

I ask my colleagues in the United States House of Representatives to join me in honoring the 60th anniversary of the WDVFD. It is an honor to represent the Fourth Congressional District of Pennsylvania and a pleasure to salute such principled public servants as the West Deer Volunteer Fire Department.

REMEMBERING BASSIST KETER
BETTS

HON. CHARLES B. RANGEL

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Wednesday, September 21, 2005

Mr. RANGEL. Mr. Speaker, I rise today in remembrance of the legendary bassist William Thomas Betts, better known as "Keter", who died at age 77 on August 6, 2005.

Mr. Betts was born on July 25, 1928 in Port Chester, New York, raised by his mother, who was a hard working domestic worker. He received his nickname from a family friend who said he was as cute as a mosquito. From there, mosquito became Skeeter and evolved into Keter. Betts began his musical love affair while on a milk and bread errand for his mother. On his journey he came across a drummer in an Italian parade band. Enchanted by the music, he followed the band across town. After he braved the wrath of his mother for not coming right home, he expressed his fascination with the drums. His mother arranged for him to take drum lessons.

In 1946, Betts made the switch from the drums to the bass after the experience of having to lug the drums up and down four flights of stairs, and after an influential encounter with a bassist in Cab Calloway's band, Milt Hinton. At the age of nineteen, Betts landed his first professional gig, playing for Carmen Leggio for 13 weeks in the D.C. area. After touring the country from 1949 to 1951, Betts met jazz singer Dinah Washington and toured with her from 1951 until 1956. The next 5 years found Betts working in the hottest clubs in the country and touring Europe and South America with Charlie Byrd and Woody Herman. In 1964, Betts joined up with Ella Fitzgerald for a short tour. He would rejoin her several more times, and their career together would span 24 years.

Since the early sixties, Betts has instructed countless young people on musical appreciation through various programs, including Washington's Performing Arts Society's Concerts in Schools and Prince George County's Arts Alive. Although he has appeared on countless albums and performances, Betts did not release his first solo album until 1998 called Bass, Buddies & Blues. One year later he released a second album, Bass, Buddies & Blues Beauty Too. Betts was also a member of the Smithsonian Jazz Masterworks Big Band and was inducted into the Washington Area Music Association Hall of Fame. Betts performed annually at the All-Star Christmas Jazz Jam on the Millennium Stage from 2000 to 2004.

William Thomas Betts, one of jazz's musical geniuses, was truly "on the top plateau of all the bass players." His contributions to both American musical history specifically and American history in general, cannot be denied. Although Betts will be greatly missed, his legacy lives through his music.

I submit the obituary of William Thomas Betts found in the August 6th edition of the Washington Post.

JAZZ BASSIST KETER BETTS DIES AT 77

(By Adam Bernstein)

Keter Betts, 77, a jazz bassist heard on more than 200 recordings, notably with guitarist Charlie Byrd and singers Dinah Washington and Ella Fitzgerald, was found dead Aug. 6 at his home in Silver Spring.

The cause of death has not been determined, according to the McGuire funeral home in the District.

Trumpeter Clark Terry, formerly with the Duke Ellington and "Tonight Show" orchestras, said Mr. Betts was "on the top plateau of all the bass players."

Mr. Betts played in hands with Oscar Peterson, Tommy Flanagan, Woody Herman, Nat Adderley, Joe Pass, Clifford Brown and Vince Guaraldi.

After he made the Washington area his home in the mid-1950s, Mr. Betts teamed with Byrd, the lyrical guitarist who made his name with sensual, samba-inspired bossa nova music. They were regulars at the Showboat Lounge in the District and made several State Department-sponsored trips abroad.

During one trip to Brazil, Mr. Betts became enthralled with samba records and, he said, spent months persuading Byrd to play the music around Washington.

Although Mr. Betts was on the million-selling "Jazz Samba" (1962) album—recorded at Washington's All Souls Unitarian Church—stars Byrd and saxophonist Stan Getz were credited with launching the bossa nova craze in the United States.

One of the most memorable songs from the album, "Desafinado," featured Mr. Betts doing the supple bass-line introduction. But his contribution to finding the music went unheralded until recent years, after he spoke to *JazzTimes* magazine about his role.

Ken Kimery, a producer and drummer with the Smithsonian Jazz Masterworks Orchestra, told *The Washington Post* in 2003: "My experience with him is that he feels the story will come out, and he does not feel he'll have to be the one who takes the effort to do that. . . . Here's a gentleman who's done so much and does not feel the need to self-promote."

William Thomas Betts was born in Port Chester, N.Y., July 22, 1928, and was raised by his single mother, a domestic worker. He got his nickname when a family friend said the baby was as cute as a mosquito. Mosquito became Skeeter, then Keter.

One day, his mother sent the youngster for milk and bread at the market. Thrilled by the sound of a passing Italian parade, he followed the drummer across town. He was gone four hours with the milk and bread.

"My mother almost killed me when I got home," he told an interviewer. "I got a whippin'. After that, I told my mother I wanted to play drums."

She figured that if her fury did not dissuade him, he must be serious. She arranged for drum lessons.

His switch to the bass came one day in 1946, his senior year in high school. He went to New York to see Cab Calloway's big band and meet the drummer. When bassist Milt Hinton appeared at the stage door, he told the teenager that the drummer was gone but that he would spring for a 35-cent lunch. He also talked up the bass.

Ultimately, Hinton's words were not as persuasive to Mr. Betts as the fact that carrying a drum set up four flights of stairs to his mother's apartment was excruciating.

Almost from the start, Mr. Betts's professional career brought him to Washington. New York area saxophonist Carmen Leggio invited Mr. Betts to play with his band at a club near the Howard Theatre in 1947.

In 1949, while Mr. Betts was playing at Washington's Club Ball, R&B bandleader Earl Bostic heard and hired him. He made his recording debut that year on Bostic's rendition of "Wrap Your Troubles in Dreams."

"I didn't want to play R&B," Mr. Betts said. "But it was a good chance to go on the road and see the country."

He met Dinah Washington in 1951, when she and pianist Wynton Kelly were doing a one-nighter with Bostic's band. The singer offered Mr. Betts a job, and he spent five years with the notorious Queen of the Blues and cut several classic records, including "Dinah Jams" (1954) and "Dinah!" (1956).

Her gruff exterior was "for the people," Mr. Betts said. "She was a different person inside." She paid for Mr. Betts's wedding reception in 1953 at Birdland in New York; Tito Puente provided the music.

Washington taught Mr. Betts a secret to good musicianship: Learn the lyrics. She said the best musicians know the entire song, not just the chord changes.

"There's an art to playing behind the singer," he said later. "When the singer comes onstage, they're buck naked. And it's the job of the group backing her up to dress that person for the audience."

He met Fitzgerald through his golfing partner, bassist Ray Brown, the singer's ex-husband and business manager. Mr. Betts played with Fitzgerald in the mid-1960s and again from 1971 to 1993, often doing weeks of one-nighters around the world.

Meanwhile, he played at the Kennedy Center and on jazz cruises. He also stayed active in musical education through Head Start, among other programs. At the Wolf Trap Institute for Early Learning Through the Arts, he often amazed the kindergarten set by taking "Happy Birthday" and covering it in different styles: classical, Brazilian, country and western, rock and jazz.

In 1994, he was inducted into the Washington Area Music Association's Hall of Fame.

He emerged as a bandleader with a flurry of recent CDs and composed a handful of songs, notably the sweet and tender "Pinky's Waltz," in memory of his wife, Mildred Grady Betts, who died in 2000.

Survivors include five children, William Betts Jr. of Washington, Jon Betts of Olney, Derek Betts of Los Angeles and Jacquelyn Betts and Jennifer Betts, both of Silver Spring; and four grandchildren.

INTRODUCTION OF THE DISASTER
AREA HEALTH AND ENVIRONMENTAL
MONITORING ACT

HON. CAROLYN B. MALONEY

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Wednesday, September 21, 2005

Mrs. MALONEY. Mr. Speaker, today I am introducing the Disaster Area Health and Environmental Monitoring Act with my colleagues Representatives CHRIS SHAYS and TIM BISHOP.

During a disaster our first responders heroically rush to the disaster area with little regard for their personal safety in hopes of saving others. We owe it to them to at least monitor their health when it has been put at risk. Unfortunately, no such program exists. There is no better example of this than what has happened in the aftermath of 9/11.

Today, more than 4 years after 9/11, there are literally thousands of individuals who are still sick as a direct result of their work in and