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DUKE ELLINGTON AND HIS ORCHESTRA

in live performances never before on record!

GIANTS OF JAZZ

RECORDS

GOJ-1020-A

DUKE ELLINGTON



LIVE AT THE
CLUB ZANZIBAR

SIDE ONE

- Take The A Train (theme)
(Strayhorn)
1. In A Mellotone
(Ellington)
 2. The Wonder Of You
(Hodges-George-Ellington)
 3. Riff N' Drill
(Ellington)
 4. The Last Time I Saw You
(Osser-Goetschius)
 5. How Deep Is The Ocean?
(Berlin)
 6. Riff Staccato
(Orent-Swartz)
 7. Every Hour On The Hour
(Ellington-George)
23:14

BIG BAND BROADCASTS

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Hollywood, Calif. U.S.A. 90028
GOJ-1020-A

GIANTS OF JAZZ

RECORDS

GOJ-1020-B

DUKE ELLINGTON



LIVE AT THE
CLUB ZANZIBAR

SIDE TWO

1. Harlem Airshaft
(Ellington)
Take The A Train (theme)
(Strayhorn)
2. Light
(Ellington)
3. 11:00 P.M.
(Ellington)
4. Tell It To A Star
(Ellington)
5. I Ain't Got Nothin'
But The Blues
(Ellington-George)
6. Cottontail
(Ellington)
21:40

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THE DUKE LIVE AT THE CLUB ZANZIBAR

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Vocalist — Kay Davis

Photo Credit: Hugh Turner Collection — Hollywood.

Introduction:

During the Forties whenever Duke Ellington and His Orchestra appeared in New York it was a musical "event". Especially the annual concerts at Carnegie Hall. However, on several occasions the band was booked for a lengthy stay at a theatre restaurant where it was not only required to play for the dancers but also to provide the musical backup for the floorshows. Often these productions were elaborate stage revues that captured the mood and spirit of a "Broadway Gala".

Personnel: Duke Ellington Orchestra, October 28, 1945, Club Zanzibar (a) tp: Rex Stewart, Tati Jordan, Shelton Hemphill, Cat Anderson tb: Joe Nanton, Laurence Brown, Claude Jones s: Johnny Hodges, Otto Hardwicke (as); Jimmy Hamilton (cl/ts), Al Sears (ts); Harry Carney (bs/cl) Duke Ellington (p); Fred Guy (g); Nelson Trotman (b); Sonny Greer (dm); Al Hibbler, Joya Sherrill, Kay Davis (v) Duke Ellington Orchestra, November 10, 1945, Radio City Music Hall, New York (b) Personnel: Same as above.

Throughout the summer of 1945, Duke Ellington and His Orchestra played a series of theatre dates and then opened for a lengthy engagement at Carl Erbe and Joe Howard's Club New Zanzibar on Broadway

Side One

1. Take The A Train (theme)
1. In A Mellotone (a)
Solo: Rex Stewart (tp); Johnny Hodges (as)
2. The Wonder Of You (v) Joya Sherrill (a)
Solo: Lawrence Brown (tb)
3. Riff N' Drill (a)
Solo: Lawrence Brown (tb); Johnny Hodges (as)
4. The Last Time I Saw You (a)
Solo: Cat Anderson (tp)
5. How Deep Is The Ocean? (a)
Solo: Jimmy Hamilton (cl); Rex Stewart (tp)
6. Ruff Sarcato (v) Joya Sherrill (a)
Solo: Al Sears (ts); Juan Tizol (tb)
7. Every Hour On The Hour (v) Al Hibbler (a)
Solo: Johnny Hodges (as)

Time: 23:14

Side Two

1. Harlem Airshaft (a)
Solo: Ellington (p); Nanton (tb); Stewart (tp); Hamilton (cl)
Take The A Train (theme)
2. Light (b)
Solo: Anderson (tp); Stewart (tp); Trotman (b); Jones (tb)
3. 11:00 P.M. (v) Joya Sherrill (b)
Solo: Harry Carney (ts)
4. Tell It To A Star (b)
5. Solo: Harry Carney (ba); Rex Stewart (tp)
5. I Ain't Got Nothin' But The Blues (v) Kay Davis, Al Hibbler (b)
Solo: Al Sears (ts)
6. Cottontail (b)
Solo: Anderson (tp); Sears (ts); Carney (ba); Ellington (p)

Time: 21:40

at Forty Ninth. Here the band would reside for twelve weeks until December 3. However, this particular event did not receive any mention in the newspapers and was played down in the musical trades. The reason for what seemed to be a gross oversight was because management had also double booked Louis Jordan with the Duke for a round sum of \$13,000/wk and each had been legally promised top billing. The result of this contractual mixup was that the owners to save being sued did not mention the names of either Ellington or Jordan to any part of the media. Instead they created one of the cleverest copy campaigns the city had seen in years. With such bylines as "...We ain't talking—why should we toot our own horn?..." the curiosity of the city's music fans was aroused. No more could have been accomplished had the owners 'four sheeted the town'. On opening night Duke and Louis played to a full house. Later that evening a spokesman for the club said that Jordan was contented to take second billing as long as the words, "Extra Added Attraction" were tacked on after his name. Also, airtime contracted by the Zanzibar was equally split between the leaders. Everyone appeared happy especially the customers.

During the Zanzibar engagement a series of personnel changes took place in the Ellington Orchestra. The vocal department was reduced by one when Maria Ellington left, soon to become Mrs. Nat King Cole. Next, the versatile Ray Nance departed to try his fare as a single. A month later, bassist Junior Raglin joined Nance in the latter's new quartet. Raglin's replacement was Nelson Trotman who remained with the band but a month and was replaced by Oscar Pettiford on November 19. However, the greatest loss to the band occurred when Tricky Sam Nanton, Ellington's great trombone stylist

had to leave because of poor health. Nanton's place in the band was taken by Wilbur De Paris. Ellington's recording output at this time was next to nil; three sessions in three months produced but six titles. One involved the Duke sitting in with the Tommy Dorsey Orchestra for the interesting "The Minor Goes A Muggin' ". Five months earlier Tommy had sat in with the Ellington band and waxed, "Tonight I Shall Sleep". Both of these titles were issued on a RCA 78 back to back. The main reason for the lack of recorded output at this time was due to Ellington's growing disenchantment with Victor.

While at the Zanzibar, Duke broadcast regularly over the networks. Many of these airtakes were recorded by the Treasury Dept. for later use in their "Date With The Duke" programs. Also AFRS recorded some of these broadcasts for their "One Night Stand" series. The contents of this album are taken from both of the above sources. All of Side One and the opening track on Side Two originate with ONS #786 aired on October 28. The remaining tracks on Side Two are excerpted from DWD #41 whose main source was an ABC Treasury Dept. broadcast from Radio City Music Hall on November 10, 1945.

— notes by Wayne Knight — June 1979

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