The original documents are located in Box 2, folder "1976/08/10 - Salute to Duke Ellington, New York City" of the Francis K. Pullen Papers at the Gerald R. Ford Presidential Library.

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Suggested Remarks, Ellington-Ailey Opening Night

In this very special year, we honor those original and daring dreamers who created and won our first Revolution. This marriage of the music of Duke Ellington and the dance of the Alvin Ailey Company celebrates what America cherishes most---those who reach for the stars.

In music, in dance, in all of life---it is the Revolutionaries who chart new territory for us to explore. I know we are in for a marvelous journey tonight.

-0-

In this very special year, we ~~remember~~ honor those original and daring dreamers who created and won our first Revolution. Tonight, this marriage of the music of Duke Ellington and the dance of the Alvin Ailey Company celebrates what America cherishes most---those who reach for the stars.

In music, in dance, in all of life---it is the revolutionaries who chart new territory for us to explore. I know we are in for a marvelous journey tonight.

-0-

Duke Ellington

Alvin Ailey Dancers

his ~~trip~~ tribute to Bicent

choreographed to Ellington's music

official open – The lencut

(3,000)

For immediate release
Wednesday, Aug. 4, 1976

THE WHITE HOUSE
Office of the Press Secretary to Mrs. Ford

Mrs. Ford will open a six-day celebration of the music of Duke Ellington by the Alvin Ailey City Center Dance Theatre in New York Tuesday, August 10. The opening, which will launch Alvin Ailey's tribute to the Bicentennial, will be at the New York State Theater at Lincoln Center at 8 p.m.

The opening night program includes the Ailey Company and the Ellington Orchestra, with a special guest performance planned by Mikhail Baryshnikov. Mr. Baryshnikov will perform Alvin Ailey's "pas de 'DUKE'" with Judith Jamison. Among performances by the Ailey Company and the Ellington Orchestra will be "Night Creature" and "Caravan." The Alvin Ailey Repertory Workshop will also perform.

Baryshnikov is a permanent guest artist with the American Ballet Theatre.

# # # #

Kaye

THE WHITE HOUSE

WASHINGTON

July 29, 1976

MEMORANDUM TO: PETER SORUM

FROM: SUSAN PORTER

SUBJECT: Action Memo

Mrs. Ford has accepted the following out-of-town invitation:

EVENT: Opening night of Alvin Ailey Dance Company and the Duke Ellington Orchestra

DATE: Tuesday, August 10, 1976

TIME: 8:00 p.m.

PLACE: New York State Theater at Lincoln Center
New York, New York

CONTACTS: Mr. Edward Lander
O: 212-832-1740
H: 212-866-6241

Press Contact:

Meg Gordean
212-245-4771

COMMENTS: Mrs. Ford will participate in the opening evening of a six-day celebration of the music of Duke Ellington. On this evening, Alvin Ailey will launch his long-planned contribution to the Bicentennial with some sixteen ballets choreographed to Duke's compositions. The Duke Ellington Orchestra will join the Alvin Ailey City Center Dance Theater for this engagement with guest performances by American Ballet Theatre and the Alvin Ailey Repertory Workshop.

The invitation was originally extended to Mrs. Ford by Ruth Ellington, Duke Ellington's sister, on behalf of the Dance Theater Foundation and is to be a major event in the Bicentennial celebration.

As you know, Mrs. Ford dropped by a special Duke Ellington concert held at the Cathedral of St. John the Divine when she was in New York on April 29th. Mrs. Ford will overnight and return to Washington Wednesday morning, August 11th.

Thank you.

c: BF Staff
Red Cavaney
William Nicholson
Jerry Jones
Terry O'Donnell
David Gergen
Warren Hendriks
Sarah Massengale
Milt Mitler
Rex Scouten
Staircase

The Alvin Ailey
City Center
Dance Theater
229 East 59th Street
New York, New York 10022
(212) 832-1740

Contact:
- Mr. Edward Anderson, (212) 832-1740, Sch #
(212) 866-6244, home
- Mrs. Anderson, Press agent
(212) 345-4771

June 29, 1976

Ms. Susan Porter
The White House
Washington, D.C.

8:00 pm. (-11:0

Dear Ms. Porter:

As a member of the Board of Trustees of Dance Theater Foundation, Inc., I would like to extend an invitation to Mrs. Betty Ford to join us on the opening evening, Tuesday, August 10, of a six-day celebration of the music of my late brother, Edward "Duke" Ellington. On this evening, Alvin Ailey will launch his long-planned contribution to the Bicentennial at the New York State Theater at Lincoln Center with some sixteen ballets choreographed to Duke's compositions. The Duke Ellington Orchestra will join the Alvin Ailey City Center Dance Theater for this engagement with guest performances by American Ballet Theatre and the Alvin Ailey Repertory Workshop.

The opening night program includes the Ailey Company and the Ellington Orchestra in performances of "Night Creature", choreographed by Mr. Ailey, and "Caravan", last season's popular addition to the Company repertoire, choreographed by Louis Falco, and, Judith Jamison will perform Mr. Ailey's "pas de 'DUKE'" with guest artist, Mikhail Baryshnikov.

We were delighted that Mrs. Ford joined us recently at the Cathedral of St. John the Divine to open Duke's Birthday Celebration and regret that her busy schedule did not allow her to remain with us for the entirety of that thrilling evening. Now I would like to invite Mrs. Ford to join us for this opening evening of a major event in our Nation's Bicentennial Celebration.

Very truly yours

Ruth Ellington

(212)
O: 249-7500

News photo by Tom Monaster

Betty Ford enjoys get-together with members of the Alvin Ailey dance troupe at Lincoln Center.

Coach Betty Sends Ailey Ballet Out There Dancing on a Cloud

Daily News 8/11/76 Pg 2

By RICHARD EDMONDS

Betty Ford took the spotlight with the flashy Alvin Ailey City Center Dance Theater last night when she confided backstage at Lincoln Center to superstar ballerina Judith Jamison: "I still practice my ballet exercises in a large bathroom with a lot of mirrors when nobody is looking."

The first lady was trading dance stories with the Ailey troupe in an impromptu pep talk before the opening performance of a two-week tribute to Duke Ellington.

Mrs. Ford, elegantly attired in a pink Albert Capraro mandarin-style gown, generated instant rapport with the young dancers when she smiled and told them: "I expect the very best from you all out there tonight."

Then Betty Ford put the icing on the cake with a light flowing series of basic ballet steps of basic ballet steps with the towering Miss Jamison that elicited uproarious applause from assembled press and dignitaries.

The first lady was rushed by all 24 Ailey dancers who wanted to shake her hand. Ballerina Sarito Allen told Mrs. Ford: "You look great," to which Mrs. Ford replied: "I know you will be great."

Mrs. Ford, who studied modern dance with Martha Graham, would not say when she last danced for an audience. Recovered from a bout with osteoarthritis that kept her on a limited schedule last weekend, she greeted Miss Jamison with a bear hug.

Clearly elated by her visit with the dancers, Mrs. Ford, who onced worked with nonprofit companies like Ailey's remarked: "Isn't it enough satisfaction to dance? Just to dance without being paid for it.?"

Minutes later, in a brief curtain speech that brought the full-house to its feet in the New York State Theater, Mrs. Ford said: "I am proud to celebrate the marriage of two revolutionary art forms, Duke Ellington music and Alvin Ailey dance."

Ailey who worked for three years to choreograph the works, was recovering last night in Lenox Hill Hospital from an emergency appendectomy.

FOCUS NO. 1-5756 MAY 24, 1974
SEROPIAN/NELSON

DUKE ELLINGTON
(OBIT)

INTRO:

THE AMERICAN JAZZ MUSICIAN--DUKE ELLINGTON--HAS DIED IN A NEW YORK HOSPITAL AT THE AGE OF SEVENTY FIVE. HERE IS A SURVEY OF HIS CAREER.

TEXT:

THE DUKE, AS HE WAS KNOWN, WHOSE SOPHISTICATED MUSIC MADE HIM ONE OF THE MOST INFLUENTIAL BAND LEADERS OF THIS CENTURY, RECEIVED JUST ABOUT EVERY HONOR THAT COULD COME TO A MUSICIAN. AND PERHAPS HIS PROUDEST MOMENT CAME ON THE OCCASION OF HIS SEVENTIETH BIRTHDAY--APRIL TWENTY NINTH NINETEEN SIXTY NINE--WHEN PRESIDENT NIXON PRESENTED TO HIS THE MEDAL OF FREEDOM, THE NATION'S HIGHEST CIVILIAN AWARD.

AT THAT TIME MISTER NIXON SAID: IN THE ROYALTY OF AMERICAN MUSIC, NO MAN SWINGS MORE OR STANDS HIGHER THAN THE DUKE.

HIS COMPOSITIONS--AND THEY RUN INTO THE HUNDREDS--ARE KNOWN ALL OVER THE WORLD: SACRED MUSIC, TONE POEMS, BACKGROUND SCORES FOR MOVIES AND STAGE DRAMAS, BALLETS AND OPERAS,FROM THE LILTING, JAZZY "TAKE THE A TRAIN" TO THE SAD ROMANTIC TUNES LIKE MOOD INDIGO. AND YET THIS MAN--ALWAYS COOL, ALWAYS IMPECCABLE AND ALWAYS COMPOSED--WAS MODEST ABOUT HIS ACHIEVEMENTS. HE WAS BASICALLY QUIET AND HE AVOIDED CONTROVERSY. HE JUST DID HIS THING--THE THING THAT NO ONE ELSE COULD DO AS WELL--MAKING AND WRITING USIC THAT ALWAYS WILL BE PART OF AMERICA'S CULTURE.

DUKE ELLINGTON WAS ARRANGER, BANDLEADER, SHOWMAN, AND MORE. "OH, WE'RE INTO EVERYTHING!" HE ONCE TOLD VOA.

ELLINGTON TAPE:

(OPT) (IN) AND THEN OF COURSE I'M A PLAYWRIGHT -- BUT OF COURSE I HAVEN'T HAD ANY OF MY WORKS DONE.(OUT) (END OPT)

VOICE:

ELLINGTON LIKED TO WRITE AND RHYME IN HIS SPARE TIME. YOU ONLY WONDER WHEN HE EVEN FOUND THAT SPARE TIME BETWEEN COMPOSING, RECORDING AND TOURING WITH HIS BAND. HE TRAVELED THIS COUNTRY AND THE WORLD, OFTEN, CONSTANTLY ON THE GO, AND INTO SOMETHING NEW.

THE DUKE WAS BORN ON A LATE APRIL DAY, EIGHTEEN NINETY-NINE, IN WASHINGTON, D.C. AT AGE SEVEN HE WAS ONLY INTO ONE HING: STUDYING AND PLAYING THE PIANO. TWELVE YEARS LATER IT FORMED HIS FIRST BAND. THEN THE PACE QUICKENED. WHAT DREW HIM LIKE A MAGNET WAS THE "BIG APPLE," NEW YORK, AND, IN NINETEEN TWENTY-SEVEN, HE OPENED THERE AT THE KENTUCKY CLUB ON BROADWAY. THEN CAME FIVE YEARS AT THE COTTON CLUB. DUKE ELLINGTON AND HIS BAND BECAME AN INSTITUTION. THE SOUND OF EACH INSTRUMENT SECTION WAS DEFINITELY, UNMISTAKABLY ELLINGTON AND SO, OF COURSE, WAS THE QUALITY OF HIS OWN PIANO PLAYING...

(OPT) TAPE/MUSIC: "SATIN DOLL" -- TIME: 1:45 -- FADE AT WILL. (END OPT)

VOICE:

DUKE ELLINGTON WROTE ONE POPULAR SONG AFTER THE OTHER: "MOOD INDIGO," "SOPHISTICATED LLADY,"

"SOLITUDE," "IN A SENTIMENTAL MOOD," "BLUE HARLEM,". HE SAID: "I GET MY KICKS HEARING MY BAND PLAY BACK WHAT I WROTE THE NIGHT BEFORE." AND HE KNEW HOW TO WRITE FOR ACH MEMBER OF HIS BAND. HE KNEW THE PARTICULAR TONE QUALITY EACH ONE COULD PRODUCE, AND THE SPECIAL ACCENTS HE COULD PUT ON THE IMPORTANT NOTES AND PASSAGES.

OF COURSE, EVERYTHING THE DUKE WROTE WAS JAZZ INSPIRED AND BECAME HIS OWN INTERPRETATION OF THAT KIND OF MUSIC. JAZZ WAS ON HIS MIND AND IN HIS BLOOD, AND HE WAS ALWAYS AWARE OF ITS ORIGINS...

ELLINGTON TAPE:

(IN) EVERYTHING, FROM WHAT THEY CALL JAZZ, UP TO WHAT THEY CALL THE BIG BEAT -- IT'S ALL AFRICAN FOUNDATION. (OUT)

VOICE:

DUKE ELLINGTON EMPHASIZED THAT FACT IN MANY OF HIS TONE POEMS. AND HE WROTE A SPECIAL PIECE, CALLED "DRUM IS A WOMAN," IN WHICH HE TRACED THE HISTORY OF JAZZ FROM ITS AFRICAN ORIGINS TO ITS FULL REALIZATION IN AMERICA. (OPT) AT ONE POINT, DURING THE HEIGHT OF ROCK 'N ROLL, THE DUKE ELLINGTON SOUND SEEMED TO BE FADING FROM THE SCENE. BUT IN THOSE YEARS THIS UNIQUE MAN WAS ALREADY INTO SOMETHING NEW AGAIN. HE WROTE HIS FIRST WORK OF SACRED MUSIC, AND HE PRESENTED IT IN THE FALL OF NINETEEN SIXTY-FIVE AT THE GRACE CATHEDRAL IN SAN FRANCISCO. THE DUKE HAD TURNED YET ANOTHER CORNER, IN YET ANOTHER FORM OF MUSIC...

ELLINGTON TAPE:

(OPT) (IN) THIS IS A FORM OF WORSHIP. AND SO, YOU CAN'T SAY SUPERFLUOUS THINGS. AND, OF COURSE, YOU JUST DON'T PLAY WITH THIS. THIS HAS TO BE RIGHT -- IT HAS TO BE TRUE. (OUT) (END OPT)

VOICE:

DUKE ELLINGTON TALKED ABOUT HIMSELF SOMETIMES, DEFINING HIS QUEST IN THE WORLD OF MUSIC (HE SAID).

ELLINGTON TAPE:

(IN) IT'S A CONSTANT PURSUIT OF THAT ONE THING. YOU NEVER CATCH IT. YOU SOMETIMES HEAR IT AT A GREAT DISTANCE -- AND THEN AGAIN YOU HEAR IT GETTING CLOSER AND CLOSER -- AND SOMETIMES YOU THINK IT'S CLOSE ENOUGH TO TOUCH -- AND YOU REACH OUT AND GRAB IT -- AND ALL THAT YOU GET IS A LITTLE PIECE OF THE TAIL. (OUT)

VOICE:

THE VOICE OF DUKE ELLINGTON WHO DIED AT SEVENTY-FIVE, NO LONGER PURSUING THAT ONE THING THAT GAVE MEANING TO HIS LIFE

NCA/RK/SB

ELLET, el'ət, **Charles** (1810–1862), American civil engineer, best known for his suspension bridges. Ellet was born in Penn's Manor, Bucks county, Pa., on Jan. 1, 1810. He went to work on the Chesapeake & Ohio Canal in 1828 and advanced to assistant engineer. In 1830 he went to study at the École Polytechnique in Paris.

On his return to the United States, Ellet became famous for his surveys for canal and railroad routes. In 1842 he constructed America's first important suspension bridge over the Schuylkill River near Philadelphia, using the French technique of bundling small wires together to make the cables. In 1848 he designed and built a footbridge over the Niagara, and in 1849 his bridge crossing the Ohio River at Wheeling, W. Va., was completed. This was a suspended span of 303 meters (1,010 feet), then the longest bridge in the world.

An advocate of ram boats during the Civil War, Ellet was fatally injured leading the capture of Memphis with nine remodeled riverboats. He died in Cairo, Ill., on June 21, 1862.

THOMAS KINGSTON DERRY
Coauthor of "A Short History of Technology"

ELLICE ISLANDS, an archipelago in the central Pacific Ocean, part of the Gilbert and Ellice Islands colony. See GILBERT AND ELLICE ISLANDS.

ELLICOTT CITY, el'ə-kət, an unincorporated community in central Maryland, is the seat of Howard county, on the Patapsco River, 13 miles (20 km) west of the center of Baltimore. It is primarily a residential area.

Ellicott's Mills, from which the community developed, was a small town built around flour mills established in 1774 by three brothers, John, Joseph, and Andrew Ellicott. The first section of the Baltimore and Ohio Railroad, which was opened on May 24, 1830, ran from Baltimore to Ellicott City. The community was incorporated as a village in 1867 but reverted to unincorporated status in 1935. Population: 9,506.

ELLINGTON, Duke (1899–), American jazz composer, orchestra leader, and pianist, who created the single most durable body of original jazz compositions and shaped the most distinctive and resourceful large jazz orchestra.

Life. Edward Kennedy Ellington was born in Washington, D. C., on April 29, 1899. He was the son of a butler, who later became a Navy blueprint maker. Ellington began studying piano at the age of six. He also revealed a pronounced talent in the graphic arts and, after graduating from high school, was awarded a scholarship to Pratt Institute, a technological school in Brooklyn, New York. But Ellington chose music, and by 1918 he was a successful band leader in Washington. He was unsuccessful, however, in his first efforts to move his base of operations to New York City, but in 1923 he formed an orchestra there and gradually established himself. His popularity became national and, finally, international.

Music. Ellington wrote diversely evocative popular songs, and many of them—including *Solitude, Sophisticated Lady,* and *Mood Indigo*—became standard favorites in the repertoires of dance orchestras. He was also one of the first jazz writers to work in longer forms, which could not be accommodated on one side of a 10-inch, 78-rpm recording. Starting with *Creole Rhapsody* (1931) and *Reminiscing in Tempo* (1933), he explored the possibilities of extended form in jazz. Among his more notable achievements in this vein are *Black, Brown and Beige, Deep South Suite, Harlem, New World A-Comin',* and *Such Sweet Thunder,* which was inspired by Shakespeare. *Such Sweet Thunder,* as well as many other Ellington compositions, was written in collaboration with Billy Strayhorn (1915–1967). Strayhorn, an associate of Ellington from 1939, acted as the Duke's musical alter ego.

Although Ellington was a strikingly impressive pianist, it was soon recognized that his primary instrumental expression was his orchestra. His scoring of his own orchestral works was characterized by a richness and subtlety of textures approached by no other arranger of jazz music. He preferred to write for the particular strengths of each of his musicians, many of whom were acknowledged jazz instrumental virtuosos. A number of his key musicians remained with him for long periods, sometimes for decades. This phenomenon, unique among jazz groups, provided Ellington with a long-standing knowledge of the strengths of specific interpreters of his music, an advantage not available to most composers who write for large orchestras.

By the time he was 50, Ellington had earned so much money from royalties on his compositions that he could have withdrawn from the strenuous traveling that is required to keep a jazz orchestra together, but he preferred to maintain his orchestra so that he could hear his music performed as soon as it was written. Ellington's commitment to music was nearly total. When he was not performing, he was composing—during the long, hard road trips or during his brief stays at home in New York City.

Ellington considered his music both a personal chronicle and a continuation and reaffirma-

DUKE ELLINGTON was one of the first to compose and arrange jazz music for a large orchestra.

PARIS-MATCH

tion of the musical heritage of the American Negro. In 1965, when the Pulitzer advisory board rejected the suggestion of its music jury that a special citation be given to him, Ellington's response was characteristically urbane and ironic: "Fate," the 66-year-old composer said, "doesn't want me to be too famous too young."

NAT HENTOFF
Coeditor of "The Jazz Makers"

Further Reading: Dance, Stanley, *The World of Duke Ellington* (Scribner 1970); Shapiro, Nat, and Hentoff, Nat, eds., *Hear Me Talkin' to Ya* (Smith, P. 1955); Shapiro, Nat, and Hentoff, Nat, eds., *The Jazz Makers* (Rinehart 1957).

ELLIOTT, Charles Loring (1812–1868), American portrait painter. He was born in Scipio, N.Y., on Oct. 12, 1812, the son of an architect. He studied art in New York City under John Trumbull and John Quidor and worked for a time as a traveling portrait painter. In 1845 he set up his own studio in New York City. He died in Albany, N.Y., on Aug. 25, 1868.

Elliott had little idea of the composition of large canvases and is said to have painted only one landscape in his career. He painted several characters from fiction including Don Quixote and Falstaff, but his reputation was made with his portraits. These, usually only heads or busts, were generally good likenesses of his subjects. Among his more than 700 subjects were the photographer Mathew B. Brady and the novelist James Fenimore Cooper.

ELLIOTT, Herb (1938–), Australian runner, who never lost a mile or a 1,500-meter race and who ran the mile 17 times under 4 minutes. He set world records at both distances and capped his athletic career by winning the 1,500-meter race in the 1960 Olympic games by the widest margin ever in that Olympic event.

Elliott was born in Perth on Feb. 25, 1938. He set world junior records for the mile and 1,500 meters for competitors under 20. On his first tour abroad in 1958 he ran the mile in under 4 minutes in 10 of 12 races, topped by a world record of 3:54.5. His next international test came in the 1960 Rome Olympics, in which he set a world 1,500-meter record of 3:35.6. His brief post-Olympic competition ended his serious racing. Standing 5 feet, 11½ inches (1.81 meters), and weighing 150 pounds, Elliott epitomized power in his strides. He dominated his rivals with long bursts of speed.

JESSE ABRAMSON, *Former President Track Writers Association of New York*

ELLIOTT, Robert Brown (1842–1884), American political leader. The son of West Indian immigrants, he was born in Boston on Aug. 11, 1842. He graduated from Eton College in 1859 and studied law in England and in Boston. Settling in South Carolina, he was admitted to the bar and became editor of the Charleston *Leader*. A skilled orator, able to read five languages, he entered politics as a member of the state constitutional convention of 1868. He served in the state House of Representatives (1868–1870) and as a speaker of the House (1874–1876); and in Congress (1871–1874).

A Negro, Elliott continually championed voting protection for blacks and received national acclaim for his eloquent plea in Congress for the Civil Rights Act of 1875. On behalf of the workingman, Elliott attended labor conventions, urged a national educational system for workers, and proposed state legislation on wages and hours. Defeated for the post of attorney general of South Carolina in 1876, he served as special agent for the U.S. Treasury Department in Charleston and New Orleans and practiced law until his death, in New Orleans, on Aug. 9, 1884.

JAMES J. KENNEALLY, *Stonehill College*

ELLIPSE, i-lips', a closed curve resulting from the intersection of a plane and a cone. It can also be defined as the locus of a point P in the plane, the sum of whose distances to two fixed points, the *foci*, is constant. Or, equivalently, it is the locus of a point P in the plane such that its distance to a fixed point F (a *focus*) divided by its distance to a fixed line m (the *directrix*) is a constant e (the *eccentricity*), where e is less than 1. Fig. 1 illustrates an ellipse with foci F_1 and F_2 where F_1 is the focus corresponding to the directrix m, and F_2 the focus corresponding to the directrix m'.

The *center of symmetry* of an ellipse is located midway between its foci. This is the point O of Fig. 1. Any line through the center intersects the ellipse in two points. The line segment joining these two points is called a *diameter*. The longest diameter is called the *major axis* and the shortest diameter the *minor axis*. These axes are perpendicular to each other and are said to have lengths of $2a$ and ab respectively. A circle is a special case of an ellipse in which $a = b =$ radius. The foci and center of a circle are all the same point. The area of an ellipse is πab. There is no simple formula for the circumference of an ellipse comparable to the formula $2\pi r$ for that of a circle.

An interesting property of an ellipse is that a beam of light or sound starting at one focus

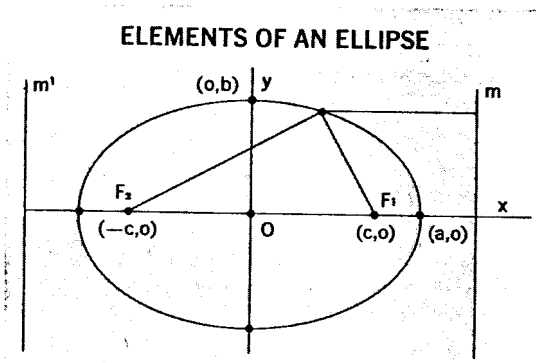

Fig. 1 Ellipse in rectangular coordinates

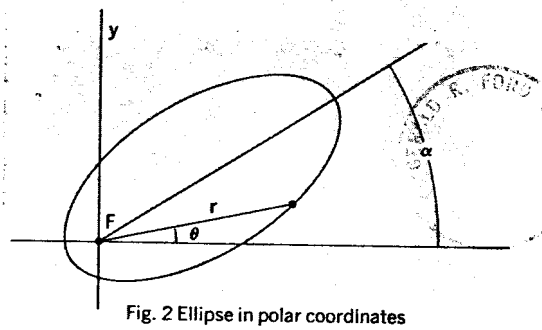

Fig. 2 Ellipse in polar coordinates

quences for millions more. In line with his liberal position on medical and social matters, Dr. Egeberg has urged the easing of obsolescent marijuana-control laws, disagreeing with some members of the Nixon Administration who have sought stiffer penalties.

A few months after Egeberg took office, Democratic Senator Abraham A. Ribicoff of Connecticut announced, in September 1969, that he would urge a reorganization in HEW to upgrade the post of Assistant Secretary for Health and Scientific Affairs. He pointed out that although Egeberg was considered the government's top health administrator, he had direct control over only $2.8 billion of the $18.3 billion being spent by the government on health programs in 1969.

Dr. Egeberg has published articles in professional journals on hospital administration, community service programs, medical education, and his own medical specialty—the ecology of coccidioides immitis, a fungus disease of the lungs. In California he was chairman of the Governor's Committee on the Study of Medical Aid and Health and of the Committee on Regional Medical Programs. Before accepting his HEW appointment he had served the federal government as a member of the President's Panel for Special Study on Narcotics in 1962, the Presidential Advisory Commission on Narcotics and Drug Abuse in 1963, the National Advisory Cancer Council of the National Cancer Institute from 1964 to 1968, the Special Medical Advisory Group to the Veterans Administration, the President's Health Manpower Commission in 1966, and President-elect Nixon's task force on health in 1968-69.

In 1965 Egeberg became chairman of the medical advisory committee of the Los Angeles chapter of the Planned Parenthood-World Population Association. He is a diplomate of the American Board of Internal Medicine and a fellow of the American College of Physicians. He belongs to the American Medical Association, the California and Los Angeles county medical associations, the California Society of Internal Medicine, and the American Clinical and Climatology Association. His honoraries are Alpha Omega Alpha and Phi Kappa Phi.

An imposing figure, Dr. Roger O. Egeberg is six feet four inches tall and weighs 240 pounds. He has been described as "bluff, hearty and down-to-earth" —salty in his speech and sense of humor. His flexible, commonsense approach to issues and his warm, expansive manner often win over opponents of his views. He is a Democrat and a moderate. "I used to think of myself as a liberal," he said recently in a press interview, "but that term doesn't seem to describe positions like mine any more." Although he voted for Hubert H. Humphrey in the 1968 election, he has become "a real admirer" of President Nixon.

On September 5, 1929 Egeberg married Margaret McEchron Chahoon, whom he had met about seven years earlier at a Cornell University dance. A scientist and researcher in her own right, she has collaborated with her husband on many technical papers. They have three daughters, Dagny (Mrs. William Hancock), Sarah (Mrs. Robert Beauchamp), and Karen (Mrs. Richard Warmer), and a son, Roger Olaf Egeberg Jr., a minister of the United Church of Christ. The Egebergs' large, modern home in north Hollywood is filled with antique Norwegian furniture and art objects, and they celebrate Christmas in traditional Norwegian style. During vacations Roger Egeberg enjoys roughing it at his ranch in the hills of northern California.

References

Nat Observer p7 Jl 7 '69 por
N Y Post p22 Jl 5 '69 por
N Y Times p42 Je 29 '69
Washington (D.C.) Post A p1+ Je 29 '69; A p8 Jl 10 '69 por
Who's Who in America, 1968-69

ELLINGTON, DUKE

Apr. 29, 1899- Composer; band leader; pianist
Address: b. Associated Booking Corp., 445 Park Ave., New York 10022; h. 52 W. 58th St., New York 10019

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1941.

The single most impressive body of composition in American jazz is the lush, complexly harmonic repertoire that band leader-pianist-composer Duke Ellington has produced over the past half century. The Ellington canon comprises more than 900 published pieces, ranging from such popular classics as "Satin Doll," "Sophisticated Lady," "In My Solitude," "Don't Get Around Much Anymore," "Mood Indigo," and "I Let a Song Go Out of My Heart" to sacred music, symphonic pieces, and incidental music for plays and motion pictures. Most of the compositions are written expressly for his own orchestra, a remarkably cohesive, long-lived unit that is, more than the piano, his true instrument. The orchestra, which has played in virtually all of the world's great concert halls, records on the Reprise and RCA Victor labels.

Jazz critic Ralph Gleason has called Ellington "the greatest single talent . . . in the history of jazz", and predicted that in the future "Duke's music will be studied in the schools and critics will grant him his true place beside the great composers of this century." At a symposium on Ellington held at the University of California at Berkeley in the autumn of 1969, composer Gunther Schuller, president of the New England Conservatory of Music, described Ellington as "certainly the greatest American composer."

The name Duke—an allusion to his elegant dress and aristocratic manner—was given to Ellington by childhood friends. He was born Edward Kennedy Ellington in Washington, D.C., on April 29, 1899 to James Edward Ellington, a blueprint maker in the Department of the Navy, and Daisy (Kennedy) Ellington. The father moonlighted as a butler to raise his son and his daughter, Ruth, in middle-class comfort, and Ellington has said that he was "terribly spoiled" by his mother. The family was devoutly religious. "I didn't go to one church each Sunday," Ellington has recalled. "I went to two.

My mother was a Baptist and my father a Methodist. I was raised in love, and love is the number one aura of God."

Growing up, Ellington manifested a talent for painting, especially for watercolor. At Armstrong High School in Washington he won a poster contest sponsored by the National Association for the Advancement of Colored People and he was offered an art scholarship by Pratt Institute in Brooklyn. But his attraction to music prevailed. Rejected by a piano teacher when he was seven—because of his incorrigible adventuring into off-tone chords—Ellington taught himself to play on the family player piano, using as his models ragtime "stride" pianists he heard in and around Washington. Slowing down the player mechanism, he learned to imitate note by note such piano rolls as "Carolina Shout," done by James P. Johnson. Later he did some formal study under Henry Grant, music instructor at the old M Street High School (now Dunbar High School) in Washington.

After school, Ellington worked as a soda jerk, a job that inspired his first composition, "Soda Fountain Rag," which he created in 1915 by ear, since he did not yet know how to read or write music. In his senior year he quit high school and began playing occasional gigs at night while earning a steady living painting commercial signs by day. In 1918 he formed his own band—at first called the Duke's Serenaders and later the Washingtonians—with Otto Hardwick on bass and saxophone, Artie Whetsol on trumpet, and Elmer Snowden on banjo. The following year drummer Sonny Greer and banjoist Sterling Conaway joined the combo, which had no difficulty finding engagements at society balls and embassy receptions in and around Washington. "I would play the '[Soda Fountain] Rag' as a one-step, two-step, waltz, tango, and fox trot," Ellington has recalled. "Listeners never knew it was the same piece. I was established as having my own repertory."

In 1922 Ellington, with Hardwick and Greer, ventured to New York briefly to play in Wilbur Sweatman's band, and the following year the Washingtonians moved permanently to Manhattan, where the combo acquired, over the next decade, Fred Guy (banjo), Bubber Miley (trumpet), Sam Nanton, (trombone), Harry Carney (baritone saxophone), Rudy Jackson (clarinet), Johnny Hodges (alto saxophone), and Lawrence Brown (trombone). (Carney, Hodges, and Brown are still with the orchestra.) After opening at Barron's nightclub in Harlem, the group moved to the Kentucky Club in midtown. As the Kentucky Club Orchestra it recorded such Ellington compositions as "Black and Tan Fantasy" and "East Saint Louis Toodle-oo." While at the Kentucky Club, Ellington wrote his first revue score, for *Chocolate Kiddies,* which ran in Germany for two years (1924-26) but never reached Broadway.

The style of Ellington the composer—who has always written with his own sidemen, particularly the soloists, in mind—matured during the 1920's, partly in interaction with his expanding band and partly under the informal guidance of the older black composers Will Vodery and Will Marion

DUKE ELLINGTON

Cook. But Ellington would not, as Cook advised, enter a conservatory. "Many students of Ellingtonia," Phyl Garland observed in *Ebony* (July 1969), "have considered that it was this lack of indoctrination into formal techniques that enabled him to devise the daring innovations that came to mark his music—the strange modulations built upon lush melodies that ramble into unexpected places; the unorthodox construction of songs rivaled in their sensitivity only by the classical compositions of the French impressionists; the bold use of dissonance in advance of the time that has earned for him the admiration of formal composers like Igor Stravinsky."

Miss Garland linked Ellington's reliance on "mother-wit" in his prodigious compositional output to his limited piano technique. Referring to such giants of the piano as Art Tatum and Willie (the Lion) Smith, Ellington has said, as quoted by Miss Garland: "I never could play anything I heard them play although they all tried to teach me. So I had to sit down and create something that fit under my fingers."

The national reputation of Ellington and his band was established when, during a five-year engagement (1927-32) at the Cotton Club—the Harlem cabaret popular with café society in the Prohibition era—their performances were regularly broadcast over the CBS radio network. During interruptions in the Cotton Club booking, the Ellingtonians toured the RKO vaudeville circuit, played in Flo Ziegfeld's Broadway revue *Show Girl* (1929), and performed in the two-reel movie *Black and Tan* (RKO, 1929) and the Amos 'n Andy feature film *Check and Double Check* (RKO, 1930).

Through such recordings as "Rockin' in Rhythm," and "It Don't Mean a Thing," Ellington became almost as well known in Europe as in the United States. The band toured Europe in 1933 and again in 1939. On the second tour it played such Ellington numbers as "Harmony in Harlem," and "Riding a Blue Note" before full, enthusiastic houses in France, the Netherlands, Norway, Sweden, and Denmark. In Hollywood in the middle and late 1930's it appeared in the films *She Got Her*

my music to fit the performer to be impressed by accidental music. You can't take doodling seriously." The musician said that he was currently writing an opera, tentatively titled "Queenie Pie," about a wealthy Harlem lady, a manufacturer of beauty products, who keeps a succession of young men. In October 1969 Ellington, at the request of President Nixon and under the partial sponsorship of the United States Travel Service, embarked with his band on a round-the-world goodwill tour.

"Take the 'A' Train," one of the staples in the Ellington band's repertoire, was composed not by Ellington himself but by Billy Strayhorn, Ellington's chief arranger and associate composer, from 1939 until his death in 1967. As John S. Wilson observed in the New York *Times* (June 25, 1967), Strayhorn was Ellington's "musical alter ego to such an extent that neither man, in retrospect, could be sure who wrote what part of anything they had worked on together." Thomas L. Whaley now assists Ellington in arranging.

Ellington wrote the incidental music for the 1963 Stratford (Ontario) Shakespeare Festival production of *Timon of Athens;* the score for the musical comedy *Sugar City,* and the incidental music for the films *Anatomy of a Murder* (Columbia, 1959), *Paris Blues* (United Artists, 1961), and *Assault on a Queen* (Paramount, 1966). For the *Paris Blues* score he was nominated for an Academy Award. A Billy Strayhorn memorial album cut by the Ellington band for RCA Victor, *And His Mother Called Him Bill,* was chosen "the best performance by a large group" by the National Academy of Recording Arts and Sciences in 1968. For their recordings the Ellingtonians have also garnered numerous Grammy awards, and Ellington has won first place or top rank repeatedly in polls or selections made by the magazines *Esquire, Down Beat,* and *Playboy.* In 1966 the Republic of Togo issued a postage stamp honoring Ellington. His other honors include the Bronze Medal of the City of New York, the N.A.A.C.P.'s Spingarn Medal, and the Presidential Medal of Honor, bestowed upon him by President Nixon at a party at the White House on the occasion of Ellington's seventieth birthday.

A tall man, Duke Ellington is distinguished in bearing, urbane and gracious in manner, and serene in disposition. Having few intimates, he generally keeps his own counsel, and even when he has to criticize his sidemen during a session he does so obliquely (and effectively). He is permissive toward his men, but always in control when the music begins. By a short-lived marriage to Edna Thompson, contracted in 1918, Ellington has a son, Mercer, who is a trumpeter and road manager with his father's band. Ellington's sister, Ruth, runs the music publishing company he owns, Tempo Music. His granddaughter, Mercedes, is a dancer who has performed often in network television productions.

According to Nat Hentoff in *Show* (August 1964), Ellington tends to be "superstitious." By philosophy and temperament the musician is a nonworrier who diverts negative emotions into energy for his work. But he is solicitous about his health almost to the point of hypochondria, according to some observers. He stopped drinking alcoholic beverages several years ago, is never without a supply of pills and vitamins, and tries to get nine or ten hours sleep a day. His waking hours are seldom spent on anything but his music. "I just don't have time to be a social cat," he has remarked. Still interested in painting, he is, he says, "always buying material and making plans, but the paints just sit around and collect dust."

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FLANDERS, MICHAEL

Mar. 1, 1922- English comedian; actor; writer; song lyricist
Address: h. 57 Campbell Court, Queens Gate Gardens, London, S.W.7, England

For over a decade the team of Michael Flanders and Donald Swann has been delighting audiences throughout the world with their literate and witty song revues, *At the Drop of a Hat* and *At the Drop of Another Hat.* Their act, which developed out of impromptu entertainment for friends at parties, consists solely of patter by Flanders and their unusual songs, with lyrics by Flanders on such unlikely subjects as the gnu, the armadillo, and the Second Law of Thermodynamics.

Much of the duo's success can be explained by the contrast between the urbane and professional Flanders, who always keeps his cool, and the enthusiastic amateur Swann, who seems foolish and frenzied. "There is something of Belch and Aguecheek in the relationship they choose to present," wrote Gareth Lloyd Evans of the *Guardian* (September 11, 1963. ". . . Two faces of comedy are here—the one rich, gusty and irreverent, the other pinched, wry, and regretfully foolish." Flanders' somewhat Gilbertian lyrics frequently poke fun at the attitudes and customs of the British middle class. He pretends not to notice his terrible rhymes and outrageous puns and keeps a straight face while translating "La Belle Dame sans Merci" as "the beautiful girl who never says thank you." Nor does he lose his composure when delivering such lines as "If God had intended us to fly he would never have given us railways." Many who have not seen Flanders and Swann in person have watched their act on television or have heard their two recordings, issued on the Angel label in 1959 and 1963 respectively.

Aside from his *Hat* involvement, Flanders has been a script writer and a familiar personality in British radio and television for some twenty years,