-State Band at TMEA in Dallas. He went on to become a fine band director too.

Chapter Eight

The West Texas dust storms became too much for my wife and I so I decided to look for a band job near Austin. Pete Wiley was assistant director of the Austin High Band so I called him and found out there were a couple of openings, one at Bastrop and one at Lockhart. I took the job at Bastrop. There had been no band there for many years so it was start from scratch. We moved to Bastrop and I started off by having a town meeting in the school gym...just like "Music Man". The town was really ready to have a band to play at the football games so we had a good group going in about two weeks...most of them 5th and 6th grade students with just a few high school kids.

Not only did we march and play at the first football game in September but we were in the UT Band Day parade in Austin. Following the parade I had all the little fifth graders holding hands so that we wouldn't lose one. September also was the birthday of our son Gary, born September 29, 1950.

Bastrop was the start of many activities. I did a lot of fishing and hunting, became a Deacon in the Baptist Church and took up the game of golf which I still enjoy. I did a lot arranging for G. Gilligan and his Kermit High School Band as well as for my own band. I would later sell copies of many of these arrangements during T.B.A. Conventions. When Woody Parker, who traveled for J. R. Reed Music Company, found out that I played dance jobs, he hired me to play on his band in Austin. Pete Wiley was also in the sax section so I was first to know that he was leaving his job as assistant to Weldon Covington to take the band job at Lamar Tech. I had become acquainted with Weldon at a convention and he knew that I had done a good job at Bastrop so he hired me after watching me direct *Victor Herbert's Favorites*. I was already playing in the Austin Municipal Band so he knew how I played saxophone. The job was not just assistant band director but also director of the orchestra and teacher of both band and violin at Pease Elementary. I had a ball doing half-time shows with a group four times as large as I had worked with in Slaton and Bastrop. The orchestra job was easy as all most all of the string players were in the String Project at UT. After football season was over I had one section out of the top band downstairs every day for section rehearsals unless Weldon was gone at which time I had the top band to myself. That was the last year of just one black and one white high schools in Austin so we had really great players. The next year Travis and McCallum would open. This fact made band-two classes easy to teach as the students knew they would all be in the top bands at their schools the next year.

While working as Weldon Covington's assistant that year I became quite active in band activities at the state level. I was inducted into Phi Beta Mu and began to do a lot of judging around the state.

Chapter Nine

Finally one of my ambitions was realized as I started the summer of 1953 as director of a 4A high school band. That was the top classification back then. We only had eight players who had ever marched before so we started doing basic drills in Zilker Park. Our first football game was with Texas City. Their band had just returned from doing a show in Chicago's Soldier's Field, they were about twice as large, and they opened their show playing our fight song, *Dixie*. We did a very simple drill show and wished we could climb under the stadium as they really made us look terrible. But the band improved every day and I wish we could have played Texas City again later in the season. The Temple High School Band voted Travis their *Number One Half-time Competition* 3 out of the 4 years that I was at Travis, including this first year.

I wrote almost everything the Travis band played on the football field during those four years and sold many copies to other directors at the T.B.A. conventions. I even had one of my students doing all the copy and mailing work. I also became very active in work with T.M.E.A. affairs. Charles Vick and I tried out all the saxes at the convention (we didn't have Region and Area tryouts in those days) and then those not placed in the two bands were in a class that I taught. I had written parts of the quartet that I later got published, *Prelude and Beguine* and used it to demonstrate the Stan Kenton type sounds you could get with just four saxes. The next year I was the sole judge of the saxes at the Dallas convention. I became a member of Phi Beta Mu and also was organizer of the Reading Band one year. I did a lot of judging marching, concert, and sight-reading contests now that I was pretty well known in the business. It is amazing how much smarter you are when you are director of a good high school band but how dumb you must be, as I learned later when I came back into teaching, if you are teaching at the Junior High level.

The Travis High Band job was really a lot of fun. My feeder school was directed by Verna Covington who always had Sweepstake bands so I had fine students. She picked her students on the basis of their IQ so they were really smart too. The first year at Travis was the senior year for Scott Covington, son of Verna and Weldon Covington, now the Supervisor of Music. I wrote special arrangements and featured him on trumpet solos. He had been in All-State Bands three years already and made first chair trumpet that year in the All-State Orchestra. The student body would yell "We want Scott" at pep rallies and ball games. The football team wasn't too good so I guess this made him even more popular. We also had the first chair horn and first chair trombone in the All-State Orchestra as well as Bass Drummer and first chair Flute in the All-State Band that first year.

For the first three years of Travis High I wrote the school song, *Rebels True* and everything we played on the football field except for our opening marches. The summer before year four I taught saxophone at the summer band camp at Southwest Texas State and worked on marching with Gene Braught who was teaching in the Valley at San Benito. His band was the finest precision marching band I had ever seen so I learned many of his tricks and stunts and the next year (fall of 1956) the Travis band and drill team

were taught a whole new way to march. We also did some of Braught's dance steps that he had worked out to some of my arrangements. Gene later became director of the Oklahoma University Marching Band and I have heard that he has retired and is Mayor of San Benito.

Al Autry was director of the Choral program at Travis and we did a lot of things together including all of the Fred Waring arrangements. I also wrote an arrangement of *Once to Every Man and Nation* which we performed two years before there was a published arrangement. Al was teaching voice at Sam Houston State before he died.

April 10 of 1957 brought another big change in our life. Our daughter Vicki was born and I decided to leave teaching and try selling life insurance with The Prudential. My teacher's salary would just simply not pay our bills. I had already promised to teach at the Southwest State summer band program so after I finished that I went to work learning to sell insurance.

I made three times as much money that year as I would have made from teaching. I continued to play some and did a little substitute teaching for band directors. We had a Dixieland band in the Prudential office and I even played drums in the Dixieland band at a convention in New Orleans that I had won the right to attend by the volume of sales I had made. That was one of my best years as I was second in the entire company in sales of hospitalization insurance.

Chapter Ten

Never say you won't do something like I did when I said I never would return to teaching. I had been watching the Band Day parade with Weldon Covington and he asked me just what would it take to get me back to teaching and I said "Well, I might be interested the next time the job at Lamar Junior High comes open." Would you believe that two weeks later the director there decided he wanted to take a job in West Texas but couldn't unless someone would take over his job? It took a lot of thinking and planning but we finally decided I would be happier back in the band business so in November I made the move. Teacher's salaries had improved and Lamar had a big summer program that the students paid \$15 each to attend. In addition, my wife had gone back to work. She had a good job rating and writing insurance policies.

One of the first things I did after returning to teaching was to make a trip to the Rio Grande Valley to see the Pig Skin Pageant. I had judged it while at Travis and was so impressed with the style of marching done there that I used it with my band. We were the first band in Central Texas to stop drawing formation shows and use precision drill routines. One of the next things I did was to compose another sax quartet which I sent to Carl Fischer Publishing Company who had published *Prelude and Beguine*. They kept it a year then returned it with a form letter stating it didn't fit their current publishing plans. Clifton Williams suggested that I send it to Southern Music but I just stuck it in my desk where it stayed for over 10 years. When I finally did send it in they did publish it. The title is *Ballad and Waltz* and it is still in print in 1995.

I was really impressed by an arrangement played by the Brownsville High Band at the contest we attended on what I thought was a Mexican folk song named *Guadalajara*. It turned out to be copyrighted by Pepe Guizar. Having heard the Percy Faith recording of it I wrote an easy arrangement for my Lamar Junior High band. The Round Rock band used it at marching contest one year and one of the All State Honor bands used it to close their concert. I finally got it published by Columbia Pictures.

My ten years at Lamar were a lot of fun. Even after we lost the ninth grade to high school we still played the same class of music with the eighth grade kids. We made Sweepstakes every year. I got a little bored and took up the study of electronics first as a hobby and later as a business, repairing guitar amplifiers and then color TVs. I took several courses in math and electronics at Central Texas College to help me with this study. In the summer I taught the summer band classes and went two trips each summer for nine years with Bob Meyer taking 25 boys on camping trips in the Rocky Mountains. I also played dances and wrote a few charts for the bands I played with. At a 1994 reunion in Austin, Ken Ragsdale told me he was still using the ones I did for him.

Gary and Vicki both went to Lamar and McCallum. Gary played trombone thru High School and Vicki changed from oboe to percussion while in Junior High. She made tympani in All-State Orchestra her senior year which is really great as they only take the four best from the entire state. She also played piano in the All-City Jazz Ensemble for

three years. Vicki was also very active with folk music playing guitar and singing. She played cymbals in the Longhorn Marching Band her first year at U.T. but changed her major from music to business. She is still active in music at church and other activities.

How I wish that I had kept a record of all the students taught over the years. I remember one year while attending a concert by the Longhorn Marching Band I took the time to count my ex-students in the band and found that I had taught 30 out of the 300.

Harry Kelley was Vice-Principal at Lamar and played banjo. He and I started playing for meetings of school administrators and we gradually increased to be a full Dixieland band for which I wrote a lot of charts. Herb Fields played piano and we even had Clifton Williams on trombone before he moved to the University of Miami. Charlie Jones was on trumpet, John Pearson on trumpet after he became Supervisor of Music, Roland Johnson on bass, we always had a problem with drummers. Anyway the "Professors of Dixieland" was a good thing and we entertained a lot of meetings and school functions. Because of our association with this group I went to work with Herb Fields band...Phil Manning, Corky Robinson and I on saxes and I doubled on guitar.

Chapter Eleven

When a new school took most of the leadership from the Lamar band, I decided to make a move to Pearce Junior High. We made Sweepstakes both years but I decided to move to a new school being built, J.Frank Dobie Junior High. The next six years would prove to be the most fun and excitement of my teaching years and the reason would be the jazz program we started. Students in the Austin school were required to take P.E. every other day and take a Fine Art on alternate days. So my Principal said we could count Stage Band as a Fine Art. The second year of the program we were able to set up a seventh grade program that met on alternate days with the eighth grade program. We won every contest we entered including Fiesta in San Antonio both times we entered, Sam Houston, and Wharton.

The first time we entered to perform at Fiesta our bass player missed the trip and we had to cue every bass line for the Fender Rhodes piano but we came out winner anyway. Because of a conflict with Concert and Sight-reading Contest we didn't enter Fiesta the next year so we went to Sam Houston instead and won first place in our division there also. The San Antonio band that usually won at Fiesta came out second to us both times so some of their students threw bread at our students in the cafeteria after we beat them again at the Sam Houston contest. The next year we went back to Fiesta and not only won again with our 8th grade group but our 7th grade group won all first division ratings entered in the 8th grade contest (there was no 7th grade division). Our stage band was very popular with the student body at Dobie Junior High. We played for all three lunch periods once a month and gave an annual concert for all students in the auditorium. We also traveled to play a performance at one other school each year which included Taylor High, Round Rock (at two different Junior High Schools), and Bedichek Junior High in Austin. We played for a State Convention of Junior Historians in the LBJ Library

auditorium, a reception for the Treasurer of the United States, and other functions. Best of all was a TV performance which was taped on a school VCR. I still have a copy of it.

David Lambert's stage band from Dulles High School won the High School Division at Fiesta two times and that was where we met. Little did I know then that I would end up teaching for him after I moved to Houston.

In 1977 I was asked to be a clinician at the annual Texas Bandmaster's Convention in San Antonio. The clinic *Starting a Beginning Stage Band* was in two sessions and was attended by over 500 directors. My sister Gail assisted by projecting all the music used on an overhead screen so all could see. We did the clinic using high school students who had never played in a stage band. The only problem was drummer who couldn't play anything but rock but he improved as we went along. I put out a hand-out that had a lot of information that could be useful to young directors. I was really surprised that we had so many attending as there was a clinic on Corps style percussion at the same time.

I was able to get two charts that I had written for the Dobie group published by Southern Music Company, *Blues for a Flautist* and *Bossa Duo*. At a later time Columbia Pictures published *A Little Thadness*, a Thad Jones style blues. We also featured some of my arrangements on *McArthur Park*, a Maynard Ferguson chart *Yack! Yack!*, *Tribute to the Duke*, and others. The 8th grade stage band could play three hours (with a 15 minute intermission each hour) and never repeat a tune. They loved it!

Of course good things were happening with the concert band program too. We had to raise all our money but we added two new Yamaha tubas one year and paid for all our music and repairs. Our total budget from the school was only \$300 so the band parents and kids raised the rest. We had the greatest group of band parents one could ask for. They drove their cars to take us to all football games, contests, and other trips. They paid all my expenses to TMEA, TBA, and NAJE and were always there when needed for anything. We made Sweepstakes with the Concert Band too and gave concerts on different days with each group. The Concert Band never had to compete with the Stage Band.

But all this came to an end when in November of 1977 I suffered the death of my wife. We had been married for 31 years. I will always remember the kindness of my band parents and friends as they brought food and all the care they took of me during this time of sadness. You never realize what a loving and caring group of people you work with until something like this happens to you.

Chapter Twelve

The next two years were not very happy. I met and married Betty Pruden, a band director in Houston and moved to that city in the summer of 1978. Because of religious problems our marriage was a failure from the beginning. I was lucky to find a job teaching at Lamar Junior High in Rosenberg as director of the seventh grade band, assistant to Pete Sposato and his eighth grade band, and percussion instructor in an elementary school. All of us

worked with the high school band which was directed by Sherry Albritton. Shortly after contest that year (my band made Sweepstakes, first one in the history of the school) I found out that I had to have a heart by-pass operation. I chose Dr. Grady Hallman to do the surgery. He is not just a fine doctor but plays fine trombone and baritone. I made it back to school in time to finish the year and was offered a better job, head director of Missouri City Junior High for 1979-80.

My two years at Missouri City proved to be very interesting. The second year we made Sweepstakes with both the 7th and 8th grade bands, the only time in the history of the school, before or since. The majority of the students in Missouri City Middle School are Afro-Americans and we proved that hard work pays off. I taught seven periods a day with no off-period. I had fine assistants, Ray Hundl full time and Jamie Larson, half-day. In November of 1979 I filed for divorce and moved to the apartment of my mother and was with her at the time of her death a month later.

During these days at Lamar and Missouri City I composed some music for young bands most of which was published by Southern Music and Columbia Pictures. These included *Big Name Band*, *Blue Gospel*, and *Baby Sitter's Lullaby*. Really the only things I've written that were turned down for publication were a sax quartet and a couple of arrangements of a Bach chorale.

As Secretary-Treasurer of the Texas Unit of the National Association of Jazz Educators I ran our booth at the TBA. convention and there became friends with Ed Sueta of Macie Publishing Company for whom I would do part time work and write some more music for publication.

Chapter Thirteen

Shortly after arriving in Houston I had a call from Danny Baca whom I had known when he had taught in Austin. He invited me to play with a rehearsal band being run by Cary Richards. We worked up a concert and played in a Bellaire park. After the concert Johnny Dyson, who was director of a hobby band *And All That Jazz*, came up and asked if I would be a substitute on alto or bari in his band. As it turned out I only substituted one time and then the jazz alto player left the band and I became a regular member. I played with this band for ten years and it was through an introduction by sax player Don Duryea that I met Jean Lasater. We dated from January until April 4, 1980 when we got married and started the happiest days of my life.

In November of 1981, soon after starting a job in the Katy system, I decided to "quit fighting city hall" and retire. I had started teaching Driver's Education while at Missouri City so this plus teaching private saxophone lessons would supplement my retirement income and Social Security. Frank White at Sugar Land Junior High was the first to put me to work and I found that I really enjoyed teaching privately. Teaching during the school day kept me busy two days a week so I started playing golf on Monday, Wednesday, and Friday.

I substituted on Manny Green's orchestra for some time and finally started playing regularly with him. When our piano player was murdered I talked my sister Gail into playing with him also. She did a great job until she found out about her heart problem. When she had to quit, I decided to retire also. Really I get enough playing when teaching but also play with tapes that I make on our computer with a program "Band in a Box".

Although I had written arrangements on quite a lot of school songs, I had written only a few original ones before moving to Houston. (Rebels True for Travis High and the Fight Song for Dobie Junior High). Since then however I have become the "resident school song composer of Ft. Bend ISD". Terry High, Clements High, Kempner High, Elkins High, Stafford High, Austin High, Garcia Middle, Dulles Middle, Albright Junior, Katy Junior all in this area have hired my services to write one or both of their songs. I also wrote new arrangements on both the Dulles High and Willowridge High songs so if you go to a football game in Ft. Bend County you are bound to hear some of my music. The Ft. Bend School Board presented me with a Certificate of Achievement on September 25, 1995 to honor me for all these school songs in their district.

When we were stopped from teaching private lessons during the school day, I tried full time work at Fort Bend Driving School but eventually returned to teaching private saxophone lessons four afternoons per week. I taught both "behind the wheel" and Defensive Driving classes for over 14 years and still teach Defensive Driving classes each year at St. Martin's Episcopal Church (where Jean works) and First United Methodist Church West.

I worked in Texas and Mississippi for Ed Sueta during text book adoptions and did a little writing for him. He published *Chorale and March* and *Paseo del Rio* in his method books and in another book *Overture*. He has also published two quartets *Claire de Lune* and *Holiday in Rio*. These are now out and are beautiful printings.

Jean and I love to travel. Besides the many trips inside the USA we have been to Puerto Valarta Mexico; Hawaii; Nova Scotia and Prince Edward Island; Vancouver, Victoria, Bamff, and Lake Louise; London two times with side trips to Paris and a car trip through the Cotswalls; Austria, Southern Germany and Switzerland. Jean has also made two other trips to France, first to Paris and the second to Normandy with her son Dr. Steve Lasater and his family: Bonnie, Courtney, and Peter. Her sister Reta made the Paris trip also. I should have gone on both trips and don't know why I didn't.

August 14, 1995 Ft. Bend Schools asked me to be along-term substitute for a close friend of mine, Tom Easton who had just learned he had lung cancer so I went back to teaching full time at Dulles Middle School, possibly for the entire year. I am also teaching private lessons on Monday and Thursday nights and playing with my tapes for a dinner every Wednesday night at First United Methodist Church West.

On September 16, 1995 Keith Bearden and the Texas Tech Alumni Band invited Jean and I to Lubbock for one of the nicest events of my life. I was presented a beautiful plaque in the middle of the football field by the President of Texas Tech in recognition of having written the band arrangements on the school songs in 1947. We also watched the game from the President's box. I played sax with the alumni band and enjoyed seeing several old friends including Lloyd Jenkins.

And I still wonder "HOW ON EARTH DID I EVER GET IN THE MUSIC BUSINESS"?

Barbara

Victor M. Williams
born September 3, 1921
High School, Wellington, Texas graduation 1939
College, West Texas State 1939-40
Texas Tech 1940, 1941
Army Air Force Bands 1942-46 (forty-three months)
College, Texas Tech 1946-48
Degrees 1947-B.S. in Education, Band Major, English Minor
1948-Masters in Education, Band Major
Teaching Band: Slaton High School, Slaton, Texas 1948-49
Bastrop High School, Bastrop, Texas 1950-51
Austin High School, Austin, Texas 1952
Travis High School, Austin, Texas 1953-57
Four years and four months with Prudential Insurance Co. of America
Lamar Junior High School, Austin, Texas 1961-1970
Pearce Junior High School, Austin, Texas 1970-72
Dobie Junior High School, Austin, Texas 1972-78
Lamar Junior High, Rosenberg, Texas 1978
Missouri City Junior High, Ft. Bend ISD 1978-1980

AWARDS AND STUFF

First chair alto sax in Tech Band, Arranger of *Matador Song* and *Fight Raiders Fight* and music for half-time shows, 1947-48. Arranger and director of music for Texas Tech Varsity Show of 1948. Arranger and director of music for Texas Tech graduation exercises, 1948. Member Kappa Kappa Psi. Co-teacher of private arranging course for band majors approved by Texas Tech; Teaching saxophone and arranging at Texas Tech summer band 1947 and 1948.

Try-out of saxophones at TMEA Convention in Galveston 1954 with Charles Vick; Saxophone Clinician at TMEA Convention in Galveston 1954; Try-out director of saxophones TMEA Convention in Dallas 1955; Organized All-State Reading Band at TMEA Convention 1957; Region Band Chairman 1955 and 1962. Inducted into Phi Beta Mu 1953. Clinic at TBA Convention 1977 "How to Start a Beginning Stage Band"; Secretary -Treasurer of Texas Unit of NAJE 1978-1980. Award from Austin, Texas School Board for performance as Student Activity Sponsor 1977; Certificate of Achievement Award from Ft. Bend School Board for School Songs written for district schools; Plaque awarded by President of Texas Tech and Tech Band Alumni Association as recognition for musical contribution as musical arranger of show music and Tech Alma Mater.

Music published: *Lady of Liberty*, Carl Fischer; *Prelude and Beguine*, Carl Fischer; *My Football Hero*, Hansen; *Ghost Story*, Hansen; *Big Name Band Swing March*, Columbia Pictures; *Blue Gospel*, Columbia Pictures; *A Little Thadness*, Columbia Pictures; *Babysitter's Lullaby*, Southern Music; *Blues for a Flautist*, Southern Music; *Guadalajara*, Columbia Pictures; *Bossa Duo*, Southern Music; *Ballad and Waltz*, Southern Music; *Chorale and March*, Ed Sueta; *Paseo del Rio*, Ed Sueta; *Holiday in Rio*, Ed Sueta; *Clair de Lune*, Ed Sueta.

Retirement from public schools: November 1981

Music activities 1981 to present: Playing dance jobs with "And All that Jazz" and "Manny Green's Orchestra"; Teaching private saxophone lessons in Ft. Bend ISD and Spring Branch ISD; Clinics in Texas and Mississippi for Ed Sueta; Working in Convention booth for Ed Sueta at both TMEA and TBA Conventions; Long-term substitute band director at Dulles Middle School, Ft. Bend ISD.

SAXOPHONE QUARTET - Level Three

Holiday in Rio

Arranged by
Vic Williams



*Musical
Artistry
Series*

WOODWIND QUARTET - Two Flutes/Two Clarinets - Level Three

Clair de Lune

Arranged by
Vic Williams



*Musical
Artistry
Series*

AWARD OF DISTINCTION

PRESENTED TO: Mr. Williams

FOR: Being an excellent ,caring,
dedicated & hardworking
band director.

PRESENTED BY: D.M.S. '95-'96
HONOR BAND

DATED: May 17, 1996



IN APPRECIATION

for the
Hours of Soothing Dinner Music during Wednesdays West
1995-1996

VIC WILLIAMS

has been inducted into the
First United Methodist Church - West

MUSIC HALL
OF FAME

CHORALE AND MARCH

VIC WILLIAMS

CONDUCTOR

Sustained (♩ = 60)

1 33*

Flute
Oboe *mf*

Clarinet *a2* *mf*

Alto Saxophone *mf*

Trumpet *a2* *mf*

French Horn *mf*

Trombone
Baritone *mf* *unis.*

Tuba *mf*

I Snare Drum
Bass Drum

Percussion

II Bells
Cymbal *mf*

Detailed description: This system contains the first 33 measures of the score. It features a woodwind section (Flute/Oboe, Clarinet, Alto Saxophone), a brass section (Trumpet, French Horn, Trombone/Baritone, Tuba), and a percussion section (Snare/Bass Drum, Bells/Cymbal). The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Sustained' with a quarter note equal to 60 beats per minute. The dynamic is generally mezzo-forte (mf). The woodwinds and brass play sustained chords and melodic lines, while the percussion provides a steady rhythmic accompaniment. A first ending bracket spans measures 31-33.

9 41

Fl
Ob *rit.* *unis.* *Rit. and Fermata 2nd time only* *Fine*

Cl *rit.*

A Sax *rit.*

Tpt *rit.*

F Hn *rit.*

Trb
Bar *rit.*

Tuba *rit.*

I S Dr
B Dr

Perc *rit.*

Detailed description: This system contains measures 34-41, which is the second ending of the piece. It features the same instrumentation as the first system. The music concludes with a series of sustained chords. The woodwinds and brass parts include 'rit.' (ritardando) markings and 'unis.' (unison) markings. The percussion section also has a 'rit.' marking. The system ends with a 'Fine' marking. A first ending bracket spans measures 39-41.

17

1
Ob

2
Cl

3
A Sax

4
Tpt

5
F Hn

6
Trb Bar

7
Tuba

2nd time only
f
a2

8
I S Dr

9
B Dr

10
Perc

11
II Bells

12
Cym

sol

f

2nd time only

13
Fl

14
Ob

15
Cl

16
A Sax

25

2nd time only
f
accented

f
accented

2nd time only
a2

f
accented

2nd time only

f
accented

D.C. al Fine

17
Tpt

18
F Hn

19
Trb Bar

20
Tuba

f
accented

f
accented unis.

f
accented

2nd time only
f
accented

21
I S Dr

22
B Dr

PASEO DEL RIO

VIC WILLIAMS

Allegro (♩ = ca. 112-126)

CTOR

phone

orn

e

are Drum
ss Drum

mbourine
stenets

Musical score for the first system of 'Paseo del Rio'. It includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (A Sax), Trumpet (Tpt), French Horn (F Hn), Trombone (Trb), Baritone Tuba (Bar Tuba), Snare Drum (S Dr), Bass Drum (B Dr), Percussion (Perc), Tambourine (Tamb), and Castanets (Cast). The music is in 3/4 time with a key signature of two flats. Dynamics include *mf* and *div.* (divisi).

Musical score for the second system of 'Paseo del Rio'. It includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (A Sax), Trumpet (Tpt), French Horn (F Hn), Trombone (Trb), Baritone Tuba (Bar Tuba), Snare Drum (S Dr), Bass Drum (B Dr), Percussion (Perc), Tambourine (Tamb), and Castanets (Cast). The music is in 3/4 time with a key signature of two flats. Dynamics include *mf* and *div.* (divisi). A rehearsal mark '8' is present.

Tempo di tango (♩ = 100)

Musical score for the third system of 'Paseo del Rio'. It includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (A Sax), Trumpet (Tpt), French Horn (F Hn), Trombone (Trb), Baritone Tuba (Bar Tuba), Snare Drum (S Dr), Bass Drum (B Dr), Percussion (Perc), Tambourine (Tamb), and Castanets (Cast). The music is in 4/4 time with a key signature of two flats. Dynamics include *mp* and *div.* (divisi).

Musical score for the fourth system of 'Paseo del Rio'. It includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (A Sax), Trumpet (Tpt), French Horn (F Hn), Trombone (Trb), Baritone Tuba (Bar Tuba), Snare Drum (S Dr), Bass Drum (B Dr), Percussion (Perc), Tambourine (Tamb), and Castanets (Cast). The music is in 4/4 time with a key signature of two flats. Dynamics include *mp*, *p*, and *un.* (unison). A rehearsal mark '17' is present with the instruction 'Play 2nd time only'.

ums.

mf

a2

mf

div.

mf

mf

mf

This system contains the first five staves of the score. From top to bottom: Flute/Oboe (mf), Clarinet (mf), Alto Saxophone (mf), Trumpet (mf), and Horn (mf). The percussion section includes Snare Drum, Bass Drum, and Castanets. The music is in 3/4 time with a key signature of two flats. The first staff has a measure rest with a '2' above it. The second staff has a measure rest with 'a2' above it. The third staff has a measure rest with 'div.' above it. The fourth staff has a measure rest with 'div.' above it. The fifth staff has a measure rest with 'mf' above it.

1.

2.

mf

mf

mf

mf

mf

mf

This system contains the next five staves of the score. From top to bottom: Flute/Oboe (mf), Clarinet (mf), Alto Saxophone (mf), Trumpet (mf), and Horn (mf). The percussion section includes Snare Drum, Bass Drum, and Castanets. The music is in 3/4 time with a key signature of two flats. The first staff has a measure rest with '1.' above it. The second staff has a measure rest with '2.' above it. The third staff has a measure rest with 'mf' above it. The fourth staff has a measure rest with 'mf' above it. The fifth staff has a measure rest with 'mf' above it.

Tempo I (♩ = ca. 112-120)

34

mf

mf

mf

mf

mf

mf

This system contains the first five staves of the score on the right page. From top to bottom: Flute/Oboe (mf), Clarinet (mf), Alto Saxophone (mf), Trumpet (mf), and Horn (mf). The percussion section includes Snare Drum, Bass Drum, and Castanets. The music is in 3/4 time with a key signature of two flats. The first staff has a measure rest with '34' above it. The second staff has a measure rest with 'mf' above it. The third staff has a measure rest with 'mf' above it. The fourth staff has a measure rest with 'mf' above it. The fifth staff has a measure rest with 'mf' above it.

41

mf

mf

mf

mf

mf

mf

This system contains the next five staves of the score on the right page. From top to bottom: Flute/Oboe (mf), Clarinet (mf), Alto Saxophone (mf), Trumpet (mf), and Horn (mf). The percussion section includes Snare Drum, Bass Drum, and Castanets. The music is in 3/4 time with a key signature of two flats. The first staff has a measure rest with '41' above it. The second staff has a measure rest with 'mf' above it. The third staff has a measure rest with 'mf' above it. The fourth staff has a measure rest with 'mf' above it. The fifth staff has a measure rest with 'mf' above it.

1 Bb
Cl
A Sax
Tpt
F Hn
Trb
Bar Tuba
1 S Dr
B Dr
Perc
Tamb II Cast

Fl
Ob
Cl
A Sax
Tpt
F Hn
Trb
Bar Tuba
1 S Dr
B Dr



★★Super Star★★

Vic Williams definitely believes in music! He teaches it, performs it, arranges it, and composes it.

While still attending Wellington Texas High School, Vic began to play music professionally. He played with dance bands while attending Texas Tech University, where he received his B.S. and M. Ed. degrees. In addition, Vic played with the Army Air Force bands during his time in the service during World War II.

Still performing professionally "as a hobby," Vic is a member of a 20 piece band known as "And All That Jazz." They play on alternate Mondays at Huber's Seafood House and perform for charities such as the Alley Theatre Gala, Heart Fund Dances, etc. "And All That Jazz" features the big name band sounds of the Glenn Miller, Count Basie, Tommy Dorsey, and Woody Herman orchestras.



VIC WILLIAMS
WMJH Band Director

As a composer and arranger, Vic has written school song or half time arrangements for Hardin Simmons University, Texas A & I, TCU, Texas Tech, and many others. He has had nine of his compositions and arrangements published by four major music publishers. Seven of the original compositions are in print, and royalty checks come in every year from the sale of his music. Vic's music has a jazz flavor which reflects his strong interest in this idiom.

Teaching has been Vic's primary occupation since 1948 with the exception of a four year stint in insurance. He taught nine years at the high school level and 20 years at the junior high level. Vic spent 22 years teaching in Austin. As an active jazz educator, Vic has served for the past four years as Secretary-Treasurer of the Texas Unit of the National Jazz Educators Association. A member of the Texas Music Educator's Association, he has served as Region Chairman, Band Chairman, State Music Selection Committee, and State Saxophone Tryout Director. Vic has judged U.I.L. contests in almost every region in Texas. In 1977, he was honored to present a two-day clinic at the Texas Bandmasters Convention on "How to Start a Beginning Stage Band Program" which was attended by over 500 band directors. Last year he was chosen by the KISD junior high band directors to be the clinician/conductor of the first KISD junior honor band.

Vic's wife, Jean, is Director of Staff Services for the Associated Builders & Contractors of Houston. All of their children are married.

A new employee to KISD, Vic came from Fort Bend ISD where his Missouri City Junior High seventh and eighth grade bands both won the sweepstakes awards at U.I.L. contest. Vic says he is "excited to be at West Memorial and to be a part of a growing band program." With his diverse musical talents, Vic is sure to "jazz" up anyplace he goes.

Record Number Attend Schools On Opening Day

With the sounding of school bells on August 21, 11,119 eager students entered KISD's fifteen campuses. Opening day enrollment was: AE - 618, BCE - 921, CE - 528, HE - 629, KE - 393, MPE - 652, NCE - 577, WME - 510, WSE - 793, KJH - 702, MCJH - 1,255, WMJH - 816, KHS - 1,200, THS - 1,482, OAC - 24, and Special Ed. - 9. One week later, 342 additional students had enrolled; and as of September 18, total enrollment was 11,624.

Out of the 1,200 district employees, 651 are classroom teachers and 131 teachers are new to KISD. For 1980-81, teachers with a bachelor's degree averaged 6.2 years of experience; those with a master's degree averaged 10.3 years of experience. According to Director of Personnel Jim Goldsmith, 35% of the Katy teachers have master's degrees.

Goldsmith indicated it is interesting to note the diversity of the teacher's educational backgrounds. Sam Houston, South West Texas, U. of H., and A. & M. provide the greatest number of teachers for Katy; however, graduates of all Southwest Conference schools are employed by the district. Other alma maters represented by KISD teachers are James Madison University, Slippery Rock, Columbia, Michigan State, Vanderbilt, Penn State and Florida, to name a few.



REMINDER: Don't forget to turn in your professional growth to your building principal!



FACULTY FOCUS is for and about YOU! If there is something you would like to know or something you would like to share, please notify your campus coordinator or Doris Staton, 371-2184, ext. 306.

LIST OF ORIGINAL SCHOOL AND FIGHT SONGS
WORDS AND MUSIC AND BAND ARRANGEMENTS

Wm. B. Travis High School, Austin, Texas	School Song
Terry High High School, Richmond, Texas	School Song and Fight Song
Clements High School, Sugar Land, Texas	School Song and Fight Song
Kempner High School, Sugar Land, Texas	School Song and Fight Song
Elkins High School, Sugar Land, Texas	Fight Song and Words for School Song
Austin High School, Sugar Land, Texas	School Song and Fight Song
Wimberly High School, Wimberly, Texas	School Song and Fight Song
Morris Jr. High, McAllen, Texas	School Song and Fight Song
Dobie Jr. High, Austin, Texas	Fight Song
Dulles Jr. High, Sugar Land, Texas	Fight Song
Katy Jr. High, Katy, Texas	School Song
Albright Jr. High, Alief, Texas	Fight Song
Dalstrum Jr. High, Hays Consolidated	School Song
Garcia Middle School, Sugar Land, Texas	Fight Song

Blue & White Are Going To Win To-night

Clements Fight Song Words & Music by Vic Williams

Blue and White is going to win to-night and we

cheer them all the way Vic-tory

Vic-tory Win a-gain to-day Mighty Ran-gers

A- you're - o - k Blue and White is

going to win to-night. You will hear us when we

say Go! Fight! Fight! Fight!

Yell it to the sky. It's the Ran-gers

Bat-tle Cry

VOCAL

GATOR FIGHT SONG

WORDS & MUSIC
BY VIC WILLIAMS

FIGHT FOR THE GLO-RY OF OUR NAME -----

BOOST IT TO GREATER PAME

FIGHT FOR OUR

COLOURS GREEN AND WHITE

YEA TEAM WIN THIS

GAME ... SPIRIT AND STRENGTH WILL LIGHT OUR WAY...

GA-TORS WILL WIN TO-DAY

GA-TORS (CHOMP! CHOMP!) WE'RE THE GA-TORS (CHOMP!

CHOMP!) WE'RE THE GA-TORS FROM GEORGE JUN-10R

HIGH (YEA!)

HIGH (YEA!)

Vic Williams '81

SUGGEST STUDENTS HOLD ARMS IN FRONT OF BODY
AND CLAP TOGETHER LIKE A GATORS JAWS ON THE
WORDS "CHOMP! CHOMP!"



STUDENT HANDBOOK

B. F. TERRY HIGH SCHOOL

ALMA MATER

RANGERS FOREVER

Ran-gers for ev-er
Our col-ors proud-ly bear
Red and grey our ban-ners fly-ing
Spir-it, Hon-or, Glo-ry share
Ran-gers for ev-er
with pride we build our fame
Faith-ful al-ways to thy name
For ev-er Ter-ry High

Words and music by
Vic Williams - 1980

FIGHT SONG

We're gon-na cheer the Ran-gers all
the way for a win to-day
We're gon-na fight, fight, fight with
all our might so that we can say-
The mighty Ter-ry Ran-gers are
the best in the U----S-----A-----
So fight on for vic-tory, yes
another vic-tory-
Ran-gers will win to-day

Words and music by
Vic Williams - 1980

FIGHT SONG - KEMPNER HIGH SCHOOL

F Dm Am Gm Am Dm Gm Am Dm

To the bat-tle win to-day, and fight for vic-tory all the

F Dm Gm Dm Gm F Am Gm* D^b Am B^b

way. Were the con-gars from Kemp-ner High. We wave our

Gm C⁷ Gm C⁷ F Dm Am Gm

Col-ors, up to the sky. Spir-it, hon-or, boost our

name and for the glo-ry build our fame. Were the

Am D^b Gm D^b C⁷ F

Con-gars, and you can see we will fight for vic-to-ry

Vic WILLIAMS - 2/2/88



Alvin Community College Summer Jazz Workshop
Band One - Robert Gray, Director
(Program selected from the following)

- Feeling Fine. by Sandy Feldstein
Fabulous Funk. by Sandy Feldstein
Bossa at Venice. by Sandy Feldstein
Feelings. by Albert Lowden
Satin Saxes. by Tom Johns
Amy's Tune. by Jerry Nowak
The Bottom Line. by Lennie Niehaus

We are very pleased to present the
world premier performance of
"Fantasy and Frolic," a modern
styling for Saxophone Quartet
by Mr. Vic Williams.

On the job



Strumming her banjo, first year music teacher Rhonda Miller of Lantern Lane Elementary teaches a new song to her students.

Dancing to Las Chiapenecas at Blue Ridge Elementary's Fiestas Patrias celebration are third grade physical education teacher Jean Richardson and her student, Angela McWilliams.



Region IV Consultant David Wolanski helps J.D. Callier, Career School's auto mechanics teacher, devise a quick test to identify students who cannot read well enough to follow class materials.

Missouri City band director a 'Music Man'

Don't be surprised if you see Missouri City Junior High's band director performing at Huber Seafood House or at the Alley Theater Gala. Vic Williams is just getting involved in what he loves. And what Williams loves is music!

He plays it, arranges it and even composes it. Williams is currently involved as a hobby with the big band sound of a nonprofit nineteen piece band which performs around the Houston area. He is also a member of the Professors of Dixieland, the jazz group who performed at the county-wide teacher inservice at the athletic complex earlier this year.

Williams' involvement with music doesn't stop at merely playing it. He also composes it. "When I write, it's something I want to play with my band," he said.

Publishers view compositions

Williams is not the only one who likes to perform what he composes. Other people do too. He has published seven compositions and four more are under consideration by publishers. Yet he's not planning on getting rich at it. "If something gets on a contest list, then you'll make a little bit of money," he said referring to University Interscholastic League approved contest selections.

Besides writing for junior high and jazz bands, Williams also composes for saxophone quartets and had one of these compositions on the contest list for 15 years. On that piece he earned approximately \$100 a year for 15 years. On another composition, this one for stage band, he received \$1200 over a three year period. "It was played at a lot of contests," Williams said.

"I write something and then submit

it to the publisher. So far I've been lucky. I haven't had anything turned down yet," said Williams. He's been arranging music since his high school days. While attending Texas Tech he arranged versions of the fight song and school song which are still in use today. Besides being commissioned to arrange music for Hardin Simmons University Band, Texas Christian University had him write an entire half-time show for the Cotton Bowl.

Williams predicts success

His newest composition was accepted for publication this summer and so far has been performed by the stage bands of Dulles Senior High School and Houston's School for the Performing and Visual Arts.

Williams predicts this latest composition will be a success, the main reason being his new publisher advertises a lot. "I wouldn't be surprised if it makes \$1000 this year," said the man who looks forward to his 10 per cent royalty checks. To him they are unexpected Christmas gifts arriving at different times during this year.

Williams who claims he doesn't have a lot of time (for composition) is currently working on arrangements for the Professors of Dixieland. "I'm always working on something" he said.



Vic Williams



Missouri City Jr. High

by Barbara Manning

Orientation Assemblies were held to explain school rules and regulations at Missouri City Jr. High. The gold and blue Cougar rules folder which was introduced last year was passed out to each student on the first day of school. This folder was the main tool in the Orientation sessions.

Orientation Honors Program: Parent orientation for the honors program will be held Tuesday, September 16, at 7:30 p.m. in the Commons. Parents of students who qualified for the honors program received a written invitation in the mail last week. Barbara Josephson, coordinator for the Fort Bend ISD honors programs, will conduct the presentation.

Williams Publishes Again: Vic Williams, MCJH band director, signed a contract this summer to publish "A Little Thadness." This musical composition is in the style of Thad Jones for jazz ensemble and will be published by Studio PR of Lebanon, Indiana. This is Mr. Williams seventh publication.

Mr. Williams also took six hours from the University of Houston to qualify to teach Driver's Education. Other creativity done this summer by Williams was authoring the school song and fight song for the new Terry High School in Richmond. The titles are "Rangers Forever" and "Rangers Will Win."

Smith on Injured List: Mrs. Linda Smith, sixth grade Science teacher, started the school year with a definite disadvantage. In an accident, she crushed the thumb and a finger of her right hand. Mrs. Smith now sports large splints and bandages. "Big Thumb" Smith has had to learn to write on the chalk board left-handed.

Cougar Volleyball: Tryouts were completed for the seventh and eighth grade volleyball teams. The teams will debut with a September 11 game at George Jr. High of Lamar Consolidated School District. The second game of the season will be September 15 with Olle Jr. High of Alief School District.

The eighth grade team is coached by Susan Hortsmann. Team members are Shawnee Farabee, Donna Floyd, Susan Pickett, Felicia Baker, Jeanne Chittum and Michon West. Also Rhonda Burney, Elaine Dernehl, Melissa Eschenfelder, Tammy Medve and Stephanie Fernell.

Seventh grade team is coached by Cynthia Supak. This team consists of La Tonya Fouts, Kelly Oakley, Delores Richardson, Angela Pleasant, Raquel Helm, Samantha Few, Christi Hill, Kelly Watkins, Barbara Ramirez, Valerie Loechler, Toni Simpson and Leslie Johnson.

Cougar Football: The MCJH football season opens September 23 against George Jr. High of Lamar Consolidated. The eighth grade teams will play at MCJH field. B team play is at 4:00 and A Team at 5:15. Seventh grade teams play George Jr. High at George's field with B teams playing at 4:00 and the A team at 5:15. All students, faculty and interested persons are invited to attend.

Faculty Appointments: Mr. Frank DeLaro, principal, appointed the following faculty members. Birthday committee are Homemaking teachers, Carolyn Vyvial and Martha Fielder. This committee started off the celebrations early with observation of all summer birthdays taking place during school in-service meetings. Several large cakes were baked and served to the faculty.

Soft Drink Machine committee will be Gwen White, chairman and her class as the committee. "Spread the Lunch" will be handled by Zena Gibson and Gail Arnold, librarians. The counselors, Peggy Horton, Sue Dinges, and Jacquie Layer are Flowers and Gifts Committee. Industrial Arts Club sponsor will be Frank Finch. Student Council sponsor is Brenda Weedon, social studies. Cheerleaders will be supervised by Gwynn Carpenter, Linda Smith and Cathy Townsend. Network News Reporter is Barbara Manning, Career Education teacher. Special projects chairman is Patricia Crabtree.

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WIGGLEWAG *by T. Johns*
ENTER SPRING *by T. Johns*
DAVID'S SONG *by A. Cobine*
A LITTLE THADNESS *by V. Williams*

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Al Cobine is a most versatile composer and arranger. He has won the Thor Johnson Award in Composition, has been a full-time arranger for an Indiana University choral group, composed the television theme "Wild Kingdom," and has composed numerous works for concert band and jazz ensemble. He is presently a saxophone soloist with Henry Mancini performing in concert with many symphony orchestras throughout the U.S. and Canada. His most recent accolade is a composer's grant from The National Endowment for the Arts.

Sammy Nestico needs little introduction. He holds a Bachelor of Music degree in Music Education from Duquesne University and spent 20 years as arranger for the Air Force Band (The Airmen of Note), and the Marine Band. Upon retirement, he moved to LA where he is presently a studio player. His many published works are known by practically every music educator.

Vic Williams acquired his Bachelor and Master degrees from Texas Tech University and has enjoyed a successful career as an instrumental music teacher and professional woodwind player. His many fine groups have been consistent winners in all contests. He has several published arrangements and compositions, is active as a clinician and adjudicator and is currently an officer of the Texas unit of N.A.J.E.

Shabda Nur has two degrees from North Texas State University and a Doctorate from Indiana University. He has enjoyed a busy career as a teacher, performer and writer and has many publications and recordings to his credit including *Stan Kenton and the Dallas Jazz Orchestra*.

Tom Johns holds a Bachelor of Music Education degree from the University of Kentucky and taught for several years in the public schools in that state. He is presently Vice-President in Charge of Editing and Operations at Studio P/R, Inc. and has many published works for concert band and jazz ensemble at all levels.

Chris Gallaher, who is a professor of music and chairman of the Theory/Composition Programs at Moorehead (KY) State University, has contributed over forty titles to the Studio P/R catalogue since 1973. Dr. Gallaher was the Kentucky Music Teacher's Association Commissioned Composer in 1980 and recently completed his fifth year as the musical arranger for the Miss Ohio Pageant Television Show.

Michael Skinner is currently completing his final year of graduate studies at the University of Miami in Coral Gables, Florida while working as a staff writer and arranger for a Miami production company. He has many successful works, both published and unpublished, and is highly regarded as one of America's young composers.

Frank Ferriano is a professor of music at the University of Wisconsin-Whitewater with degrees from Julliard and Columbia University. He was the organizer and first president of the Wisconsin unit of N.A.J.E. and currently is coordinator of the U. of W.-Whitewater Jazz Festival. Dr. Ferriano's college teaching career was preceded by 12 years of successful instrumental music teaching in public schools.

JAZZ CHARTS '81

Monday Morning (Continued)

SESSION NUMBER 1
FIFTH U.S. ARMY BAND, FORT SAM HOUSTON, TEXAS
CWO David Mathis, Conductor

TITLE	COMPOSER-ARRANGER	PUBLISHER
<i>Always On My Mind</i>	Wayne Thompson, Mark James,	Columbia
	& Johnny Christopher/Paul Cook	
<i>Night Vigil</i>	Martin Mailman	Boosey & Hawkes
<i>Chaconne In F Major</i>	George Handel/Ronald C. Dishinger	Medici
<i>Heathery Mountain</i>	Chester G. Osborne	Southern
<i>Belle Oui Tiens Ma Vie</i>	Thoinot Arbeau/Bob Margolis	Manhattan Beach
<i>Horse and Buggy</i>	Leroy Anderson/James D. Ployhar	Belwin
<i>Beryl Bay</i>	Warren Barker	Kendor
<i>March of the Steel Men</i>	Charles S. Belsterling/Harry L. Alford	Carl Fischer
<i>Preludium In C Minor</i>	J.S. Bach/James B. Miller	Shawnee
<i>American Hymn</i>	William Schuman	Presser
<i>Big Band Jazz</i>	Bob Lowden	Kendor

11:00 - 12:00 OPEN PERCUSSIVE ARTS SOCIETY MEETING Room 25, CC

★ 11:00 - 12:00 NEW MUSIC CLINIC (Concert Band) Mission Room, CC

SESSION NUMBER 2
FIFTH U.S. ARMY BAND, FORT SAM HOUSTON, TEXAS
CWO David Mathis, Conductor

TITLE	COMPOSER-ARRANGER	PUBLISHER
<i>A-Roving</i>	William E. Rhoads	Shawnee
<i>A Purcell Suite</i>	Henry Purcell/John Boyd	Ludwig
<i>Blue Ridge Rhapsody</i>	John Kinyon	Alfred
<i>John Henry</i>	Michael Davis	Kjos
<i>March Royale</i>	Elliott A. Del Borgo	Kendor
<i>Trumpets and Drums</i>	James Barnes	Norman Lee
<i>Pachelbel's Canon</i>	Johann Pachelbel/Philip Gordon	Presser
★ <i>Castlebay Overture</i>	James D. Ployhar	Belwin
<i>Babysitter's Lullaby</i>	Victor Williams	Southern
<i>Washington Post</i>	John Philip Sousa/Frederick Fennell	Carl Fischer
<i>Kings Knight Overture</i>	Leland Forsblad	Alfred
<i>Just Take a Country Road</i>	Dick Whitbeck/Bruce Pearson	Kjos

11:30 - 1:00 WIVES LUNCHEON Villita Assembly Bldg.
Mrs. Mozelle Kunkel, Hostess
Gifts courtesy of TBA

12:00 - 1:00 NOMINATING COMMITTEE LUNCHEON Hilton Mezzanine
John Kunkel, Host

12:00 - 1:00 PAST PRESIDENTS/PAST BANDMASTERS LUNCHEON Hilton Mezzanine
Dr. Charles Trayler, Host

12:00 - 1:00 EXHIBITS ARE CLOSED

MONDAY AFTERNOON, JULY 25, 1983

1:30 - 2:30 BRASS CLINIC Technical Achievement In Outdoor Musical Performance Room 31, CC
Wayne Downey, Tim Salzman; Clinicians
The Selmer Co., Sponsor

Jazz Ensembles

(Continued from page 31)

mended! *A Little Thadness* by Vic Williams starts with piano intro and gradually adds sections (in four choruses) and leads to an open section where everyone (anyone) solos. Excellent tutti and backgrounds throughout. Piano leads us back to the D.S. and eventual close. Nice writing. *Nip 'N' Tuck* is also by Al Cobine, a very gifted writer. This chart is a medium swing chart that uses swinging saxes with biting brass licks and has only one soloist—trumpet. This can be taken faster if needed for a rousing opener or closer for your concert. *Scuze Please* is by Chris Gallaher and somewhat reminiscent of the classic *Killer Joe*. Muted trps introduce the M.T. followed by piano solo, trumpet solo and ensemble work. Excellent writing (piano can “noodle” almost at liberty throughout the thin textures. Fine and somewhat surprising ending. Chris Gallaher has another chart on *Ol' Man River* that moves along at a fast clip. Saxes lead the way—brasses accentuating and emphasizing bkgds. phrases and Gallaher adding interesting twists in the M.T. leading to the tenor chorus. Trumpet solo follows and leads to a tricky waltz section and some upper range lead trumpet (high G). An excellent chart that needs a better than average band to do well. Another swing chart is *Miguelito* by Shabda Nur has two “open” sections where any trp., tbn. or sax (except bary) can solo. No range problems.

Jenson Publications, Inc., P. O. Box 248,
New Berlin, Wis. 53151

Billy Byers has a fine chart called

Yuriko that is the classic Basie swing chart. It has reeds on the M.T. with punching brass figures in support. There are easy tempos and solos starting with tenor. Flutes are scored beautifully, but are optional. *Splanky* by Neal Hefti is scored by Dave Barduhn. Piano sets the tempo in the intro ala-Basie for whom this was originally written. Lots of unison horns with a nice clean out chorus. *A Child Is Born* by Thad Jones and scored by Paul Jennings is a beautiful composition in a somewhat simplified version. This starts with trumpet solo. Jennings uses a few different harmonic changes from the original that are refreshing. No technical problems.

Kendor Music, Inc., Main & Grove Sts.,
Delevan, N.Y. 14042.

Low-Down by Thad Jones is a

medium swing chart that swings great! Bones and saxes trade-off on the head, full brass take the bridge. Letter E (start of second chorus) may be opened up for solos. Excellent sax bkgds. and an exceptionally fine sax chorus at letter I. The shout chorus is a typical Thad chart with lots of dynamic changes and building to the big ending. Another Jones work is *Evol Deklaw Ni* and is *In Walked Love* backwards. It is also a medium swing chart with solos for trumpet and either sop (also) sax or piano. As always, there is a lot of full ensemble writing and interesting backgrounds. A third Jones work is a ballad *To You*. This is smooth and lyrical with much of the writing for the full tutti. Range is easier for lead trumpet than most Jones charts. This work ends quietly as it began after a brief climatic passage. ♪

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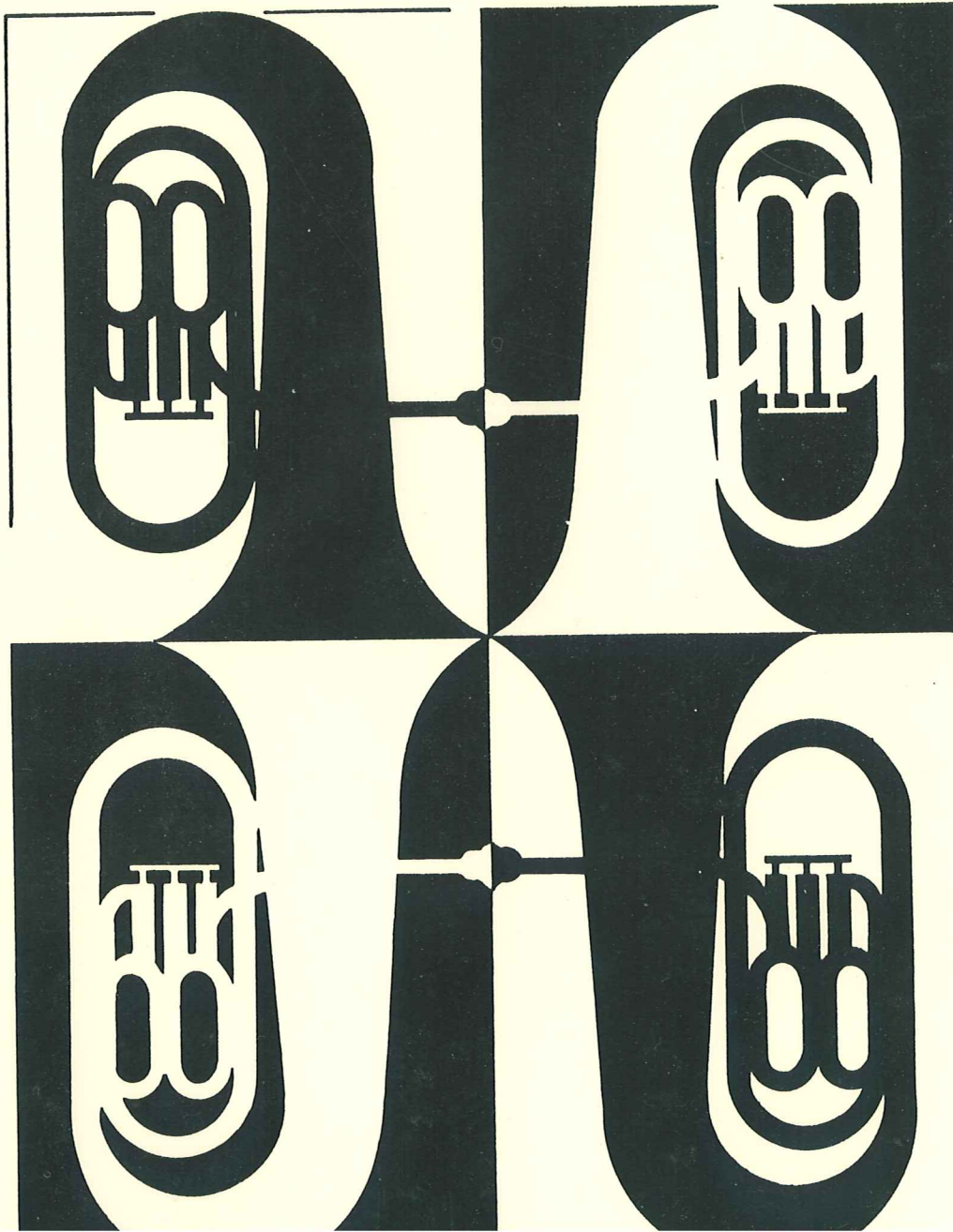


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- 2 Alto Saxophone 2
(Eb Horn, Alto Clarinet)
- 2 Tenor Saxophone
(Baritone T.C.)
- 1 Baritone Saxophone
- 4 Trumpet 1
- 4 Trumpet 2
- 2 F Horn 1
- 2 F Horn 2
- 2 Trombone 1
- 2 Trombone 2
- 2 Baritone B.C.
- 2 Baritone T.C.
- 2 Tuba
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BY

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A LITTLE THADNESS

by Vic Williams

Full ensemble score for 'A Little Thadness' featuring parts for Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Saxophone, Piano, and Double Bass. The score includes various musical notations such as dynamics, articulation, and performance instructions.

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A LITTLE THADNESS by Vic Williams

A Little Thadness is a medium tempo straight ahead blues in C major in the style of the great Thad Jones. Rhythm parts, including the piano solo, completely written out. The chart opens up with scales and backgrounds for jazz solos. Optional 8va trumpet parts make it adaptable for both young and experienced groups.

1st trumpet

A LITTLE THADNESS

by Vic Williams

1st Trumpet 1^o

Play on 4th of 4's (Solo)
Do 2nd 4's to 1st Measure of Solo

OPEN FOR SOLOS

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1st TRUMPET - A LITTLE THADNESS - 8V2

SOLOS - SCALES FOR SOLOS

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1st alto

1st ALTO SAX 1^o

A LITTLE THADNESS

by Vic Williams

Play on 4th of 4's (Solo)
Do 2nd 4's Play 1st Measure of Solo

OPEN FOR SOLOS (2nd MEAS. EACH)
PLAY 2nd MEAS. FOR EACH SOLO

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1st ALTO - A LITTLE THADNESS

SOLOS - SCALES FOR SOLOS - LETTER B

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JAZZ CHARTS '81



SY8401 / \$20.00

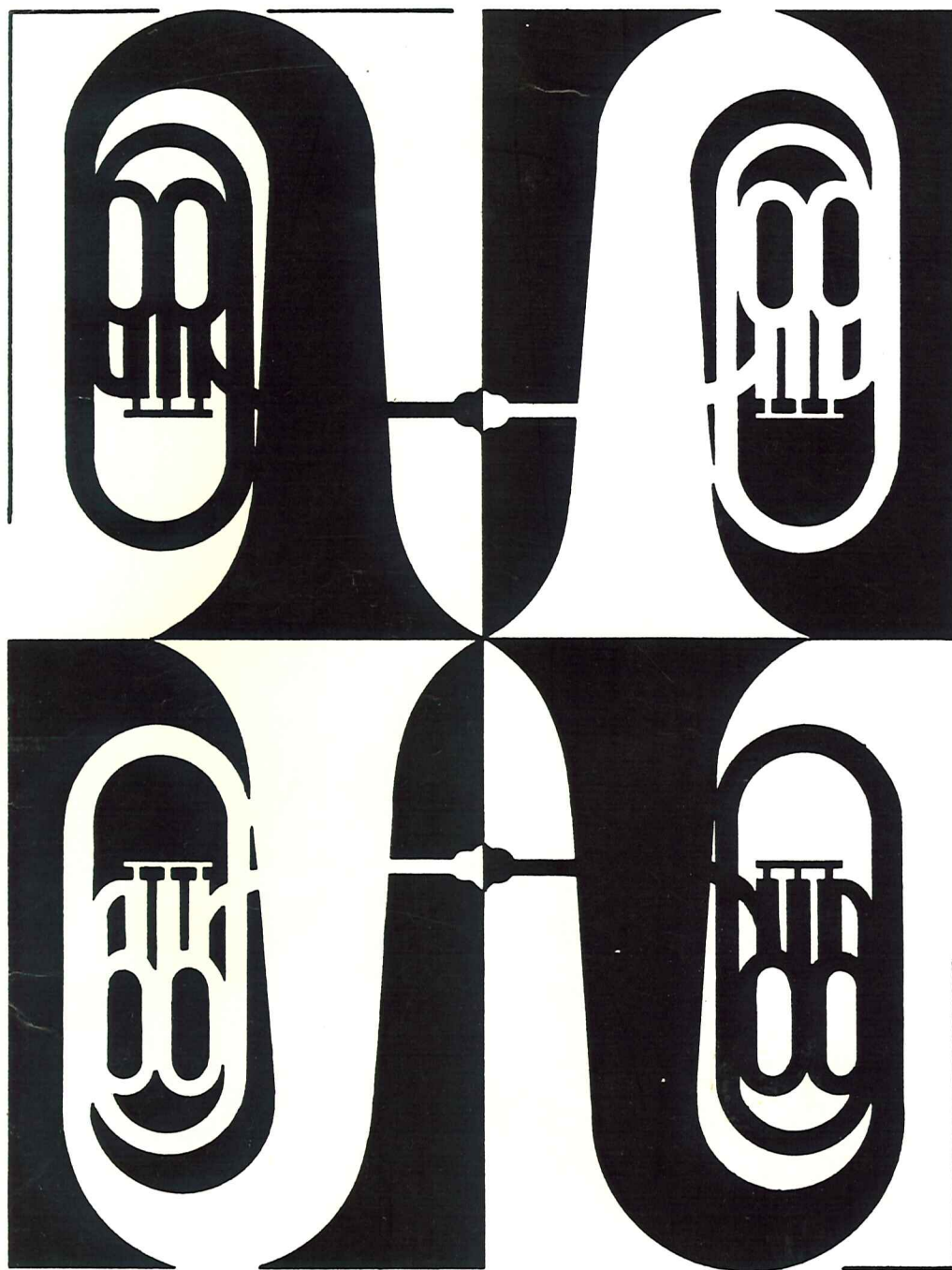
Studio Series for Young Bands

The series designed to give young bands
the music and sound of today.

GUADALAJARA

Spanish Words and Music by
PEPE GUIZAR

Arranged by **VIC WILLIAMS**



INSTRUMENTATION

- 1 Conductor
- 3 Flute I
- 3 Flute II
- 1 Oboe
- 5 Clarinet 1
- 5 Clarinet 2
- 5 Clarinet 3
- 1 Bass Clarinet
- 2 Alto Saxophone I
- 2 Alto Saxophone II
- 2 Tenor Saxophone
- 1 Baritone Saxophone
- 4 Trumpet 1
- 4 Trumpet 2
- 4 Trumpet 3
- 2 1st & 2nd F Horns
- 2 3rd & 4th F Horns
- 4 1st Trombone
- 4 2nd Trombone
- 4 3rd Trombone
- 2 Baritone B.C.
and Bassoon
- 2 Baritone T.C.
- 2 Tuba
- 5 Percussion
- 2 Tympani



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DANIEL ALEMAN is a native of Georgetown, Texas and has taught twelve years in public schools. Before his present position, assumed in 1973, he taught in the Comal County Independent School District from 1966 to 1968. From 1968 to 1972 he was employed by Reitz Music Company of Austin where, as a part of his duties, he was able to meet and visit with many directors throughout the state.

Mr. Aleman received his B. Mus. degree at Southwestern University at Georgetown, studying with Dr. George Nelson who incidentally taught Dan as a beginner in the Georgetown schools.

Daniel is married to Orfalinda V. Aleman and has a daughter, Carmen, and a son, Sergio.



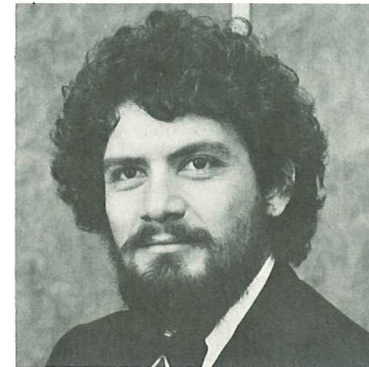
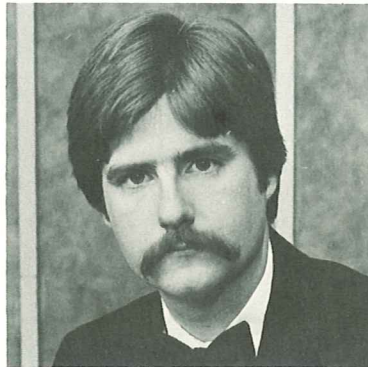
BARBARA STOCKTON is a native of Austin, Texas. She played under Gerald Campbell at Burnet Junior High and at Lanier High School under Charles Jones.

She graduated from Texas University in 1980 with a B. Mus. in Music Education and taught for a year in the Del Valle Independent School District before joining the staff at Pearsall.

Miss Stockton is in charge of the flag corps during marching season, teaches woodwinds at all levels, assists the high school Concert Band and is the director of the second Junior Band.

Barbara is a member of Tau Beta Sigma and Sigma Alpha Iota.

ROBERT PETRISKY is a native of Port Lavaca. He attended Southwest Texas State University. Upon graduation with honors he continued his studies while serving as graduate assistant in Band. He has studied privately with J. Lesley Varner and conducting with James Sudduth. He received his Masters Degree in 1980. Robert taught briefly with the Edna schools before being employed in 1981 by the Pearsall Independent School District. He teaches low brass and directs the High School Concert Band. He is a member of TMEA, TBA, Tubists Universal Brotherhood and the Association of Texas Professional Teachers.



EDUARDO ALEMAN, *Dan's younger brother, played saxophone under Rodney Klett while in school at Georgetown. He was selected for the All-State Band his junior and senior years. Eduardo has been employed by the Pearsall Independent School District since 1976. He received his B. Mus. from Southwestern University. He studied under Ray Schroeder and Dr. George Nelson. In 1981-82 he took a leave of absence and completed his Masters Degree at East Texas State. He resumed his duties at Pearsall in September, as assistant at all levels and director of the first Junior Band.

He is married to Kathleen Aleman and has a daughter, Julia. *Pete Aleman, the third and oldest Aleman brother, teaches orchestra in the Lubbock Independent School District.

PEARSALL

1982 TEXAS MUSIC EDUCATORS ASSOCIATION HONORS CONCERT

FEBRUARY 10, 1983 7:45 P.M.
SAN ANTONIO, TEXAS
CONVENTION CENTER THEATRE

OUTSTANDING BAND
CLASS AAA

Pearsall is located 50 miles south of San Antonio and has a population of 8,000. The primary industries are agricultural although oil has had a recent impact. The public schools are a main focus in the community and the effort for excellence is a constant goal, providing encouragement for the best in basics as well as electives such as Band.

Band in Pearsall begins in the fifth grade. Typically more than 50% of all fifth graders take beginning band. By dividing classes into smaller groups the fifth grade beginners and the sixth grade intermediates receive as much individual attention as staff and facilities allow. Band students who are seventh and eighth graders are in one of two Junior Bands. Band students in grade nine through twelve spend the fall in marching band which incidentally placed second in the finals of the State Marching Contest this past fall. Two groups come out of the marching band for winter and spring, the Symphonic Band and the Concert Band. There are 490 student currently enrolled in Band.

Much credit for the Band's success must be given to the Band Boosters and the community as a whole and most important, without the sympathetic concern of our school administrators and Board, none of this would be possible and we are deeply appreciative.

The Pearsall High School Band wishes to sincerely thank the TMEA for this invitation to perform. We hope that tonight's performance will not only be worthy of the honor, but will also set a new standard for Pearsall bands of the future.

Pearsall Public Schools

522 EAST FLORIDA

PEARSALL, TEXAS 78061
(512) 334-3698 or 334-4189



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ASST. SUPT. FOR INSTRUCTION

To The Texas Music Educators Association:

Thank you. The honor which you have bestowed on the Pearsall High School Band is, without question, the singularly most important honor our district realized this past year. To be able to perform at your meeting as an honor concert band brings great pride to all of us in Pearsall Independent School District.

We are proud of our band program. The students have exhibited spirit, cooperation, hard work and dedication to their tasks. The directors have gone far beyond the call of duty in their diligence and perseverance. The community has been overly supportive of the program in both their time and their encouragement. All of this has paid off with this honor.

This achievement will not be taken lightly. We will continue to strive for excellence and this honor will serve as our benchmark.

Again, we thank you for your recognition.

Sincerely,

A handwritten signature in cursive script that reads "Kenneth G. Loveless".

Kenneth G. Loveless
Superintendent of Schools

January 12, 1983

TO: The Texas Music Educators Association

To be selected to perform before the members of the Texas Music Educators Association is an unparalleled honor for the Pearsall High School Maverick Band. This honor is one to which many individuals associated with the Pearsall Maverick Band have directed their every effort for the past ten years.

We at Pearsall High School share a great deal of respect and admiration for the directors and musicians of this fine group because they have provided us an exemplary model by which we fashion ourselves and our school program. The young men and women who make up the band have distinguished themselves as leaders, intellectuals, athletes, and achievers as well as possessing musical talent and dedication. The spirit, cooperation, and genuine hard work of the members and directors of the Maverick Band has been an inspiration to all of us at Pearsall High School.

As Principal of Pearsall High School, I express my sincere appreciation to the Texas Music Educators Association for recognizing the students, parents, and directors, Dan Aleman, Edward Aleman, Robert Petrisky and Barbara Stockton, for their pinnacle achievement.

Sincerely,

A handwritten signature in cursive script that reads "Lynn Boyd".
Lynn Boyd, Principal
Pearsall High School
1320 N. Oak St.
Pearsall, Texas 78061

PROGRAM

GERONA Santiago Lope

The municipal band of Madrid, Spain became known to the American public through the recording "Sunday In Spain," released in the early 50's. The album remains for many musicians the definitive example of the art of the paso doble. Gerona is an outstanding sample, exhibiting fanfare, contrasting emotions, subtleties and bravura, all characteristic of this genre.

PHRYGIANA James Andrews

Phrygiana takes its name from its modality and incorporates techniques and devices to intrigue the amateur as well as the professional musicologist. It is very interesting for the performer and stays with the listener, melodically and rhythmically. Mr. Andrews recently left teaching for private business. He continues to compose and arrange, offering clinic services through his newly organized ComposerResources in Round Rock, Texas.

CONCERTINO FOR MARIMBA AND BAND Paul Creston First Movement

Few contemporary American composers of the first rank have shown more active interest in music for Wind and Percussion instruments. In addition to his compositions for Band and Orchestra he has written extensively for solo winds and chamber groups. The Concertino for Marimba and Band, written in 1940 has become one of the major works for percussionists.

Roland Muzquiz, our soloist, is a 1976 graduate of Pearsall High School, three years an All State Percussionist. Roland was also percussionist with the San Antonio Youth Symphony, studying with Dean Witten. Since graduating from the Eastman School of Music in 1980 he has been employed as special instructor with the Richardson Band Program.

GRACE PRAELUDIUM Francis McBeth

We are all familiar with Dr. W. Francis McBeth and his contribution to the repertoire of contemporary bands. His intense interest in the wind symphony has been a shaping force in its literature. From the time Martin Luther's "Mighty Fortress" served as inspiration for Bach's "Reformation Sunday Cantata" to the present, hymn music has proved fertile idea ground for composers. 'Grace Praeludium' is a most welcome addition to band literature.

GUADALAJARA Pepe Guizar

"Jalisco Tiene Su Novia, qu es Guadalajara." The poets call the city of Guadalajara the "Pearl of the Occident" because of its beauty, flower filled parks and plazas and colonial architecture. This city invented the Mariachi to provide music for its celebrations and fiestas. This arrangement by Victor Williams captures the spirit of that colorful city.

PROGRAMS COURTESY OF REITZ MUSIC COMPANY

This concert makes the fourteenth occasion for us to be closely associated with a group chosen for State Honors by TMEA. This is a particularly happy occasion for us. Dan represented Reitz Music Company for several years. In addition, Edward and Barbara taught privately for us as undergraduates.



ROSTER

FLUTES:

Abby Viesca
 Lisa Maldonado*
 Cynthia Carrillo**
 Stephanie Kirkland*
 Yolanda Robledo*
 Belen Garza
 Diana Briseno
 Andrea Danchak
 Gilda Viesca
 Lisa Davila

OBOE:

Bethany Beever***

BASSOON:

Gene Ann Weaver

Bb CLARINET:

Rosie Perez**
 Jo Ann Garcia***
 Amy Padilla***
 Terri Toalson***
 Nancy Nettles***
 Lucy Cantu**
 Olivia Mendoza**

Connie Martinez**

Martha Garza**
 Diana Neal
 Jo Ann Carrillo
 Nanny Martinez
 Sonia Cubriel

BASS CLARINETS:

Paula Shorp**
 Elizabeth Garza**

ALTO SAXOPHONES:

Monica Nieto
 Becky Montemayor

TENOR SAXOPHONE:

Robert Vasquez

CORNETS:

Gilbert Perez**
 Sammy Sanchez
 Anthony Morales
 Joe Garcia
 Lionel Garza**
 Ray Longoria**
 David Rios

FRENCH HORNS:

Karen Graf
 Dawn Delanoy
 Sarah Cuevas

BARITONES:

Inez Gonzales***
 Jay Marshall

TROMBONES:

Brett Marshall**
 Paul Riojas
 Carlos de Leon
 Fernando Ortega
 Pat West**
 Teddy Terrazas
 Frankie Aguero

TUBAS

Rudy Davila**
 Benny Nieto**
 Gary Perez

PERCUSSION:

Stacy Beall**
 Denise Winfield

Adriana Alvarez
 Nobert Rodriguez

GRADUATED SENIORS FROM SYMPHONIC GROUP 1981-82

Josie Garcia
 Patricia Ponce
 Rosie Berrelez
 Rosie Elizondo
 Nancy Vinton
 Yolando Garcia
 Yvette Villareal
 Shelly Earl
 Annyce Avery
 Stephen Flores
 Melinda Martinez
 Arlene Maldonado
 Mike Salzman
 Earl Bledsoe
 Joe Pena
 Eloy Salinas

CODE: District Band*
 Region Band**
 Area Band***

*We would like to extend recognition and special thanks to
 Band Director Mr. Wes Evans for his help with the 1980-81 Bands at Pearsall.*

Blues For A Flautist

by Vic Williams

CONDUCTOR

$\text{♩} = 120$

A SWING STYLE

1 *mf* Saxes

2 *mp* Tpts.

3 Saxes

4 Brass

5 Saxes

6 Tpts.

7 Saxes

8 Saxes

9 FULL

10 Saxes

11 Fl. Solo (in microphone)

12 FULL

13 FULL

14 Fl.

15 (JAZZ STYLE)

16 Fl.

17 Fl.

18 Fl.

19 FULL

20 FULL

21 FULL

22 FULL

23 Fl. Solo

24 Fl. Solo

25 Fl. Solo

26 Saxes

27 Saxes

28 Saxes

29 Brass (muted)

30 Brass (muted)

31 Brass (muted)

32 Saxes

33 Saxes

34 Saxes

35 FULL

36 FULL

37 FULL

38 Saxes

39 Saxes

40 Saxes

38 **BO** 39 **SAXES** 40 **BRASS (muted)**

41 42 **SAXES** 43

44 **F** 45 46 **FULL** 47

48 **f** 49-61 **Fl. 2x ONLY** 50-62 **Fl.** 51-63 **tr**

52-64 53-65 54-66 57 58 59 **Fl. SOLO**

60 69 70

71 72 73 **TRO, BARI, BASS**

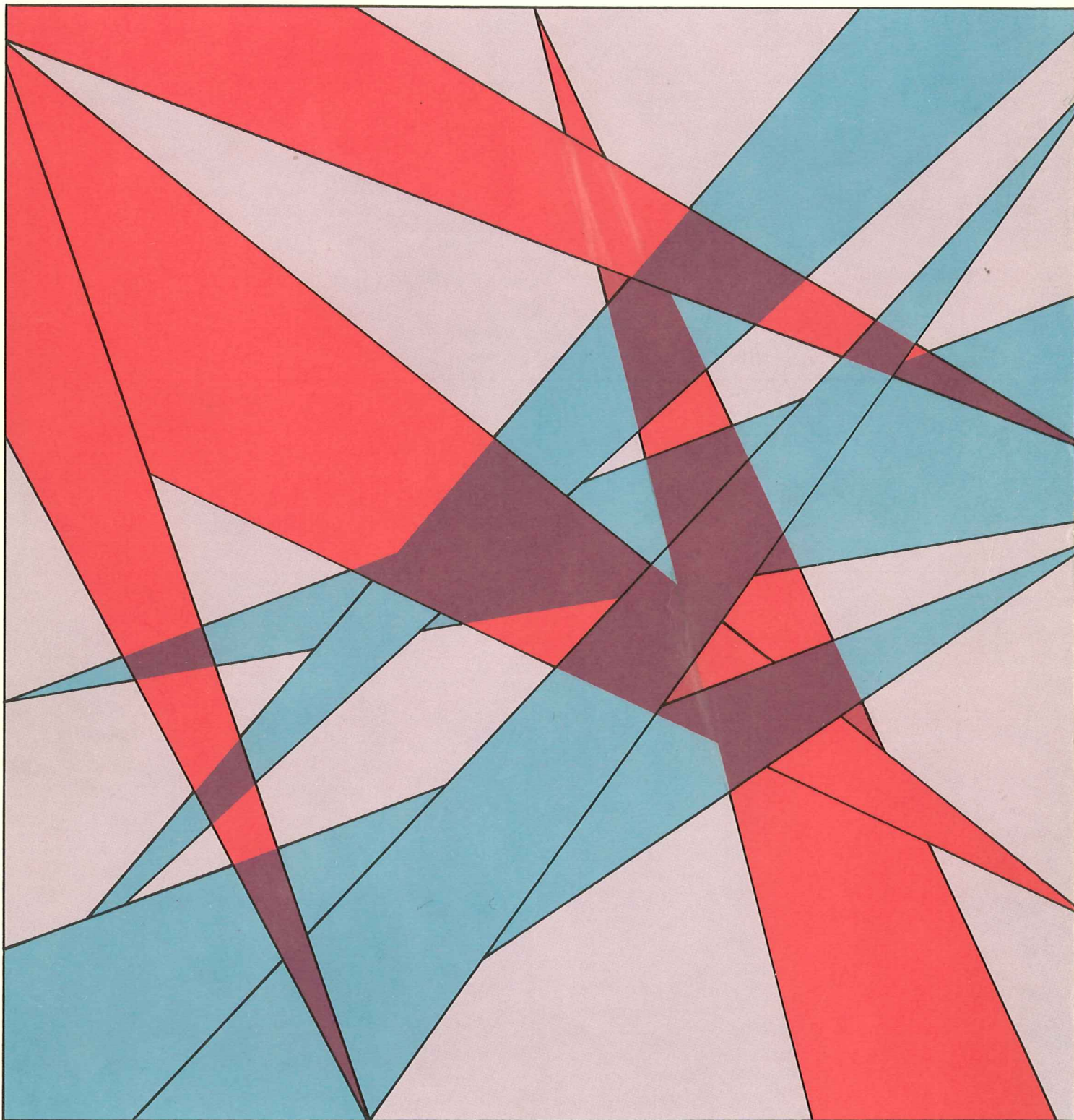
74 75 **PIANO** 76 **Bvb mg** **P**

TROM. ff
BASS. ff
Bvb

BOSSA DUO

VIC WILLIAMS

JAZZ ENSEMBLE SERIES



Instrumentation: Conductor, Flutes (opt.), 5 Saxes, 4 Trpts., 3 Trombs. (4th. opt.), 4 Rhythm

\$10.00

0-34

SOUTHERN MUSIC COMPANY
San Antonio, Texas 78292

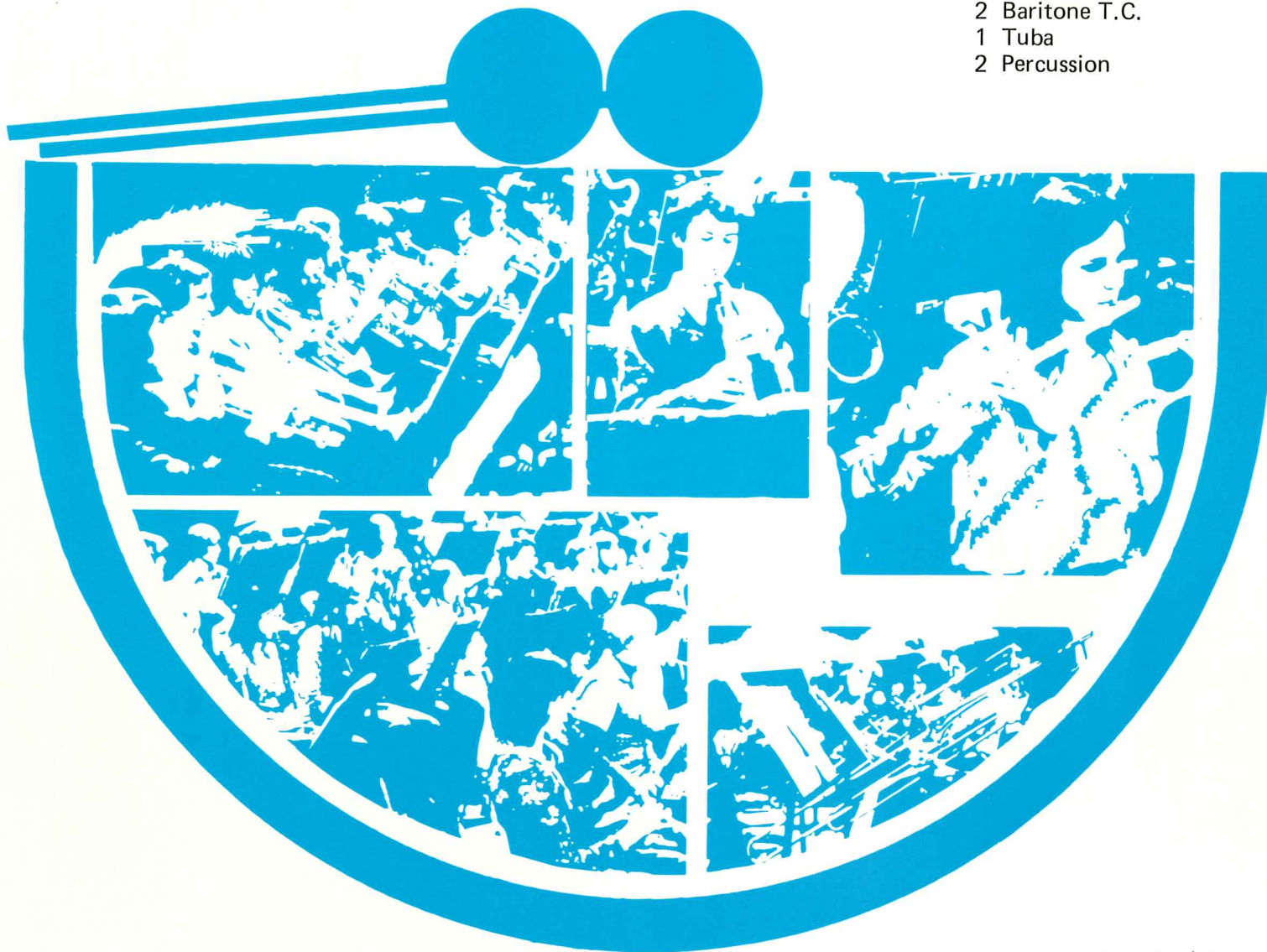
studio series for elementary bands

BLUE GOSPEL

BY VIC WILLIAMS

INSTRUMENTATION

- 1 Conductor
- 4 Flute
- 1 Oboe
- 3 Clarinet 1
- 3 Clarinet 2
- 1 Bass Clarinet
- 2 Alto Saxophone 1
- 3 Alto Saxophone 2
(Eb Horn, Alto Clarinet)
- 2 Tenor Saxophone
- 1 Baritone Saxophone
- 3 Trumpet 1
- 3 Trumpet 2
- 2 F Horn 1
- 2 F Horn 2
- 2 Trombone 1
- 2 Trombone 2
- 2 Baritone B.C. (Bassoon)
- 2 Baritone T.C.
- 1 Tuba
- 2 Percussion



PRICE: \$20.00

A LITTLE THADNESS

by Vic Williams

STUDIO YOUNG JAZZ ENSEMBLE SERIES



INSTRUMENTATION

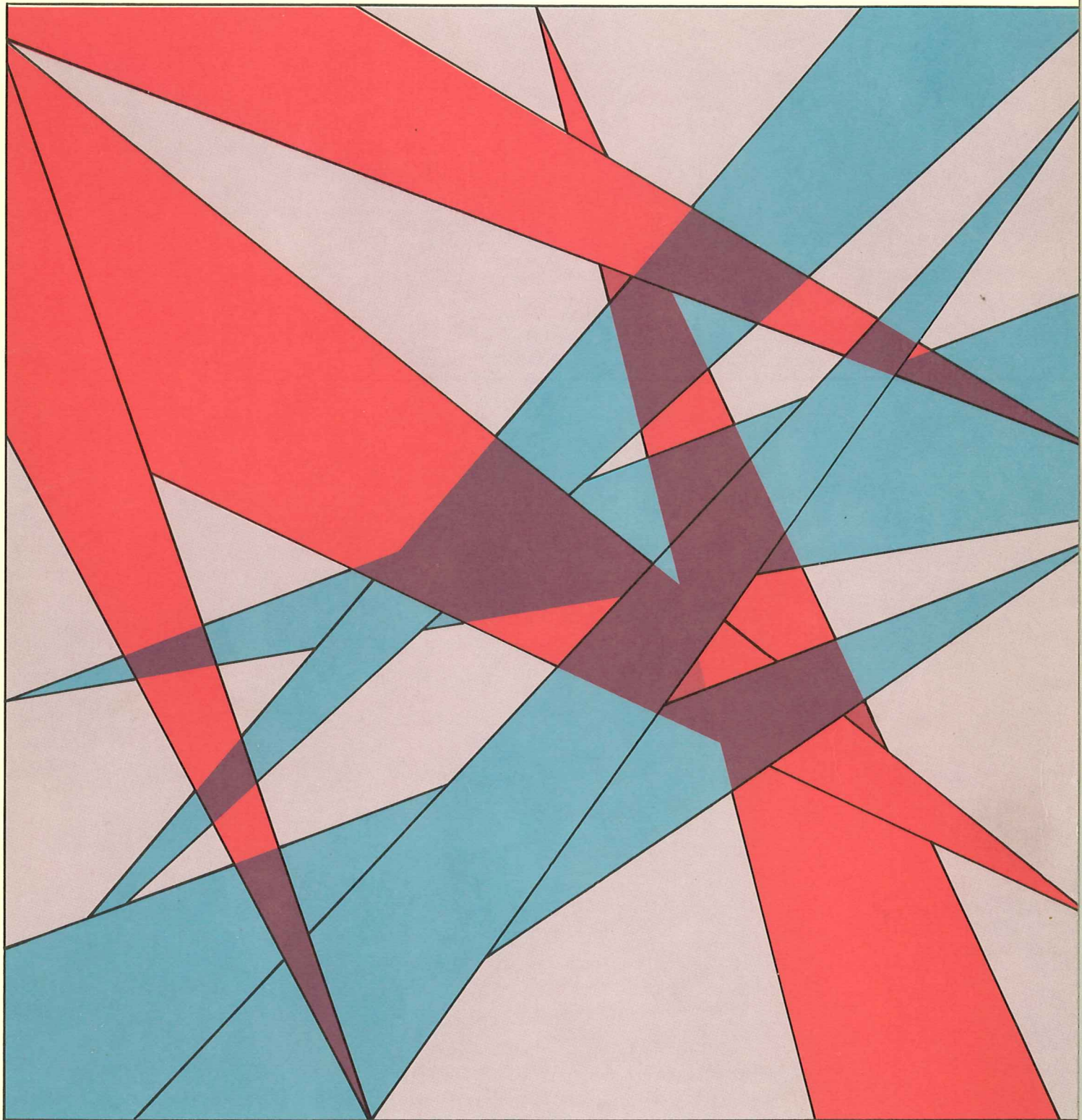
Alto Sax 1	Trombone 1
Alto Sax 2	Trombone 2
Tenor Sax 1	Trombone 3
Tenor Sax 2	Trombone 4
Baritone Sax	Piano
Trumpet 1	Guitar
Trumpet 2	Bass
Trumpet 3	Drums
Trumpet 4	

PRICE: Complete Set - \$15.00 Extra Score - \$3.00 Extra Parts - \$1.50

BLUES FOR A FLAUTIST

VIC WILLIAMS

JAZZ ENSEMBLE SERIES



Instrumentation. Conductor, Solo Flute, 5 Saxes, 4 Trpts., 4 Trombs., 4 Rhythm.

\$10.00

0-32

SOUTHERN MUSIC COMPANY
San Antonio, Texas 78292

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PRELUDE AND BEGUINE

A Modern Styling for Saxophone Quartet
(1st and 2nd Eb Alto, Bb Tenor, and Eb Baritone)

by
VICTOR WILLIAMS

Score and Parts 1.25

now \$3.50

CARL FISCHER
INC.
62 Cooper Square, New York 3
BOSTON • CHICAGO • DALLAS




Over the last several months, we have visited with three different saxophone quartets, each unique in its style of performance. With a historical perspective on one of our founding quartets in January, a view of a more youthful and contemporary ensemble in March, and finally a visit with a unique cabaret-style, all female saxophone quartet in May, we have received a small sampling of the many styles of successful saxophone quartet performance. In future columns we will spend even more time profiling those quartets that have carved a special niche for themselves in our professional music community.

For now let us assume that you are a high school music student, or even an adult amateur with a special interest in and a keen desire for playing the saxophone. You might even be a band director with four eager saxophone students who are not challenged enough by the high school band's music. Regardless, your intention is to find an outlet for performing on the saxophone in an ensemble situation; you don't know how to begin. The saxophone quartet, our most prolific ensemble medium, may very well be the answer.

Our first step in forming the quartet is an obvious one, but also the most critical in determining the success and longevity of the group. Finding four interested and available saxophonists might be easy, but the challenge is in finding four saxophonists with the same personal, musical, social, and goal-oriented chemistry. The importance of personal and social cohesiveness is obvious, as a happy group is a group that always stays together. Four good friends are always a best choice!

Timothy Roberts

The Saxophone Quartet



Organizing Your First Saxophone Quartet

A SELECTED LIBRARY FOR THE BEGINNING SAXOPHONE QUARTET		
COMPOSER	PIECE, WITH INSTRUMENTATION	PUBLISHER
Bennet, D.	Sax Soliloquy (AATB)	Southern Music
Bumcke, G.	Two Quartets, Opus 23 (SATB)	Ries and Eler
Clerisse, R.	Introduction et Scherzo (SATB)	Alphonse Leduc
Cowell, H.	Sailor's Hornpipe (AATB)	Peer International, Inc.
End, J.	Two Modern Saxophone Quartets (AATB)	Kendor Music, Inc.
Handel, G.F. / Hervig	Adagio and Allegro (AATB)	Rubank, Inc.
Lantier, P.	Andante et Scherzetto (SATB)	Billaudot
Leidzen, E.	The Foursome (AATB)	Bourne, Inc.
Walker, R.	Four Fancies (AATB)	Belwin, Inc.
Williams, V.	Prelude and Beguine (AATB)	Carl Fischer, Inc.

Musically all four musicians should ideally be of similar performance caliber. The abilities of the ensemble should not be hampered by one weak player, especially if that player doesn't have the will, desire, or time to improve their contribution to the overall group effort. From a goal-oriented perspective, it must be convincing that all four quartet members have the same ambitions and drives for success. You'll want to make sure from the beginning that all four students have the same idea of what goals are to be achieved, and how much work (practice time) will be required per week to achieve those goals.

After choosing personnel it is necessary to decide who will be performing on which instrument. Consideration naturally should be given to those who

have easier access to a certain voice of instrument. You may want to keep in mind that much of today's quartet music is also published with an alternate part for the second alto (notated AATB), should a soprano saxophone not be available. Many professional quartets today also place their stronger players on the two higher voices (soprano and alto), as these parts tend to carry more of the exposed melodic and technical lines in advanced music. But it is even more important for each musician to play the instrument that they feel happiest and most comfortable with over

the long term. Again, the cohesive, long-term relationship within your ensemble is the force that will carry you into many years of successful music making. Daniel Deffayet once said that to become a great quartet a group had to play together for thirty years! Although not practical at the student level, it's an important concept to be remembered.

Your first practice sessions should consist of reading through as many pieces of music as you can find. Most well-stocked community music stores carry a fair amount of saxophone quartet music and much of the American published material (Kendor, Rubank, Fischer, etc.) is reasonably priced. Your objective, at this point, is to get a feel for what the members of your group feel most comfortable

STARTING A STAGE BAND PROGRAM

NAJE CLINIC at T.B.A. CONVENTION, July 24-27, 1977 by Vic Williams

PART ONE: INSTRUMENTATION AND EQUIPMENT

1. Standard instrumentation: 5 saxes (2 altos, 2 tenors, baritone), 4 trumpets, 4 trombones, piano, drum set, and guitar.
2. Most charts must be played with full instrumentation with the exception of guitar. Guitar parts are rather demanding musically..beyond the level of folk or country western level of performance and chord knowledge.
3. The Electric Bass (Bass Guitar) is more popular and easier to learn than the acoustic (double) bass. If the correct fingerings and method of picking are learned, the bass guitar can learn to double on the acoustic bass. DO NOT USE TUBA ON STAGE BAND BASS PARTS. The Fender Piano Bass is the only other possible substitute.
4. The Fender/Rhodes electric piano may be considered a luxury item but is generally given high priority because its modern sound and other advantages..like always having your own in-tune portable instrument that goes anywhere. The acoustic piano however is preferred for straight ahead styles like Basie and Kenton charts.
5. A large bore trombone with F attachment is needed for many 4th trombone parts. A true bass trombone may be a little too much to handle by most Junior High students.
6. Many stage bands are using one or two flute players..especially if they have saxes who do not double or double well. It is very easy to add flute parts to most charts. Piccolo can also be added..like high screech trumpet.
7. An auxillary percussionist is called for on many of today's charts and can be utilized on almost all charts, especially if the band has conga drums. The Chinese bell tree, wind chimes, bongos, vibra slap, cabasa, bells (glockenspiel), and other such noise makers can add spice and variety if used with good taste. Send 50¢ for catalog of many unusual instruments from LATIN PERCUSSION, P.O. Box 88, Palisades Park, J.J. 07650.
8. Some stage bands use Horns and Tuba for a studio band style. Parts are written on some charts. Generally it takes talented performers and a knack for arranging to add them to the average chart.
9. Trumpets will need Harmon mutes. These are generally used with the stem out. The regular straight and cup mutes called for in concert band work will also be needed by both trumpets and trombones. Other mutes , plungers, bucket mutes, hats, etc. are not called for as much as the basic ones. Clamp on racks to hold mutes are a nice extra for the band that has everything.

10. Mouthpieces that saxes use in concert band do not usually have the edge or the volume needed for stage band. I prefer that my saxes use a different mouthpiece from the one they use in band. We use the MEYER #5 lay with a medium bore for both alto and tenor. The choice for bari seems to be less critical..just so they can get a good sound down low and play in tune in the upper register.

11. PLAIN BLACK MUSIC STANDS ARE IN VOGUE SO IT IS NOT NECESSARY TO BUY SPECIAL DANCE BAND FRONTS.

12. A good P.A. system is needed for solos and announcements. Be sure to get enough mike inputs or plan to invest in a mixer. Speaker columns reduce feedback. You can start with one speaker and add another later. 100 watts is a minimum size. Don't under-buy.

13. It is possible to get by with a single amp for the electric instruments but a seperate amp for each is more desirable. Heavy duty speakers are needed for bass and electric piano. Don't under buy...either power or speakers.

14. Soprano sax, Flugelhorn, and Alto flute are some of the nice extra sound you hear in the great bands of Thad Jones/Mel Lewis, Woody Herman, Toshiko Akiyoshi/Lew Tabackin, and others.

15. School owned drum set, amps, and bass guitar are great to have so that they can be left set-up and ready to go. Get good equipment, especially cymbals,..ride, crash, and high-hat (Zildgian or Paiste).

PART TWO: MATERIALS, METHOD BOOKS, CHARTS, AND OTHER AIDS
(to be demonstrated at the clinic)

1. THE SOUND OF ROCK, Sandy Feldstein & Joseph Scianni, Pub. Alfred. This makes an excellent beginning book for very young players. I use it at the beginning of our seventh grade program because it not only teaches use of the tongue (dah and dot) to the winds but is an excellent introduction to both the drum set and the bass guitar. The bari sax, piano, and bass are used on typical rock lines while the rest of the band are on melodic lines.

2. THE ELEMENTARY STAGE BAND BOOK, Gerald Sebesky, Pub. Studio P/R. A totally simple collection of easy program pieces. A good follow up book for the one above. Introduces easy jazz concepts.

3. BASIC SYNCOPATION, Spear, Stein, Lamitola. Pub Pro-Art. Not written as a class method for stage band but is very usable as such. Books are for Sax, Trumpet, and Trombone. Use Sax book for alto and bari. Use Trumpet book for tenors also. Trombone book can be used by both bass and left hand piano. Write C treble parts for guitar or flute. A few of the exercises are not in the same keys. This book really teaches the basics of jazz articulation.... fine for sightreading too. Use set drummer on swing high-hat rhythm to help establish style.

4. THE SAMMY NESTICO YOUNG JAZZ/ROCK ENSEMBLE BOOK, Sammy Nestico, Pub. Studio P/R. Ten charts in a variety of styles. Solos are written out. A fine collection for the established Junior High or young High school group.

5. RHYTHM SECTION MATERIALS AND METHODS

- PIANO: KEEP ON COMPING, Charles Chihak, Pub. Phantom Music
JAZZ/ROCK VOICINGS for the CONTEMPORARY KEYBOARD PLAYER, Dan Haerle, Pub. Studio P/R
STANDARDIZED CHORD SYMBOL NOTATION, Brandt, Roemer, Pub. Roerick.
- BASS: BASIC ELECTRIC BASS, Pub. Univ. of Miami Press, sold by Sam Fox Music. 5 volumes. #1,3, and 4 will be of most use.
- DRUMS: INTRODUCTION TO THE DRUM SET, Vol. 1 and 2. Charles Perry, Pub. Belwin/Mills
DRUM SET READING, Ron Fink, Pub. Alfred.

6. BOOKS AND MAGAZINES

- THE JAZZ IDIOM, Jerry Coker (paperback)
IMPROVISING JAZZ, Jerry Coker (paperback)
NAJE EDUCATOR, magazine subscription FREE to NAJE members.
DOWNBEAT Magazine, available at discount to NAJE members.

7. A BASIC LIBRARY OF CHARTS FOR YOUNG BANDS

Code (E-J) easy Junior High. (J-H) Junior High or young High School.

SWING STYLE

- SAX APPEAL (E-J) Gerald Sebesky, Pub. Studio P/R
TATER PATCH (E-J) Sammy Nestico, Pub. Hal Leonard
PETITE SWEET (E-J-H) Jim Edison, Pub. Studio P/R
SONG for CHRISTI (J-H) Tom Jones, Pub. Studio P/R
EASY COOKIN' (J-H) Roger Pemberton, Pub. Studio P/R
JUMP for JENNY (J-H) Jim Andy Candill, Pub. Voice/Tech
GUMDROPS for TWO (J-H) Bob Lowden, Pub. Barnhouse
ECHO BLUES (J-H) Al Cobine, Pub. Studio P/R
SWINGIN' LOW (J-H) Ralph Gingerly, Pub. William Allen
BLUES for a FLAUTIST (J-H) Vic Williams, Pub. Southern Music

BALLADS AND ROCK BALLADS

- TRACES (E-J-H) Sammy Nestico, Pub. Hal Leonard
PRETTY ONE (E-J) Al Cobine, Pub. Studio P/R
NIGHT SONG (E-J) Al Cobine, Pub. Studio P/R
NOWHERE TO GO (J-H) Sammy Nestico, Pub. First Place Music
MARSHALL (J-H) Roger Pemberton, Pub. Studio P/R
YESTERDAY/MICHELLE (J-H) Arr. Greg Edwards, Pub. Alfred
NIGHT WINDS (J-H) Jay Chattaway, Pub. William Allen

ROCK AND JAZZ/ROCK

- FREE SPIRIT (E-J) Sammy Nestico, Pub. Hal Leonard
DOIN' YOUR THING (E-J) Howie Segurson, Pub. Wynn
ODE TO SISTER SUE (E-J) Roger Pemberton, Pub. Studio P/R
MAN IN MOTION (J-H) Sammy Nestico, Pub. First Place Music
EASY MOVER (J-H) Greg Edwards, Pub. Alfred
SOUL SQUEEZE (J-H) Ralph Gingerly, Pub. William Allen
CLEAN IT UP (J-H) Jay Chattaway, Pub. William Allen

BOSSA NOVA

Joy Bossa (E-J) Howie Segurson, Pub. Wynn
BOSSA FUEGO (E-J-H) Roger Pemberton, Pub. Studio P/R
VANGIE (J-H) Jeff Taylor, Pub. William Allen

8. IMPROVISATION METHODS FOR YOUNG BAND MEMBERS

BLUES AND THE BASICS, Dominic Spera, Pub. Hal Leonard (with cassette)
THE ART OF IMPROVISATION, Rich Matteson/Jack Peterson, Pub. Music
Minus One. Vol. 1 and 2 (with records)
A NEW APPROACH TO IMPROVISATION and NOTHIN' BUT BLUES (Vol. 1 and 2)
Jamie Abersold, Pub. Abersold Music (with records)
A GUIDE TO IMPROVISATION, John La Porta, Pub. Berklee Press, (with records)

PART THREE: THE JAZZ LANGUAGE

1. Jazz must be played with a legato tongue. The student must learn to use a "dee", "du", "dah" style of attack at any speed. A word of caution however is not to neglect regular tonguing studies. Today's musician must be able to execute both classical and jazz tonguing with equal ease.

2. Use a very simple set of rules. Generally and unless marked otherwise, the following articulations will be used:

BASIC ROCK STYLE: Quarter notes will be played long (dah). Eighth notes will be played short (dut)...and even.

BASIC SWING STYLE: Quarter notes will be played short (dut). Eighth notes will be played long (dah)....and "rolled" similar to six-eighth rhythm. Single eighth notes or the last eighth note of a group followed by rests will be played short.

3. The "dut" used for short notes in both jazz and rock must not be cut too short. There must be a lot of tone quality between the "d" and the "t". John Pearson says "dah-t".

4. Students need to be taught a special way to count some jazz rhythms correctly. Simply stated it is WE NEGATE (do not say) THE COUNT THAT FOLLOWS A SHORT NOTE ON AN UP BEAT.

5. The April/May 1977 issue of the NAJE EDUCATOR has a four page article by Hal Sherman on Jazz Phrasing and Articulation that is really great.

6. It is essential that both director and students do a lot of listening to big band jazz recordings. The Basie/Nestico series are the greatest for this purpose.

PART FOUR: THE STAGE BAND PROGRAM

1. Don't wait until football season is over to start your stage band.

2. If your program must be an extra-curricular activity, you must do a lot of planning, make assignments, have materials and parts for the students to check out to take home. Charts that do not have a full score can be a real problem if a part is lost. The only answer may be to make a copy of these or not ever let them go out.

3. Have section rehearsals with the stage band. Individualize instruction as much as you can. Don't be afraid to try something new and different. Last summer I had great results with this idea: we set up a "lab" situation in six classrooms...two drum sets, two bass guitar rigs, and two pianos. Only one student was allowed to use a lab at a time. Materials were in the rooms. (I even wrote a bass method for beginners and a keyboard harmony course for use in the labs).

4. PERFORM. This is absolutely essential. At our school we play for all three of the 30 minute lunch periods on the last school day of each month. We have also played for civic clubs, PTA (our school and elementary schools), shopping centers, conventions, other schools (both in and out of town), TV broadcasts, assembly programs, and separate stage band concerts (on Sunday afternoon).

5. Before you enter a stage band festival or contest...or even if you do not enter, try to attend some of the good ones and find out what is going on at your level of competition. Take some students with you too.

PART FIVE: THE REHEARSAL

1. Use the same seating arrangement for rehearsal that you will use in performance.

2. Have a routine warm-up and tune-up procedure. And never stop working on intonation.

3. Spend some time in every rehearsal listening to jazz records. Use definitive recordings of charts you are playing if available. Kids can copy! A good recording is worth a thousand words.

4. It is OK on unison passages but DO NOT DOUBLE PARTS ON CHARTS.

5. Insist that there be a pencil on every stand. Students should mark music...dynamics, articulations, phrases, solo instructions, endings, etc.

6. Before you spend a lot of time working on charts that are too difficult, build up a book of charts that your band can play so you can play programs of an hour or longer. This is what really develops pros.

7. Don't conduct the stage band like you do a concert band. Set tempo, give down beats, cut-offs, dynamic changes.

8. Rehearse ensemble passages without the rhythm section occasionally. This makes the band really learn to swing. It can also make it easier to listen to tone quality, balance, tuning, articulations, dynamics, and phrasing.

9. Bring in pros to play with and work with your band if possible.

10. Run your rehearsal in a pro manner. Jazz is fun but you can't get much work done unless you have some discipline.

PART SIX: POTPOURRI

1. The rhythm is the hardest section to develop. Don't let this group overplay. Listen to the great drummer Mel Lewis with the Thad Jones/Mel Lewis band. Take a tip from Ed Shaughnessy....don't let the drummer play with a "gorilla foot".

2. The jazz style ride/cymbal beat is the most important part of a drummer's job. It is sometimes very difficult to develop. Refer to the chart and the tips in the Ron Fink book listed under materials.

3. Start a "self-improvement" program for yourself. There are many materials available.....like John LaPorta's "Guide to Jazz Phrasing and Interpretation"...this is a book and a record of 14 duets. You can cut either channel off and play along with the other.

How about a course in modern harmony? Dick Grove's is probably the most comprehensive one published.....ditto his great book on Stage Band Arranging. David Baker's book on "Jazz Improvisation" is a literal gold mine of information...not just on improvisation but dealing with many other aspects of the study of modern music. What brains Dick Grove and David Baker both are!

4. Get expert advice when you need it. NAJE has 28 consultants for this very purpose. Texas Unit of NAJE has some consultants too. Just send a stamped envelope and don't be afraid to ask questions. You will find the pros on bands like Kenton, Herman, Ferguson, and others are willing and helpful too. JUST ASK!

5. Share your successes with others. We are all looking for a better way of doing things, better charts, better materials.....and ultimately BETTER BANDS.

6. Keep this thoughtwhat really matters is what we can do for our students....not what they can do for us.

7. Join NAJE if you are not already a member.

BEST WISHES

LOVE
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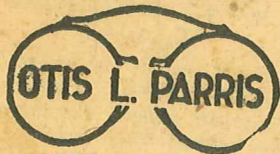
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SOLVING JOB PROBLEM

Eight Vets Hitting Hot Licks With Tavern Band

Eight ex-GI's out to beat job hunting problems with a downbeat are shaping up one of the nation's few all-veteran dance bands in San Angelo.

The idea was born at Goodfellow Field where Dick Reynolds, Vic Williams, and Dwight Tomb got in a few hot licks between military marches with the AAF band, and with five additions, including Wilbur Wright who was once a cadet at SAAAF, the boys are proving to be a big attraction at the new Goodwin Tavern here.

The four who were stationed here, and who became newly acquainted with civilian life only last week, were among members of the Cadet Club band that used to furnish week end music at the St. Angelus Hotel.

They rounded up Tommy Rizer, Pete Snell, and Jack Stowe from the Waco AAF band, and with Mert Grimes who was with the Fort Worth AAF band, organization of the "Artists of Rhythm" became complete this week.

Rizer, already being recognized by local night clubbers as a hot boogie-woogie pianist, was a member of a recording quartet in Kansas City before the war.

WITH ANSON WEEKS

Trumpet Player Snell played with Anson Weeks and Red Nichols as well as other big time bands before the war, and several others

have been with semi-b organizations.

Most of the musicians are in their early 20s, with Snell the "papa" at 31.

Williams, who wields an alto sax from the band stand, is official music arranger, and Drummer Tomb has been selected as manager of the co-operative group. Reynolds, the trombone player, is their front man."

Wright plays a tenor sax, Grimes is the bass fiddle virtuoso, and Stowe performs with his guitar.

NO 'CINCH' JOB

The band is no short-hour "cinch" job, for preparing and keeping to date a library of popular music and novelties is an all-day proposition.

Added to that is the all-important problem of finding uniforms, as stipulated in their agreement to play at the tavern.

"Looks like the only uniform we'll be able to find is strictly GI," commented Reynolds. "We can't find civilian clothes at all, much less eight outfits just alike."

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Plaza 7-6085 TWX NY 1-3193

October 9, 1956
Dallas, Texas

Mr. Victor Williams
908 Redd Street
Austin, Texas

Dear Vic:

I am sorry I missed you when I called your home last week but your wife very competently filled me in on all the details. Thanks for all the hard work you put in on it and if you have not already sent the bill in, I would you do so pronto.

By the way, have they paid you for the first opus you did for us about a month ago? If they have not, let me know and I will see if I can stir them up.

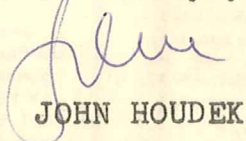
Thus far in the new series we have produced very little for band except quick step and a few band books. As soon as we get back into the business of publishing more good matter, I will see if I can't get you an assignment that would be to your liking and without a rush tag attached to it.

(We ought to have "Football Hero" in the house any day now and when it comes in I will rush you a number of copies.)

(Regarding the piece you did for the "First Band Series", I am informed by New York that it is going into the Kinyon-Powers Band Book and your pseudonym will, of course, be Robert Powers. The piece is in engraving now and as soon as the preliminary production details are attended to it will start printing. New York tells me you did a nice job on it. Again, many thanks.)

With kindest regards.

Cordially yours,


JOHN HOUDEK

JH:o

MY FOOTBALL HERO

By RAY STANLEY And J. FITZSIMMONS

Arranged by VIC WILLIAMS



Hansen's

TOP ★ HITS

For Band

WITH FORMATIONS



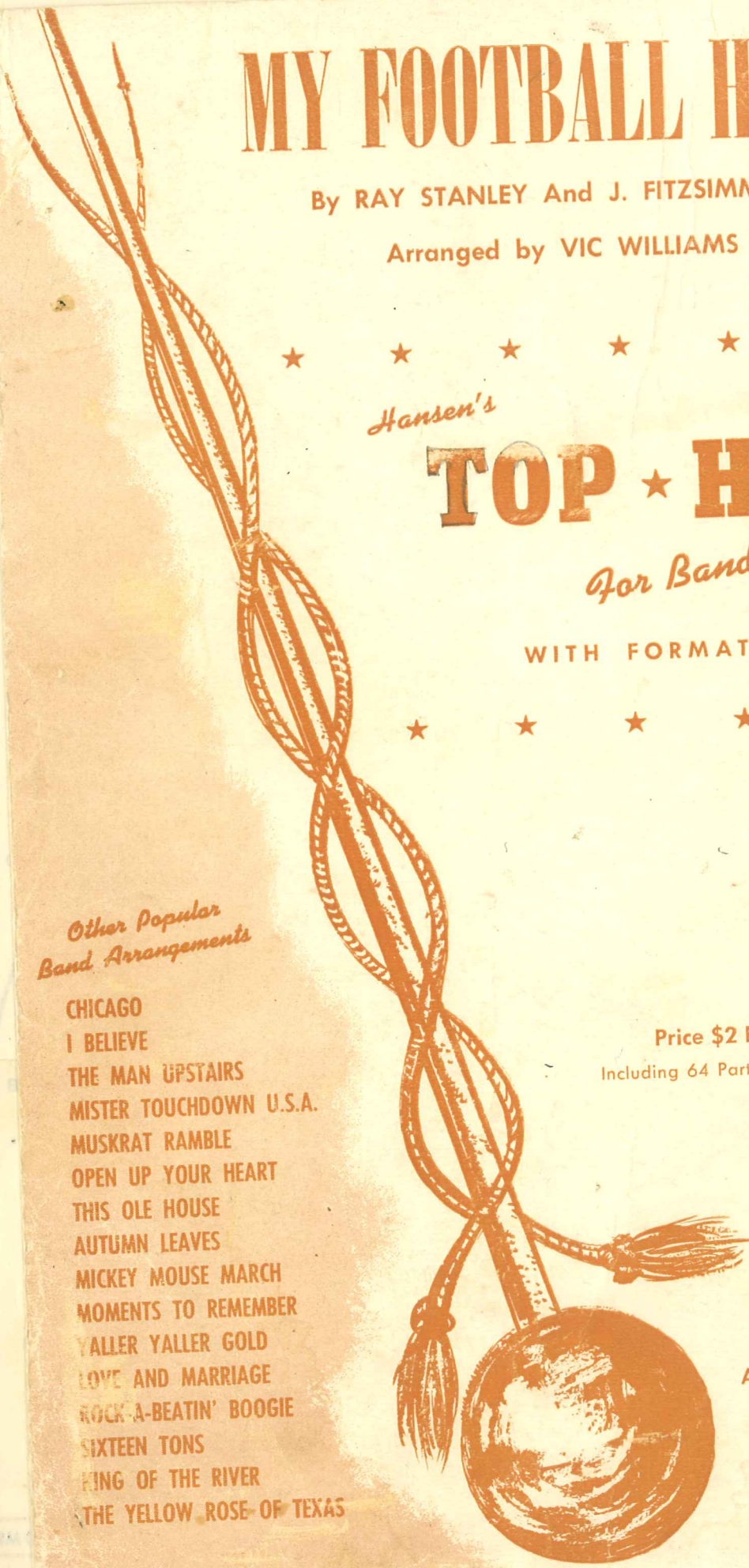
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Rebels True

Words and Music by
VICTOR M. WILLIAMS

Moderato - Marcia

VOICE

Hail to thee oh Tra-vis High, Red and Grey our ban-ners

The first system of the musical score. It features a voice line and a piano accompaniment. The voice line is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key signature and time signature. The lyrics are written below the voice line.

PIANO

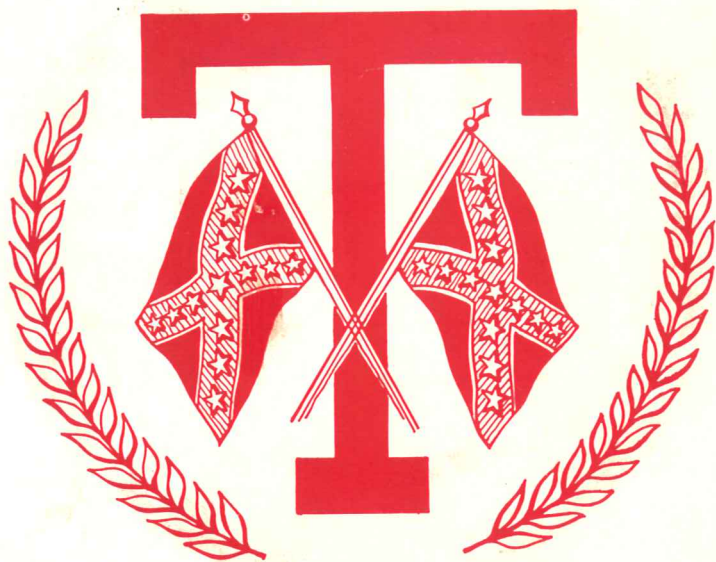
fly. Built of spirit that we love, Al-ma Ma-ter high a-

The second system of the musical score, continuing from the first. It features a voice line and a piano accompaniment. The voice line is in treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key signature and time signature. The lyrics are written below the voice line.

-bove. Hon-or to thy name we'll bring, Songs of praise for-ever sing.

Faith-ful al-ways un-to you, we're Reb-els, Reb-els, True.

SPIRIT OF TRAVIS HIGH SCHOOL



**Wm. B. Travis Rebel Band
Austin, Texas**

PRINCIPAL,

BARNES MILAM

BAND DIRECTOR,

JAMES HEJL

REBELETTE SPONSOR,

MRS. JEAN DUNHAM

CHEER LEADERS,

MISSY FLEMING

YVONNE CAMPOS

DORIS BOONE

ANNE ELLIOT

LINDA CORBITT

JUDY JENKINS

VERONICA TAYLOR

TRAVIS HIGH SCHOOL SONG

HAIL TO THEE, O TRAVIS HIGH;
RED AND GRAY OUR BANNERS FLY;
BUILT OF SPIRIT THAT WE LOVE
ALMA MATER HIGH ABOVE;
HONOR TO THY NAME WE BRING;
SONGS OF PRAISE FOREVER SING;
FAITHFUL ALWAYS UNTO YOU,
WE'RE REBELS, REBELS, TRUE!

*W.C. WILLIAMS
WORDS & MUSIC - 1953*

BAND OFFICERS,

PRESIDENT, Doug Balfour; VICE-PRESIDENT, Mike Kelly; SECRETARY, Rita Williams;
TREASURER, Jimmy Gibson; DRUM MAJORS, Clint Browning, Larry Pannell; MAJORETTES,
Emily Matthews, Karen McAngus, Kay Morgan, Margaret Ischy, Susan Otto.

REBELETTE OFFICERS,

PRESIDENT, Annabel Bradshaw; VICE-PRESIDENT, Linda Horne; SECRETARY, Shirlene
Farris; TREASURER, Yvonne Carrejo; HISTORIAN, Debbie Worde; SGT at ARMS, Gale
Summerfield.



WORLD'S BEST SCALE SHEET

BY VIC WILLIAMS

KEY.....SCALE.....KEY SIGNATURE

	C	C	D	E	F	G	A	B	C	0#, 0b
D ^b	b	b	.	b	b	b	.	b		5 ^b BEADG
	D	E	F	G	A	B	C	D		+ = 7
D	.	.	#	.	.	.	#	.		2# FC
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	E	F	G	A	B	C	D	E		+ = 7
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<hr style="border-top: 1px dashed black;"/>										
CHOICE- {	G ^b	b	b	b	b	b	.	b		6 ^b BEADGC
	G	A	B	C	D	E	F	G		+ = 7
	G	#	.		1# F
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A	.	.	#	.	.	#	#	.		3# FCG
<hr style="border-top: 1px dashed black;"/>										
B ^b	b	.	.	b	.	.	.	b		2 ^b BE
	B	C	D	E	F	G	A	B		+ = 7
B	.	#	#	.	#	#	#	.		5# FCGDA

INSTRUCTIONS:

1. On this chart the sharps and flats are marked by their letter name. Notes marked with a dot (.) are natural, not sharp or flat.
2. When learning scales, think of the note names, not just the fingerings.
3. Learn to say the names of the notes in each scale, both up and down.

Clinicians and Conductors



MAJOR DUANE HOFF

Major Duane D. Hoff, 39, has been a professional musician for nearly 21 years. He made his concert debut at the age of 12. Playing the Prokofief Piano Concerto No. One in D Flat Major. His military band experience began with the USAF Band in Washington, D. C. from 1958 to 1960 and the Air University Band at Maxwell AFB, Alabama from 1960 to 1965. He assumed command of the Band of the West in August of 1969 after heading the Fifth Air Force Band in Tokyo, Japan.



DAN GIBBS

Dan Gibbs was born in Murchinson, Texas and attended high school in Brownsboro and graduated in 1954. He attended North Texas State University and graduated in 1958 and took over the leadership of the Monahans High School Band that fall and has been teaching there since then. He has had numerous honors, a few of which are, 10 years of Sweepstakes, played at several Cowboy football games, was the winning band at the Canyon City, Colorado Blossom Festival for three consecutive years, was the number 1 band at the Lamesa, Calif. contest in 1973, was the outstanding band of the Buccaneer Music Festival in 1967, was chosen and played for the MENC convention at Albuquerque in 1970, and was the gold medal winner for a California contest in 1976.

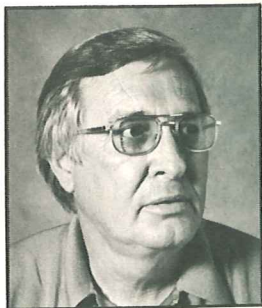


J. R. McENTYRE

J. R. McEntyre was the director of band and orchestra at Permian High School in Odessa, Texas for thirteen years. He is now Coordinator of Music for the Odessa Public Schools. Mr. McEntyre received his Bachelor and Masters degrees from Texas Tech in Lubbock. His bands and orchestras have enjoyed outstanding success in University Interscholastic League and festival competition throughout the country. In 1963 the Permian Band under his direction was chosen the AAAA Honor Band in Texas.

Mr. McEntyre has served as clinician and guest conductor of all-region, all-state and summer music camps throughout the Southwest.

He is past president of Texas Music Educators Association and Phi Beta Mu and has served as Texas State Band Division Chairman. He is currently Executive Secretary for U.I.L. Music, Region VI, and is a member of TMEA, MENC, NBA, TBA and TSTA. He is also a member of the National Board of Directors of Phi Beta Mu, and a member of TMEC.



VIC WILLIAMS

B.S. and Master's degrees from Texas Tech. High School Band Director at Slaton, Bastrop, Austin-Austin, and Travis-Austin 1948-57. Junior High Band Director at Lamar-Austin, Pearce-Austin, and Dobie-Austin 1961-77. Junior High Bands have won First in both Concert and Sightreading in 14 out of 15 contests. Dobie Jr. High Stage Bands won the CC trophy at Sam Houston Festival this year and Fiesta last year.

Professional jobbing dates back to last two years of high school and includes three and a half years of service bands and dance bands. Professional arranging has been done for Texas Tech, Hardin Simmons, T.C.U., Texas A & I, many high school and pro bands.

Served as Region Chairman, Region Band Chairman, All-State Band Organizer, All-State Saxophone judge, and All-State Saxophone clinician. Elected Secretary-Treasurer of NAJE, Texas Unit this year.



CHARLES E. FORQUE

A 1948 graduate of Robert E. Lee High School, Mr. Forque received his Bachelor of Music Degree from Sam Houston State University, Huntsville, Texas in 1952 and his Master of Arts Degree from the same university in 1969. He and his wife Ednajo have a daughter, Cheryl, who was Drum Major of the band in 1975-76.

Mr. Forque has developed a new system for 6 to 5 marching bands. Volume I of his book entitled, "CREATIVE CONCEPTS FOR MARCHING BAND" which is being published by Charter Publications Inc., Valley Forge, Pennsylvania, is under preparation by the publisher for a June 1977 release.

In recent years, Mr. Forque has directed numerous honor bands in Texas and Louisiana, conducted marching clinics in Texas, Oklahoma and Louisiana and served on Band Camp staffs as a conductor at Sam Houston State University, Huntsville, Texas; Lamar University, Beaumont, Texas; Northwestern State University, Natchitoches, Louisiana.



CWO DEAN A. SCHUTZ

Recognized as one of the finest military bands in the United States, The United States Army Forces Command Band is currently under the direction of Chief Warrant Officer Dean A. Schutz. The band's concert repertoire is designed to appeal to a wide variety of musical interests.

The band and its component ensembles perform at numerous military and civilian affairs march in local and national parades, appear on tour in various parts of the United States, perform before radio and television audiences, and are frequently asked to play before well known civilian and military dignitaries.

The Forces Command Band is the official band of the United States Army Forces Command, located at historic Fort McPherson, Georgia. Representing one of the Army's newest major commands, which has the responsibility of the combat readiness of all Army combat and combat-support forces, The Forces Command Band is known as the musical ambassador of the American Combat Soldier.

The FOOTN A HALF NEWS

The Publication of the Tech Band Alumni Association - December, 1995

Raiders in the Copper Bowl



Having gone to the Sun Bowl in El Paso after the 1993 season and the Cotton Bowl after the 1994 season, the Texas Tech Red Raiders have qualified for another bowl game and making this the third bowl game in a row for Tech. The victory against Houston on Thanksgiving weekend gave the Raiders an 8-3 season record assuring them of the trip to the bowl game. This is the best season record for the Raiders since the late eighties. The Raiders will be going to Tuscon, Arizona to play in the Copper Bowl on December 27. The Raider's opponent will be the Air Force Academy whose record is 8-4. Tech has played Air Force twice before having a 1-1 record against them. Hope to see many of you there for the game. You know that the Goin' Band will be there to give the best half-time show of the bowl season.

Alumni Day Big Success!

The Tech Band Alumni Day just keeps getting bigger and better. We had more people in attendance than ever before. There was also a bigger range of graduation dates than ever before. The half-time show by the 150 plus alumni marching band was great to see and hear!

Congratulations and thanks to Greg Beard who was awarded the prize for coming the longest distance for the day. Greg came all the way from Indonesia to be with us and remember the fun of the Goin' Band. Also, big congratulations to the 14 former drum majors who returned to be recognized. Some even brought their drum major batons back with them. It was great to see each of them here.

Hope to see you all next September.

Letters to the Goin' Band

Tech Band Alumni Association
Mr. Bill Armstrong, President;

September 16th will always be a red letter day for me in remembering the fantastic Alumni Band performance. Also, the thoughtfulness of your group in presenting me a plaque is appreciated.

Best of luck to you and your alumni group. Thanks.

James P. Nevins



Mr. Keith Bearden
Texas Tech University

Dear Keith,

You guys really rolled out the red (and black) carpet for us. In all my wildest imaginations I never could have thought about such a day of happenings. . . really it was just "too much". From the time Tom picked us up until the time we left everything was just great. Before we came we thought that maybe we might be introduced to the band as "guests" and that would be been enough, but never would we have dreamed about being given the beautiful plaque by the president of the University in the middle of the football field . . . wow!

Anything that I ever did back in '47 was just because we had such pride in the Tech band and I can see that such traditions live on in that fine organization that you have now. I think the "Goin' Band from Raider Land" is without a doubt the greatest University band in the land and I am so proud to say that I was a part of it.

It is easy to see the pride and affection the band members have for you as their director. You are the kind of leader they need and we want you to know what a great job you are doing. I hope the putter arrived OK and that all your putts are "one putts".

Vic (Williams)

Victor Williams (47/M49) moved to Houston three years ago after twenty-six years of teaching instrumental music in the Austin schools. Last year he was band director at Missouri City Junior High School. Vic is secretary/treasurer of the Texas Unit of the National Association of Jazz Educators. Several of his recent compositions for jazz ensemble have been published by Southern Music Company and by Studio P/R. His arrangement of the *Red Raider Fight Song*, made during undergraduate days, was only this year replaced by the revision of James Sudduth.

Chelcy Bowles Daniel (73/M75) is a member of the Arkansas Symphony (Little Rock), the North Arkansas Symphony Orchestra (Fayetteville) and the Arkansas Contemporary Music Ensemble. She teaches harp at the University of Arkansas. Other activities have included organization of the Northwest Arkansas Harp Ensemble, participation in the Arkansas Artists-in-Schools program, and "lots of travelling the state, performing lecture/demonstrations in schools, presenting solo and faculty chamber music performances on campus and elsewhere." A recent performance of Mahler's *Symphony No. 1* by the Shreveport Symphony found Chelcy, Denise Neal (74/M75) and Pat Kagan Frazier (M73) augmenting the orchestra's regular forces.

Dr. Larry Frazier, former voice instructor at Texas Tech, is Opera Theatre Director for Northwestern State University, Natchitoches, Louisiana.

Cathy Livings (78) has joined the music faculty of the University of Wyoming. Replacing her as percussion specialist associated with the schools in Georgetown, Texas is Alan Lawrence (79).

Ted Bartley (72/M73) has interrupted doctoral study at Texas Tech to become director of Jazz Studies at the north campus of San Jacinto Junior College in Houston.

Robert Mayes (70/M74) enjoyed a banner year as director of bands at the University of Wyoming, doubling the marching band in a single year. Several music graduates have joined Robert at Laramie for further study. They include Cindy Mills (79), John Hering (80) and Mark Coats (80).

John Priddy (81) has been selected for Indiana University's graduate program in choral conducting. John worked intensively with the Tech Choir last spring, rehearsing and conducting a major portion of their April concert, including one composition of his own.

U.I.L. marching contest and presentation of Stage Band programs.

Byron Morgan (80) produced a Sweepstakes Band in his first year of teaching. Two other Sudan, Texas predecessors also have that to their credit: Lee Boyd Montgomery (58) and Robert Bryant (74).

Fred Schroeder (67/M68), after years of excellence in teaching junior high school bands in Lubbock and suburban Houston, has retired to become co-owner of a music store in Seguin, his home town.

Bill Woods (M70) is band director at Hardins-Simmons University. Replacing him at Seagraves is Mark Hall (Dec74/M78); succeeding Mark at Idalou, Texas is Craig Hambright (80).

Jerry Starkes (67/M68) has joined the sales staff of Jent's House of Music in Lubbock. Succeeding him as band director at Lubbock High School is Dennis Teasdale (66/M72).

Marla Weatherl (78) completed her M.Mus.Ed. at Texas Tech last spring and joined the Midland schools as junior high school band director this fall. Other graduates in new teaching positions this fall included Art Dennis (78), assistant at Carlsband, NM; Rodney Parker (80), Petersburg; Tom SoRelle (69), Texas City; Jim Green (78), Crosbyton; David Slusher (80), assistant at Odessa High School; and Cindy Lansford (76), junior high school band in Plano.

First-year teachers included Ricky Woody, orchestra and band director at Lubbock-O.L. Slaton Junior High School; Paul Schmidt, assistant at Garner Middle School, San Antonio; Judy Precure, Snyder Jr. H.S.; Grant Hambright (band) and Martha Hammock Hambright (choir) at Klondike, Texas; Jimmy Edwards (79/80/M81), assistant at Lubbock-Evans Jr. H.S.; and Judy Hunter (78/M79), junior high school band in Plano.

Cheryl Peveler Anthony (76) was 1981 *Teacher of the Year* at Armstrong Middle School in Plano where she is assistant band director. Cheryl's 7th and 8th grade flute students captured first, second and third place at the State Flute Festival held at SMU last spring by the Texas Flute Association!

Tony Clines (72/M73) and his Waco-Robinson High School marching band won their division of the 1981 state competitions.

Leon Long (69/M74) gladly admits that this year's Denver City high school band presented a U.I.L. marching competition show that surpassed the sweepstakes-winning ones presented in his days—1963-1964. Congratulations to David Riker (68) for his fine work! Congratulations, also, to David Rollins (78) whose junior high school program did much to make it all possible. A portent for years to come: David's band won U.I.L. Sweepstakes last spring.

TEXAS TECH EXES
1982

Plaque presented by Dr. Robert Lawless, President of Texas Tech University at Tech/Missouri game.



Plaque presented by Ft. Bend ISD School Board to honor all school songs written for district.

