

TELESTAR
THE 151.50

**ALICE BABS &
DUKE ELLINGTON
SERENADE TO SWEDEN**



TELESTAR

STEREO

TRS 11 100

NCB

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RSC-ST 488

1

ALICE BABS & DUKE ELLINGTON

1. *Serenade to Sweden* (Ellington) - 2. *The Boy in My Dreams* (Ellington) - 3. *Stoona* (Ellington)
4. *La De Doody Doo* (Ellington - Lambert - Richards) - 5. *Strange Visitor* (Alice Babs) - 6. *Azure* (Ellington)
7. *Come Sunday* (Ellington)

33

UND URHEBERRECHTE VORBEHALTEN
ÜBERSPIELUNG, OFFENTLICHE AUFFÜHRUNG UND RUNDFUNKSCHNITTUNG VERBOTEN

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2

ALICE BABS & DUKE ELLINGTON

1. *"C" Jam Blues* (Ellington) - 2. *I Didn't Know About You* (Ellington - Russell) - 3. *Satin Doll* (Ellington - Mercer - Strayhorn) - 4. *Take Love Easy* (Ellington) - 5. *Babsie* (Alice Babs) - 6. *(I Want) Something to Live For* (Ellington - Strayhorn) - 7. *I'm Beginning to See the Light* (James - Ellington - Hodges - George) - 8. *Untitled Lullaby* (Ellington)

33

UND URHEBERRECHTE VORBEHALTEN
ÜBERSPIELUNG, OFFENTLICHE AUFFÜHRUNG UND RUNDFUNKSCHNITTUNG VERBOTEN

ALICE BABS & DUKE ELLINGTON

AND ORCHESTRA

SERENADE OF SWEDEN

Side 1

1. SERENADE TO SWEDEN	3:10
2. THE BOY IN MY DREAMS	2:30
3. STOODA	2:53
4. LA DE DOODY DOO	2:15
5. STRANGE VISITOR	2:00
6. AZURE	2:50
7. COME SUNDAY	4:50

Side 2

1. "C" JAM BLUES	2:36
2. I DIDN'T KNOW ABOUT YOU	4:10
3. SATIN DOLL	2:55
4. TAKE LOVE EASY	3:22
5. BABSIE	2:05
6. I WANT SOMETHING TO LIVE FOR	2:48
7. I'M BEGINNING TO SEE THE LIGHT	2:36
8. UNTITLED LULLABY	2:33

Spring made a rendezvous with Alice on Champs Elysées.

She had a foretaste of it first warm caress when spotting her the on a billboard call before entering the Lancaster hotel for rehearsals with Duke Ellington. Ahead of her were two days and nights in Paris, intensive, intensive, fantastic.

Alice Babs, Sweden's most popular singer and a one-time member of the illustrious Swedones, had loved Duke Ellington's music as long as she could remember. To sing with his band had been her secret ambition and favourite dream. Improbable, of course. But to and behind! Duke visited Sweden in 1963 for a TV show and Alice suddenly saw her dream come true when she was featured as the singer on that program. Duke was impressed, so much in fact that he talked to her about their making a record together. A few weeks later he rang her up from Paris. "Can you come here", he said. "I'll be in Paris for a couple of days. Let's make that record."

Naturally she accepted, rearranged her library of Ellington records and picked out her favourites. She prepared meal bills for her family, took notes of instructions on the deep freezer, packed her bag and came to Paris simultaneously with the spring. This was perhaps, symbolic. For in her was as much expectation,apture and vivacity as the very first day of spring procession.

The first night.

A handful of visitors, French and American jazz artists, had found their way to Studio Moulis, close to the Arch of Triumph, and were seated, dead silent, along its walls. The band was made up of musicians from the Parisian symphony orchestras plus a few stray Americans. To start with they tried to capture the mood and the rhythm, a seemingly

unorganized effort. They talked, played and left their way about. Someone was writing in a corner. Duke sat at the piano, Alice stood at the mics. Around midnight these takes had been approved.

The second night.

The observers from the preceding night were again at the studio, accompanied by other artist friends who had been told of what was taking place. The excitement grew, more and more titles were taped and the air became suffocating hot. A strange and fascinating sight, to watch ten human beings in a wordless contact, a sort of musical affinity that, thereby spreading, emitted sparks to the raptured audience.

Suddenly the light was switched off, there was only a solitary lamp above the piano, and Duke said to Alice, "Now you play and sing." Her prompts were all in vain. Duke smiled, placed his foot on the other behind him and said very softly, "Alice dear." Then followed a long silence on the fact that it really did not matter if she did not consider herself a trained pianist or how she had learnt to play; the main thing to look was the result. "And Alice, the sound is very very good."

Alice sat down at the piano. Everybody left the studio and everybody tried to squeeze into the control booth. A few moments later her voice filled the room. Someone blew his nose and a tough French film woman brushed off a tear from the corner of her eye. A tear. And why? Well, Duke himself said it, a few seconds before they all began to applaud, (long their hands high, so that Alice, sat in the studio, could see their reaction.

This is what Duke said. "This music, ladies and gentlemen, announces all the warmth, joy of life, rhythm and tragedy that, for me, is the inmost secret of jazz."

Reginal Olyson