
THE DUKE ELLINGTON SOCIETY, CHAPTER 90

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N E W S L E T T E R

Volume III, Number 6

JUNE 1995

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"Ellington '95" Examines Ellington-Strayhorn Collaboration Pittsburgh Chapter Hosts Instructive, Enjoyable Conference

The 13th Annual International Duke Ellington Study Group Conference celebrating the unique and mutually enriching collaboration of Billy Strayhorn and Ellington, May 24-28, offered intriguing insights into the creative life of Strayhorn and an enlightening window on Pittsburgh, his hometown and the conference site.

Aby and affectionately chaired by Dr. Gregory Morris, Strayhorn's nephew and president of the Billy Strayhorn Chapter of the Duke Ellington Society, "Ellington '95" drew 243 registered delegates, 17 of whom were named Strayhorn, from 19 states and the District of Columbia and from 10 foreign countries. "We feel really positive about the representation," Dr. Morris stated in announcing the numbers and expressing gratitude to conference sponsors: Allegheny Housing Rehabilitation Corporation, British Airways and USAir, Heinz U.S.A., Ambrose Consulting & Training, WDUQ-FM, Integra Bank, East Liberty Quarter Chamber of Commerce, Ulysses LaPradde, Mellon Bank, The Grable Foundation, The Pittsburgh Foundation/Howard Heinz Endowment Multicultural Arts Initiative, Duquesne Light, The Buhl Foundation and Westinghouse Corporation.

Chapter 90 Members Contribute Importantly to Program

We are proud of the Chapter 90 members who made presentations: Sjef Hoefsmit, Ann Kuebler, Walter van de Leur, Alexandre Rado, Deborra Richardson, Scott Schwartz, Ted Shell, and Patricia Willard.

Sjef Hoefsmit Actually, Sjef was unable to present his traditional "Sjef's Place" that includes a tangible gift: a limited edition cassette of Ellingtonia produced especially for conference participants. There was an enroute shipping problem so that only a few of this year's cassette, *21 Years Later* (DEMS: Azure CA-19), had arrived in time. However, generous and thoughtful as he is, Sjef is sending a copy to each participant who did not receive one at the conference.

Patricia Willard A presentation by Patricia is always expected at an Ellington convention because she has the rare talent

to give in a short time a full and accurate survey of the chosen subject. She does this with the skill of a virtuoso who does not show what hard work is behind the performance. At the end the audience has the strong feeling of being well informed.

In Pittsburgh one of her topics was the *First Sacred Concert* at Grace Cathedral in San Francisco, which Patricia presented in a
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This special "Ellington '95" edition article is a collective effort, contributions by those Chapter 90 members who assumed responsibility for the reporting of some event or topic: Jack Dennis, Angela Grimmer, Mac Grimmer, Sjef Hoefsmit, Geneva Hudson, Ted Hudson, Walter van de Leur, Lois Moody, Ben Pubols, Alexandre Rado, David Rossen, Scott Schwartz, Marian Shell, Ted Shell, Jack Towers, and Patricia Willard. To them, thanks from all of Chapter 90!

***My Little Brown Book: A Celebration of Billy Strayhorn's Music*, Vols. I and II.**

Keith Ingham-Harry Allen Quintet (Progressive PCD 7101 & 7102)

Reviewed by Reuben Jackson

Because, like noted saxophonist/composer Archie Shepp, I too have "passed through the insipid panorama of Americana with an enormous romanticism," I more than enthusiastically welcome the sudden reappearance and celebration of Billy Strayhorn's swinging, dreamy and sensual work on CD, but am even more pleased when the interpretations are faithful to the artistic intent of the composer, and that of the interpreter.

This is generally the case with the performances in these two CDs featuring tenor saxophonist Harry Allen, guitarist Chuck Allen, bassist Dennis Irwin and pianist Keith Ingham, both of which thankfully include more well known titles such as "Lush Life" and the always haunting "Passion Flower," as well as romantically meditative gems such as "Noir Blues" (originally recorded by Barney Bigard in the 1940s) and "The Kissing Bug."

The harmonic and melodic genius of someone like "Strays" could understandably intimidate members of even the most formidable aggregation, but it is clear throughout *Book* that the players revel in the opportunity to explore these musical contours the way a painter of landscapes might revel in a clear autumn day.

Allen's gentle but sometimes blustery tone often reminds one of the great instrumental voices Ellington and Strayhorn had at their disposal, while pianist Ingham both suggests and personalizes the discreet harmonic carpet so often provided by the aforementioned masters.

This date has, as the old TV commercials for King's Dominion amusement park used to say, something for everyone. But romantics will especially delight in its aural joy.

Portrait of a Silk Thread: Newly Discovered Works of Billy Strayhorn

The Dutch Jazz Orchestra conducted by Jerry van Rooijen. Research and notes by Walter van de Leur. (Dutch Jazz 95001) At: Baambrugse Zuwe 8, 3645 Ah Vinkeveen, The Netherlands.

Reviewed by Theodore R. Hudson

Little has been known about the artistic Billy Strayhorn outside the sphere of Ellington and his musicians. Fortunately, though, for the last few years Walter van de Leur has been tirelessly researching the matter with welcome, even surprising, results, one of which is this splendid CD. Working from music manuscripts he uncovered in the Strayhorn estate and in the Smithsonian's Ellington Collection, Walter made "performance editions" for the Dutch Jazz Orchestra. Almost all the scores were complete, but in what he calls "music stenography [shorthand]." With no tempos indicated, he let the music suggest them. And because Walter did not embellish or arrange this music, the essential Strayhorn genius reveals itself.

While his harmonic gifts are evident, above all this CD shows Strayhorn the melodist. His gift for graceful beauty is exemplified by "Blue Star," "Wounded Love," "Portrait of a Silk Thread" (premiered at "Ellington '95"), and the familiar strains of "Lament for an Orchid." Having heard the Ellington orchestra's "Charpoy" with Cat Anderson's plunger work, one is intrigued by the languid open flugelhorn reading, here titled "Lana Turner," by Ack van Rooijen and the Dutch orchestra. "Tonk," too, is different from the Duke-Billy duet; here it is a complex piece for piano *and* orchestra. As we know, Strayhorn could write "jump" tunes, as are "Bagatelle" and the spiralling "Le Sacre Supreme" on this CD. The title "Cashmere Cutie" suggests its sprightly emotional tone. The most ambitious, at least in terms of length, is whimsical and clever "Pentonsilic," which includes a central figure we hear on Duke's recording of *The Perfume Suite*.

The band plays with precision, a fine sense of dynamics, and, it seems, a rewarding affection for the music. Among its outstanding soloists are Albert Beltman, alto, skilled in glissando and shading, as on "Portrait...," and the aforementioned Rooijen, whose "Love Has Passed Me By Again" enhances appreciation of its melodic flow.

One may contemplate what these works would have become had they undergone interpretations and transmutations such as were habitual within the Ellington sphere, even if by Strayhorn. Especially in Duke's creative mind, any music manuscript was a starting point, a point of reference. Art resided not in product, but in *process*. Be that as it may, this wonderful music as played by this orchestra is more than enough. We thank the Dutch Jazz Orchestra, Walter van de Leur, and Billy Strayhorn for this fresh infusion of beauty in our lives.

Conference (Continued from page 1)

detailed speech covering all possible angles from the organization of the concert to the performance by Duke, his orchestra, and the singers and dancer. In dialogue with Patricia, Louie Bellson, who played at this concert, paid a tribute to the drummers who inspired him and to those who played in Duke's orchestra, particularly Sam Woodyard. We were then ready to admire the NET documentary, which had not been seen since 1967, with highlights like Johnny Hodges playing "Come Sunday," the moving gospel singer Esther Marrow, and a superb solo by Duke on "New World A-Comin'." Now we know!

Patricia also organized a panel discussion on "Ellington/Strayhorn & the Arts" which enabled us to hear James Truirre, Mercedes Ellington, and Doug Bentz explain how they were influenced by these masters' music. This was definitely an original subject because we have seldom heard artists speaking of it although Ellingtonia with its colorful harmonies and rhythms attracted a great number of dancers. Some more, please!

Alexandre Rado In his recollections of Billy Strayhorn on Friday morning, Alexandre, from France, gave us another tantalizing view of the Ellingtonians in Paris. Billy arrived in 1950 with a preconceived love of the city, already speaking French and influenced by the French composers, returned often, and in turn has had a continuing influence on the French jazz scene.

During this "Billy Strayhorn in Paris" presentation, Alexandre said that the album with strings that is generally considered to be Billy's masterpiece, *The Peaceful Side*, was made there when Billy stayed on after the movie *Paris Blues* was finished.

He also told us that it was from Paris that the musicians sent a tape of their playing when Billy was in the hospital so he could have "a piece of the city he loved."

Ted Shell On Friday afternoon our president, Ted Shell, showed the extraordinary quality of the Japanese laser discs. He remarked that it is probably for commercial reasons that these discs are only available in Japan, although most of them contain recordings of American musicians.

We enjoyed the recordings made for the French television of Duke's participation in a party given in the Alcazar theatre in Paris on November 20, 1969, to celebrate his 70th birthday. In the film, we see him during Harry Carney's rendition of "Sophisticated Lady" admiring the straw hat just presented to him by his host Maurice Chevalier, the owner of the Alcazar. (This hat caused some discussion in the Smithsonian Institution about whether it should stay in the Ellington Collection or be transferred to the collection of historical dresses in the Institution's National Museum of American History.)

After the first set, an impressive number of beautiful girls come down from the ceiling in what seems to be an indoor space ship. During the second set, with a much younger audience, the straw hat has been replaced on the piano by a huge bottle of Beaujolais, which has to be protected against Paul Gonsalves, who seems to need a drink at the start of "Diminuendo and Crescendo in Blue."

Nothing is more pleasurable than enjoying these terrific recordings together with a great number of friends. Thank you, Ted!

Walter van de Leur The brilliant presentation on Strayhorn's sensual musical depiction of the classical tragedy *Penthesilee* was one of Walter's numerous and stimulating contributions to the conference. *Pentonsilic* is one of twelve newly discovered Strayhorn works recorded recently by the Netherlands Jazz Orchestra. Walter's presentation provided the audience with one possible interpretation for this unique 1942 music selection that clearly pushed the

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boundaries of harmony and foreshadowed later trends in American jazz. After illustrating the musical themes that he associated with characters Penthesilee and Achilles, Walter played the two themes and suggested that the fugal portion of this piece depicts the mortal battle between the antagonist and protagonist. This was followed by a sultry chromatic theme illustrating Penthesilee's orgasmic seduction of Achilles and culminated with Strayhorn's skillful blending of these two melodic themes into a passionate musical dialogue between lovers. Walter concluded his presentation by illustrating *Pentonsilic's* formulaic influence on Ellington's "Black" from his 1943 work *Black, Brown and Beige*.

Ellington may have held the world by its tail, but Walter van de Leur charmed Pittsburgh with his love and scholarly devotion to the distinctive music of Billy Strayhorn.

Ann Kuebler, Deborra Richardson, Scott Schwartz For a Saturday morning program, the Ellington Collection staff from the Smithsonian, represented by Ann, Deborra, and Scott, had dug out of their vaults a host of interesting tape recordings and pictures illustrating the great relationship and music partnership of Ellington and Strayhorn. From the Collection's oral history, we heard Jimmy Hamilton talk about the band's traveling routine, comfortable and otherwise. In his interview Brooks Kerr tells how Johnny Hodges always wanted more money for his performances. The recorded comments revealed a deep regard for Duke and Billy.

According to the Collection presenters, the most effective collaboration between Billy and Duke was in the many extended works, such as *Such Sweet Thunder*, the *Peer Gynt Suite*, and the *Nutcracker Suite*.

Even though some of the voice recordings were hard to understand, the words from the recordings were projected on a big screen for all to read.

Dutch Orchestra Performs Newly Discovered Strayhorn Music In Splendid Concert

One of the highlights of the conference, if not *the* highlight, was the Dutch Jazz Orchestra playing the recently found works of Billy Strayhorn. The concert, on Friday night, was largely the brainchild of Walter van de Leur, the result of his continued hard work and research in the Ellington Collection at the Smithsonian.

It's difficult to know who enjoyed the performance more, the members of the band or its animated leader, Jerry van Rooijen, or the members of the audience.

Ranging from tender ballads, such as "Love Has Passed Me By Again" and "Portrait of a Silk Thread" (written for Jimmy Hamilton) to straight-ahead swingers like "Le Sacre Supreme," these songs are of such quality that it's amazing they were never developed for the earlier Ellington band. Two familiar pieces were an early version of "Charpoy," titled "Lana Turner," and an arrangement of "Tonk," Duke and Billy's four-handed piano piece, which in this big-band arrangement gradually shifted to the horns.

Walter introduced one of the more complex pieces, "Pentonsilic," and he had good reason to enjoy the concert most of all.

Family Recalls (and Refracts)

Billy's Polish and Warm Humanity

Our extended Ellington conference family has always appreciated Billy Strayhorn's unique talents in addition to his collaboration with Duke. To his own extended family, however, Strayhorn is primarily remembered as "Bill" or "Uncle Billy." Yes, they knew he was gifted, but before anything else he was a lovable person. "People always wanted to do something for him." That was only one of several memories shared by Strayhorn family members during a panel session on
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Thursday that opened the day programs of this year's conference.

Their perspectives spanned the generations from Billy's younger sister Lillian Strayhorn Dicks to the children of nieces and nephews. In response to questions from moderator and Strayhorn biographer David Hajdu, the family went beyond the musical persona to animate Billy as a man whose personal qualities, family values and social conditioning would create a strong individual impression as well as reflect in some of the most durable music of our time.

We can leave it to the musicologists to debate the nature and scope of what Strayhorn absorbed from other musicians and how he in turn exerted an influence, but this session with the family certainly revealed the strong personal foundations on which a creative life could build. And the chain is unbroken. Billy's music still moves us and his family is still a positive force through both the management of his estate and the display of warmth, dedication, sense of identity and style that gave this conference its special flavor.

Appreciation and cultivation of beauty, despite hardships; pursuit of higher education and career goals; concern for the needs of others; care with appearance and demeanor; quality before quantity—all of these family values influenced Billy and his music. In this family portrait, drawn largely from home visits, Billy emerged as "polished, different. There was a personal aura about him. He was so smooth—clearly from a mysterious world somewhere else." The elegant and exotic would join natural warmth in his music.

More Music, Music, Music!

Conference activities began Wednesday evening with a welcoming reception, followed by a concert by the Pittsburgh Jazz Orchestra led by Dr. Nathan Davis, saxophonist and professor of music at the University of Pittsburgh. With past Ellingtonians Clark Terry on flugelhorn and trumpet, Louie Bellson on drums, and Jimmy Woode on bass, the evening jumped. Then there was stellar guitarist Kenny

Burrell, whom we have heard at many previous annual meetings thrilling us with his virtuosity. Terry, up to his old standards, played as well as ever and delighted us with his new versions of "Mumbles" with a foreign language tint. As usual, he was extremely entertaining with his expressions. To the delight of many, he played his horn upside down at times. The program included many Strayhorn and Ellington works, quite a cross-section of their collaboration. We were treated to a world premiere of Strayhorn's "Blue House," which was recently unearthed at the Smithsonian. With 20-odd selections without an intermission, it tended to be lengthy. Overall, it was an outstanding presentation and well enjoyed by the large, enthusiastic audience.

Thursday night featured pianists Gerri Allen and McCoy Tyner in a double concert entitled "Strictly Strayhorn." Allen, who opened, stuck to the title and played Strayhorn originals only, such as "Day Dream," "Boo-Dah," and the newly discovered "Le Sacre Supreme." She appeared nervous from the foresight of playing with her hero McCoy Tyner. The latter opened the second half of the concert with a strictly-Ellington title: "In a Mellotone." Though Tyner's playing routinely showed his command over the keyboard, it did not seem very inspired. The concert closed with the two pianists teaming up in an obligatory "Take the 'A' Train."

Hometown and State Pay Homage To Strayhorn with Historic Marker

The dedication of a Billy Strayhorn permanent memorial was a special event. Conference delegates were taken by buses to Westinghouse High School, Billy's alma mater, for a program in the auditorium during which he was praised by government, civic, and cultural leaders and officials before moving outdoors for the formal

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unveiling of the commemorative plaque by Billy's "baby" sister, Lillian Strayhorn Dicks. The large, easily seen sign proudly proclaims that "Strayhorn had his musical talents nurtured here." Among the school's other alumni are Errol Garner, Ahmad Jamal, Dakota Staton, and Mary Lou Williams.

Before being returned to the conference site, delegates were bused to a library to view the "Beyond Category" exhibit and to have lunch at an adjacent church.

Student Musicians Play with Both Proficiency and Sensitivity

Performances by student groups evoked enthusiastic praise from even the most knowing, seasoned listeners of Ellington-Strayhorn music. The first treat was a luncheon concert by two big bands composed of selected students from the 1995 Mellon Jazz Festival's Student Jazz Spectacular and by a small group, the Billy Strayhorn Youth Jazz Ensemble. This latter group also performed admirably on the historic marker program. All played with verve and feeling that elicited hearty applause. Some of the students appeared too young to handle their instruments, much less play with the mature "chops" they demonstrated. What a future they have!

Thoughtfully, the host committee arranged experiences expressly for these youngsters: special conference registration, open attendance at regular and special high school sessions, structured rehearsals, and very important, master sessions with Gerri Allen and with the Dutch Jazz Orchestra.

Day Presentations

Educate and Entertain

Day program papers, panels, discussions, and other presentations were varied.

Of course, the spotlight was on Strayhorn. Using rare recordings of music and conversations, Phil Schaap spoke on "The Rare Side of Billy Strayhorn." Erik Wiedemann discussed Strayhorn's last recording session, in June and July of 1965. He led this session in New York and

featured Clark Terry, trumpet/fluegelhorn; Willie Ruff, french horn; Bob Wilbur, soprano sax; Wendell Marshall, bass; Dave Bailey, drums; Ozzie Bailey, vocals; and two cuts on which both Ellington and Strayhorn play the piano. Some of the numbers recorded were "Day Dream," "Just A-Sittin' and A-Rockin'," "Chelsea Bridge," "Lush Life," "Suite for Horn and Piano," and "Smada." Through surprise musical examples, Andrew Homzy developed his topic, "Strayhorn: A Masterful Arranger."

In his "Strayhorn and the Mad Hatters," David Hajdu gave a taste of his upcoming Strayhorn biography, *Lush Life*. The sections he read from one of his chapters were very promising and his book, due Spring '96, is a must for all Ellington and Strayhorn lovers. During his nine-year-long research David has turned up invaluable information, including Strayhorn's Pittsburgh band book and some pre-Ellington recordings. On these demo-sides, cut with the Mad Hatters, we could hear young Billy's versatile piano playing, remindful of Teddy Wilson.

For the first time at the annual conferences, dance was a major topic. As recounted above, Patricia Willard chaired a panel on dance. On Saturday afternoon, Duke's granddaughter Mercedes Ellington played a videotape illustrating her choreography of the intriguing "Pretty and the Wolf" plus other Ellingtonia including "Happy Go Lucky Local," "Dancers in Love," "Rumpus in Richmond," and "Cottontail." The scenario for "Pretty" puts us in Harlem in the 1940s and, with a little theatrical stretching, re-enacts the Little Red Riding Hood theme with a jazzy twist "as I think my grandfather would have intended."

Students and alumni of the local Point Park College presented a live performance of the Ellington-Strayhorn arrangement of Tchaikovsky's *Nutcracker*, choreographed
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by dance faculty member Douglass Bentz. Particularly entertaining was the "Dance of the Arabesque Cookies." All in all, an informative and enjoyable afternoon.

In a theoretical paper, psychotherapist Austin Lawrence discussed Ellington's composing and performing "Reminiscing in Tempo" as a creative response to his mother's death.

As usual, there were analyses of music and musical styles. Thomas Reed, of Ashland University in Ohio, gave a detailed analysis, with musical examples, of the contrasting styles of the two great clarinet soloists who overlapped in the Ellington Orchestra between 1946 and 1968, Jimmy Hamilton and Russell Procope. Hamilton's more "legit" tone and style was compared with the more bluesy approach of Procope through their performances in such compositions as the *Newport Jazz Festival Suite*, "The Mooche," and "Harlem." Sim Simons, from Belgium and himself a drummer, demonstrated techniques of "The Underrated Sonny Greer."

Banquet Culminates Formal Activities

A banquet on Saturday night ended the formal aspects of "Ellington '95." Entertainment was provided by the music of Roger Humphries and a reprise of the Doug Bentz Dancers' *Nutcracker*.

Greg Morris, unassuming (and relieved), bade all well as the audience gave him and his committee a more than deserved standing ovation for such a well conceived, thoughtfully planned, efficiently implemented, and ultimately great conference.

Cruise on Three Rivers Closes

Conference on a Festive Note

The Sunday morning Jazz Brunch Cruise, a first for the annual Ellington conferences, provided a wonderful opportunity for conference participants and other guests to wind down from the week's activities. The food was delicious, the music fantastic, and the fellowship delightful. While cruising the three rivers, the group had the feeling of experiencing a good old house party as

dancers began to swing to the sounds of Dr. Johnson and his trio, with his wife providing the vocals. There was also impromptu vocalizing by members of the Strayhorn family. Even the weather seemed to have been orchestrated for the occasion—heavy rain during the cruise but sunshine when the Gateway Clipper returned the revelers to shore.

#

President, Others Send Appreciations

A number of proclamations and other expressions of support and recognition were on display at the conference, among which were those from the mayor of Pittsburgh and the governor of Pennsylvania. The *Congressional Record* of May 3 includes "A Salute to Billy Strayhorn and Ellington 95." A letter from President Clinton at the White House notes that Strayhorn "contributed immeasurably to our nation's artistic life," and closes with a salute "for helping to preserve the legacy of this fine musician."

"Ellington '96" in Toronto

Plans are already under way for next year's conference in Toronto, Canada. In fact, the Toronto contingent had flyers announcing "Ellington '96" there.

Conference "Short Sheets"

In anticipation of the week's activities, the *Pittsburgh Post-Gazette's* Sunday magazine section devoted two pages to Strayhorn entitled "Take the Stray Train" and had a caricature of him on its cover. Accompanying photos included Billy as a youngster, Duke, Mercer, and, side by side, Lena Horne and Gregory Morris, leading Greg to observe what a pleasure it was to be in such proximity—well, in almost virtual reality—to the great Lena at least once in his life. ♪ ♪ Talk about classy productions—there was a separate printed program for each activity: day programs, each evening event, the student program, and historic marker ceremony. ♪ ♪

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for billy strayhorn

*nothing comforts a romantic
more than knowing
the sound blooming in his heart
has always rested within albums*

*or that another brown man
took the frightening step
toward asking the world to
listen*

*a task more daunting
than approaching my father*

whose fridays were often spent in isfahan

*and who was seldom pleased
at having
rabbit's bliss*

interrupted by his son

*voice trembling
like one of sam woodyard's cymbals*

while asking to borrow the car

-- Reuben Jackson
5/3/95

Because of another commitment, Reuben could not attend the Conference but sent this poem, which was read as part of the Smithsonian panel's presentation.

"Short Sheets" (Continued from page 7)

We welcome Ulysses LaPradde, who joined our Chapter while at "Ellington '95." He is one of the half dozen or so of the original study group that was the genesis of the annual conferences. ♪ ♪ The Sunday cruise reporter didn't say so, but certain member/s carried the day for our Chapter in the dancing! Others held their own at that luscious buffet. ♪ ♪ Coolest person at the conference was Heleen van de Leur, taking it all in with guileless aplomb, at one time calmly lying in her crib behind the hospitality desk and reading a book (albeit upside down) as admirers cooed at her. ♪ ♪ While in Washington, European members of our Chapter were hosted—Milia and Sjef Hoefsmits at the home of Marian and Ted Shell before, and Alexandre Rado at the home of Angela and Mac Grimmer after the conference.

**Members and Friends Will Relax
At Annual Picnic on July 15**

At Lake Caroline, Virginia, on Saturday, July 15, our president and first lady, Ted and Marian Shell, will again host our annual picnic. Each member may bring two guests and is asked to bring something for the communal tables, as much as would feed the number of guests in his/her party. There will be charcoal on hand for cooking or warming food. The Society will provide beer, sodas and ice as well as plates and eating utensils.

You can play tennis, badminton, horse shoes, cards; go boating; water ski; hike; snooze; commune with nature; loaf; and, of course, listen to music.

In the past, some members stayed at a nearby motel on Friday or Saturday night. For persons who want to do so this year, Helen Frazier is seeing about a special rate. Check with her at (202) 387-7071.

The Shells' phone number at Lake Caroline is 1-804-448-0330.

Directions: Take I-95 south 70 miles to the Ladysmith exit. Make a right turn at intersection, go one (1) mile. This will bring you to Route 1 at a traffic light. Make a left turn onto Route 1, go one and one-eighth mile (1 1/8) mile to Lake Caroline (a sign will be on the right). After leaving the gate, travel about 25 yards to the next intersection, Lake Caroline Drive. Turn left onto Lake Caroline Drive and follow the yellow line in the road for three (3) miles to the Shell gasoline sign. You're there.

**Special Guests, Members Enjoy
Cornell Concert at June Meeting**

by Angela Grimmer, Secretary

Thanks once again to Jack Towers, our last monthly meeting before summer break was a great success. He treated us to Duke's concert on December 10, 1948, at Cornell University. As promised, the sound and the solos were superb. Sharing in our pleasure were special guests Alexandre Rado, our Chapter member from Paris, and Walt and Delores Seldon. Walt was a student at Cornell at the time.