



HAPPY BIRTHDAY, DUKE!

Three previous Laserlight discs (15783, 15784 and 15785) have presented selections from programs played on Duke Ellington's birthday at McElroy's Ballroom in Portland, Oregon. Here the listener is returned to the *same* venue on the *same* date exactly a year later. Ellington himself is in a more restrained mood and less voluble, but his exclamations at the piano and shouted instructions to the band indicate that he was in good spirits.

As usual at a dance, the band plays several numbers at comfortable dance tempos before he makes his appearance. **Coffee and Kisses** is played from an arrangement that was apparently kept in the band's book for only a short time. The emphasis is primarily on the ensemble, although Ray Nance, Clark Terry and Harry Carney are heard from briefly, and Dave Black, who replaced Butch Ballard on drums, makes himself felt agreeably. **Johnny Come Lately**, an early Billy Strayhorn composition, follows. The chief soloists are Quentin Jackson (using his plunger mute very expressively) and Harry Carney. Britt Woodman plays the bridge in the first chorus and bassist Wendell Marshall, Jimmy Blanton's cousin, is heard to advantage throughout the brisk, confident performance.

Change My Ways was written by Ellington and lyricist John LaTouche for the Broadway show, Beggar's Holiday, in 1947. It is a sad, moving song with a self-questioning element implicit in the melody. Britt Woodman has the solo passage in the second chorus that was originally played by Lawrence Brown. After accidentally tapping the mike with his bow, Ray Nance takes over on violin for a warmly emotional statement.

Primpin' for the Prom, like Strayhorn's **Smada** and **Boodah**, was obviously written for what Ellington called "the dance book". Although an attractive, catchy number, it did not enjoy a long life, Paul Gonsalves is the soloist.

Band Call signals Ellington's arrival at the piano in no uncertain terms. On occasions like this, he customarily used this piece after intermissions to summon wandering members of his flock to the stand. Unique in its length, and probably the best ever recorded, this version makes his happiness in playing very evident. By the time he gets through, Clark Terry and a few other musicians have taken their places. **Satin Doll** was written the previous year, but it was a long way from being the monster hit it would later become after the treatment had been modified to feature the bassist. Here Ray Nance gets his regular eight bars at the mike and Paul Gonsalves leads the reeds.

Blue Jean Beguine was written by Cat Anderson, who blows with ferocious power in the upper register. The sober opening chorus is attractively arranged. The muted trumpets and the trombone counter-melody combine to create an atmosphere in sharp contrast with what follows as Anderson figuratively steps once more, sword in hand, into the bright sun of the bullring. Which explains the title not at all! **Tulip or Turnip** has characteristically humorous singing by Ray Nance, who clearly enjoys the Don George lyrics. Britt Woodman and Cat Anderson both solo in the third chorus.

Honeysuckle Rose, announced as "Portland Rose" by Ellington, is a showcase for Hamilton's clarinet expertise. The leader and the band swing hard in support. **Theme for Trambean** is a lip-busting display of virtuosity by Woodman, who goes from the top to bottom of his horn with astonishing agility.

To end this section of the night's work, a possibly moonstruck Jimmy Grissom sings a relaxed, good-humored **Blue Moon**, aided by more expert Nance fiddle.

STANLEY DANCE

author of The World of Duke Ellington

(Da Capo Press)

MONO • 15 786

Happy Birthday, Duke!

Duke Ellington and His Orchestra

DUKE ELLINGTON, piano
WILLIE COOK, trumpet
CLARK TERRY, trumpet
CAT ANDERSON, trumpet
RAY NANCE, trumpet, violin & vocal
BRITT WOODMAN, trombone
QUENTIN JACKSON, trombone
JOHN SANDERS, trombone
RUSSELL PROCOPE, also sax and clarinet
RICK HENDERSON, alto sax
PAUL GONSALVES, tenor sax
JIMMY HAMILTON, clarinet & tenor sax
HARRY CARNEY, baritone sax & bass clarinet
WENDELL MARSHALL, bass
DAVE BLACK, drums
JIMMY GRISSOM, vocal

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Duke Ellington and His Orchestra

HAPPY BIRTHDAY, DUKE!

DUKE ELLINGTON AND HIS ORCHESTRA

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|---|---|--------|--|--|--------|
| 1 | COFFEE & KISSES
(RALPH FREED/FREDERICK HOLLANDER)
<i>PARAMOUNT MUSIC</i> | [3:05] | 8 | TULIP OR TURNIP
(TELL ME, TELL ME,
DREAM FACE)
(DUKE ELLINGTON/DON GEORGE, 1946)
<i>RICKI MUSIC/TEMPO MUSIC</i> | [2:55] |
| 2 | JOHNNY COME LATELY
(BILLY STRAYHORN) - <i>TEMPO MUSIC</i> | [2:37] | 9 | HONEYSUCKLE ROSE
(FATS WALLER/ANDY RAZAF, 1929)
<i>WARNER/CHAPPELL</i> | [4:48] |
| 3 | (MAYBE I SHOULD)
CHANGE MY WAYS
(DUKE ELLINGTON/JOHN LA TOUCHE, 1947)
<i>WARNER/CHAPPELL</i> | [3:20] | 10 | THEME FOR TRAMBEAM
(JIMMY HAMILTON) - <i>TEMPO MUSIC</i> | [2:48] |
| 4 | PRIMPING AT THE PROM
(DUKE ELLINGTON, 1953)
<i>FAMOUS MUSIC</i> | [2:31] | 11 | BLUE MOON
(LORENZ HART/RICHARD ROGERS, 1934)
<i>EMI ROBBINS</i> | [4:42] |
| 5 | BAND CALL
(DUKE ELLINGTON, 1954) - <i>FAMOUS MUSIC</i> | [3:30] | <p>PRODUCED BY DUKE ELLINGTON
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 Photo courtesy of Michael Ochs Archives</p> | | |
| 6 | SATIN DOLL
(DUKE ELLINGTON, 1953)
<i>FAMOUS MUSIC</i> | [3:10] | <p>This is the fourth of five HAPPY BIRTHDAY DUKE!
 collections, which also include Laserlight CDs
 15783, 15784, 15785 & 15787.</p> | | |
| 7 | BLUE JEAN BEGUINE
(WILLIAM "CAT" ANDERSON)
<i>TEMPO MUSIC</i> | [3:27] | | | |

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MONO

ALL SONGS ASCAP



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Happy Birthday, Duke! The Birthday Sessions 4

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