

FRANCIS A. SINATRA
& EDWARD K. ELLINGTON

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- 1 Follow Me
- 2 Sunny
- 3 All I Need Is
The Girl
- 4 Indian Summer
- 5 I Like The Sunrise
- 6 Yellow Days
- 7 Poor Butterfly
- 8 Come Back To Me

PRODUCED BY SONNY BURKE
ENGINEER: LEE HERSCHBERG
MANUFACTURED FOR BRISTOL PRODUCTIONS



COMPACT
disc
DIGITAL AUDIO

GEMA /
BEM

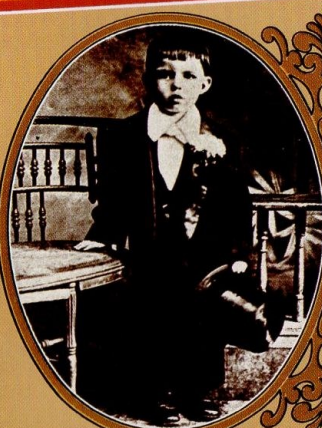
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STEREO

FRANCIS A.
& EDWARD K.



1024



Francis Albert Sinatra

Edward Kennedy Ellington

- 1 **FOLLOW ME** 4:00
 (Lerner-Loewe) Chappell & Co., Inc. ASCAP
 (From the Warner Bros.-Seven Arts Picture "Camelot")
- 2 **SUNNY** 4:05
 (B. Hebb) Portable & MRC Music BMI
- 3 **ALL I NEED IS THE GIRL** 4:55
 (Sondheim-Styne) Chappell & Co., Inc. ASCAP
 (From the Broadway Musical "Gypsy")
- 4 **INDIAN SUMMER** 4:15
 (Herbert-Dubin) Witmark ASCAP
- 5 **I LIKE THE SUNRISE** 5:05
 (Duke Ellington) Tempo Music, Inc. ASCAP
- 6 **YELLOW DAYS** 4:55
 (A. Carrillo-A. Bernstein) E.B. Marks Music Corp. BMI
- 7 **POOR BUTTERFLY** 4:20
 (Hubbell-Golden) Harms ASCAP
- 8 **COME BACK TO ME** 3:21
 (Lerner-Lane) Chappell & Co., Inc. ASCAP
 (From the Broadway Musical "On A Clear Day (You Can See Forever)")

AFTER ALL THESE YEARS
FRANCIS ALBERT SINATRA
 CONJOINS WITH
EDWARD KENNEDY ELLINGTON



PRODUCED BY SONNY BURKE
ARRANGED BY BILLY MAY
Engineer: Lee Herschberg
Art Direction: Ed Thrasher

Both go back a long ways.

Edward Kennedy Ellington (b. 1899) and Francis Albert Sinatra (b. 1915) have seen war, women, worry, and wonder of variety. As far as sound can reach, both have filled lifetimes. Both have been up, down, all around. Three times.

And yet, nicely enough, both go also forward a long ways.

* * *

The final recording session falls on Francis' birthday, Hollywood, California, December 12, 1967. In the yet empty studio, two pots of champagne. Two gussied-up birthday cakes, green and pink goo spun out on top. Two dozen full bloom red roses lain on a conductor's stool. The American Beauties will be overlooked, because they are already in full bloom. And another sort of beauty is about to bud before two dozen microphones.

A birthday event, hosted by Francis and Edward, you go to with your shoes high polished. Visitors who begin wandering in, high-polished, are confounded.

First by Duke. Strolling through the door, six feet plus, dressed with wry urbanity. His blue sox rolled down to an inch above the ankle, and zoot! three inch cuffs on his slacks. Ellington moves across the studio floor to his permanent address: a pock-marked product of Steinway & Sons, once proud, now circle-scarred from years of forgotten coffee cups.

For the next five minutes, with the thoughtful ceremony of a Sumo wrestler, Ellington arranges his cafeteria of sine qua non's. Across the music stand of his Steinway he lays out his cafeteria: One six pack of Cokes. One pkg. Pall Malls. A Kleenex box. A cafeteria spoon. A one lb. box of C&H cube sugar. One Hilton Hotel's bottle opener (no church key at such a session). Six inches from the left piano leg, a plaid two-gallon ice cooler. Ash tray, aluminum. Quantas Airlines flight bag, with towel in.

Now he is ready.

Enter Sinatra.

"How's your cornpone, baby?" Laughs from the band. Sinatra wearing a vest. Green and gold paisley tie at 3/4 mast. Sings, "Oh, I gotta get her outta my bed..."

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More laughs. "Let's play some dirty songs," he says.

He looks around for the arranger. "Where's the ex-trumpet player?"

"Billy!" calls out someone.

In lumbers Billy May, dressed for the occasion in faded khakies and his best tennis shoes. '62 was a vintage year for tennis shoes. Not everyone appreciates that in these hours of quick obsolescence. Billy does.

Billy, chewing gum as if he had three lbs. of silly putty stuffed in his left cheek. Up on the conductor's stand he claps his hands quick and yells "One bar! One twothree," as if hoping to catch the Ellington band asleep. He doesn't. The Ellington Orchestra is awake.

* * *

The Ellington Orchestra:

A five-man saxophone section who've been together, man-for-man, elbow-to-elbow, since 1950: Harry Carney, Russell Procope, Johnny Hodges, Jimmy Hamilton, Paul Gonsalves.

Between takes, Hodges (who joined Ellington c. 1927), consults a United plane schedule. This traveling man who, says Sinatra, "never played an untasty note."

A break in recording "Indian Summer." Sinatra ambles over to Hodges, who asks Frank if he's ever recorded it before. Frank thinks back, says "no," but remembers back to doing it on the stand with Tommy Dorsey, when Sinatra picked up Jack Leonard's leftover hits, following Leonard as Dorsey's boy singer. And how Tommy refused to transpose the arrangement down to Frank's key. And how "my eyeballs'd fall out every time on the top note."

The old days. Talked over, and a bit sung and played over, by men who'd seen those old days, and many.

* * *

At the piano, Duke's eyes. Sad, but wisely sad.

* * *

Sam Woodyard at the drums, the cymbals, the everything that can be percussed. An eighth-inch ball of Spearmint behind his left ear. Two bass drums. To one side, a half-full can of half-gone Heinz Vegetable Soup, 20¢ out of a machine in the hall.

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Growl trumpet and plumber's helper by the Rev. Cootie Williams. High trumpet by Cat Anderson. Clarinet by Jimmy Hamilton. Soul alto by Johnny Hodges. Tenor uplift by Paul Gonsalves. Trombone effects by Lawrence Brown.

Sinatra had given May instructions: let these men play. These will be concert recordings, extended by far beyond the 2:30 barrier of pop singles. And, this band and these soloists will play indeed.

Duke, half hid behind his cafeteria, holds back. The giant, his hair now black and tan and grey and straggling down over his collar. The giant who has dedicated his piano life to never playing the unneeded note. Eschewing overkill. Smarting the keys as if they're covered with leeches. His fingers touching many keys, but playing few. His well-lived body swaying right and left as it hovers above the keyboard.

* * *

Bill Basie pops in the door, waves, is urged in, but claims he forgot his instrument. Quick exit. Just to have been there.

* * *

The birthday singer, at the peak of his powers. Moving gingerly through the lyrics. Caring about what's happening. This singer today is one year older.

His singing, one year more profound.

The roses, to one side, wishing they could hide.

Francis A. and Edward K. Both already wise in the ways of birthdays.

* * *

They hear back their music. Sinatra's eyes, when his song is happening, they also happen.

And Duke, during playback, strutting.

Playback finished, they turn to one another.

"Elegant record, Francis."

"Always glad to hear about that kind of carrying on."

—STAN CORNYN

NOTES

With its final recording session taped on Sinatra's birthday, December 12, 1967, *Francis A. Sinatra & Edward K. Ellington* is an all-time American pop classic—the meeting of two musical masters, and, as the name suggests, a very class act.

Produced by the late Sonny Burke, the man on hand for many of Sinatra's historic sessions, *Francis A. & Edward K.* spotlights the definitive Ellington orchestra, a five-man sax section featuring Johnny Hodges (who joined Ellington in 1927). The band also includes the "Rev." Cootie Williams and Cat Anderson on trumpets, Jimmy Hamilton's clarinet, the dazzling percussion of Sam Woodyard and, of course, Ellington's indispensable piano.

The cuts, with arrangement by Billy May, another Sinatra veteran, include some of the era's best show tunes: "Follow Me" from "Camelot," "All I Need Is The Girl" from "Gypsy," and "Come Back To Me," first heard in "On A Clear Day (You Can See Forever)" and here given a glorious treatment by Sinatra and Ellington. Ditto "Sunny," the Bobby Hebb classic and Sinatra favorite. "I Like The Sunrise," a swinging Ellington standard follows "Indian Summer," a tune first recorded by Jack Leonard, Sinatra's predecessor in the Dorsey band.

The recording sessions were performed as a non-stop concert and presented virtually intact on this January, 1968, release. On the night of Sinatra's birthday, during a break in the recording of "Indian Summer," champagne and cake were brought out. The resulting exuberance shines through on this momentous album. It's the sound of old friends having a great time, making great music, as fresh and alive today as on the night this musical celebration was first captured.

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7599-27045-2 FRANK SINATRA-DUKE ELLINGTON / FRANCIS A. & EDWARD K. REPRIS

AFTER ALL THESE YEARS
FRANCIS ALBERT SINATRA
CONJOINS WITH
EDWARD KENNEDY ELLINGTON

- | | | | |
|---|-------------------------------|---|---------------------------|
| 1 | FOLLOW ME | 5 | I LIKE THE SUNRISE |
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7599-27045-2
FRANCE WE 835



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WARNING: The music on this Compact Disc was originally recorded on analog equipment, prior to modern noise reduction techniques. This Compact Disc preserves, as closely as possible, the sound of the original recording, but its high resolution also reveals limitations in the master tape, including noise and other distortions.

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