



1 Hyde Park (Ellington) .....	2:58 (a)	14 Old King Dooji (Ellington) .....	3:06 (c)
2 Harlem Speaks, take 1 (Ellington, Mills) ...	3:14 (a)	15 Azure (Ellington, Mills) .....	2:41 (c)
3 Harlem Speaks, take 2 (Ellington, Mills) ...	3:09 (a)	16 Harmony In Harlem -close (Ellington, Hodges, Mills) .....	3:02 (d)
4 Ain't Misbehavin' (Razaf, Waller, Brooks) .....	2:51 (a)	17 East St. Louis Toodle-oo (Ellington, Mills) .....	1:10 (e)
5 Chicago, take 1 (Fisher) .....	2:47 (a)	18 Ko Ko (Ellington) .....	2:25 (e)
6 Chicago, take 2 (Fisher) .....	2:49 (a)	19 Blue Goose (Ellington) .....	3:18 (e)
7 Jazz Pot-pourri (Ellington) .....	1:24 (b)	20 So Far So Good (Lawrence, Mundy, White) .....	2:38 (e)
8 Lady In Doubt (Ellington, Mills) .....	3:07 (b)	21 Cotton Tail (Ellington) .....	3:41 (e)
9 Every Day (Ellington) .....	2:44 (b)	22 Concerto For Cootie (Ellington, Russell) .....	4:14 (e)
10 Jeep's Blues (Ellington, Hodges) .....	1:46 (b)	23 Jack The Bear (Ellington) .....	3:14 (e)
11 Every Day (Ellington) .....	2:20 (b)	24 Boy Meets Horn (Stewart, Ellington, Mills) .....	5:08 (e)
12 Ellington greeting into I Let A Song Go Out of My Heart (Ellington, Nemo, Mills) .....	2:20 (b)	25 The Sergeant Was Shy (Ellington) .....	2:37 (e)
13 Chatterbox (Stewart, Ellington, Mills) .....	2:40 (c)	26 Never No Lament -close (Ellington, Russell) .....	0:58 (e)
		27 Take The A Train (Strayhorn) .....	2:45 (f)

#### Personnel

Duke Ellington (piano) on all tracks with:

(a) Arthur Whetsol, Cootie Williams, Freddy Jenkins (tp); Joe 'Tricky Sam' Nanton, Juan Tizol, Lawrence Brown (tb); Barney Bigard (cl, ts); Johnny Hodges (as, ss); Otto Hardwicke (as); Harry Carney (bs, cl, as); Fred Guy (g); Wellman Braud (b); Sonny Greer (d).  
Chenil Galleries, London - 13 July, 1933.

(b) Wallace Jones, Rex Stewart, Cootie Williams (tp); Joe 'Tricky Sam' Nanton, Juan Tizol, Lawrence Brown (tb); Barney Bigard (cl, ts); Johnny Hodges (as, ss); Otto Hardwicke (as); Harry Carney (bs, cl, as); Fred Guy (g); Billy Taylor, Hayes Alvis (b); Sonny Greer (d).  
Cotton Club, NYC, for 'America Dances' - 29 April, 1938.

(c) as for (b). Avis omitted.

Apollo Theatre, NYC, for 'America Dances' - 6 October, 1938.

(d) as for (c).

Columbia Studios, NYC for 'America Dances' - 15 March, 1939.

(e) Wallace Jones, Rex Stewart, Cootie Williams (tp); Joe 'Tricky Sam' Nanton, Juan Tizol, Lawrence Brown (tb); Barney Bigard (cl, ts); Johnny Hodges (as, ss); William White Jr. (as); Ben Webster (ts); Harry Carney (bs, cl, as); Fred Guy (g); Jimmy Blanton (b); Sonny Greer (d); Irie Anderson (vo).

CBS Studios, NYC, for 'America Dances' - 12 June, 1940.

(f) Malcolm Mitchell (g); Russ Stableford (b).  
Liverpool, probably 17 October, 1958.

## DUKE - THE BRITISH CONNEXION

I first heard the Duke Ellington Orchestra, in person, at the Odeon Theatre, Leeds, on Saturday, 18th. October, 1958. It was an unforgettable experience despite the absence of two key soloists (overcome by the hospitality they had received in Liverpool the previous day). It was the first time Duke had been in Britain, with his Orchestra, since 1933 and this compact disc commemorates that early event together with other "British connexions".

Back in 1933 the band spent a total of 46 days in Britain and the management of the Decca Record Company were astute enough to set up a session in the Chenil Galleries on the Kings Road in Chelsea. For the first time on any release we now have the four titles recorded that day together with the two rare alternative takes of *Harlem Speaks* and *Chicago*. The impact of the band on British audiences was immense and the Decca titles bear testimony to the power and excitement of the music capped by the fine work of the soloists. Cootie, Carney, Bigard, Hodges and Nanton are heard on *Hyde Park*; Cootie, Hodges, Freddie Jenkins, Carney, Nanton, Brown and Nanton again take the solos on *Harlem Speaks*. Whetsol, Hardwicke, Brown, Bigard and Williams are the solo order for *Ain't Misbehavin'* while Hodges, Carney, Jenkins and Bigard solo over the riff-laden backings on *Chicago*.

In the Thirties and Forties a number of broadcasts featuring principally big bands were beamed direct to Britain in the "America Dances" series and this CD has examples of four such broadcasts which featured Ellington. (There is documentary evidence that the Ellington orchestra was relayed to Britain via the BBC in November, 1932 but no recordings of the event have been found.) The quality of reproduction is sometimes less than perfect but the rarity of the music takes precedence. There is, for example, an early version of Duke's composition *Azure*, a delightful piece with splendid solo work from Barney Bigard and fine writing for the clarinets. This arrangement was done by pianist Joe Lippman, then working with Bunny Berigan's orchestra. At the end of the transmission from the Cotton Club in April, 1938 Duke sends a greeting to his friends in Britain on

the occasion of his birthday, an event which was celebrated with a matinee party at the club.

The 'America Dances' broadcast from June, 1940 is complete down to the announcer's incorrect identification of *Never No Lament* as *East St Louis Toadle-O*. This took place while the band was at the Apollo Theatre for a week (although the broadcast was done in the CBS studios). Here is the famous 'Blanton-Webster' band in all its glory, playing a selection from its current RCA Victor hits and with Ivie Anderson adding her unique voice to *So Far So Good*. Absent from the Apollo booking - and the 'America Dances' broadcast - is Otto Hardwicke whose place was taken, temporarily, by William White Jr. Everyone, they say, is famous for five minutes; White's moment of glory lasted for a couple of weeks before Hardwicke returned. He was, to quote 'Down Beat' magazine, inadequate.

The final track, Billy Strayhorn's *A Train*, is something of a rarity. It was made available through the courtesy of the late Malcolm Mitchell and originated in a British television show titled "Atlantic Showboat" designed to focus on important visitors to Britain from the other side of the Atlantic. Malcolm remembered that the TV show took place on an Atlantic liner moored in Liverpool Docks and thought the ship was named 'Empress Of Britain'. If so then the name must have been passed on because the famous 'Empress of Britain' (built for the Canadian Pacific Company in 1930) was torpedoed off the coast of Ireland on 28 October, 1940 by the German submarine U32. For Malcolm the experience of playing with Ellington revived memories of ten years earlier when he, along with bass player Jack Fallon and drummer Tony Crombie, had acted as the rhythm section for a European tour by Duke, Ray Nance and singer Kay Davis. Due to a dispute between the British and American musicians unions at the time Duke was forced to appear as a "vaudeville artiste".

Finally research continues on the precise dating of the broadcasts which produced the 1938, 1939 and 1940 material on this compact disc. The discographical information included here has been provided in all good faith but may be subject to minor revisions in the final analysis.

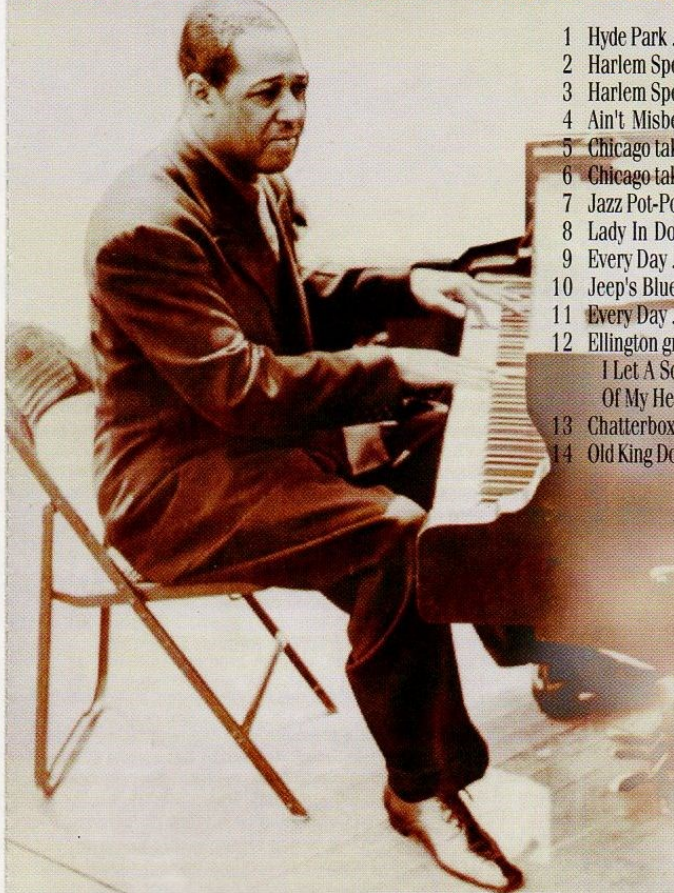
ALUN MORGAN  
(Revised March 1999)

# DUKE ELLINGTON / The British Connexion 1933-40

DUKE ELLINGTON

"The British Connexion"

JUCD 2069



- |  |      |                              |      |
|--|------|------------------------------|------|
| 1 Hyde Park .....  | 2:58 | 15 Azure .....               | 2:41 |
| 2 Harlem Speaks take 1 ...   | 3:14 | 16 Harmony In Harlem .....   | 3:02 |
| 3 Harlem Speaks take 2 ...   | 3:09 | 17 East St. Louis Toodle-oo  | 1:10 |
| 4 Ain't Misbehavin' .....  | 2:51 | 18 Ko Ko .....               | 2:25 |
| 5 Chicago take 1 .....   | 2:47 | 19 Blue Goose (Ellington) .. | 3:18 |
| 6 Chicago take 2 .....   | 2:49 | 20 So Far So Good .....      | 2:38 |
| 7 Jazz Pot-Pourri .....  | 1:24 | 21 Cotton Tail .....         | 3:41 |
| 8 Lady In Doubt .....  | 3:07 | 22 Concerto For Cootie ..... | 4:14 |
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| 13 Chatterbox .....  | 2:40 | 27 Take The A Train .....    | 2:45 |
| 14 Old King Dooji .....  | 3:06 |                              |      |

ADD Total time 75:25

*Complete discographical  
information inside!*

Produced with the kind help of  
the late Malcolm Mitchell and  
Jerry Valburn.

Notes: Alun Morgan.

Remastering: John R.T. Davies.

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