

# THE DUKE ELLINGTON SOCIETY, CHAPTER 90

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## NEWSLETTER

NOVEMBER 1993

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### ANATOMY OF ANATOMY OF A MURDER SET FOR DECEMBER 4 MEETING

In *Music Is My Mistress* Duke says that for the score for the film *Anatomy of a Murder*, Strayhorn "was always my consultant. He joined me when the Preminger organization arranged for me to have an apartment up on Sunset Boulevard. . . . We spent almost the entire time up there partying . . . until one day a guy called up from the studio and said, 'You know, Mr. Ellington, we are recording Friday.' I think we had forty-eight hours. So then the writing really started. It turned out all right, too, because we won awards with it." The music for this popular movie will be the subject of member Walter van Leur's presentation at our regular monthly meeting on **Saturday, December 4**. Musicologist Walter's exposition will be audio-visual, as he will show movie clips as well as play music.

#### ADELAIDE HALL, 1901-1993

Adelaide Hall, well known to Ellington aficionados for her wordless vocals on Duke's 1927 recording of "Creole Love Call," died in London on November 7. Having made her home in England since the late 1930s, she continued performing until recent years.

Those in attendance at "Ellington '85" in Oldham, England, may remember Ms. Hall stating that her wordless singing on that occasion was impromptu, an apparent spur-of-the-moment idea by Duke. Thereafter, he used several vocalists in the same manner, most notably Kay Davis.

#### CHRISTMAS PARTY, JANUARY 8

Details at Our December 4 Meeting

The image shows a handwritten musical score for the piece "Creole Love Call". The score is written on five staves. Above the staves, there are several annotations with arrows pointing to specific measures: "OTTO PREMINGER" at the beginning, "LEG POPS IN" at measure 3 1/2, "ARM IN" at measure 4 1/2, "PREMINGER OUT" at measure 5, "HEAD IN" at measure 5 1/2, "ARM IN" at measure 5 3/4, and "TUBS IN" at measure 6. Below the staves, there are more annotations: "LEE REMICK IN" at the bottom left, "REN GAZARON" at the bottom center, "GAZARON OFF" at the bottom right, and "ARM" at the bottom far right. The score includes various musical notations such as notes, rests, and dynamic markings.

From the Ellington Collection, Courtesy of Smithsonian Institution

You will be glad that you came to Walter's talk about this wonderful music. The meeting will start promptly at **8:30 p.m., Saturday, December 4** at the usual place, **Omega House, 1231 Harvard Street, NW** (corner of 13th and Harvard).

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**DUKE ELLINGTON: THE GREAT LONDON CONCERTS**

MusicMasters CD 01612-65106-2

Reviewed by Mac Grimmer

This CD is taken from two concerts a year apart in London, the first stop on the European tours and the scene of one of Duke's earlier triumphs. An enthusiastic reception there in 1933 had given an important boost to the band when they needed it, and later engagements took on the aura of special occasions.

At the time of the first concert, January 1963, Cootie had just rejoined, Ray Nance had not yet left, and with Cat aboard the pep section was at one of its peaks. This first date was only about a week before *The Great Paris Concert* but includes things not on that album. The London audience gets, appropriately, the "Single Petal of a Rose" and the piano solo from *The Queen's Suite*. Milt Grayson sings "Don't Get Around," which, a week later in Paris, was an instrumental. Paul Gonsalves reprises his "Diminuendo and Crescendo" performance, adding a few more choruses. "Mood Indigo" is at this time a feature for Johnny Hodges.

A year later the band was in London again, three months after returning from their Far East tour. Hodges has a new tune, "Isfahan," heard here in its first recorded version. "Caravan" is Cootie's vehicle now. His a brooding, slow-burn treatment, seeming to visualize it, in Stanley Dance's words, not as a caravan "trotting happily through some exotic oriental pleasure garden, but on a parched desert under a host sun, desperately seeking an oasis." "Harlem" is one of the best of the longer pieces, and there is a unique "A Train" with a boppish vocal by bassist Ernie Shepard, in one of his last recordings with the band.

Although much is the standard repertoire, the always interesting variations give the other soloists a chance to express their opinions of the London scene. Effective comments are made by Buster Cooper, Sam Woodyard, Jimmy Hamilton and Rolf Ericson. The CD ends with the usual rabble-raising version of "Rockin' in Rhythm."

Some of this material came from the Jerry Valburn Collection now at the Library of Congress. A couple of tunes from the later concert are on the currently available video *Duke Ellington in Europe 1963-1963*.

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**QUICK QUIZ**

On our page one masthead are opening notes of what two compositions?

*Answer*

The orchestra's two themes: "East St. Louis Toodle-Oh" and "Take the 'A' Train"

**ARTIST OFFERS PRINTS TO MEMBERS**

Bernard Brooks, a long-time friend of Ellington clarinetist Jimmy Hamilton, hopes to make signed and numbered, limited edition, archival quality prints of his multi-media "Duke's Big Band" available at a special price to Ellington Society members after January.

**PRESIDENT MAKES COLLECTION  
 AVAILABLE TO MEMBERS**

Our president, Ted Shell, who recently celebrated his seventy-eighth birthday, started his jazz record collection in the late 1950s soon after a group of Ellington lovers began meeting. The group subsequently became Chapter 90 of the Duke Ellington Society.

A few years ago he sold his collection of Ellington 78s, well over 800 records. Before the sale, with the assistance of Dick Spottswood, he copied them on 10-inch reel-to-reel tapes, seven in all. In addition, he has 32 10-inch reel-to-reel tapes of other music.

Ted's present collection includes over 2,100 LPs, of which over 600 are Ellington. Among his recordings -- 17 of 47 7-inch 45 rpm discs, 38 of over 150 video tapes, 4 of 35 video discs, more than 250 of 450 CDs -- are of Duke. Over 50 cassette tapes are of Duke, as well as a few odd 78s. In addition, he has over 325 7-inch reel-to-reel tapes of concerts, rehearsals, dances, radio broadcasts, telecasts, etc., most of which are unreleased material of the Duke.

Non-music materials in his collection include 18 Ellington biographies and/or discographies.

Recently Ted donated some programs, news items, letters, a few items in Duke's handwriting, and other Ellingtonia to the Ellington Collection at the Smithsonian. (Ed. note: See related "Shell Donates Ephemera..." next column.)

**SHELL DONATES EPHEMERA  
 TO SMITHSONIAN COLLECTION**

Contributed by Scott Schwartz

Chapter president Ted Shell recently donated to the Ellington Collection at the Smithsonian a number of periodical articles, news clippings, concert programs, radio transcripts, personal correspondence, broadsides, photographs, and pencil sketches documenting part of the music career of Duke Ellington. The contribution also includes news clippings collected by Ted, himself.

The collection was found in the garage of a house purchased by Melvin Smith, a friend of Ted, about 1980-81. Smith suggested that the materials were originally compiled by an Ellington bus driver.

**GUESTS AT NOVEMBER MEETING**

We were delighted to have the following visitors at our regular meeting in November: Bernard Brooks, Ann Kuebler, Gillian and Ben Pubols, and Ilona Smeets. We cordially invite them to come again and to consider joining and being active members of our Society.

Our current mailing list has others whom we would welcome at our December meeting.

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Ted is always happy to have listeners over for, well, just listening. For members who are planning a program for one of our meetings, he would be happy to assist and to lend some of his collection.

HE CHECKED OUT/IN, GOOM-BYE!

Adapted from a longer contribution by Angela Grimmer

At our last meeting, in Jack Tower's introduction to music from Duke's 1948 Carnegie Hall Concert, he recalled that the hall at 9th and Florida Ave. was named The Duke Ellington Club while the band played there from November 1-11, 1948. On November 13, they would be in concert at Carnegie Hall. Ben Webster, living in Washington at the time, came each night, as did Jack, and they would talk. Ben told Jack that Duke had asked him to rejoin the orchestra. Jack reconstructed the following conversation:

Jack: "What are you going to do, Ben?"

Ben, each night: "Well, I don't know."

Jack, the night before the concert:

"Time's up, Ben. Are you going?"

Ben: "Call me in the morning, and if I

answer then, no. But if I'm not

here, then I've gone with the band."

Jack calls the next morning: No answer.

And then Jack played for us Ben's astounding solo on "How High the Moon" and "Cottontail" from that famous concert! After "How High..." you could hear Duke: "I really like that first chorus...!"

WHATZATUSAID?

Did you know that there is a publication devoted to our articulate man Clark Terry? Yezyouheardusrightthefirsttimemyfrenanditscalled *Mumbles*. Its subscription blurb states that the 12-page publication has been "created to inform about, educate on, and promote an American legend, who works tirelessly to

RICHARDS BAND TO PERFORM  
ELLINGTON-STRAYHORN MUSIC  
AT KENNEDY CENTER

Contributed by Pat Willard

Doug Richards and his highly acclaimed (See Reuben Jackson's *Washington Post* review, 11/17/93) Great American Music Ensemble will perform an all-Ellington/Strayhorn program in concert, Saturday, December 11, at 7:30 p.m., in the second concert of the Martin Williams Terrace Theater Jazz Series at the John F. Kennedy Center for the Performing Arts.

The program will consist of the complete Ellington/Strayhorn/Tchaikovsky *Nutcracker Suite* plus the *Portrait* series of Ella Fitzgerald, Louis Armstrong, Sidney Bechet, Wellman Braud, and Mahalia Jackson.

Tickets are \$25 each. To charge, call 202-416-4600. Outside a 40-mile radius, call toll-free 800-444-1324.

These concerts are nearly sold out by subscription. Standing room may be all that is left. Call immediately. If the concert is sold out, protest loudly and strongly to the Kennedy Center by phone and mail that the two-concerts-per-night policy be reinstated. Demand it!

entertain, teach, assist, nurture, and inspire as many people as he can...Clark Terry." Published quarterly, its annual rates are \$17 domestic and \$17 foreign from Pastel Music Marketing, P.O. Box 60539, Flushing, NY 11360-5039.