Art Workshop Series Ready for Enrollment

Young people in the Birmingham-Bloomfield area have a chance this summer to enroll in a six-week series of art workshops co-sponsored by the Detroit Institute of Arts and the Detroit Museum of Art Founders Society in cooperation with Bloomfield Art Association and Birmingham Public Schools.

The workshops, which begin next week, will be held in Cottage "A" of the Pierce Elementary School, 1829 Pierce, Birmingham.

Highlighting work in creative materials, the sessions include classes for elementary, junior and high school students. All classes are from 1:30 to 3 p.m.

GRADES ONE and two meet on Tuesdays, June 27 through Aug. 8. Grades three and four meet on Wednesdays, June 28 through Aug. 3. Grades five and six meet on Thursdays, June 29 through Aug. 3. Grades seven to 12 meet Fridays, June 30 through Aug. 4.

No classes are scheduled for July 4.

A materials fee of $12 will be charged. Advance enrollment and payment of fee is required. Interested persons can fill out the form below and mail it with the fee to: Extension Services, The Detroit Institute of Arts, 5200 Woodward, Detroit.

Student's Name .....

Address ..... City .....

Parent's Name ..... Phone .....

School Attending ..... Grade in Sept. '61 .....

Concert Honors Lem Winchester

By JOHN C. HARTSUFF
Special Writer

Musically adventurous and creative, Lem Winchester was a rare and promising talent marked for stardom. His tragic death last year at the age of 32 was a loss to the world of jazz. His passing is acutely recognized by fans and fellow musicians who knew Lem and his music.

Lem WAS music . . . it was an inheritance from a family of musicians. His grandfather had been a vaudeville pit drummer, an uncle was a bassist. His parents were music enthusiasts and encouraged his musical interests.

Lem studied music in high school in Wilmington, Del. He began with the unlikely piccolo, then progressed through flute and baritone horn. Later he studied and played several varieties of saxophone, mellophone and coronet.

IN 1947, as an aftermath of a two-finger piano style, he "happened on" the vibes and decided that they were for him. They were, too, for his prowess on the bells expanded in the Wilmington-Philadelphia jazz orbit in which he was wielding his mallets.

In 1950, three years after selecting his primary instrument, Winchester decided to make his primary career police work. He joined the Wilmington force.

Being a policeman, Lem felt, was a wonderful profession, and he wanted to "work with kids, give them a code of decency." This he did, without forsaking music.

Understanding superiors allowed him to continue his musical career without jeopardizing his position on the force. For years Winchester happily combined law enforcement with forceful jazz.

IN 1958, LEONARD Feather, world's foremost jazz authority, heard a tape of Lem. Feather promptly selected him for the Critics' Choice Saturday afternoon program at the Newport Jazz Festival that year.

The audience was with him all the way, and that day Lem earned the approval, the recognition and the opportunity to pursue jazz as a full-time career.

Torn between two careers, yearning to go out and try jazz . . . yet, as the father of three, not wishing to forego the security of eight years longevity with the police force, Lem elected to continue his dual role. It was a difficult decision, for his heart and soul were jazz.

RECORDING DATES about this time helped to assuage his growing desire to break out on his own in jazz. He and the Ramsey Lewis trio recorded on the Argo label "A Tribute to Trumpeter Clifford Brown," a friend of Lem's who was killed in an auto accident.

A second platter, "Winchester Special," (New Jazz label) was grooved with Benny Golson.

Both LP's included exciting testimony to Lem's compositional ability: on the latter, two Winchester originals, "Down Fuzz" and "The Dude." The Ramsey Lewis session includes Lem's "Where It Is."

While these occasions helped him feel he was part of the pazz world he loved, they increased the pressures on him to leave the force.

The pressures built up to the time of his invitation to appear at the Birmingham Jazz Festival last year.

HERE, AS IN Newport, the audience and the other musicians wildly acclaimed Lem, and his magic on vibes. This event apparently was the "nudge" that did it, for shortly after returning to Wilmington, Winchester resigned from the force and became vibist Winchester. Jazz, at once, was the richer for it.

Winchester welded a group together, lined up club dates and ironically purchased an old hearse to transport his gang in the quest of conquering the jazz world. It was only a few months later that Lem met death accidentally.

Friday, June 23, at Birmingham's Jazz Concert, the evening is to be devoted to a memorial performance honoring Lem. Most of the artists appeared with him last year, including J. C. Heard, Joe Kennedy, Bass Bonnier, Nick Fiore.

It is Nick's original composition, dedicated to Lem, that will be a special feature heard that night.

Present in the audience will be Mrs. Lem Winchester.

Among the 50 field and orchard crops grown in Michigan, we rank among the top 10 states in the production of 42 of them.

NOTICE OF SALE

$1,100,000.00
School District of the City of Birmingham
Birmingham Public Schools
Bloomfield Township
County of Oakland, Michigan
NOTES

Sealed bids for the purchase of tax anticipation notes of School District of the City of Birmingham, Michigan, of the par value of, $1,100,000.00 will be received by the undersigned at Hill Bldg., Chester & Martin, Birmingham, until 8 o'clock P.M., Eastern Standard Time, on the 5th day of July, 1961, at which time and place they will be publicly opened and read.

The notes will be dated June 15th, 1961, will mature March 1, 1962, and will bear interest at a rate or rates not exceeding 4% per annum. Both principal and interest will be payable at the Detroit Bank & Trust Company, Detroit, Mich. Denominations and form of notes to be at the option of the purchaser. Accrued interest to date of delivery of such notes must be paid by the purchaser at the time of delivery.

Said Note or notes shall be subject to redemption prior to maturity in inverse numerical order at par and accrued interest on the first day of any month prior to maturity thereof, upon fifteen (15) days' notice served upon the holder or holders thereof, or published in a newspaper or publication circulated in the State of Michigan, which carries as a part of its regular service notices of the sale of municipal bonds.

For the purpose of awarding the notes the interest cost of each bid will be computed by determining, at the rate or rates specified therein, the total dollar value of all interest on the notes from August 1st, 1961 to their maturity and deducting therefrom any premium. The notes will be awarded to the bidder whose bid on the above computation produces the lowest interest cost to the School District of Birmingham. No proposal for the purchase of less than all of the notes or at a price less than their par value will be considered.

The loan is in anticipation of the Operating Tax due and payable December 1, 1961.

Envelopes containing the bids should be plainly marked "Proposal for Notes".

A certified or cashier's check in the amount of 2% of the par value of the notes, drawn upon an incorporated bank or trust company and payable to the order of the Treasurer of School District of City of Birmingham must accompany each bid as a guarantee of good faith on the part of the bidder. Checks of unsuccessful bidders will be promptly returned.

Bids shall be conditioned upon the unqualified opinion of the firm of Dickinson, Wright, McKean, & Cudlip, Claude A. Stevens, of Counsel, approving the legality of the notes, to be secured at the purchaser's expense. The purchaser shall furnish notes ready for execution at his expense. Notes will be delivered at Detroit, Michigan.

The right is reserved to reject any and all bids.

Richard P. Barnard,
Secretary, Board of Education

APPROVED: JUNE 6, 1961
STATE OF MICHIGAN
MUNICIPAL FINANCE COMMISSION

Tribute

(Continued from 1-A)

die Vinson, George Hudson, Charlie Barnett, Charlie Ventura. Followed by four years with Count Basie, then joined Duke Ellington. Currently with N.B.C. staff orchestra; is a leading exponent of "the Bird," Parkers' school of jazz. LABELS: Argo, Riverside, Wing.

*AL GREY (trombone): Started with Benny Carter, went on to Jimmie Lunceford. Later joined Lucky Millender, Lionel Hampton, Sy Oliver, Arnett Cobb. Thence to his biggest hit with Dizzy Gillespie and on to Count Basie. LABELS: Verve, Argo, United Artists.

*JOE NEWMAN (trumpet): Discovered by Lionel Hampton. Played with his group, then Basis. Joined J. C. Heard and Illinois Jacquet. Rejoined Basie. Now has his own combo, is rated as one of the most gifted modern trumpet soloists. LABELS: Decca, Columbia, Roulette.

*JOE CARROLL (vocalist): Earthy, modern, scat singer. Phenomenon with Dizzy Gillespie. Soloed in leading clubs, Birdland, Blue Note, Appollo. Appeared in Carnegie Hall. His style is closely paralleled by Lambert-Hendricks-Ross. LABELS: Savoy, Charlie Parker, Epic.

S - FRANCES BURNETT (vocalist): Belting, ballad singer. Had own Disc Jockey Shows on several Tennessee stations. Traveled with Duke Ellington's group on top club circuit. LABELS: Coral.

*JOE KENNEDY (violin): Top jazz violinist. Director of group known as Four Strings featuring Ahmad Jamal. Rated by Jamal as a foremost arranger and composer, as illustrated by "Jamal at the Penthouse." LABELS: Argo.

S-SANDY MOSSE (tenor sax): A top man in Chicago jazz. Toured Europe with Wally Bishop. Put in a stint with Woody Herman, Bill Russo's quintet, Chubby Jackson, Ralph Marterie. Returned to Europe and recorded with Henri Renaud's ALL STARS. Back to Chicago and accolades from DOWNBEAT. LABEL: Argo.

*BILLY MITCHELL (tenor sax): Musical director - Dizzy Gillespie band. Joined Count Basie whom he just recently left. Recorded with Gillespie, Thad Jones; has his own L. P. LABELS: Argo, Verve, Blue Note, United Artists.

S - FRANK MORELLI (baritone sax): Named one of the new stars on the jazz scene by "Playboy." Played with Yusef Lateef, with whom he recorded an L.P., "Lateef at Cranbrook." LABEL: Argo.

*LES SPANN (guitar): Scored with Dizzy Gillespie's group. Later played with Quincy Jones' band. LABEL: Verve.

S - JIMMY WILKINS (trombone): Leader of a Basie-style 16 piece band. With brother Ernie, well known arranger, played in Basie's band. Other members of group have been with such greats as Jimmie Lunceford, Lionel Hampton. Won 2nd place in 1960 AFM nationwide band contest.

F - JACK BROKENSHA (vibraharp): Originator and leader of Australian Jazz Quartet which he brought to this country. Now staff musician at WXYZ. D.J. for WQRS-FM.

S - BARRY GALBRAITH (guitar): Recorded with Ralph Burns, Don Elliot, Coleman Hawkins. Studio guitarist, N.Y.C. and plays major T.V. shows. Own L.P. "Guitar in the Wind." LABEL: Decca.

F - JOHNNY GRIFFITH (piano): Native Detroiter and best known for his talent as accompanist for outstanding vocal soloists and instrumentalists - Dakota Staton, Sarah Vaughan and others. Played with Coleman Hawkins, Yusef Lateef. Just returned from State Department-sponsored jazz tour.

F - AMANDA THIGPEN (vocalist): Started in church choirs in N.C. Has since made a name for herself in clubs from Boston to Miami. Compared to the late Billie Holiday, and is now under Dinah Washington's guidance. Latest single release, "After my Laughter Came Tears." LABEL: Dot Records.

F - DICK REARDON (drums): Played with Jazz Exponents, currently knocking out a lot of clean, crisp drum with Bess Bonnier's group. Music teacher in local public schools.

*NICK FIORE (bass): The "work horse" of last year's JAZZ FESTIVAL, scheduled for heavy duty again this year. Played with several top combos in Philadelphia before moving to Detroit to team up with Bess Bonnier, whose trio he recorded with. Talented composer - wrote and dedicated an original composition to Lem Winchester to be played at Friday night's Memorial Performance. LABELS: Bethlehem, Argo.

F - BESS BONNIER (piano): Native Detroiter, well-known for 13 years in top Detroit Jazz Clubs. Blind since birth, Bess has been involved with music for 21 years; has been a jazz devotee since the age of 17. Played with Dizzy Gillespie, Stan Getz, Wardell Gray. Her L.P. - "Theme for the Tall One." LABEL: Argo.

*OLIVER NELSON (tenor sax): One of the new stalwarts of jazz. Recorded with Lem Winchester. Played with Louis Jordan, Erskine Hawkins, Wild Bill Davis, Quincy Jones. Plays alto sax, oboe, flute, clarinet. Accomplished composer - arranger. Talented and versatile. LABELS: Prestige, New Jazz.

On the Radio

Among the Birmingham residents who sat before the microphones and told the story of the Birmingham Arts Festival recently were Colin H. John (left) and Robert A. Thom (right). Interviewing them is Earl Gormaine of radio station WEXL.

Theater Guild's Play Has Professional Touch

By JOYCE KLARR
Special Writer

The Livonia Redford Theater Guild's presentation of "The Dark at the Top of the Stairs" Monday night in the arts festival dome came close to professional theater.

Howard Eagan and Shirley Otis set a fast pace in what would have been an almost overwhelmingly wordy first act. Eagan's stage movements were those of a seasoned veteran and the audience easily understood his selection as best actor by the Detroit Windsor Theater Guild.

Miss Otis was polished as the changeable Cora Flood, but she seemed to have some trouble with lines as the show progressed.

Chris Bradley, 10-year-old son of director Leonard Bradley, was outstanding in his tantrum scenes, and his winning second place in the best actor division will probably set Livonia Redford scurrying for scripts starring a young boy.

THE SPECTATORS in the dome seemed delighted with everyone in the cast: Alice Fitzpatrick for her comic relief, Patricia McKay for her portrayal as the tense teen-ager, and Sandy Byrnes as her flighty friend. Phil Piro, John Larkins and Bob Angevine chalked up points in minor roles.

Director Bradley is to be congratulated for bring his amateur group along to the polished point it reached in spite of the handicaps of a smaller stage area and the noise of rain-drops on the roof.

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My new crease-proof wash and wear shirt and miracle-fibre blend suit keeps me crisp all day . . . a new electronic watch keeps tabs on appointments . . . my giant-refill ball-point pen seems capable of writing forever.

From compact cars to computers, from 2-way pocket radios to stereo with concentric tweeters, from electric eye cameras to long playing records, from recessed filter cigarettes to contact lenses, from remote control TV to ripple sole shoes, from aluminum engines to electronic ovens, from odorless paint to permanent antifreeze, imaginative technology brings an endless flow of new excitement to daily living."

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