

Ellingtonia

Newsletter Of
The Duke Ellington Society

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Theodore R. Hudson, Editor

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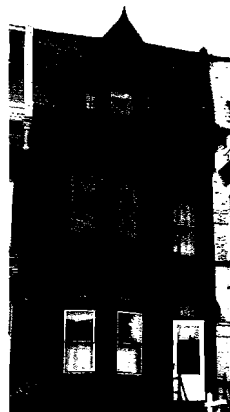
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Duke a First Inductee In Jazz Hall of Fame

A panel of 72 international educators, musicians, and scholars has chosen Duke Ellington to be among the first fourteen to enter the Ertegun Jazz Hall of Fame as the most definitive artists in the history of jazz. Located at the Lincoln Center complex, the Hall is a gift from Ahmet Ertegun and his wife Mica in memory of his brother Nesuhi, his partner and co-developer of Atlantic Records.

Others so honored are Armstrong, Bechet, Beiderbecke, Coltrane, Davis, Gillespie, Hawkins, Holiday, Monk, Morton, Parker, Tatum, and Young.

Location, Location, Location



A one-time Ellington family residence located at 1212 T Street, NW in Washington has been offered for sale. Our Society member Joseph Daniel Clipper and his two sisters own the house, which has been in the family about 50 years. The three-story and English basement row house, offered for \$760,000, has spacious and high-ceilinged rooms, six bedrooms, stained glass transoms, several fireplaces, and other features found in Victorian homes of the times. It is believed that the Ellingtons lived in

it around 1919 and 1920 and was used by Duke as an address in 1923. Around 1909 the family lived for a short time down the street at 1206 T Street in a home slated for a showing on the Home and Garden Television network.

Several of our Society members accepted invitations to a preview reception at 1212 T Street in late October, among them Clipper and Joseph and Olivia McMillan, whose photos were two of the three of the occasion that appeared in the *Washington Post's* "District Extra"; Ted Hudson and John Edward Hasse also attended the event.

Located in the 1300-block of U Street, which runs parallel to T Street, is The Ellington, a new apartment building that might be described as appropriately elegant to bear his name. According to newspaper reports, its first residents are more than pleased with their digs. Towering

Strayhorn Encore

by Mac Grimmer and Peter MacHare, Program Coordinators

We were unable to finish our member's choice program on Billy Strayhorn at our November meeting, where we heard many unusual and wonderful performances of Strayhorn compositions and saw many members who were inspired to attend and make presentations for the first time in ages. We've decided to let the Strayhorn celebration continue at our December meeting. Members who didn't get a chance to present Strayhorn selections in November will present first. You should bring any performance of a Strayhorn composition and tell us why you choose it.

The December program will be at our usual meeting place, **Grace Lutheran Church, 16th and Varnum Streets, NW, Washington DC at 8 pm on Saturday, 4 December 2004.**

Preview: Expect a meeting at the National Museum of American History early next year.

among historic and other new edifices, The Ellington boasts trendy features such as optional maid service, a plush club room with VH-1 music videos and a large plasma tv, a 24-hour fitness center, a rooftop terrace, and some lofts and 17-foot terrace units.



Advertised monthly rents range from \$1,520 to the low \$3,000s.

Located in the next block of U Street, the famous Ellington mural that had been near the Metro station entrance at 13th Street, has a new home at the other end of the block at 12th Street, high on the True Reformers Building, venue for some of his earliest performances. On what was a plaza at the mural's former site is a new office building, replete with a you-guessed-it coffee shop and several other convenience businesses. Across the street is the Lincoln Theatre, with Ben's Chilli Bowl next door. Nearby are the American Civil War Memorial and recently opened Langston Loft condominiums (likely named for James Mercer Langston).

Dollar Brand/Abdullah Ibrahim Recalls "Into the Studio with Ellington"

by John Mason

In 1968 Abdullah Ibrahim, the great South African pianist, returned home after seven years in the United States and Europe. By then he was internationally famous and was invited to write a series of articles for the weekly Cape Herald. In this excerpt, Ibrahim, then known as Dollar Brand, describes the recording session that resulted in Duke Ellington Presents the Dollar Brand Trio, released in 1963 by Reprise, and the singer Sathima Bea Benjamin's A Morning in Paris, which Enja released only in 1997. Ibrahim's big break had come in early 1963, when Ellington heard him and Benjamin perform in Zurich. Ellington was so impressed that he immediately arranged for Ibrahim's trio and Benjamin to record in Paris.

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[After] Ellington signed us up in Zurich[,] we flew to Paris for the recording session. . . . We arrived . . . in the evening, in time to catch the Ellington band at a midnight concert. As usual it was packed out. A warm and enthusiastic concert. And the band was really into it.

. . . The recording session with Duke was cut at Barclay Studios in Avenue de Hoch in a quiet tree-lined suburb of Paris. It was 10 in the morning and the most unearthly hour to perform (we'd had a late night [out] . . . with the Ellington crew). The peaceful setting of the studio helped a lot to calm us and by 11 o'clock we were "rolling."

The late Billy Strayhorn and Duke himself supervised the date. We taped an album of my originals with one Monk tune which was later released on Reprise.

Bea recorded [an album] on the same date. Duke and Strayhorn were both enthusiastic over her voice. Strayhorn himself accompanied her on his composition "Your Love." He told us it had last been recorded by Ivie Anderson in the late '30s.

Duke suggested that Bea should also do one of his songs. She chose "I Got It Bad." After listening to us for a while he decided to play himself. I do hope that they release that take one day. It was very good.

As is most often the case, the best thing on the date happened after we had completed the session. Johnny [Gertze, bass] started a line on the base, Makaya [Ntshjoko, drums] joined him with sticks on the strings and I had a tom-tom. Luckily the engineer let the tape run. On listening to the playback, we all agreed that the session had just begun—but there was no time to record more.

Our meeting with Duke gave us all the breaks. We were invited to the festival in Antibes on the French Riviera and scored a big success there—considering that we were on the same bill with the Miles Davis unit. Our summer had finally arrived.

...

—Dollar Brand, "Into the Studio with Ellington," *Cape Herald*, 14 September 1968. Edited by John Mason.

Ed. note: This is the first of a two-part article on Abdullah Ibrahim and Duke Ellington by Prof. Mason, who is now back at the University of Virginia from an unrelated research trip to South Africa last summer.

"Camp Meeting Blues," "Temptation Blues," and "Creole Love Call"

by Ben Pubols

Rob Bamberger's Hot Jazz Saturday Night program of October 30 was devoted to King Oliver's Creole Jazz Band. During the course of the program, he clarified the relationship between Oliver's "Camp Meeting Blues" and Duke's "Creole Love Call," which he played back to back. The relationship is very convoluted. What follows is based primarily on Bamberger's comments, as well as my listening to the recordings. (Of course I take full responsibility for any errors of omission or commission in this commentary.)

The main theme of "Creole Love Call" (the one to which Adelaide Hall supplies the countermelody) comes from a clarinet solo by Jimmy Noone, and the clarinet solo Rudy Jackson takes on "Creole Love Call" comes from a trombone solo by Ed Atkins on "Camp Meeting Blues." The latter was recorded in 1923 and Jackson spent some time with Oliver in 1924 although he never recorded with him. Apparently, when Duke put together "Creole Love Call" he was under the assumption that these two melodies were original with Jackson (who is given co-composer credit alone with Bubber Miley and Duke). Later on, in 1928, when Oliver learned of "Creole Love Call," he complained to Victor Records and sued Duke, but lost in court because he had copyrighted "Camp Meeting Blues" under a different title, "Temptation Blues." As Bamberger noted, "the entire episode would sour Duke Ellington on Rudy Jackson, who would leave the band soon thereafter." ("Creole Love Call" was recorded in October, 1927 and Jackson left in January, 1928, replaced of course by Barney Bigard.) Some of this is discussed, with musical comparisons, in Mark Tucker's *Ellington: The Early Years* (1991, pp. 236-242).

As Tucker sums it up, "Adelaide Hall, Rudy Jackson, Bubber Miley, and King Oliver's Jazz Band were all important contributors to 'Creole Love Call.'"

Short Sheets . . .

Herb Jeffries Remembered Two Different Ways

In his honor, America Remembers is offering a limited number of The Herb Jeffries Tribute Revolver, a single action army revolver decorated in 24-karat gold and nickel, priced at \$1,695. The promotional announcement states, "Herb Jeffries represents what is best about America. Bold, charismatic, revolutionary, Jeffries rewrote history and indelibly etched his place in the cannon of American heroes."

Meanwhile, in September a Herb Jeffries Star was added to the Hollywood Walk of Fame.

Writer Seeks Info from Civil Rights Era Musicians

Jackie Kane Parham would like to identify and interview musicians who performed during the Civil Rights Movement. She reports that she is writing a book out soon about this music and will try to use it as the basis for a dissertation. If you can help she can be reached at PO Box 157, New Church, VA 23415 and at <jkane-parham@mail.umes.edu>.

Folkways Recordings Resumed

With its *Tribute to a Generation: A Salute to the Big Bands of the WWII Era* by its Jazz Masterworks Orchestra (SJMO), the Smithsonian is continuing the legacy of Folkways recordings. The CD consists of selections of live recordings and National Public Radio broadcasts during 1990 to the present. Compositions by Ellington and Strayhorn are among the compositions performed by the orchestra. Rob Bamberger of "Hot Jazz Saturday Night" fame, wrote the accompanying notes. To purchase this latest CD, go to the web site at <www.folkways.si.edu>.

"The Most Bizarre Ellingtonia - Murder She Wrote"

In a posting on Andrew Homzy's internet site (Duke-LYM), Michael Kilpatrick writes:

Well, I just switched on BBC 1 to catch the last twenty minutes of an afternoon episode of "Murder, She Wrote" (not exactly the best detective series, but it passes the time whilst drinking a coffee)....

As I tried to catch up with who was whom and what was what, it got more and more surreal as I registered all the names of the characters involved in this particular episode:

Kay Davis (air stewardess), Otto Hardwick (the thief), Sonny Greer (female, the murderer), Captain Whetsol, Dr Clinton Strayhorn, Mr and Mrs Miley, Mr Blanton, Mr Carney, Leon Bigard (the victim)

Very odd indeed.....

Don't Forget to Make Your Donation To the Duke Ellington School of the Arts

The Ellington Fund, the 501(c)(3) non-profit fundraising arm of the Ellington School of the Arts, is a member of the United Arts Organization. You can support the school through your workplace giving program or online at <unitedartsorganization.org>. Where called for, designate the recipient as #8608.

Rooms at Host Hotel Sold Out for February East Coast Jazz Festival!

The DoubleTree Hotel at \$99/night sold out in August for the East Coast Jazz Festival, 16-20 February 2005. A notice on the Festival's web site says that one should call 301-230-6705 to add his/her name to the waiting list, and in case no rooms become available at the DoubleTree, call the Ramada Inn (across the street from the DoubleTree) at 1-800-272-6232 to make reservations at \$89/night.

We received a thank you note from vocalist-educator-youth supporter Ronnie Wells for our commentary on the annual East Coast Jazz Festivals, which she heads, the proceeds from which benefit the Fish Middleton Jazz Scholarship Fund (FMJS). We are proud that she is a member of our Society.

In an article subtitled "A Model for Other Cities to Follow?" in jazzreview.com, Peter Westbrook praises the Festival, "It is this emphasis on youth that is the keynote of the festival, with many high-school band members bringing their parents as well as their peers to spread the word. . . . if every major city in the US were to adopt the model they have developed, jazz music would face a much less uncertain future in the United States, particularly the classic, acoustic, straight-ahead variety that is rapidly disappearing from music store bins and radio stations!"

We will keep our readers informed about the program for the Festival. For details contact FMJS by phone: 301-933-1822, e-mail: eastcoastjazz@earthlink.net, and web site: www.fmjseastcoastjazz.com.

Quick Quiz

In his to-be-published paper on *Black, Brown and Beige* at the international Criss Cross Conference in England last June, Walter van de Leur mentions several well known compositions by Ellington and/or Strayhorn that evolved from or were re-titled previous works. Can you match them? Answers are on page 4.

- | | |
|----------------------|------------------------|
| 1. Pretty Girl | A. Jack the Bear |
| 2. Once Over Lightly | B. Harlem Air Shaft |
| 3. Take It Away | C. Isfahan |
| 4. Elf | D. Star-Crossed Lovers |

Internet Addresses to Keep Handy

A Duke Ellington Panorama
www.depanorama.net

The Duke Ellington Society, Inc.:
www.depanorama.net/dcsociety/

DEMS Bulletin.
www.depanorama.net/dems

Andrew Homzy's Ellington Site:
Duke-LYM@concordia.ca
To become a member, go to
www.majordomo@concordia.ca
and simply write *subscribe duke-lym*

"Dramatis Felidae" (To Use Our Man's Term in *MIMM*) About Our Members

Jack Towers and Jerry Valburn (The Two and Only)

In a review of *At the Hurricane: Duke Ellington, 1943* (Storyville 101 8359) in *IAJRC Journal*, Russ Chase writes, "Excellent sound quality prevails and I urge you to hear this disc. Lots of familiar items and lots of newer tunes (of the day), all with the stamp of Ellington and his musicians. We owe Jerry Valburn for this one, I gather from the notes. So be it. And thanks also to Jack Towers for the digital transfers."

Luvenia George

Luvenia George is an International Association of Jazz Educators Resource Team Member for Education Pedagogy—General Music.

Bob Reny

Bob Reny writes reviews for the International Association of Jazz Record Collector's *Journal*.

Morris Hodara and Don Rouse

Among those acknowledged for their "friendship, support, and hospitality" by Bill Egan in his book *Florence Mills: Harlem Jazz Queen* are Morris and Jo Hodara and Don and Sandy Rouse.

Quick Quiz Answers

1 - D.; 2 - B; 3 - A; 4 - C

Swing to Their Tempo

We have members who set a fine example by sending in their dues well, sometimes several years, in advance. Those with prepaid memberships for the year 2005 are John Anderson, Powhatan ("Brad") and Yvette Bradbie, H. Norton Duhaney, Harold E. Finley, Martha R. and William H. Hunter, Ben and Lillian Pubols, and Charles Stewart.

Maybe Maestro Never Heard That Old Blues Line, "Let That Boy Boogie Woogie"

Boogie Woogie is the greatest single factor contributing to the delinquency and "war degeneracy" of American youth, asserts Arthur Rodzinski, director of the New York Philharmonic Orchestra.

Dr. Rodzinski, it may be argued, is somewhat prejudiced in the matter but his opinion should carry some weight on account of his success as a conductor. He admits that the further jive gets "out of the world" the better it will be.

It may be that the hep cats and the rug cutters are caused by jive but we suspect it is the other way around. The demand for this type of music may be the result rather than the cause.

After all, however, there is no reason to become excited. The same denunciation occurred when other forms of popular music appeared and yet the human race has not gone to the dogs.

- from *Montgomery County [MD] Sentinel*, 3 Feb. 1944

Members Show Love for Strayhorn

by Gina Rollins, Secretary

Our evening of November 6 was a member's choice of Strayhorn creations and a quiz session.

Brad Bradby opened with three selections from vocalist Allan Harris' *The Songs of Strayhorn* album including "Chelsea Bridge" with lyrics written by Brad himself, "Day Dream" and "My Little Brown Book." Ted Hudson presented another version of "Chelsea Bridge," this by Ben Webster with strings and Billy Strayhorn on piano, from the collection *Lush Life: The Billy Strayhorn Songbook*, followed by Lorraine Feather singing "September Rain," a new tune in the theme of "Chelsea Bridge" (for more information about this singer/album, see our September newsletter). Ted Shell shared three songs, one for himself, one for Marion Shell and one for Helen Frazier: "A-Train," "In a Blue Summer Garden," and "My Little Brown Brook." Nat Moore presented "A-Train" from *Basie Plays Duke*, and Bob Reny shared two versions of "Lush Life," both featuring Tony Scott, one with him solo on piano and the other of him reciting and singing the classic ballad. Gina Rollins played a selection from Joe Henderson's tribute to Strayhorn, "Blood Count," while Peter MacHare on behalf of Bill Hassan shared Johnny Hartman's version of "My Little Brown Brook" from his *Thank You for Everything* CD.

Alan Schneidmill presented two jazz quizzes: musicians married to singers who also acted (examples include Kenny Clarke and Carmen McRae, Lenny Hayden and Lena Horne) and musicians who married people who were primarily actors (think Harry James and Betty Grable, Miles Davis and Cicely Tyson, Ray Anthony and Mamie van Doren). Alan also challenged the group and says he will give a free cake to the person who can name the most jazz families and identify all members of each family. Results announced and cake to be awarded in the near future.

To Join or Continue Membership in Our Society

Simply send a check payable to

The Duke Ellington Society, Inc. to

PO Box 15591, Washington, DC 20003, USA.

Dues remain a bargain:

Renewing Member, \$30; Couple, \$50; Student, \$5;

and a special rate for a Brand-New-Member, only \$20

THE DUKE ELLINGTON SOCIETY, INC.

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