

STEREO
ELECTRONICALLY RE-RECORDED
TO SIMULATE STEREO

FS221



THE EARLY Duke Ellington

Guest Artists: Jimmy Dorsey & Una Mae Carlisle

HARLEM SPEAKS
TIGER RAG
I WOULD DO ANYTHING FOR YOU
AIN'T MISBEHAVIN'
I'M JUST WILD ABOUT HARRY
HYDE PARK
I'M CRAZY 'BOUT MY BABY
ST. LOUIS BLUES
CHICAGO
DON'T TRY YOUR JIVE ON ME





SIDE A

FS-221-A

THE EARLY DUKE ELLINGTON

Guest Artists: Jimmy Dorsey and Una Mae Carlisle

1. HARLEM SPEAKS 3:19
2. TIGER RAG (Jimmy Dorsey) 2:45
3. I WOULD DO ANYTHING FOR YOU 3:59
(vocal by Una Mae Carlisle)
4. AIN'T MISJEHAVIN' 2:51
5. I'M JUST WILD ABOUT HARRY (Jimmy Dorsey) 2:45



SIDE B

FS-221-B

THE EARLY DUKE ELLINGTON

Guest Artists: Jimmy Dorsey and Una Mae Carlisle

1. HYDE PARK 3:00
2. I'M CRAZY 'BOUT MY BABY 2:38
(vocal by Una Mae Carlisle)
3. ST. LOUIS BLUES (Jimmy Dorsey) 3:08
4. CHICAGO 2:50
5. DON'T TRY YOUR JIVE ON ME 2:50
(vocal by Una Mae Carlisle)

STEREO
ELECTRONICALLY RECORDED
TO SIMULATE STEREO

Insert these records into an album with complete results on
any modern stereo system with a high-quality pickup. Whether
played from a stereo, long the air and the stereo system is required.

FS221

THE EARLY Duke Ellington

Guest Artists: J. Dorsey & Uno Mae Carlisle

DUKE'S BIG NIGHT

During the early days of 1923, I migrated from Boston to New York and found myself looking for open to write my songs and trying to find shows for production numbers. As a matter of fact, my place would have been considered to have hung my musical hat. In the Cotton Club at 134th and Lenox Avenue, I found my lot and met rock. It was there that I started doing the musical numbers, almost monthly, losing one of the partners of the original 34th Street Co. with Irving and Jack Mills. The Cotton Club patronage included much of the elite from New York's society and top theatrical people.

I worked with various bands at the Cotton Club. In 1927, I found it impossible to work with one particular band whose pianist could not read music, and I immediately decided to seek a band with a pianist who was a good musician. I visited a small cafe one evening, and there I heard a small group with a very interesting pianist and a good musician. After a conversation with him, I found that we could work out a deal adding two more men to the band at a total salary of \$800 per week for ten men. This band was Duke Ellington's.

It is happened that this particular show which I had written for the Cotton Club was enhanced with the introduction of the great talent of Miss Dorothy Fields. It was our first collaboration, and it was the first time that I had (orchestrations written by the conductor-pianist Duke Ellington for which I paid him \$50 per song. The year was 1927, the lyrics by Dorothy Fields, music by Jimmy McHugh, and orchestrations by Duke Ellington.

The Duke Ellington Band had a contract to play in Philadelphia with a show and naturally we were very proud for time since the Cotton Club opening night always fell on Sunday evening. It was most impos-

sible for me to have the band there Sunday evening to rehearse all day with the costumes and the dance numbers. As a matter of fact, the whole production was cancelled for one thought. I had made the bones that Duke Ellington had the contract and that it was hard for him to get out of it in Philadelphia. They immediately phoned a friend in Philadelphia and told me to go on and send some other successful parts who would straighten out everything so that the Duke would not have to appear for the Saturday night show at the club where he was performing. We were somehow able to persuade the Philadelphia manager to let Ellington off for the Saturday night show. It then arranged for the band to return to New York and to be ready for rehearsal next morning.

This took Dave Sawyer and in the evening the production opened. Many Broadway celebrities filled the Cotton Club, and the Duke Ellington band met introduced in a Blaze Of Glory. The band was dealing with the tremendous Duke Ellington arrangements, and the great personal enjoyment of the "me and only" Sunny Green. The Cotton Club continued with their show and the hood carried on night for a long run. The cooperation of Duke Ellington could not have been finer. He was the most congenial and the most talented man that I had ever worked with, understanding and tender to his efforts to please.

I will always have warm memories in knowing that I brought Duke Ellington to the RCA Recording Company, where I worked out a deal for him to record at \$100 per record and that I arranged for him to record six takes on his first date there. All in all, it has been a most happy association and a great privilege being one of many who can take pride in the helping of the phenomenal career of Duke Ellington.
Jimmy McHugh

Side 1		Side 2	
HARLEM SPEAKS	3:10	HYDE PARK	3:00
TIGER RAG (Jimmy Dorsey)	2:45	I'M CRAZY 'BOUT MY BABY (vocal by Uno Mae Carlisle)	2:38
I WOULD DO ANYTHING FOR YOU (vocal by Uno Mae Carlisle)	3:00	ST LOUIS BLUES (Jimmy Dorsey)	3:08
AIN'T MISBEHAVIN'	2:51	CHICAGO	2:50
I'M JUST WILD ABOUT HARRY (Jimmy Dorsey)	2:45	DON'T TRY YOUR LUV ON ME (vocal by Uno Mae Carlisle)	2:50

EVEREST RECORDS



ARCHIVE OF

FOLK & JAZZ MUSIC

A STATEMENT OF PURPOSE

With the current resurgence of folk and jazz music there has come a proliferation of recordings attempting to represent these significant Americanities. It is well nigh impossible to successfully manufacture these unselfconscious original sounds today. They were a product of the times and the people. Though many of these modern recordings are nice and pleasant they are neither jazz nor folk music as originally performed.

Authentic performances of indigenous and unselfconscious music of the people by the "mestres" of the music nation have enjoyed the benefits of tape recording studios and techniques. However, some of these were recorded, albeit under rather difficult conditions and are not so high as 78 r.p.m. discs during the thirties and forties. Most of them have been out of print for years and sold only as well worn 78's in the collections of a few buffs. It is the avowed purpose of the Archive of Folk & Jazz Music to seek out original recordings and to selectively and carefully make them available to the public as relatively high quality 12" 1/2 of reasonable prices.

The illustrious names represented in this line have long been known and revered by dedicated folk & jazz buffs. Now these historic recordings may be enjoyed by the modern generation, most of whom were not even born when these historic slices of folk lore and heritage were performed.

In order to transcribe these old times worn, poor quality 78 r.p.m. discs our engineers spend literally hundreds of hours tediously spacing, editing and adjusting. A microscope has to be used just to select the proper stylus for playback. As many as 500 spins may be made in one recording to eliminate the "pops" and distortions without impairing the performance. In any case, the performance comes first and you will find yourself ignoring the distortions as you become enthralled with the sincerity and soul of the artists.

The Archive of Folk & Jazz Music is proud to bring these recordings to you. If your reactions are favorable, we can continue the "good fight" and bring you more great performances—Good listening!