

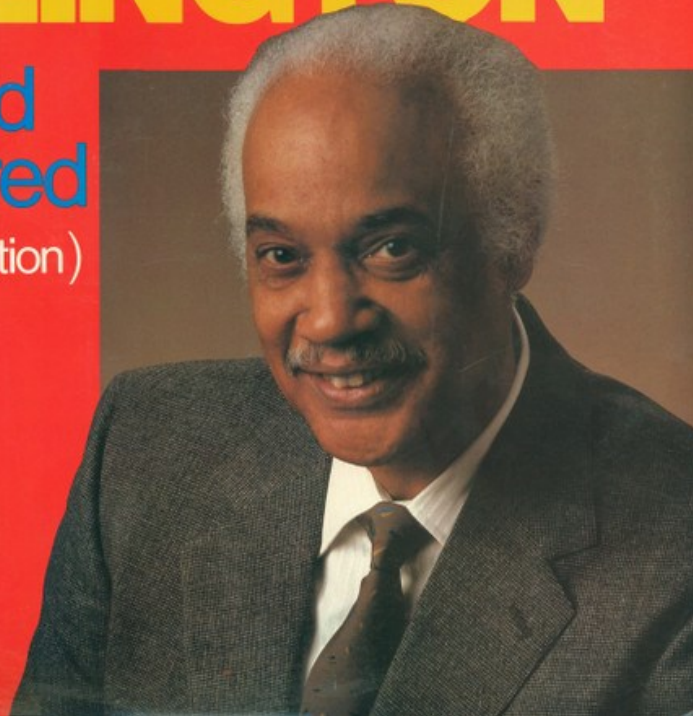
FW40029



# MERCER ELLINGTON

Hot and  
Bothered

(A Re-creation)





FW 40029  
STEREO

PROMOTIONAL COPY  
NOT FOR SALE

SIDE A

(FW 40029 AS)  
© 1985 Teresa

Gramophone Company, Ltd.

**HOT AND BOTHERED (A RE-CREATION)**  
**Mercer Ellington**

1. **HOT AND BOTHERED 3:05**  
(Duke Ellington) Mills Music, Inc. - ASCAP
2. **THE MOOCHE 5:33**  
(Ellington, Mills) Mills Music, Inc. - ASCAP
3. **CREOLE LOVE CALL 3:01**  
(Duke Ellington) Mercer Ellington Publishing - ASCAP
4. **DAYBREAK EXPRESS 3:55**  
(Duke Ellington) Mills Music, Inc. - ASCAP

PRODUCED BY MERCER ELLINGTON  
& BOB THIELE

A Product of Teresa Gramophone Company, Ltd., New York, N.Y. / Printed in U.S.A.



FW 40029  
STEREO

PROMOTIONAL COPY  
NOT FOR SALE

SIDE B

(FW 40029 BS)  
© 1985 Teresa

Gramophone Company, Ltd.

**HOT AND BOTHERED (A RE-CREATION)**  
**Mercer Ellington**

1. **EAST ST. LOUIS TOODLE-OO 3:10**  
(Ellington, Miley) Mercer Ellington Publishing - ASCAP
2. **CARAVAN 2:34**  
(Ellington, Mills, Tizol) Mills Music, Inc. - ASCAP
3. **ECHOES OF HARLEM 3:25**  
(Duke Ellington) Mills Music, Inc. - ASCAP
4. **RING DEM BELLS 2:43** (Ellington, Mills)  
Tempo Music, Inc./Warner Bros., Inc. - ASCAP
5. **HARLEM SPEAKS 2:45**  
(Duke Ellington) Mills Music, Inc. - ASCAP

PRODUCED BY MERCER ELLINGTON  
& BOB THIELE

A Product of Teresa Gramophone Company, Ltd., New York, N.Y. / Printed in U.S.A.



## Side A

- HOT AND BOTHERED** (3:05)  
Comp.: Duke Ellington  
Pub.: Mills Music, Inc.—ASCAP
- THE MOOCHEE** (5:33)  
Comp.: Ellington, Mills  
Pub.: Mills Music, Inc.—ASCAP
- CREOLE LOVE CALL** (3:01)  
Comp.: Duke Ellington  
Pub.: Mercer Ellington Publishing—ASCAP
- DAYBREAK EXPRESS** (3:55)  
Comp.: Duke Ellington  
Pub.: Mills Music, Inc.—ASCAP

## Side B

- EAST ST. LOUIS TOODLE-OO** (3:10)  
Comp.: Ellington, Milvy  
Pub.: Mercer Ellington Publishing—ASCAP
- CARAVAN** (2:34)  
Comp.: Ellington, Mills, Toot  
Pub.: Mills Music, Inc.—ASCAP
- ECHOES OF HARLEM** (3:25)  
Comp.: Duke Ellington  
Pub.: Mills Music, Inc.—ASCAP
- RING DEM BELLS** (2:43)  
Comp.: Ellington, Mills  
Pub.: Tempo Music, Inc.—ASCAP/Warner Bros., Inc.—ASCAP
- HARLEM SPEAKS** (2:45)  
Comp.: Duke Ellington  
Pub.: Mills Music, Inc.

Recorded June 22, 1964—Los Angeles

**T**he Duke Ellington Orchestra heard in this album is more familiar to audiences in California and Nevada than elsewhere in the world. Because of conditions in the band business of the '50s, Mercer Ellington made a realistic decision to develop a cadre of musicians on the West Coast that would be familiar with the band's material and available for bookings of varying lengths at relatively short notice. From New York, he need bring only key players, thus effecting such savings in transportation costs as would make possible engagements otherwise not economically feasible.

The results of this policy were extremely interesting. As between East and West, there was inevitably a competitive element—and the stimulus of change—but harmonious relationships were quickly established, and at least five of the Californians subsequently took part in the band's Scandinavian tour in August, 1964. Nearly all the musicians heard here had played together during the week before they went into the recording studio for all-day sessions on 22 June that year.

Like his father, Mercer Ellington recognizes the necessity for maintaining musical characteristics that have become traditional, such as plunger-muted brass and a very generous use of clarinets that is common today. To some extent, of course, these are dictated by the nature of the material, but Mercer is also always aware of the satisfying effect of rigorous imitation and the unavoidability of change within the corpus of jazz as a whole. Individual expression and spontaneity, in other words, are still prized.

Not and Bohrer was originally recorded in 1928 by the ten-piece Ellington band, in which guitar, bass, and a more generous use of clarinets than is common today. To some extent, of course, these are dictated by the nature of the material, but Mercer is also always aware of the satisfying effect of rigorous imitation and the unavoidability of change within the corpus of jazz as a whole. Individual expression and spontaneity, in other words, are still prized.

Not and Bohrer was originally recorded in 1928 by the ten-piece Ellington band, in which guitar, bass, and a more generous use of clarinets than is common today. To some extent, of course, these are dictated by the nature of the material, but Mercer is also always aware of the satisfying effect of rigorous imitation and the unavoidability of change within the corpus of jazz as a whole. Individual expression and spontaneity, in other words, are still prized.

Not and Bohrer was originally recorded in 1928 by the ten-piece Ellington band, in which guitar, bass, and a more generous use of clarinets than is common today. To some extent, of course, these are dictated by the nature of the material, but Mercer is also always aware of the satisfying effect of rigorous imitation and the unavoidability of change within the corpus of jazz as a whole. Individual expression and spontaneity, in other words, are still prized.

Creole Love Call was first recorded in 1927 and is re-created here in a modified fashion. The soloists are Barrie Lee Hall (the time with Harmon music, Kenny Burnell guitar), Lloyd Mayers and, departing from tradition, Herman Riley on tenor saxophone. Like many Los Angeles musicians, Riley has the ability to play convincingly in several different styles. His big low and low growling here suggest that low calls were made by Creole males as well as females.

**Personnel:**  
RICK BAPTIST—BARRIE LEE HALL—WILL MILLER,  
RON TOOLEY—Trumpets; ART BARNON, CHUCK  
CONNORS, HERMAN GREEN, ED NUJMESTER—  
Trombones; GARY BIAS, BILL GREED, GEEZL,  
MINERVE, CHARLIE OWENS, HERMAN RILEY—  
Reeds; LLOYD MAYERS—Piano; KENNY BURNELL—

## Produced by MERCER ELLINGTON & BOB THRELE

Engineer: Alan Sides  
Remix: Tao Macero & Mercer Ellington  
Mastering: Ken Robertson  
Cover Photo: Nick Sanguano  
Liner Photo: Tress Hill  
Album Design: George Fried

WARNING: All rights reserved. Unauthorized duplication is a violation of applicable laws.  
© & © 1985, Telarc Music Company, Ltd., 1414 Avenue of the Americas, New York, N.Y. 10019, U.S.A.

Analysis on cassette PWT 40328

DEMO  
Not



Daybreak Express was transcribed by Barrie Lee Hall and amplified for aghast musicians. Composed to the fourteen-piece band that originally recorded it in 1933, the one has more power, notably in its eight brass who get the train moving in the introduction. The clarinets sound the whistle get the express to soon speeding down the old Tiger Rag track. Minerve is the solo assignment who proceeds in a stirring passage in the reed section. The trumpet soloist in the last chorus is Rick Baptist, and he puts on the brakes very effectively at the end of the journey.

East St. Louis Toodle-oo served as Duke Ellington's theme for many years and was first recorded in 1935, but it was often re-recorded and expanded upon. Bob Qualtrough transcribed the somewhat menacing number and Mercer Ellington determined the routine, which indirectly pays tribute to the original co-composer, Bubba Riley. It was, Milvy, Ellington said in his autobiography, who founded a tradition. "It was heard maintained ever since by men like Cooche Williams and Ray Norco." And here the main protagonist is Barrie Lee Hall, whose mastery of the plunger-muted trumpet was recognized stringly by Cooche Williams, the section-mate from whom he learned so much. When Cooche finally retired, he gave his horn to Barrie Lee. Also heard from briefly on this track are Charlie Owens and Kenny Burnell.

Caravan was written by Juan Tizol and Duke Ellington. First recorded by a small group under Barney Bigard's nominal leadership in 1936, it quickly became such a hit that a version by the full band was made a few months later. The exact theme statement, usually played by Tizol on valve trombone, is skilfully interplayed by Ed Nuemester at the beginning and end of the performance. In between, there are solos by Jackie Koko on clarinet and Barrie Lee Hall playing open Ruperon in a contemporary idiom.

Echoes of Harlem, written in 1936 and originally entitled Cooche's Concerto, was the source of a later hit, Go Nuthin' 2U You Hear from Me. It serves equally well as a showcase for the plunger-trumpet of Barrie Lee Hall, who was also responsible for transcribing the arrangement. Lloyd Mayers sensitive piano accompaniment is noteworthy.

Ring Dem Bells was played in the Ellington band's first movie, Check and Double Check, in 1936. The solo routine follows the original fairly closely. Charlie Owens opens on clarinet, a long way from Barney Bigard, but unusual and imaginative; Geezl Minerve follows on alto, next, on baritone, a Bill Green, who played a valuable part in section and solo; he continues through these sessions. Art Barnon also plays the memorable thing before dueting with Minerve; and then Barrie Lee Hall takes it out with an excellent flourish. (His belated Harlem Speaks was a big success on the 1950s scene tour and was first recorded in London. In order, the soloists are Baron, Baptist, Minerve, Baptist (see-see), Green, Baron, Nuemester and Baron. Particular interest in the original, Baron and Nuemester take care of the roles originally assigned to Tracy Sam Harrison and Lawrence Brown. Kenny Burnell paid bang on this and the arrangement was transcribed by Barrie Lee Hall.

In sum, the album testifies to the manner in which Mercer Ellington has kept the music of his father alive throughout the decade since his death. And in so doing he has brought many talented musicians to the attention of an international audience.

Stanley Dance

Guitar & Banjo: J.J. WIGGINS—Bass: ROCKY WHITE—Drums: RUDY BRD—Percussion: CONNORS, HERMAN GREEN, ED NUJMESTER, "Caravan," "Harlem Speaks," DICK HURWITZ—Trumpet (on "Echoes of Harlem"), ANITA MOORE—Vocal (on "Hot and Bothered")

Printed in U.S.A.