

**THE DUKE ELLINGTON SOCIETY, CHAPTER 90**

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**N E W S L E T T E R**

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**Long-Time Chapter Member  
Annie Sacre Dies Suddenly**

Annie R. Sacre, a member of Chapter 90 almost from its inception, died on July 21. She had not been ill. A day or so before, Ann had enjoyed visiting Helen Frazier, friend of many years and member who brought her into the Society. We extend our sympathy to Ann's family and friends.

*(Ed. note: Ted Shell will write a tribute to Ann for our Newsletter.)*

**MacHare Launches  
Ellington Site on Internet**

In mid-summer Peter MacHare established a new Ellington spot on the World Wide Web. Its Universal Resource Locator (URL) is <http://www.nicom.com/~machare/>.

Already congratulatory messages have appeared on the internet, for example, ". . . yours is a very worthwhile addition to virtual Ellingtonia"; "Peter's Web Site is Significant and Extremely Helpful and I'm not even a web site fan!!"; and, from Australia, ". . . his web page . . . will attract and capture new people to carry on the interest, research and love of Ellington, his music and his musicians."

In notifying web users at the DUKE-LYM internet site (Andrew Homzy's), Peter stated, ". . . I've been working on [it] for a l-o-n-g time. Big and clunky, but I hope you enjoy exploring it." We will, Peter. We will!

Special  
**"ELLINGTON '96"**  
coverage by  
Ben Pubols  
Pages 3-6

**Hassan to Present "Ellington in  
Context" for First Program of Season**

by Mac Grimmer, Program Director

The first meeting of our new season will be at our regular meeting place, the **Grace Lutheran Church, 16th & Varnum Streets, NW**, on Saturday, October 5. Rusty Hassan's program will be "Ellington in Context," an examination of Duke's development over the years in relation to concurrent stylistic developments in the jazz world.

Duke's contemporaries ranged from Jelly Roll Morton to Ornette Coleman—in a word, everybody! How Duke met the challenge of keeping up with the times makes a fascinating story, and nobody is better qualified to tell than Rusty, one of Washington's premier jazz educators and disc jockeys.

Remember, **Saturday, October 5**. The time is **8 pm.** ☺

**Duke Ellington Youth Project  
Videotaped for TV**

The highly successful 1995-96 Duke Ellington Youth Project is the subject of a documentary shown on cable television in early summer. Again we congratulate these students, as well as their teachers and the project's director, our own Luvenia George!

**Chapter Member Hoefsmit Plans  
Continuation of *DEMS Bulletin***

Sjef Hoefsmit will undertake the publication of the famed *DEMS Bulletin*, founded by Benny Åslund, with the support of friends and with the permission of Benny's widow and son, Birgit and Bo.

At this time, Sjef has made no announcement of the date of the projected first continuation issue of this famed publication.

## Willis Conover: A Reminiscence

Contributed by Ben Pubols

After a distinguished career spanning more than four decades, the Jazz Voice of America (VOA), Willis Conover, died last May. Tributes in the *Washington Post*, the *New York Times*, and elsewhere focused primarily on his years with the VOA. However, not so well remembered is Willis's major role as an advocate and promoter of jazz right here in the Washington area in the years just preceding his VOA gig. And that is when I knew him.

As a young high school student in the late 1940s, just discovering jazz, I began listening to Willis' programs on radio station WWDC. Among his other responsibilities, he moderated a Saturday morning program in which groups of high school students would listen to new releases of "pop" songs and offer their comments over the air. I talked my way onto the program, and soon spent as much time as I could "hanging out" at the WWDC studios, then located at the corner of Connecticut and K. During these years, I learned much about jazz in general and Duke Ellington in particular from Willis. I was even able to use some intelligence provided by Willis for a senior term paper on Duke. Much to my surprise and delight, I had the opportunity to reciprocate by lending him an occasional Ellington record that I had but that wasn't in his own collection!

Through jam sessions that Willis organized in the DC area in the late '40s and early '50s, I was able to hear, live, many jazz greats for the first time, including Ben Webster, George Wettling, Charlie Parker, Sir Charles Thompson, Benny Morton, and Wild Bill Davison. [Years later, I discovered that our own Ted Hudson attended many of these same sessions, and we may even have rapped together about the music.]

By the mid-fifties I was off to graduate school at the University of Wisconsin and I lost personal contact with Willis. I do recall, however, my excitement in 1954 when an LP recording entitled *Willis Conover Presents THE Orchestra* appeared on the Brunswick label. Later on I learned of his success as the Jazz Voice of America, but it is my earlier association with him, and his warmth, dedication, and enthusiasm as an advocate for jazz here in Washington that I remember so fondly.

## *A Drum Is a Woman Revival at Théâtre National de Chaillot in Paris*

by Dennis Dimmer

After reading the Washington Chapter's newsletter I throw it up in the air in frustration because I can't be at all those meetings and musical events that you good people organise and attend.

However, just to make you and your members a little envious, I am writing to tell you of a trip Wendy and I recently made—to Paris! We had heard that Jerome Savary was to direct a stage version of *A Drum Is a Woman*, believed to be the first performance of its kind since Duke did the television piece, and we decided to make a weekend of it.

We contacted our dear friend Alexandre Rado, who booked our theatre tickets, and on the 28th March we travelled by Eurostar straight into the heart of Paris where we stayed for four days visiting the sights and more restaurants than we can remember. Most importantly of course we found the record shops!

The show was more than a pleasant surprise—we had not really known what to expect but it was a great deal more entertaining and professional than we had imagined it might be. Claude Bolling was in excellent form and obviously enjoying the fun of it all. Manu Dibango, the African saxophonist, narrated the show from the side of the stage and musicians, singers and dancers told the story in a truly colourful and exciting way.

Several encores brought the band back to play "Take the A Train" and nine more Ellington tunes with the performers coming on stage to dance and sing along as the mood took them. "Madam Zaji," known professionally as Laika, sang "Sophisticated Lady" and Francine Romain gave a beautiful rendition of "Transblucency." Manu Dibango, resplendent in white suit and "shades," played "Morning Glory" on alto; tenor saxophonist Pierre Schaefer gave his rendition of "Diminuendo" and Jean-Christophe Vilain played Tizol's "Caravan." "Cottontail," "Rockin' in Rhythm" and "It Don't Mean a Thing" got the band really swinging and audience participation was encouraged in "Dancers in Love"—plenty of finger popping at the Chaillot Theatre that night.

Backstage we rubbed shoulders with the stars and had our programmes autographed by Claude Bolling, who chatted happily whilst getting changed into more casual clothes. Our introduction to Carabee Joe, alias Jeffery Smith, was to be on the steps of the theatre after the show. There we chatted and shivered in the freezing cold weather until being whisked away to eat at yet another restaurant—and it was only midnight!

Hope you all feel a little pang of envy when reading this—then you will know how we feel when we read your reports!

[Ed. note: Dennis Dimmer, one of our Chapter members who reside in Europe, sent this as a letter. He was gracious enough to give us permission to publish it as a review-article. Thanks, Dennis.]

**SPECIAL SUPPLEMENT****"ELLINGTON '96"****THE 14TH ANNUAL INTERNATIONAL CONFERENCE**

Reported by Ben Pubols

"The Intimate Ellington" was the theme of the 14th Annual International Duke Ellington Conference, sponsored by the Toronto Chapter of the Duke Ellington Society. The meeting was held at the Park Plaza Hotel in Toronto, June 19 through 23, 1996, and attended by more than 250 Ellington enthusiasts from eleven countries. As in the past, the greatest representations were from Canada, Great Britain, and the United States, and Chapter 90 was represented by 20 or so members. All attendees owe a debt of gratitude to Eileen Ward, Alan Shiels, and Harry Nerlich, as well as those Toronto members and volunteers whose presence and contributions were not so visually obvious. Their dedication and hard work led to a successful conference.

The meeting got underway on the evening of the 19th with an opening reception hosted by Toronto Tower Records and closed three nights later with the annual banquet followed by a concert featuring guest artist Eve Smith, who sang with Duke under the name Yvonne in the early 1950s. The daytime sessions consisted of five presentations per day, allowing optimal time for each presenter to state and develop a theme, and not unduly burdening the attendees with information overload. The degree to which the speakers presented a view of "The Intimate Ellington" varied considerably, some focusing on personal reminiscences, others emphasizing the intimacy of small group performances, and still others seemingly ignoring the intimacy entirely. The quality of daytime presentations varied from outstanding to disappointing, as did that of the evening live music sessions. Two novel pluses for the meeting were the awarding of door prizes at each daytime session, and a very popular hospitality suite on the top floor of the hotel, appropriately named the Sugar Hill Penthouse.

**Medium and Venue as Focus**

Several speakers organized their talks around a particular medium or venue—recording sessions, radio broadcasts, television presentations, or film. Michael Roeder's presentation on the Johnny Hodges-Duke Ellington *Back to Back* and *Side by Side* recording sessions was one of the best of the entire conference. It was well-organized, providing the right balance between talk and music. After describing the 1959 jazz scene (Duke won the *Down Beat* poll for best band and best arranger, Hodges for best alto, and Carney and Gerry Mulligan tied for best baritone; the Miles Davis-Gil Evans collaboration *Sketches of Spain* was recorded), he focused on the studio sessions producing the aforementioned two LP releases, with recorded examples illustrating the contributions of Hodges, Sweets Edison, Jo Jones, and Duke. Jerry Valburn's presentation, on Duke's 1945-1946 U.S. Treasury and "Date With Duke" radio broadcasts, consisted almost entirely of recordings, with little comment, including Ben Webster on "Tonight I Shall Sleep," and Toby Hardwick and Harry Carney on the rarely performed "I Should Care." Erik Wiedemann presented the audio tracks of several Ellington performances made for Radio Denmark television in early 1967, including a very good trio (Ellington, John Lamb, Rufus Jones) version of "Take The A Train," quartet

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versions of "Passion Flower" (add Hodges) and "Happy Reunion" (add Gonsalves), and an octet version of "The Jeep Is Jumpin'," featuring Johnny Hodges. Klaus Stratemann's films included the 1937 *Record Making with Duke Ellington*," providing a wealth of information on the 78 RPM recording production technology of the mid-1930s, as well as performance snippets of "Daybreak Express" and Ivie Anderson singing "Oh Babe, Maybe Someday." Excerpts from appearances at Morgan State and the University of Wisconsin, during visits to receive honorary degrees, were also interesting. But the winner was a strange commercial film for Craven Filter Cigarettes made in Sydney, Australia in 1970—lots people puffing away on Craven Filters while Duke and Company performed before them!

### Spotlight on Individual Ellingtonians

A second set of presentations centered on individual members of the Ellington aggregation. Alexandre Rado spoke on Johnny Hodges, "the Musician and the Man," including appropriate musical examples and some of his own personal reminiscences. ". . . a smile from Hodges was considered an event!" Among the topics considered were the early association between Rab and Sydney Bechet, reasons for Hodges' 1951 departure from the Ellington fold and for his 1954 return, and his personal relationship with Duke ("Often unfriendly" but the opportunity to play music such as "Come Sunday" kept him with Duke). Martin Loomer discussed the contributions of Freddy Guy. Not too many recorded examples here, as Guy took very few solos (banjo on "Echoes of the Jungle," guitar on "The Sergeant Was Shy"). But Guy played other important roles in the band, for example, negotiating with Harry Carney's parents to let the latter join the band at age 17, looking after and plying with ice cream a young Mercer Ellington, and helping to maintain the band's morale in the face of some of Irving Mills' managerial methods.

One of the most fascinating presentations of the entire conference was by Rex Stewart friend, collaborator, and biographer Claire Gordon. Her discussion covered his entire career, musical and personal, from the time he took over Louis Armstrong's chair in Fletcher Henderson's orchestra in 1924 until his death in 1967. In between, there were numerous anecdotes and musical examples, including the original, unreleased "Boy Meets Horn," the great "Rexations," and other illustrations of his half-valve technique, as well as an example of his cornet "talking" technique. Although Rex and Cootie Williams were not the best of friends they were capable of a rousing collaborating on the great 1939 "Tootin' Through The Roof." Rex was an avid reader and an outstanding chef. After leaving Duke, he moved to upstate New York, where his neighbors included Charles Addams and Isaac Denison. Later, in L.A., he began his writing collaboration with Ms. Gordon, including contributions to the *Los Angeles Times* and *Down Beat*. A highlight of the presentation was a short video prepared by Rex's twin children, now of course full-grown, who were unable to attend the conference but sent the tape instead, in which they chatted and reminisced about their father.

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### Personal Recollections — Personal Opinions

Personal reminiscences, in addition to Rado's and Gordon's included those by Ron Collier on his associations with Duke as his friend, arranger and factotum. Collier was responsible for the arrangement of Duke's "The River," recently recorded by the Detroit Symphony - Duke had provided only the melody line, no bar lines, no harmony. Among other anecdotes, Collier recounted how Duke once introduced him to Earl Warren (the Chief Justice, not Basie's alto sax man) as "this famous Canadian composer," and how Cootie once walked off the stage, refusing to play a piece in C# major (seven sharps). He also lauded Harry Carney for his "impeccable character." The "reminiscence" by Helen Oakley Dance and Stanley Dance, on the other hand, was a disappointment. Following some gratuitous criticisms of David Hadju's new biography of Billy Strayhorn, they mostly rambled and free-associated about their interactions with Duke and about some of the recording sessions they produced, with no real theme and no obvious preparation.

Also disappointing was the featured presentation by Gene Lees, former editor of *Down Beat*. It reflected none of the knowledge or wisdom one might have expected from his background and experience. Instead, he concentrated his remarks on what he perceived as a dreary and declining music scene—not enough opportunity to hear live jazz anymore, very little jazz heard on the radio [certainly not the case in the Washington area], new potential listeners are not being properly "trained"—and acted to correct some presumed misconceptions about jazz and its roots—stride piano can be traced via James P. Johnson all the way back to Beethoven and Chopin, integration of written and improvised music began long before New Orleans, Stravinsky used the flatted fifth in 1911. So!

### Duke Meets Satch

Phil Schaap's well-researched presentation was a most interesting and informative talk on relationships, direct and indirect, between Duke and Louis Armstrong, personal, musical and inspirational as seen in historical perspective. The first "influence" was via Jimmy Noone, whose clarinet solo on King Oliver's 1923 "Camp Meeting Blues" provided the main theme for "Creole Love Call" as recorded by Duke four years later. Duke first heard Louis in Los Angeles in the summer of 1930, when the latter was fronting Les Hite's orchestra, which included Lawrence Brown in the trombone section. As an interesting sidelight, the Rene Brothers wrote "Sleepy Time Down South" around this time and wanted Duke to record it commercially. He did not, and as is well known, the song became Armstrong's theme. Louis and Duke are known to have met by 1935 when they attended a private party in Chicago and were photographed seated together. There were other contacts through the years, including their association with the film *Paris Blues*, for which Duke wrote the score and in which Louis appeared. Finally, they recorded together in 1961, Duke playing piano with Louis's All-Stars including alumnus Barney Bigard. Duke's ultimate tribute to Louis was his "Portrait of Louis Armstrong," a part of the 1970 New Orleans Suite.

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### Modulations

The other presentations will be briefly mentioned. John Norris offered several examples of Ellington music played by non-Ellingtonians, including a Buddy Tate combo as well as more recent small groups composed of younger musicians. Joe McLaren discussed and read several Ellington-inspired poems, including works by such poets as Langston Hughes, Amiri Baraka, Paul Zimmer, Jane Cortez, and Duke Ellington. Students from the nearby Etobicoke School of The Arts choreographically interpreted a variety of Ellington compositions, some well-known, some not so well-known.

### Smithsonian Institution's Sounds and Sights

One daytime event remains to be mentioned, and that was the presentation by our own Annie Kuebler, assisted by other Chapter 90 members associated with the Duke Ellington Collection of the Smithsonian (Scott Schwartz, Ted Hudson, and Ben Pubols). This was a multimedia event, utilizing the spoken word, audiotapes, videotapes, slides, and overhead projections. Annie's ethereal voice, floating through a darkened room, provided continuity for the taped words of Mercer and Ruth Ellington (who often had differing recollections of the same event or situation) and Clark Terry, taken from the Smithsonian's Oral History Collection. Also included were excerpts from Harry Carney's amateur movies of the late 1930s and early 1940s, including scenes of various band members playing softball as a just-awakening Ben Webster looks on, and footage of the 1941 *Jump for Joy*, as well as a "Soundie" from the Ernie Smith Collection of Marie Bryant and Paul White singing and dancing "Bli-Blip."

### Night Creatures

Finally, the evening sessions. The live music presentations got off to a shaky start Thursday evening with the Wray Downes (piano)-Dave Young (bass) Duo. Their approach to Ellingtonia was largely percussive, not in keeping with such Ellington compositions as "I Let A Song Go Out Of My Heart" and "Come Sunday." Better was the Keith Ingham-Harry Allen Septet, which performed a much more lyrical rendition of "I Let A Song. . .," a swinging "San Juan Hill," and a very moving "Black Beauty" featuring Peter Ecklund on open trumpet. The second night gave us the Phil Nimmons Quartet, with "Blue Goose" and "Warm Valley," among others. They were followed by what was by far the outstanding group of the conference, a pianoless quartet calling themselves "Time Warp," consisting of soprano and tenor sax, trumpet, bass, and drums. Their renditions of "Rockin' In Rhythm," "Day Dream," "Chelsea Bridge," and their leader's four-part "Ellingtonia" were superb. This was the only group to receive a standing ovation—it was well-deserved! Finally, following the final-night banquet, we heard a concert by Archie Alleyne and Company, a septet with two vocalists plus guest star Yvonne. There were instrumentals of "Jeep's Blues" and "Never No Lament," as well as vocal versions of "Creole Love Call" and "Lush Life," among others. Yvonne sang "Mood Indigo," "Do Nothin' Till You Hear From Me," and her signature song, "Love You Madly." It was a relaxed and pleasant way to end the conference, which was, the occasional reservations stated above notwithstanding, an outstanding meeting.

Again, congratulations to all involved in bringing about the success of Ellington '96!

***We are grateful to Ben Pubols for preparing this special supplement on "Ellington '96."  
THANKS, BEN!***

## NMAH Archives Center Goes Live on the WWW

Contributed by Scott Schwartz

The National Museum of American History's Archives Center went live with its homepage on the World Wide Web on August 1. Typing our URL address, <http://www.si.edu/organiza/museums/nmah/homepage/archives/ac-1.htm> into your favorite browser will give you immediate access to a variety of important information including tips for the care of water-damaged family heirlooms and other valuables, what are archives, exhibits and special projects within the Archives Center, and Archives Center collections and collection finding aids.

While the Ellington Collection finding aid is not currently available through the Archives Center homepage, plans are under way to make this all-too-important research tool available via the Web to researchers from around the world by May 1997.

Access to many of the treasures of the Archives Center is only a click of your mouse. Any questions or suggestions can be directed to Scott Schwartz, webmaster for the Archives Center Homepage.

## Lambert Book Scheduled for Fall

The long-awaited *Duke Ellington: A Listener's Guide* by Eddie Lambert is to be released this fall by Scarecrow Press.

## Benny Åslund Remembered with Love

Tributes to the late Benny Åslund from various sources have been generous. Here is one:

*In 1981 [Benny] came to us to attend the first-ever international Ellington conference in the basement of my house. . . . He played piano at a Sunday brunch at the West End Cafe that preceded the New York Chapter's film presentation at Columbia University and the following day he was honored at a special meeting of the chapter. . . . [The DEMS Bulletin] represented the true legacy of Benny H. Åslund. It is hoped that DEMS will continue in his memory. . . . My memories of Benny shall always remain dear to me and my only regret is that having been separated by so much geography I was unable to spend more time with him through the years. -- Jerry Valburn in the TDES Newsletter*

## Conference Founder Ewing Dies

The world of Ellington-Strayhorn enthusiasts was greatly diminished by the death of Gordon Ewing in July.

Gordon was one of the several persons whose coming together in 1981 in Chicago and the next year in Detroit evolved into the yearly International Ellington Study Group Conferences, beginning in Washington in 1983. He rarely missed any and had planned to attend "Ellington '96" but was injured in an accident just before.

A true Ellington-Strayhorn authority, as a researcher perhaps he is best appreciated for his work on the Ellington Itinerary. Above all, Gordon was an admirable human being.

We extend our condolences to his widow, Miriam Ewing, to his family, and to his loved ones.

## Recent Publications

- "Duke's Place: Visualizing a Jazz Composer" in *Jammin' at the Margins: Jazz and the American Cinema* by Krin Gabbard. Chicago: U Chicago Press.
- The current issue of *Daybreak Express*, edited by Chapter member Reuben Jackson at the Smithsonian's American History Archives Center, includes articles on the Ernie Smith Collection at the Center and on the Duke Ellington Youth Festival. It's regular "mystery shot" is of Thelonius Monk and Duke; the question is, "when and where this most historic meeting of minds took place."
- *The Duke Ellington Primer* by Dempsey Travis. Chicago: Urban Research Press.

## Quotations of the Month

Re the Strayhorn music that he has discovered: . . . *a musicologist's paradise, what we dream of. It's like knowing Beethoven had nine symphonies and then finding he has 20 more.* -- Chapter member Walter van de Leur as quoted in "He Wrote the Songs" by Richard Harrington, *Washington Post*, 24 July 1996.

*I like to sing songs I can feel . . . But I can't sing every song I like. . . . It took me two years to learn "Lush Life," and then I really had to work it out.* -- Anita O'Day in her autobiography, *High Times Hard Times* (New York: Limelight Editions, 1981 & 1989), p. 158.

## "Dramatis Felidae"

(To Use Our Man's Term in *MIMM*)

Walter van de Leur wrote the fine program notes for Smithsonian Jazz Masterworks Orchestra's "Strayhorn Discoveries, Ellington Evergreens, and Armstrong Rarities" concerts at the Lincoln Theatre in July. Also, Walter has two notes, one on Mercer Ellington and the other on "She Wouldn't Be Moved," in the current issue of *Blue Light*, published by DESUK. ♪♪ The same issue contains three photographs by Ted Hudson from "Ellington '96" in Toronto, including one of a Chapter 90 group. A photo by Ted of Göran Wallén is on the first page of the Duke Ellington Society of Sweden's current *Bulletin*. ♪♪ Alexandre Rado's excellent paper that he presented at last year's conference in Pittsburgh, "Mr. Strayhorn Goes to Paris," appears in the July 1996 *Blue Light*. ♪♪ Hey, how about that snazzy announcement that Angela and Mac Grimmer sent out during the summer about the SJMO concert, Larry Eanet at the Willard, and our annual picnic at the Shells' on September 7! ♪♪ Reuben Jackson presented a paper on the 1947-49 edition of the Claude Thornhill Orchestra for the annual Association of Recorded Sound Collections (ARSC) in Kansas City, MO in May. He also dutifully passed up all Bar-be-que restaurants (no mean feat!). ♪♪ You will remember the excellent article by Sjef Hoefsmit about Benny Åslund in our *Newsletter* on the occasion of Benny's birthday. A similar version was published in *Blue Light* in commemoration of Benny. ♪♪ In a photograph in a recent *Afro-American* newspaper, James and Elizabeth Janifer can be seen bargaining with a vendor for a carved wooden sculpture during a recent trip to Johannesburg, South Africa. ♪♪

## Calendar

Sun., Sept. 15 - "Something To Live For: A Tribute to Billy Strayhorn" for Strayhorn scholarship, Paramount Arts Centre, Aurora, IL,

Sat., October 5 - Monthly Meeting

Sat. & Sun., Sept. 21-22 - Smithsonian Jazz Masterworks Orchestra (SJMO), Duke Ellington School of the Arts

Sat. & Sun., Oct. 5-6 - SMJO, Lincoln Theatre

## Rare Treasures from Jack Towers Highlighted June Meeting

by Angela Grimmer, Secretary

In our last meeting, in June, before we adjourned for the summer, Jack Towers shared some rare materials from the '50s, including alternate takes from *Such Sweet Thunder*. The pleasure was all ours!

The business meeting included the annual election of officers and the election of seven members to the Board of Directors. The vote was unanimous for Theodore Shell as president, Theodore Hudson as vice president, Jack Towers as treasurer, and Angela Grimmer as secretary.

Also voted unanimously to the Board of Directors were Patricia Braxton, Helen Frazier, Mac Grimmer, Rusty Hassan, Ben Pubols, Bob Reny, and Patricia Willard.

We are grateful to Jack Dennis for the hard work and thoughtful slates of candidates he and his nominating committee submitted.

## Clooney, Others to Perform at Strayhorn Scholarship Activity

To establish the Billy Strayhorn Scholarship Fund, "Something to Live For: A Tribute to Billy Strayhorn" is scheduled for the Paramount Arts Centre in Aurora, IL on September 15 by Jazz Idiom Ltd. Rosemary Clooney, Fred Hersch, and Pete Barbutti are among featured performers. Phil Schaap is to emcee the event; David Hajdu, author of the biography *Lush Life* is to be on hand.

## DESUB, Chapter 90 Well Represented Among Non-Canadian Conferees

According to David Fleming, the United Kingdom's Duke Ellington Society (DESUB), including its overseas members, made up one-fifth of the more than 200 persons in attendance at Toronto for the annual conference, "Ellington '96."

Chapter 90 was well represented as well, perhaps accounting for more than one-fifth. As in the case of DESUB, our total including our overseas members as well. An unofficial count indicates that our Chapter had the largest number delegates from North America at "Ellington '94" in Stockholm.

On to Leeds in '97!