

# Ellingtonia



Newsletter Of The  
**Duke Ellington Society**

Washington, D.C.  
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**OCTOBER 2000**

Theodore R. Hudson, Editor

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## Society Mourns Members' Passing

George C. Henderson, Jr. died on September 1 after a long illness. Funeral services were held at the Church of the Nativity on September 5. He regularly attended meetings of the Society and quietly and efficiently served on several committees. His wife, Jenny, though not a member, voluntarily helped with some of our activities, for example, working with the registration committee for Ellington '99. George was a great lover of jazz, particularly the music of Duke Ellington. Discussions with him about Ellington's music would bring forth great exhilaration and sparkling conversation. It was a pleasure to have been associated with such an affable, perceptive man. We shall surely miss him.

— Jack Dennis

Roland Bradley, another of our members, passed in August. He and his wife, Evelyn, had maintained membership in our Society for a considerable time, though they only occasionally attended meetings. He was related by marriage to the late Ann Sacre, a long-time active member who had encouraged the Bradleys to join. Unfortunately, we did not learn of his death in time to attend the funeral, held on August 26 at the Fort Lincoln Funeral Home.

We are saddened by the loss of our two members. We extend to the families and other loved ones of George Henderson and Roland Henderson our deepest sympathy.

## A Day at the Beach

Ted and Geneva Hudson graciously hosted a well-attended Society picnic at their summer home, overlooking the Chesapeake Bay, at the end of July. Everyone brought a delicious edible to share—there was great variety, no duplication, and we all took full advantage. One of the highlights was Pat Braxton's seminar on how to crack and pick hard shell crabs. Many took this opportunity to walk in the sand along the beach, and Geneva conducted a tour of the nearby Frederick Douglass Museum and Cultural Center. A great time was had by all.

— Angela Grimmer

## OCTOBER MEETING

**Duke Ellington Concert on Video**  
The Best Band Selections from Ted Shell's  
**Japanese Laserdisc Collection**  
See and Hear the Band in Action  
Johnny Hodges-Cootie Williams-Cat Anderson  
Paul Gonsalves-Harry Carney-Wild Bill Davis  
Lawrence Brown-Ivie Anderson-and Others!  
And Selections from Newly Released  
"Duke in Copenhagen"

**Saturday ~ October 7 ~ 8 pm**  
**Grace Lutheran Church**  
**16th and Varnum Streets, NW**

## Harold Gray Praised for Civic Service at Special Ceremony

Our member Harold Gray was recently honored by the Association of Oldest Inhabitants of the District of Columbia in a special testimonial event

We know him, of course, as a faithful and valued member of our Society and the one who gave our publication, *Ellingtonia*, its name. His interest in and knowledge of jazz are well known. He was co-founder of the American Federation of Jazz Societies and past president of the Potomac River Jazz Society, which organization he continues to serve as its outreach liaison.

This commemorative occasion, however, focused more on Harold's over 60 years of service to the community. He is past president of several civic and cultural organizations, including the DC Federation of Citizen Associations, Palisades Citizens Association, Citizens Council for a Clean Potomac, and the sponsoring Oldest Inhabitants. A local newspaper stated that he is still lobbying on the hill.

Congratulations, Harold!

## E '99 Conference Paper Published

It is gratifying to see presentations at our Conference in 1999 quoted from, referenced, or alluded to, particularly in serious discourse, research, and scholarly contexts. The current issue of *Blue Light*, for instance, includes "Ellington '42: A Year in the Life," the paper that Peter Townsend delivered at Ellington '99. His book *Jazz in American Culture* has been published by the Edinburgh University Press and is slated to be released in America by the University of Mississippi Press.

Professor Townsend writes poetry as well, publishing under his mother's maiden surname as Peter McSloy. The following poem is reprinted courtesy of him from *For Jazz*, a book of sonnets about selected jazz greats. The poems are illustrated with linoleum cuts by Nina Mera. (*For Jazz* is available directly from him at 107 Alwood Road, Didsbury, Manchester, M20 6JW England, and in the States from Hit and Run Press, PO Box 1018, Lafayette.)

### Ben Webster

*'Frog' for belligerance and a baleful look,  
And for the belching tones delivered in a rage  
When the tempo rose. He'd buzz and bark  
And seem to fight to clear the stage,  
And then relax into the broad, warm breeze  
He blew, recumbent, couchant on the sound,  
Speaking his natural tongue, that priceless ease,  
Coaxing a sigh from the hardest reed he found.  
Rex Stewart saw him comb his mother's hair  
When she was old, and this was Ben  
Who cursed, who juiced, who tangled anywhere  
With anyone, one of those double-hearted men  
Who do not trust the beauty they can make,  
And sometimes rip the canvas, for the gesture's sake.*

## Burns TV Series on Jazz Slated for Fall

In the forthcoming 18-part jazz documentary by Ken Burns on PBS, Ellington is second only to Louis Armstrong, to whom two hours are devoted.

## Not Too Late to Get Centennial CD

A limited number of the original *The Duke in Washington* CDs may be obtained for \$10 each in US currency, check, or money order, plus postage of \$3 US and Canada, \$5 Europe. Orders should be sent payable to the Duke Ellington Society, PO Box 42504, Washington, DC 20015-9998, USA. It remains at bargain at this price!

"A trip in musical history of Ellington's performances in the greater Washington area," it was especially prepared as the souvenir CD for our Ellington '99, the 17th Annual Duke Ellington Study Group Conference. Jerry Valburn provided source material, Jack Towers did the digital mastering, and Ted Hudson wrote the liner notes.

## —Conference Sidebars and Codas—

### Our Man Passes the Gavel

Ben Pubols, as coordinator of the previous Conference, Ellington '99, had the honor of passing the official gavel over to Bill Hill, co-coordinator of Ellington 2000 during the opening ceremony. It is believed that Eddie Lambert originated this tradition. It will be Bill's responsibility to care for the gavel until the next Conference.

### Next One Possible in 2002

No society or ad hoc group has offered to host the annual Conference in 2001. At a meeting of past conveners at the end of Ellington 2000, Michael Kilpatrick and Antony Pepper announced that they would try to on sponsor the nineteenth in England in 2002. They have since indicated that the campus of Cambridge University is a possible venue. Also at the conveners' meeting, Göran Wallén said that he would talk with his Duke Ellington Society of Sweden, sponsors of Ellington '94, to see if they might consider having the conference there in the future.

Meanwhile, TDES has announced that it will hold an annual day-long Ellington conference on Saturday, 4 November 2000.

### Southern California DES Proposes IDEA

In the letter accompanying the roster of Ellington 2000 recently mailed to registrants, Charles Stewart, president of the Southern California Duke Ellington Society, writes, ". . . please consider changing the name of the 'Duke Ellington Study Group Conference' to the 'International Duke Ellington Association.' As explained in your souvenir copy of the Mellotone, 'Association' indicates a 'coming together' which is the purpose of the 'IDEA,' to come together to commemorate the man and his music. Please share your thoughts on this subject."

The address of the Society is PO Box 2652, Culver City, CA 90231-2652. Phone/Fax is 323-933-9387 and the e-mail address is <dukesplace2000@aol.com>.

### Thanks Again, Sjef!

As has been his most generous and thoughtful habit over the years, Sjef Hoefsmit prepared a special cassette, *26 Years Later* (Azure CA-27) for the Conference. Each registrant received a copy, absolutely free, courtesy of Sjef. The tape is rich in hard-to-find music.

### We Were There

We were well represented. According to veteran conferees, as has often been the case we had a larger delegation any other organization other than the hosts.

## Looking Ahead

Next month we will publish the names of the first renewing member (\$30 single/\$50 couple), the first student member (only \$5!), and the first first-time-ever member (\$20) to send in dues for the year 2001. Make your check payable to the Duke Ellington Society.

Thank you.

## Ellington 2000

Each of the Annual International Duke Ellington Study Group Conferences takes on a tone and focus, and that's a good thing. This time the Southern California Duke Ellington Society, hosting the 18th of them on May 24-28 at the historic Roosevelt right on Hollywood Boulevard, mined a natural resource, celebrity entertainers and presenters.

Top billing, in the in the eyes (and ears) of most, went to Herb Jeffries, the beloved "Bronze Buckaroo." Other stellar former Ellingtonians (were there ever other than stellar?) who performed were vocalist Trish Turner, bassist John Lamb, trumpeter Bill Berry, and trombonists Art Barron and Buster Cooper; another, percussionist Louie Bellson, flew in from the East Coast for an appearance on a panel. Barbara McNair sang. Gerald Wiggins played solo piano. The L.A. Big Band, led by Berry, included luminaries Snooky Young, Pete Candoli, and Jack Nimitz. Lesser known performers, at least to some Ellington aficionados, included the Brad Kay Trio, pianist Dini Clarke, the Tom Talbert Orchestra, guitarist Steve Hancock, and vocalists Vicki Copeland and Ernie Andrews. A lagniappe was a "Charlie Chaplin" who was around and about the several days of the meeting, always staying completely in silent-film character.

There were star-quality talents among day session presenters as well. The keynote speaker was Kenny Burrell, said to have been Ellington's favorite guitarist. Gerald Wilson, trumpeter and a first-rate band leader in his own right, proved to be a vigorous speaker. Pianist Horace Silver, interviewed by Chuck Niles, "the jazz voice in L.A.," spoke on his Ellington tribute composition "Ode to the Maestro" and of mystical dreams that are his muse.

### Day Programs Inform

While entertainment can be and was at Ellington 2000 educating, a number of the day offerings provided more formal "study" aspects—discovery, research, theory, and analysis. In his opening talk, Burrell lamented the lack of awareness and appreciation of Ellingtonia on one hand and, on a positive note, the increasing serious scholarship on the other hand.

In her aptly titled "From Slang to Scripture: Ellington as Exegete," The Reverend Janna Steed showed how his informal remarks as well as formal pronouncements resonate with Biblical sources. He concretized his theology, sometimes with humor and a sort of playful contemporizing. She developed how in sub-texts of his music and his introductions to pieces, he seems to be talking out some of his transmutations and permutations.

Roger Boyes in "Duke's Orchard" stimulated speculation about the ontology of Duke's two versions of "In the Shade of the Old Apple Tree" and of his two lovely ladies "Sweet Adeline" and "Juanita." Were these reminiscent or derivative of what the boy Duke in all likelihood heard his father and friends harmonizing?

Anthony Brown, leader of the Asian American Orchestra,

told of the history of his group and of the vocabularies of some of the Asian instruments used for the recording. Using excerpts of recordings and music manuscripts, he explained how in their *Far East Suite* Duke and Strayhorn adopted some of the traditional music and sounds they heard during their tours and, in turn, how he and his orchestra interpolated certain traditional Asian instruments and ambient sounds in their orchestrations of the suite.

In his exploration of the Duke Ellington-Charlie Barnet connection, Richard Ehrenzeller presented a series of music puzzles for the audience and examples of Barnet's "borrowing from an Ellington tune and recasting his own."

### Avakian Tells about Ellington at Newport

George Avakian's recollections of what happened before, during, and after the famous performance of Ellington at Newport were both informative and persuasive. To support his assertion that Phil Schaap's notes for the reissue contain serious errors and misinterpretations, he had prepared a list of corrections concerning such things as mike placements, the qualifications of the sound technicians, the question of on-site stereo vs. monaural recording, and, importantly, what and when and why and under what conditions there were studio re-recordings.

Avakian said that Ellington had been stung by John Hammond's remark that he should stick to three-minute compositions; hence, he was concerned that a suite might not go over. "His reputation as a composer was on the line." Thus, it was Duke who decided to re-do the Newport suite in the studio, knowing that it was the finished product that counts. He said that Duke knew that "Diminuendo and Crescendo in Blue" had gone over well despite Gonsalves' blowing into the "wrong" mike, so there was no need to re-record it. Years later, Patricia Willard discovered that the Voice of America recording of Paul's solo, which Willis Conover and others thought had been destroyed, was in the Library of Congress. At the end of his session, Avakian was encouraged by several listeners to publish his account of the event, inasmuch as he had much more material than he could cover in the time allotted on the program.

### The Unusual Reported and Shared

Discoveries were reported in sessions by Steve Lasker, Lee Farley, Art Zimmerman, and Mark Cantor. Lasker brought from his collection unique recordings, practically all never heard before even by the assembled August audience of discophiles. Among these were different versions of familiar tunes, for example, a rare, extended Barney Bigard solo. In his presentation Farley showed exceptional video

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## Ellington 2000

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excerpts, including a 22-minute Oscar Peterson medley of Ellington and Strayhorn tunes and, a special treat for those who had been there, the Granada documentary of the 1985 Conference in Oldham, England. Art Zimmerman's contribution was undocumented stereo recordings of the Ellington band and Strayhorn recorded during live appearances in the 1950s. One recording gave the audience the opportunity to hear a solo by Porter Kilbert, who once recorded with the band as a substitute for Johnny Hodges. Among Mark Cantor's offerings was 15 minutes of previously unseen film from *Jump for Joy*.

### History and Biography Stressed

Historical presentations included a panel on *Assault on a Queen*, for which Patricia Willard had assembled and led a discussion by some of the musicians who had played for the soundtrack for the film—drummer Louie Bellson, reedman Buddy Collette, harpist Catherine Gotthoffer, bassist John Lamb, and trombonist Ken Shroyer. This session was capped by a recording of a wonderful piece of music that unfortunately was not included in the film. It had been loaned to Willard for the Conference by Bud Shank, who played flute on it.

Basilio Serro in his "Duke Ellington and Juan Tizol: Cross-Cultural Collaboration" shed light on Tizol's early career. Member of a family of generational musicians, he played euphonium and violin. In Puerto Rico, Serro said, the slide trombone is for marching bands and the piston trombone, which Tizol played, is for concert bands. He thinks that African-based "bueno" music may have influenced Tizol the most.

Gerald Wilson with candor told of his association with Ellington as an occasional arranger and about his playing in the trumpet section for some recordings by the band. His first orchestrations for Duke were in 1947, "You Got to Crawl before You Walk" and "Antidiseestablishmentarianism"; and he wrote "Imagine My Frustration," for which Billy Strayhorn penned the lyrics.

### Institutions' News Updated

The Smithsonian was represented by John Edward Hasse and Annie Kuebler. Among the programs and initiatives that Hasse reported were the continuing radio series, the "Piano 300" exhibit and programs, the Duke Ellington Youth Project in collaboration with the Washington, DC school system, and the Jazz Masterworks Orchestra's travels, especially in celebration of the centennial celebration of Ellington's birth. In her coverage of recent acquisitions of interest to the conferees, Kuebler told of the Cat Anderson Collection, the Andrew Homzy Collection of Ellington stock arrangements, the Tom Whaley Collection. The recently acquired Gaye and Eddie Ellington Collection is rich in photographs and music manuscripts, the latter showing that Duke had his notation skills in place by the late 1920s. Another session was a PR briefing on a National Museum of Jazz by its

executive director, Peter Anthony Andrews. Scheduled to open in Harlem in 2000-2001, it is planned not to be simply a traditional repository and showplace, but rather an on-and-off-site institution with a high level of outreach and interaction.

### Music Permeates, Day and Night

During interludes and in the evenings there was plenty of live music by excellent musicians. At breaks during the day the aforementioned Brad Kay group played Cotton Club era tunes, guitarist Steve Hancock displayed technical facility by playing chords and melody simultaneously, and Gerald Wiggins, eyeglasses on forehead as usual, played piano with sensitivity that would have pleased Duke and Strays.

For the Thursday evening concert, Tom Talbert's swinging big band mainly played selections, arranged by him, from his *Duke's Domain* CD. Vocalist Vickie Copeland, accompanied by Dini Clarke, rounded out the program.

The next night it was the L.A. Band led by Bill Berry. Those who had seen vocalist Trish Turner only on the Mexican suite documentary enjoyed hearing her in person, albeit for too short a set. Special guest Ernie Andrews sang a medley of Ellington/Strayhorn tunes.

### The Banquet: A Feast of Music

Once the guests had dined, an all-star group took stage—Berry, Baron, Cooper, Christlieb, Wiggins, Burrell, Lamb, and Capp. Generally, the ensemble played melody lines, riffs and chord changes and backed up instrumentalists as they took solos. Barbara McNair sang several numbers. And then it was time for Herb Jeffries (Umberto Alexander Valentino in his very young life we understand, thank you), who charmed the audience with his tales and banter, then sang in his still rich and sonorous baritone voice (remember his falsetto when he was with Duke?). After then it was jam time, the music moving several to take to the floor (including "Charlie Chaplin" with Geneva Hudson as dance partner).

### "Come Sunday"

This 18th of the Annual International Duke Ellington Study Group Conference closed with a guided sightseeing trip of Los Angeles sites of significance in relation to Ellington, particularly in Hollywood and the Central Avenue area, among them the Dunbar Hotel, Mayan Theatre, and Duke Ellington Square. The tour ended with lunch and music, including impromptu vocals by conferee Eve Smith, known simply as Yvonne [Lanauze] when she sang with Duke.

### ! Congratulations and Thanks !

To Charles Stewart, president of the Southern California Duke Ellington Society, Bill Hill and Steve Lasker, Conference co-coordinators, and all others involved, we shout thanks and congratulations for giving us such a memorable Ellington 2000!

## Short Sheets . . .

♪ ♪ Even experienced crossword puzzle fans will likely be challenged by one composed by Bo Haufman and published in *Blue Light*. For example, what's a six-letter word for "Instrument about gold trap?" ♪ ♪ The Jazz at Lincoln Center Education Department is continuing its "Essentially Ellington" high school competition and festival. For details: (web) [www.jazzatlincolncenter.org](http://www.jazzatlincolncenter.org), (phone) 212-857-5817, and (e-mail) [nwright@jazzatlincolncenter.org](mailto:nwright@jazzatlincolncenter.org). ♪ ♪ After being available abroad for ten years, Storyville Films' *Duke Ellington & His Orchestra 1929-1943* video of excerpts from films has been released in the States. ♪ ♪ Dorothe Bigard, widow of Barney, died on 16 August at the age of 83. She and Barney married in 1922, before he joined Duke. ♪ ♪ Annie Kuebler will go to NYC to appear on a Mary Lou Williams program at a regular TDES meeting in April. ♪ ♪ The Toronto DES newsletter reports that Ron Anger's meeting presentations will be published under a title suggested by Bill Hill, *Look Back with Anger*. The suggestion is made that other DE organizations bring out similar historical records, "which might one day be sorted into an important reference volume." Our Terrell Allen letters contributed by Sjeif Hoefsmit are a quantum leap in that direction.

## Are You One?

How's this for word sleuthing. Elaine Norsworthy notes in the current issue of *Blue Light* that a crossword puzzle's clue "Black insect *Melanolestes picipes* that bites humans in the region of the mouth" turns out to be a "Kissing Bug."

## Quotations of the Month

Sonny Greer: *Back then [the late 20s], it was taken for granted that musicians were in show business, just like the dancers, singers, comedians. We were like a big extended family. . . Show business was not a job, it was our way of life. We were proud to be in show business. We were proud to take the stage. Today it's different, man. Musicians think they're not in show business. They don't care what the audience thinks, which is ridiculous.*

Russell Procope: *Even though we were very busy in the later '70s, we could see that Duke was slowing down, especially after Billy Strayhorn passed. Billy had done a lot of writing for us, and many times, his work would go uncredited. When he was gone, Duke tried to do his work and Billy's. That was too much even for Duke Ellington. Then, when we lost Johnny [by death], we all realized that it would only be a short time until there wouldn't be an Ellington band any more.*

*But we underestimated Duke. He had the strongest willpower of any human being I have ever known. He just kept going until he went to the hospital for the last time.*

-- Both Greer and Procope from a late-1970s interview as quoted by Michael P. Zirpolo, in "In Duke's Head," *IARJC Journal*, Summer 2000.

## Serendipity Department

Our member Ken Steiner, who now makes his home in Washington State, was a student taking a jazz history class at Georgetown University when Duke made his last appearance in Washington there in 1974. In an e-mail to your editor, he writes, ". . . I had a choice of either hearing Ellington or Weather Report (Joe Zawinul and Wayne Shorter's 'Jazz-rock fusion' group) that evening." Ken stayed and worked with the stage crew for the Ellington concert. As a result, he notes, "my life has not been the same." After graduating, for a while he hosted "Giant Steps," a weekly program on WPFW-FM. In 1986 he produced an all-day special on Duke's birthday that featured some of our members, including Jack Towers, who brought along some rare recordings.

## Jeffries' and Ashby's CDs, Gilmore's Book May Be Bought Directly

Herb Jeffries' latest recording, *The Duke and I* (Flamingo-O PHMC 327-4) was produced by the age-free Bronze Buckaroo himself. Copies may be ordered through him at 44-4890 Town Center Way, Suite D492, Palm Desert, CA 92260. Incidentally, his web site may be accessed at < [www.herbjeffries.com](http://www.herbjeffries.com) >.

A new release, *Harold Ashby Plays Duke Ellington* reportedly can be purchased only from Ashby himself. (One publication erroneously said that it could also be bought from Jack Towers.) He is accompanied by a trio consisting of Lloyd Mayers, piano, Earl May, bass, and Leroy Williams, drums. The tunes are, of course by Ellington and Strayhorn. A review of their February performance (with Curtis Lundy in place of May) for TDES, praises the group.

*jungle nights and soda fountain rags*, poems by Brian Gilmore about Duke Ellington, may be found at Karibu Books in Prince Georges Plaza. It can also be obtained directly from him for \$14, check or money order, postage included, at 7103 14th Avenue, Takoma Park, MD 20912. As reported in our previous issue, a special feature is the cover photograph by our own president emeritus, Ted Shell. We hope to have a review of the book in our next issue. In the meantime, for more information about the book, go to the website < [karibubooks.com/bgilmore](http://karibubooks.com/bgilmore) >. For a review of the book by the British critic Ian King on the internet, go to < [//ds.dial.pipex.com/jazzitoria/duke](http://ds.dial.pipex.com/jazzitoria/duke) >.

## New Washingtonians Perform at French Festival

Their drive for support successful, the New Washingtonians of the Duke Ellington School for the Arts, led by Davey Yarborough, traveled to France during the summer to play at the Marciac Festival. Preliminary reports are that they were a hit. More about that later when the school prepares its press release.

## "Dramatis Felidae" (To Use Our Man's Term in MIMM)

### About Our Members

After Ellington 2000, **Charles Stewart** and lovely wife, Rita, took a trans-Atlantic jazz cruise. He wrote while at sea, ". . . have not gotten must rest or breakfast - Jam Sessions - you know." ♪ ♪ According to a press release from the World Bank/IMF Staff Jazz Society, of which our **Aledra Allen** and **Pat Braxton** are key members, **Davey Yarborough** is "developing a radio show that will air on the Voice of America beginning in the fall." When Davey led his students in a lunch-hour performance during the summer at the IFC Auditorium, they "simmered, burned, and astonished," according to the same release. ♪ ♪ Always busy, John Edward Hasse spoke on "America's Archives for Music Research" at the New Orleans International Music Colloquium. His edited *Jazz: The First Century* was the selection for a seminar during the summer by the Highland Beach Book Club. ♪ ♪ About the *Far East Suite* CD by **Anthony Brown's** Asian American Orchestra, in the *IJRC Journal* reviewer Stuart Kremsky writes, "The San Francisco Bay Area has been a center for fusions of this sort for many years. This . . . is the gorgeous culmination of a very positive musical trend . . ." ♪ ♪ We happily report that **William Fawcett "Bill" Hill** and **Ulysses "Speedy" LaPradde**, both of whom underwent surgery during the summer, are doing nicely. ♪ ♪ We thank several members for sending copies of articles (which we will share at your request): **Bill Hill** and **Charles Stewart**, both of whom sent copies of the *LA Times* "The Capital of Duke" article (Sunday, 6 August, pp. L-8-9), about a tour of the neighborhood in which he grew up; and **Jack Ladd Carr** for "Swing Time: A Classical Pianist Moves from Mozart to Mood Indigo" in *Harvard Magazine* (May-June 2000, pp. 38-41), about how professor Robert D. Levin teaches among other things, to quote author Janet Tassel, that "What Ellington did with his band of a mere incredible 14 pieces is equivalent to anything attempted for 'serious' orchestra." ♪ ♪ Following a illness-related hiatus, **David Fleming** is back editing *Blue Light*, in which he writes, ". . . your ailing editor (now somewhat fitter) thanks all those kind friends who have sent him get-well wishes: Ted Hudson (on behalf of the **Washington Chapter**), **Sjef Hoefsmit** (DEMS) and from quite a few individual members. It makes a difference. Despite the advice of two doctors, complete resignation from DESUK responsibilities is not a viable option." Check out his "Growling Gurus" in the current issue of that publication. It ends with the advice, "Do not place your trust in the gurus; rather listen to the recordings yourself. As Duke once said, the most important instrument is the ear." ♪ ♪ Vocalist **Esther Williams'** week-end appearances with her trio at the Washington Plaza Hotel have been extended through September. Several of our members have caught and enjoyed her show in a cozy and casual ambience. For

## Video Program Launches DE Society's New TV

by Angela Grimmer, Secretary

At our June meeting we christened our new television, adding a visual dimension to our usual auditory experience of Ellington's music. The program was varied, with one of the highlights being a clip of the nationally televised "20/20" show about our member Davey Yarborough. Titled "The Jazz Teacher," it was an inspiring piece. Davey, who teaches music at the Duke Ellington School of the Arts, was shown in that capacity, being interviewed and in performance.

Another highlight was a segment of a recent performance of selections of Duke's sacred music from Lugano Cathedral, featuring the trumpet daredevil Jon Faddis. A real surprise was a clip from a national news program from the early '90s about the "Jazz Cowboy," Herb Jeffries. It was a program about his presence in the "Gene Autry Western Museum" in Los Angeles, where you can see Herb's movie posters and cowboy boots.

The program concluded with an unbelievable clip from one of the Timex jazz shows from 1959, where you can see the Ellington band jamming with an all-star lineup—including, for instance, Armstrong, Eldridge and Gillespie, among others, all playing together. It was a fitting conclusion to a fascinating evening.

On the business end of the program, we elected our officers for the new season. We re-elected Teddy Hudson president for a second term, and other officers are as listed in a separate box in this newsletter.

information, call the hotel at 202-842-1300. ♪ ♪ **Pat Braxton** informs us that the DC Public Library is preparing a fall project called the Black Renaissance in DC. You can check it out on the web at < [dclibrary.org/special/harlem-renaissance](http://dclibrary.org/special/harlem-renaissance) > . ♪ ♪ Tell your friends that we have three members whose companies offer tours of Duke's Washington: **John Best**, **James Michael Davis**, and **Bill Hasson**.

### THE DUKE ELLINGTON SOCIETY

President	Theodore R. Hudson
President Emeritus	Theodore A. Shell
Vice President and Treasurer	Ben Pubols
Secretary	Angela Grimmer
Program Coordinators	Mac Grimmer and Peter MacHare
At-Large Board Members	
Patricia Braxton	John Dennis
Luvonia George	Mac Grimmer
Peter MacHare	Theodore A. Shell
Jack Towers	