



Joya Sherrill

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Quote in the film about the way Duke Ellington was raised by his mother. She had this idea that nothing should be allowed to stop him.

Well, Duke talked about his mother quite often, in fact he was very, very close to and fond of his mother he had a great love for his mother. More than the usually, I would say. And I thought it was really very interesting when he, when I asked him how his childhood was and if he was a bad boy, if he ever did anything, you know, if he was reprimanded, what kind of kid were you, you know. And he said, "Joya, I was raised in the palm of the hand." He said, "My mother never let my feet touch the ground." And I think that's really true, because, you know, Duke was a very, he's a very tender kind of person, you know and you can see that he's a person that's not been into any kind of physical altercations or, or whatever. But, he had a close relationship with his mother.

Gives him a lot of pride. Sense that she endowed him with sense of believing in himself.

Yes, probably both his parents had as much to do with the great pride that he has because he is a man of pride. And I think pride is an important characteristic in anyone and he certainly had that and, and he was proud of his parents. And so they must have taught him pride in himself.

He grew up in a time when race relations were not so great. And doesn't seem to have affected him. Segregation was absolute in Washington DC at the turn of the century.

Well, I don't think that we could say that race relations didn't affect him. I think they affected him a great deal. They certainly, he would have done many, as great as Duke was, there are so many things that Duke would have

done had there not been racial prejudice at the time of his coming out. I mean, his genius would have been much more appreciated. Now, thank goodness, it's coming to the light and people are focussing on Duke Ellington. But he had a lot of hard knocks because of race relations. And he was very well aware of them.

Don't be anyone but yourself.

It's interesting that you should say that because the advice that Mr. Cooke gave Duke is very similar to the advice he gave to me. Because, when I started with Duke, I had never done anything in the business before. And I wanted to go and be trained. I was an untrained singer. And so, I very proudly found someone to teach me and I went to Duke and I said, "Duke, I found this woman," I'm proceeding to tell him, Duke said, "Don't you dare. I do not want you to take any lessons." He said, "You have your own talent and if you study under somebody, they're going to be teaching you their way. And you'll lose your own way of doing things." And I was really kind of confused at the time. But he did not want me to study. He said I had a natural talent and that's what he wanted me to use.

And you saw that in him as well?

Oh, yes. Absolutely. I mean he felt very strongly about that. People, bringing out in persons their own ability, their talent. Not getting something from someone else, you know.

Duke at the Cotton Club. Incredibly sexy.

When I listen to Duke's music, it really sets a mood. It, it's sexy and provocative and I don't really know what it is that makes it that way. I think it has a lot to do with the way he constructs the reed sections and the way he combines the different instruments. But he has a way of making the sounds very seductive. And when you listen to Duke's music, you know, many people have spoken of starting romances on Duke's music. So he did have a way of writing that way.

Romance was very important to him.

Yes, Duke was a, was a lover. He was, he was not a fighter; he was a lover. And he had this in everything he wrote. His songs, you know. If you listen to the words and to the music as we said, you could see that it's very romantic. And Duke around women was something very special to see. He really had a way with women. He knew how to speak to them, how to make them excited and to, how to flatter them. He would say, "You make that dress look so beautiful," you know. Or, you know, I'm, "You must be tired because I've been chasing you all night in my dreams." Now, of course, the way I say it is not effective, but Duke had a way of speaking and, you know, everybody, when he said it, you believed it.

Sensitivity to women that you don't find in every man.

Well, I don't know how to explain that. I mean, Duke loved women. And I used to say to him, because I saw so many women around him and I would say, "But, Duke, you just told, you were just with this one the other day. You just told this one you loved them." He said, "Joya, I love all of my women." And he really, I think he really meant that. He loved women. Women were very special in Duke's life. I don't know that it really came from his mother. Or, you know, we all have different innate things within us. And I think it was just, it was something that was just Duke.

Duke was a lady's man in the old-fashioned sense of that. If you were a woman, how could you resist him?

Yes. Duke was really the essence of what one would call a gentleman. He was a very suave, very debonair. And he just lit up a room when he walked in. And women were attracted to him immediately. Now, I don't know, of course, this was some time ago as you said, but I think Duke would fit right into the situation today. I mean, his personality was the kind that women would be absolutely oohing and ahing about, even today. Everybody that knew Duke, knew this aspect of Duke's life, that he was really a lady's man. You know, I hate to use the word, womanizer, because that has sort of a negative connotation. But he really loved women and he treated them with respect and love. And this was the wonderful thing about him. He made everybody feel important. You see, each one, for instance, "Sophisticated Lady," every woman thought the song was written about them, you know. And he just had a way of making you believe everything he said.

And you thought he meant it.

And he, he did mean it. I mean I think that at the time like when he said to me, "When I tell a woman I love her. I love her. 'Cause I love women." You know and he, he, at the time, he did mean it, I'm sure.

Disappointment a few days later. Ellington, "Mood Indigo," you know it's Duke, the mood. Something with the harmonies. What goes into creating that sound?

Well, I think that the orchestrations, the way he would set up, the reed, his reed section was really the revealer. You can listen to a song now, without the amounts of singer, you know it's Duke Ellington. Because he put a reed section together in a way that no one else could. If I could tell you what the technique was then we'd have ten other bands doing the same thing. But he just had a way of doing this and he would orchestrate the songs in such a way that they would focus on the reed section and give this deep intonation like Johnny Hodges, Harry Carney, those sounds you find with no other orchestra but Duke Ellington.

The way the saxophone sounds.

Well, it was the way he wrote the orchestration that made it different, you see. Duke did the impossible with music. That's why every musician I've ever known, they said, "You have not qualified as a real musician unless you've played with Duke." Even if you just sat in with the band. Because Duke had very special, very intricate music. His music was very difficult to play. And difficult to sing, too. Duke's music did not follow the normal pattern. For instance, I was noted for my ear for music. I could remember the melodies. And with most songs, if you know anything about music, you can sort of decide where that note is going. You can almost find out you're going from here to there. You couldn't do it with Duke's music. Duke's music, you had to listen to everything he wrote, you had to learn it the way he wrote it because it didn't follow a normal form and that's what made it so special. But once I learned the song, then I had it, you know.

He didn't write music that was easy for his musicians to play.

Well Duke wrote very complex music and he didn't write it for the convenience of the musician or the singer. He, the more complex it was, I think, the more exciting it was for him. And it was up to you to find the spot to be able to do it, you know. And he was very intrigued when you did come up with the solution to his music. So, it was really quite a thing to be able to play Duke's music because it was not like playing with any other band in the world. I mean, Duke's music was very special, very complex. I know that learning a song, for me, was complicated because, as I said, it would not take any particular form. You just had to really listen to what he'd written. But when you finished, you had an incredible composition that you were singing.

Connect with people psychologically in the band.

Well, Duke had a way of listening to the licks that the guys would play and he would enlarge upon those. And if he saw a particular focus on one musician, he would bring that out in the musician. He would always put his men in the forefront and show them off to their best. And he had a way of making them feel that they could do it better than anyone else. He would say to them, "Do this the way only you can do it, Johnny, you know. So it's, it's a very encouraging thing when someone tells you that you can do it better than anyone else, you know. So he had the musicians, the musicians got along very well with one another because he didn't use them against each other; they complimented one another. And he never had problems like that in the band in all the years that I was with Duke. I never saw any rivalries between the men because he showed them all off, their best talents all off. He had a knack of doing that. He knew how to do that. He'd write for the men. He wrote for the musicians.

It must have been an honor to be in the band when he wrote for you.

Yes, Duke would sit me at the piano and say, "Joya, come here," you know, between a break. And he'd say, "This is a song I want you to learn." And he'd be teaching the song to me and he'd say, "You know," and he would sing it as though I were singing it. He'd say, "You know, the way you do this." And he would do something that I wasn't even aware, that I wasn't even aware I was doing. And he would be doing me, you know. But showing me how to sing the song. It was very interesting and I had little things that I was doing that I was not even aware of. So he had a way of really listening to the performer and bringing out the best in them.

Wasn't a disciplinarian. Iron fist in a velvet glove.

Well Duke was not a disciplinarian. I mean, I don't, I don't remember him as that. But he accomplished what he needed to have done. And just with his little coy way of insisting in a very sweet way that you do whatever it was that he wanted you to do. And he had a way of sort of romancing the guys in order to get them to do what they want, he wanted them to do. But he was not a, he was not a pusher and a shover. He was not that kind. He was a very gentle man. But he got things done.

He must have been tough underneath all that.

Yes, Duke was kind of tough. He knew what he wanted and he insisted upon it. But he did it in a very soft way. In a very soft-spoken way. And, you know, it's a technique that, I don't know how he did it. It was his own specific technique. But it worked. And the fellas would do it, you know, if he said, you know, "We've got to be there on time." Or we've got to do whatever it is, they would do it. But he did it very soft-spoken. And they listened.

A lot of respect and love in the band for him.

Well, I think that Duke was really loved by the men in his band. And, one of the main things is the respect that he had for the men. You know, if you respect somebody, they respect you. And he also appreciated their talent and made that very well known. There are bandleaders who are afraid to show off the talents of the men in the band. But Duke was never afraid to do that. If you did something very wonderful, he was the first one to put you in the front and showcase you, you know. So, Duke had a great deal of affection for the men and they had a great affection for Duke. They'd call him the man, you know, boss. They would have those kinds of titles for him, you know. But, and Duke would ride on the front of the bus as the navigator when we would travel. And that was his seat and he said he was directing the driver, you know. And, but the next thing you'd know, he would be either writing, composing something or with his hat over his eyes, sleeping. But he sat in

the front of the bus and he kept everything, like the mother hen, he kept everything in order. And the guys had the greatest respect for him.

Composed on the road. Taxicabs, trains, buses.

Duke was forever composing, wherever. We would go to dinner and he would actually be writing notes on the napkin, you know. He would be, as I said, on the bus travelling and he would be composing. We would take what they call, "Take ten," when the band takes a break. He would be at the piano writing something down. And it was so, so wonderful because I had a real good sense of memory with songs and Duke would call me over and say, "Joya, listen to this." And he would play something. And then another day, or a little later, he would play it and then maybe the next day he'd say, "How did that go? You know, the song I played for you yesterday?" And I would remember the melody for him, you know. So he was always, always composing wherever he, and he, he never went to sleep at normal hours, no matter what the working hours were. He would go to sleep like 8:00 in the morning. And he would be working all night, writing, composing, arranging and then he'd go to sleep and sleep through the day. He was a night person.

He had music inside him that he had to get out.

Music might have been considered a compulsion with Duke because he was, it was never away from him. He always talked about it, he was always doing it. And it was just something that I think he could not live without. It's like even when he was sick during the last days of his life, he ordered a piano to be brought into the hospital and he was going to be working on something. And, of course, he never had an opportunity to do it. But he always wanted to stay busy composing and writing, playing.

Why?

Well, I think that Duke was always involved in his music because it was running through his veins like the blood ran through his veins. I mean, this is not true of everybody but it was just, that was Duke. You know, I mean, if you separated Duke from his music, I think he would have died, you know. I mean he just, this was a part of his life. I can't exactly explain why, and I'm sure there are other people like that who make their music or their profession, you know, an intricate part of their life. But Duke was never without it. Even talking and during pleasure times, music was involved.

Radio in the '20's. Jungle music. People in midwest would turn on radio.

Well, when the music first began to be played, I think it was so different and so new and people would probably be saying, "What is this?" You know, it was some, it was really an adventure for most people because they had really not heard music like this. So I think it was very exciting, especially for

people in small towns and rural areas who were not in New York City having access to all of the theaters and all that sort of thing. So it must have been really quite a thing to hear Duke Ellington's music played.

Mercedes Ellington said two people that Duke honored more than anyone else, his mother and the other was Billy Strayhorn.

It was like a musical marriage. I've never really seen two people connect so well together as Duke and Billy. They really dressed each other and they became so close that Billy could really read Duke's musical thoughts and Duke could read Billy's musical thoughts. And he would sometimes not even have to say to Billy what to write, he would just tell him what his idea was and Billy would come up with this on the paper. It was so interesting to me at record sessions. Duke would be playing and then he would get up to conduct a certain part of the tune that he wanted to conduct and Billy would sit at the piano and one finger would be on the piano and then Billy's finger would be there and you couldn't really tell where Duke sat down or where Billy sat down. I mean they were just so, so the same, you know. They knew each other. They felt each other so well. And this happened so many times. They wrote beautiful things together. They composed together. They were a unit, really.

So Duke is a little bit unknowable to us.

Yes, there, there was a façade as far as Duke was concerned but I think that's what made him so intriguing. That was what was very exciting about him. I don't think anyone ever really got to know the real Duke Ellington inside. But I'm not complaining about that. I mean, the one that we saw and the one that we lived with was very exciting and that was fine. You know, I don't think anyone can really tell you what Duke was really feeling most of the time. He, he really was able to carry this out to the end, you know. But I think this was the mystery about Duke Ellington.

Mystery in the music too.

He, well, yeah, the music was very moody. I think that Duke was never undressed if you know what I mean. He was always dressed and that was the thing about Duke. He was always elegant and showing a great presence, you know. I've seen him unhappy or complaining. I don't mean that he didn't do that, but you still never knew what he really was thinking or what was really on his mind. He had this mystique about him, I think, that was quite exciting.

We have heard Duke called a race man.

When you say back then, what do you mean?

'30's, '40's.

Yeah. I can, I can tell you his feeling about how he sort of fought for race relations.

That would be great – tie it to the music.

Duke was very frustrated, especially in the '60's during the Martin Luther King days with what was going on, racially. You know, he'd experienced racial problems, I guess, from his inception. But now there was something evolving that was going to try and put an end to this. And he was so frustrated because he wanted to be a part of it. But he didn't really know how to do it because he was not a fighter; he was a lover. So he decided to do it with his music. And he wrote an incredible show called, "My People," in which he expressed so many feelings he had for the racial problems and it was a marvelous show. It was done in Chicago, in fact I did the show with him at McCormick Hall. And there he expressed all of these things. And this was his way of dealing with things, through his music he would, he was fighting the problem. This was the only way he knew. Just as, with the sacred music he dealt with his religious feelings. So he dealt with these things through his music.

Always said music was about Negro feelings set to music. Didn't like label, jazz, especially.

Well, he was talking about the struggle and he was really fighting for freedom. Freedom for all mankind. You know, the limitations that have been put on blacks through the years was really unacceptable. And so he was really shouting, musically, saying, "We need to be free," you see.

Powerful message.

It was a very powerful message, I mean, at the time Martin Luther King was doing his thing, so to speak, and along with this, I think that he got it over. I think people really understood what he was trying to say.

Even the most entrenched racist.

It was very difficult for those living through those days. Those who had to be the benefactor of those treatments. It was very difficult. I mean the stories that we could tell are, are endless about the treatment, you know, at that time. I mean, you know, big stars playing in these incredible rooms and hotels and not being able to stay there, you know. It was really the, the unfairness of it all was really very difficult. And boys going to war to fight and die for the nation and not being able to even eat at a McDonald's or they didn't have McDonald's then, a White Castle, you know, I mean incredible, you know. The inequities were just unbelievable. And so, he was shouting, he was saying, "Freedom. Equality," you know.

He's not giving up. He's not saying this is unfair and I give up.

Oh, Duke would never give up. No. He was fighting for this, but he was going to stay right in line and march. He was going to keep marching but he was still yelling, "Freedom."

Late '60's – Carnegie Hall, one-nighters. He could retire. He said, "Retire, why would I retire?"

Why would you retire from something that you love so much? You know, that's like saying, "Well, I'm 70 years old and so therefore I don't want to be with my wife or my husband any more," you know. He loved this. This music was his life. I mean when he, when you mention retirement to Duke, he would say, "Retire to what? To do what?" you know. This was, this was his recreation, his life, his food, his blood, his health, this was everything. And being a performer, myself, I can understand that. I mean, as long as one can do it, you'd want to do it. You know, it's not like, let's say, working on the, the, at the, I don't know, the local factory or a menial job like that, that you can't wait 'til retirement comes, you know. A secretary or whatever. I'm not putting those jobs down but, I mean, it's not something that you say, "Oh, I'm so delighted to go and do this today." It's a means to an end. But doing this was so incredible. My husband used to say, "I wish I could play an instrument. To think these guys get paid for doing this and they love it so much." And that's the way it was with Duke. He loved his work.

How did he feel when Billy Strayhorn passed away?

I think that the loss of Billy Strayhorn was the second most incredible loss to him. I should say the first, Dr. Logan, his doctor, was the second. Those two persons that he lost in his life really caused him to really deteriorate. He was not really, really willing to face up to Billy's death. He didn't want to accept the fact that he was dead. And he hated most of all to have to go to a funeral of Billy's. I mean this, I heard him say, you know. It was like, but he had to be there. But it's like, how can I go to the funeral, you know. There was a love between them because of the great admiration they had for one another. The great respect they had for one another. And it was like losing a part of his own body, actually. So it was really very difficult when Billy died. It was very difficult. They had worked together so much as companions, working, writing together. Now Billy was no longer there. And there was no one else who could write with him as Billy did. So he was really at a great loss. Although he continued to write, I don't mean he stopped. But it was a great, great loss for him.

Far east and Latin American suite – world music

Very briefly, I think when Duke traveled around, he wanted to show that music was universal. So no matter what country he was in, he was showing that jazz could be a part of their culture just as it was of ours. He adapted

the music to the sounds that he heard in those different countries and it, it made it really very effective. The people living in those countries really appreciated it. He listened to the African music and he did things on the Afro-American music. And of course when he went to Russia, he went many places and he would always write music about the country, describing their way of life, but doing it, putting it to jazz music.

His own vocabulary but putting in elements of theirs.

Exactly.

So we love this tune, "Cotton Tail."

Well, "Cotton Tail" is a great song, of course, because you know, it was written for Ben and the way Ben solos on that, no one else can reproduce that .and so it's a great song and everybody, even today, they want to hear "Cotton Tail." Of course, Ben is not playing it. But it's interesting because Ben used to always fuss with Duke. You know, he was always nagging him. And Duke would be very quiet and he would just almost not answer him. And I had just joined the band and I'll never forget we were rehearsing after we had done the show and Ben was fussing as usual, on the bandstand. And Jimmy Blanton who was the bassist had just died. And Jimmy Blanton and Ben Webster were the closest of friends and a wire came and the telegram was letting Ben know that Jimmy died. And all I can remember is that the telegram came and, you know, the guys are talking and everything. But now when the telegram came, everybody got quiet 'cause they knew what it was. And he was just fussing, Ben was, so he said to Duke, he turned the piano and said, "I hope it's from Benny Goodman." You know, and nobody even laughed which they would normally have done. He ripped open the telegram and there it was announcing the fact that Jimmy Blanton died. And Ben Webster cried like a baby. And then after it was over, the fellows explained to me that they were friends because I didn't know. I had just joined the band. But I thought, it was showing that as tough as Ben would try to be that he was a very emotional person.

That comes through in the solo too.

Oh, yes. You can tell that he, his emotions. And you know he's, Ben, if you see Ben, he's like a tough, rough guy. But Ben was a pussycat, he really was, a sweetheart. You know. But, and it comes through in his music.

Ellington and Strayhorn.

Billy and Duke were totally different personality-wise. I mean Duke was very outgoing and gregarious. Billy was very, you wouldn't know he was in the room. You know, unless someone pointed it out to you. He was very quiet, very unassuming, very gentle, you know. But they got along famously. You know, that even socially they got along very well together. And Duke was, of

course, was a few years older than Billy, you know. Billy was a younger person. But from the beginning of their meeting when Duke first met Billy and first assigned him to work with him, they got along famously. I mean, Billy knew how to deal with Duke and, of course, Duke knew how to deal with everyone.

Duke's illness. He didn't talk about it much.

My remembrance of Duke dealing with his illness was that he really tried to ignore it. Tried to say it didn't exist. I remember he went through strange stages in his life. Sort of, I would call his eccentric stage, toward the end. I remember when we were working at the Rainbow Grille, one of the many times he had sent for me to perform with him. He used to drink a Coca Cola with six teaspoons of sugar in it. As if the Coke didn't have enough. And he carried a little medicine kit with vitamins and stuff, you know, all of this. And he was sort of fanatical about that. And he, you know, he just really wanted to ignore the fact that he wasn't well. And when his doctor died, when Dr. Logan died, I'll never forget he said, first of all, let me tell you this, we would be working, rehearsing together and he would stop in the middle of it and he'd say, "Wait. I have to call my doctor and see how I feel today." They were very close, he and Dr. Logan. And when Dr. Logan died, he said, "How," he was sick at the time, "How can I survive?" He said, "My doctor's dead." And I think that really made him give up. Although the kind of illness he had, he would have died anyway probably. But he really didn't want to, he didn't want to give in to it. He didn't want to admit that he was really sick. And he tried to work until the very, very end, until he couldn't work anymore. So he really didn't handle it very well in the sense that he was not accepting of the fact that this was happening to him. And, you know, I'll tell you the truth, I couldn't deal with his death. I remember when Duke died, I couldn't even listen. If somebody was mentioning his name, I would turn away. If the music was being played, I'd turn away. That was for almost a year. I just couldn't settle into the idea that Duke was not here. So I didn't want to hear anything about it, you know. But, so, he was just a man bigger than life, you know. And so, he, if he couldn't, if I couldn't deal with his death, I'm sure he couldn't.

What might have happened if he had lived longer?

Yes, this is a man that could never be replaced. I mean there are other great people. Other people do magnificent things. But this particular combination of personality and talent – we can, we'll never have another Duke Ellington.

Thank God we have his music.

And I thank God that it's being promoted by people like Wynston Marsalis and others who are educating the children as to what it is. You know, you asked a young person, I remember when we did ask a young person, and they would say, "Duke who?" or "Who's that?" Now, the children are being

educated. Even in the schools they're playing his music. And so people are getting an opportunity to know this great man that lived.

What do you think is the most important thing for people to know about Duke Ellington?

I think the important thing to remember is that he didn't think too much of himself. You know, as great as Duke was, he was not cocky. He was not conceited. He was very humble. When you paid Duke a compliment, he would really be flattered by the compliment, as great as he was. And I think that in spite of all of his talent, that he was really a down to earth human being. He was the kind of man that would go into a restaurant and the first person he wanted to talk to was the cook and the waiters, you know. He was, he was down on the level of the average man. He did not, he was not haughty or grand. And I find in life, I know myself, the greatest people are really the ones that are humble and don't think more than the usual of themselves.

His mom.

Duke was treasured by his mother and he knew that . He was very special to her. And as he said to me one time, he said, "You know, Joya, I was raised in the palm of the hand. My mother never let my feet hit the ground." And I'm sure that's what she did. And, and she had a great love for Duke. And I'm sure, knowing Duke, the way he was with women, you know. I have a son and I know if she was, if he was cuddling her and saying wonderful things to her, you know, I know she really loved this boy, you know. And so she showed him love and he showed her love. And even as, as he grew older, I mean, I know that, people used to tell me that he wouldn't do this or he wouldn't do that because it was a reflection on his mother. He cared very much about his mother. A little kind of out of school thing I'm going to tell you. One of the guys in the band told me that early when he was struggling, if a woman gave him money, if he got any money from a woman, and he was going to give his mother money, 'cause he always supported his mother through the years. He would never give her those same dollars that this woman gave her. Because this came from somebody else. He would have to give her a different, if they were twenty dollar bills, he would have to get, change them for another set of twenty dollar bills because he wouldn't want his mother to have the money that some woman had given to him. So he had a, he revered his mother. He set her upon a pedestal, you know. He loved her so very much.

And she did the same for him.

And, she did the same for him, yes.

Duke treated himself how?

Well, Duke pampered himself. He didn't, he wouldn't hurt, he wouldn't hurt anyone else, but nor would he hurt himself. So he took care of himself. He looked after himself. He protected himself. He was a tender man. He didn't want any injury to come to him in any manner. So he, he was a person that really thought a lot about what he was doing before he did it, you know. He saw that other people also took care of him. He had persons that handled his personal needs, and waited on him and all that sort of thing. He lived a very comfortable life.

Life on the road with the band.

You know, I joined the band when I was very young. I met Duke when I was fifteen. And so, life on the road, for me, was very exciting. For the guys, I guess it might have been laborious. But for me, it was so exciting. Going to the different cities and, and singing in the different theaters. We used to have a rigid schedule. We'd have to get up early to get a bus. And we'd get on a bus and we traveled. But that for me was fun. And we usually occupied the same seat, you know, we'd pick a seat and we would, that's where we would be. And when we traveled by train, because of the segregation in the south, many times we would have the whole car, the whole pullman car, and we'd use that as our hotel. And then do the gig and come back to the hotel. But traveling could, could be really kind of rough because we'd travel for hours and then we'd have to get out of the bus, get on the stage, and do a great show. And somehow, you know it's so funny, that the more difficult the traveling was, or the more tired everyone was, the greater the music was. The guys would come off of a long, long ride and sit on that bandstand and blow us away; it was unbelievable. So the boys were able to handle it, they rose to the occasion.

Must have meant a lot to the people

Oh, yes. We, in the small towns the people, we, the reception was incredible. They would not let us leave the stand. Of course, we did eventually leave. But they, the applause, the reception was absolutely magnificent. And of course Duke was king as usual, you know. Everybody just wanted to touch him, you know. And he was always available. That's the marvelous thing about Duke, he was always available.

The End