

DOUBLE  
BLACK & WHITE

RCA  
2 CD

# Jazz Tribune N° 55



*The Indispensable*

## DUKE ELLINGTON

VOLUMES 7/8  
(1941-1942)

Duke Ellington à son sommet. Point final. Le texte de pochette le plus concis et le plus juste depuis l'invention de la pochette. Non, cher lecteur, c'était trop beau et trop simple. Ellington en a gravi et en gravira bien d'autres. En témoignent déjà les trois premiers albums doubles de la série des "indispensables". Le troisième, qui couvre l'année 40 est un disque de chevet, à distribuer aux enfants des écoles et aux élèves de tous les conservatoires. Indispensable comme l'air, l'eau et le feu. Beau comme l'antique, moderne comme le

prochain disque du prochain révolutionnaire que le jazz attend toujours. Ce nouvel album vole à la même altitude.

En 1940, une nouvelle ère a commencé pour le Duke. Ses plus grands solistes lui sont restés fidèles, vivent et construisent symbiotiquement l'œuvre ellingtonnienne: Joe Nanton, depuis 1926, Harry Carney depuis 1927, Johnny Hodges et Barney Bigard depuis 1928, Lawrence Brown depuis 1932, Rex Stewart depuis 1934, Sonny Greer depuis toujours, chacun apporte sa touche personnelle à l'ensemble. Chacune de ces fortes personnalités reçoit en retour, de la part du maître d'œuvre, du grand architecte, autant qu'il donne de son talent et de sa peine. Un exemple unique et rare de travail d'équipe. Il faut certainement remonter aux ateliers des grands peintres de la Renaissance pour en trouver l'équivalent. La couleur que donne chacun à l'ouvrage commun paraît essentielle dès sa première touche, et à tout jamais indéfectible. Et puis survient une catastrophe. Cootie Williams, génial trompettiste, aussi habile à la "soudaine" wa-wa - tonalité fondamentale de la jungle

Duke Ellington at his peak. We could perhaps leave just those five words to set a world record for the shortest ever sleeve-note. But it would be an inaccurate over-simplification, for Duke had already made numerous outstanding recordings and would go on to make many more. Witness the three preceding double albums in this "Indispensable" series, especially the third (Vols 5/6 on French RCA PM 45352), devoted to the single, fertile year of 1940 and which constitutes a

veritable work of reference, required listening whether for schoolboys or conservatory students. It contains work as beautiful as antiquity, as modern as that of the next revolutionary that jazz still awaits. This new album remains on the same high plane.

1940 saw the beginning of a rich new era for Duke. His major soloists had remained faithful to the cause, symbiotically living and constructing the Ellington oeuvre: Joe Nanton since 1926, Harry Carney since 1927, Johnny Hodges and Barney Bigard since 1928, Lawrence Brown since 1932, Rex Stewart since 1934 and Sonny Greer since the very beginning. Each of these strong personalities added his personal touch to the ensemble, receiving in return, from the masterly musical architect



(continued on inside...)

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(Continued on inside...)



ellingtonienne... que grandiose et pathétique voix de la trompette grande ouverte, Cecil Williams, héros défini d'un chef d'œuvre indiscutable, *Concerto pour Coolin*, gravé pour l'éternité en mars 1940. Cootie Williams, tout simplement, s'en va, le 2 novembre de la même année. Benny Goodman l'a débouché, avec la promesse d'un paquet de dollars, et d'une renommée qu'à l'époque un orchestre nort, fût-il le plus grand, ne peut offrir. On prédit la chute prochaine du duché et le chef d'orchestre Raymond, qui en taboue avec une chanson trisée qui a pour titre, c'est à peine croyable, *When Cootie left the Duke...*

Quand Cootie quitte le Duke, un premier remplaçant est sollicité, Walter Fuller, épanté trompettiste et vocaliste qui, après avoir animé le "Grand Terrace" de Chicago au sein de l'orchestre d'Earl Hines, s'apprête à y diriger son propre groupe. Une aubaine qui l'amène sans doute à refuser l'offre d'Ellington, lequel se rend un soir dans un club du South Side de Chicago, le Joe's de Luxe pour écouter un autre trompettiste, qui sait aussi jouer du violon, chanter et danser, Duke, séduit, l'engage. Le 1<sup>er</sup> novembre 1940, Ray Nance sort de sa valise magique ses instruments et ses factices pour un premier jig au Crystal Ballroom de Fargo, dans le Dakota du Nord. Après avoir connu un début de renommée chez Earl Hines puis chez Horace Henderson, Raymond Willis Nance, héros comme poisson dans l'eau, va rester chez le Duke un bon quart de siècle.

## Take the "A" Train

Belle preuve de confiance et de reconnaissance d'un talent considérable, son chef lui confie la partie soliste de la première œuvre enregistrée en 1941, *Take the "A" train*, sur un thème qui deviendra bientôt l'indicateur de l'orchestre et dont la mélodie, accrochée et bien câbrée, en fera plus tard un "standard" inévitable. *Take the "A" Train* fait référence à une ligne du métro new-yorkais qui conduit de la 59<sup>e</sup> à la 125<sup>e</sup> rue, au cœur de Harlem. Cet exercice de style, en tempo moyen-vif, qui oppose, à la manière des orchestres de Fletcher Henderson, un thème joué par les saxophones à l'unisson à des ponctuations assurées par les cuivres, est la composition la plus célèbre de Billy Strayhorn. Depuis qu'il est arrivé à New York en février 1939, "Weely", ou "Sweet Pea", s'est très vite intégré à l'"organisation Ellington". Lors de leur première rencontre, en décembre 1935, Billy avait interprété devant le Duke quelques-unes de ses chansons. En premier lieu, *Little Life*, puis *Something to Live For*, qu'Ellington enregistre dès le mois de mars 1939. Ce titre a un tel succès que le Duke, d'abord séduit par les textes de Strayhorn, lui demande d'écrire aussi des arrangements et des compositions personnelles. Ses premiers travaux sont destinés aux petites formations que dirigent pour le disque quelques-unes des stars de l'orchestre. Billy voyage ensuite avec la troupe, écoute attentivement les musiciens, étudie les partitions du Duke, s'imprègne des sonorités, des alliances, des couleurs, des ambiances, de la façon qu'à Ellington d'utiliser un milieu chaque soliste. Le secret de l'habileté de Strayhorn à écrire une musique authentiquement ellingtonienne, réside dans cette fréquentation approfondie et quotidienne du Duke, de ses musiciens et de ses partitions. De la façon de vivre également; il faut savoir, disait Ellington, comment un gars joue au poker pour bien écrire pour lui.

En 1941, le Maestro confie à Billy le soin d'enrichir le répertoire de son orchestre. Après *Take the "A" Train*, *After all*, puis *Raincheck*, *Clementine*, *Chelsea Bridge*, *My little brown Book*, *Johnny come lately*, *I don't mind if just settin' and a-sockin'*, ces deux dernières pièces étant le fruit d'une collaboration si étroite qu'il nous est

aujourd'hui impossible de faire la part de chacun des auteurs. Sans parler des nombreuses partitions qu'écrivit Billy pour les petites formations, des faces auxquelles un volume spécial de "Indispensable Ellington" sera entièrement consacré. Cette collaboration, unique dans les annales de la musique, se poursuivra sans heurt et sans entrave jusqu'à la mort de Strayhorn en 1967 ("And his mother called him Bill", RCA NL 89166).

Conséquence d'une sombre guerre que se livrent les deux grandes sociétés de droits d'auteur américaines, ASCAP et BMI, le Duke ne peut pendant quelques mois jouer ses propres œuvres. Le travail est donc écrit et enregistré. Ellington sollicite aussi son fils Mercer qui a suivi son père sur la Côte Ouest en 1941 et qui reçoit de celui-ci quelques leçons très informelles, "Il me posait des problèmes, raté et qui lui paraissait de mauvais goût, et écrivait des harmonies sur lesquelles je devais écrire des mélodies... Il n'y a rien de tel que l'expérience pratique, et quand l'orchestre jouait des arrangements que j'avais écrits sous sa supervision, comme *Moon Mist*, *Blue Sphere*, *Things ain't what they used to be* ou *The Girl in my Dreams*, c'était pour moi aussi instructif que gratifiant".

Aux deux premiers titres, qu'on trouvera dans le présent album, il faut ajouter *Jumpin' pinksies* et *John Hardy's Wife*, chef-d'œuvre absolument ellingtoniens, que le Duke ne peut citer sur ses titres, à l'exception de "presque écrits par omission". La première des quatre faces est entièrement dédiée à ses œuvres Strayhorn et de Mercer Ellington. A l'exception de *Are you sticking*, dernier concerto composé par Duke pour Barney Bigard, moments charnières qui s'en finit la mort dans l'âme, en juillet 1942, fatigué des mauvaises conditions de voyage imposées par la guerre, et une jeune mariée impatient de se faire... et de *The Giddyup Gallop*, tour de force d'un orchestre et de solistes virtuoses. Bigard et Johnny Hodges y font la preuve qu'à l'époque, on savait déjà, sans peine apparente, jouer des déjugués de notes.

## Jump for Joy

La deuxième face, quant à elle, est aux huitièmes concertée à des dix-sept *Jump for Joy*, dont Ellington était le principal compositeur et qui fut donné pendant trois mois au Mayan Theater de Los Angeles. *Jump for Joy* "a un anneau révéral" doit entrer une bonne fois pour toutes l'oncle Tom, image stéréotypée qui est donnée du Nord sur les scènes de Broadway et dans des studios de Hollywood. Un des numéros de la revue a d'ailleurs pour titre *Uncle Tom's Cabin is a drive-in now...* Parmi les vedettes du show, on relève les noms du chanteur de blues Jay Turner, de Mary Bryant, de Dorothy Dandridge, d'un trio de danseurs, Pat, Skiller et Pan... Ivo Anderson et les musiciens de l'orchestre participent également sur scène à la réussite d'un spectacle qui affirme haut et fort, mais subtilement, le génie d'un peuple, la force et l'originalité d'une expression artistique. Six des chansons les plus belles de *Jump for Joy* ont été par ailleurs enregistrées en Hollywood le jour même et en septembre 1941 - *Jump for Joy*, *I got it bad* and *ain't good*, *Chocolate Shake* et *Rocks in my Bed*, interprétées par Ivo Anderson et quelques grands solistes, dont un Johnny Hodges sublime, *Brown skinned Gal in the calico*, *Con*, chanté par Heri Jeffries, et *Billup*, prodigieuse croquée de swing autour de Ray Nance, compositeur et chanteur, et de Jimmy Blanton, contrebassiste de génie, dont le dialogue avec l'orchestre, magistralement conçu par le compositeur, est un des temps forts de l'album. Blanton, à l'automne de 1941, devint, malade, quant l'orchestre, il mourut de la tuberculose le 30 juillet 1942, à l'âge de vingt-et-un ans... L'arrache-cœur pour ses com-

pagions, un héritage dans lequel les contrebassistes n'ont pas cessé de puiser. Mille et une merveilles nous attendent encore, à chaque tour de plateau. La grâce de *Clementine*, et le sel de *Raincheck*, composé par Strayhorn un jour de pluie en Californie, cadre d'un solo formidable de Ben Webster, *Chelsea Bridge*, inspiré par un tableau de Whistler (qui, semble-t-il, représentait en fait Batterside Bridge...), sur un thème qui renvoie aux *Valse nobles* et *sentimentales* de Ravel, une œuvre que Billy ne découvrit qu'un an après. Et puis les inaltérables *Perfidio* et *C Jam Blues*, *What ain't I here for*, interrogation téléologique du Duke, symbole d'une évolution incessante qui le préservait de la tentation de vivre dans le passé, *Main Stem*, *ainsi Allitude*, au cours duquel l'orchestre produit un swing intense sans avoir recours à une surenchère de décibels, tandis que les nombreux solos qui en font la substance démontrent ce même year. Benny Goodman had lured him that same year. Benny Goodman had lured him that same year de bavardage.

Trois des quatre pièces ultimes de l'album se réfèrent directement à la guerre qui fait alors rage : *Hazyfoot strawfoot*, le une-deux du bleu paysan qui a encore de la paille dans les godillots, *Sherman Shuffle*, pour donner de l'allure au char d'assaut, et *A Slip of the Lip*, un thème de Mercer Ellington et Luther Henderson Jr., arrangé par Billy Strayhorn, un avertissement donné aux langues trop déliées : "Chut... don't talk too much, don't know too much", cause a slip of the lip can sink a ship" un mot de trop peut couler un bateau... En cette époque de désarroi, l'amour garde ses droits, Johnny Hodges et Rex Stewart le chantent à leur manière dans *Sentimental Lady*, titre *Home* d'origine, et qui deviendra, mis en paroles et légèrement modifié dans son dessin mélodique, la chanson *I don't know about you*.

Un âge d'or s'achève, annonçant une ère de renouveau. Cependant que de son bureau le fâcheux James Caesar Pentillo jette, le 31 juillet 1942, "l'intéridi sur tous les enregistrements destinés au disque. Un lourd silence s'abat sur les studios jusqu'au 11 novembre 1944. Le prochain épisode de "l'Indispensable Ellington" s'ouvrira le 1<sup>er</sup> décembre 1944 sur *I'm beginning to see the Light*, l'heure du hasard qui nous réserve bien d'autres prouesses.

(1984) Claude Carrère



(Continued from front cover...)

## DUKE ELLINGTON

VOLUMES 78 (1941-1942)

directing his artistic endeavor, at least as much as he gave. A rare example of art working in recollection of the great Renaissance painters, the brushstrokes of each contributing an equally essential part of the whole. Then, suddenly, a seeming catastrophe befell the Ellington work. Cootie Williams, as stunningly effective with the w-s-w mute - a fundamental part of Duke's jungle sound - as with his kick-toned, blue-tinged open trumpet, the undisputed hero of the magnificent *Concerto for Cootie* recorded for posterity in March, 1940, committed the unalterable act of leaving the band in November of that same year. Benny Goodman had lured him that same year with a promise of dollars that no black orchestra of the day, not even Duke's, could hope to match. People predicted the demise of Ellington, and bandleader Raymond Scott even penned a sad little song entitled *When Cootie Left the Duke*. Duke at first tried to recruit Walter Fuller from the Earl Hines "Grand Terrace" orchestra in Chicago; but Fuller, preparing to form his own group, declined. Duke subsequently went along to a club on Chicago's Southside, Joe's de Luxe, to hear a trumpeter who also played violin, sang and danced. Delighted to see he became signed him on; so on 7th November, 1940, Raymond Willis Nance unpacked his instruments at the Crystal Ballroom in Fargo, North Dakota for his first gig with the Ellington orchestra. Already possessing something of a reputation from his stints with Earl Hines and Horace Henderson, Ray Nance settled in quickly and stayed on for a good quarter of a century.

## Take the "A" Train

Fearlessly displaying his confidence in this remarkable new talent, Duke allocated him the solo work on the very first piece the orchestra recorded in 1941. *Take the "A" Train*, a catchy melody, soon became the band's signature tune, gradually developing into an everlasting standard. The title refers to the subway train running between 59th Street and the heart of Harlem at 125th Street. This exercise in style, pitched at a medium fast tempo, and in the manner of Fletcher Henderson afterwards, exploiting the use of a theme played in unison by the saxophones with interjections by the brass, remains Billy Strayhorn's most celebrated work. Indeed, since his arrival in New York in the February of 1939, "Little Sweet Pea", as Duke later called him, had been rapidly assimilated into the Ellington organization. Back at their first meeting in December, 1938, Billy Strayhorn had played several of his songs for Duke among them *Something to Live For*, which Ellington recorded the following March. Duke now asked him to write some commissions especially for members of the orchestra, and the first of these were used for recording sessions by small groups drawn from within the ranks of the band. Strayhorn, however, remained in close daily contact with the musicians, proceeded to pay careful attention to their playing, to study Duke's scores from within and to observe the sonorities and tone colours of the Ellington repertoire. Once familiar with this repertoire and with the personality of each member of the orchestra, it is an uncannily capable of penning authentically Ellingtonian works. As Ellington himself remarked, you even have to know how to play a piece in order to write appropriate material for him.

In 1941 Duke mobilized Strayhorn to expand the orchestra's repertoire. *Take the 'A' Train* and *After All* were followed by *Raincheck*, *Clementine*, *Chelsea Bridge*, *My Little Brown Book*, *Johnny Come Lately*, *I Don't Mind and Just a Sittin' and a Rockin'*. The last two were the result of such close co-operation between Duke and Strayhorn that it is today impossible to distinguish who wrote what. In addition, Billy penned numerous further charts for the small-group recording sessions, which we shall be resuming in a subsequent double album entirely devoted to this important and attractive slice of Ellingtonia. The Ellington-Strayhorn collaborations, which remains unique in the annals of music, continued successfully right up until "Sweet Pea's" death in 1967 (cf. "And His Mother Called Him Bill" on French RCA NL 89166).

As a consequence of a dispute between the two American music copyright organisations, ASCAP and BMI, Duke was for several months prevented from playing his own compositions. Strayhorn's work thus became all the more welcome. Ellington also called upon the services of his son Mercer, who had accompanied him down to the West Coast in 1941 and who was now receiving some informal training from his father. Mercer has himself recounted how Duke set him to work, subsequently scoring out the sections he didn't like and getting him to write melodies from given harmonies. Mercer went on to express how gratifying an experience it was to hear the orchestra playing arrangements he had written under Duke's supervision: *Mean Miss M*, *Serge*, *Things Ain't What They Used To Be* and *The Girl in My Dreams*, for example. To the first two of these titles, both included in the present album, one should also add *Jumpin' Punks* and *John Hardy's Wife*, Ellingtonian masterpieces that Duke, to quote Mercer, "virtually wrote by omission". The first of this double album's four sides is devoted principally to works by Strayhorn and Mercer Ellington. But there are two exceptions. The first, *Are You Sickin'?* was Duke's last concerto for Barney Bigard, an immensely talented clarinetist who left the orchestra in July, 1942, weary of the rigours of wartime travelling and, as a newly wed, anxious to settle down. The second, *Gadabout Gallop*, is a powerhouse piece for the orchestra and its virtuosic soloists, on which Bigard and Johnny Hodges prove that even at this early date, and with no apparent strain, musicians were perfectly capable of pouring forth a deluge of notes.

## Jump for Joy

The second side is three-quarters given over to numbers from the show *Jump For Joy*, of which Ellington was principal composer and which ran for three months at the Mayan Theater in Los Angeles. "A sun-tanned musical", *Jump for Joy* set out to bury Uncle Tom, a stereotyped image of the Negro propagated by Broadway and Hollywood. Indeed, one of the numbers bears the revealing title *Uncle Tom's Cabin is a Drive-in Now*. Among the show's featured stars were blues singer Joe Turner, Mary Hayden, Dorothy Dandridge and a trio of dancers called Pat, Skiller and Pan. Ivie Anderson and the whole orchestra participated on stage in a performance that loudly and clearly, though nevertheless subtly, affirmed the dignity of a people, and the force and originality of a form of artistic expression.

Six of the most attractive songs from *Jump for Joy* were recorded in Hollywood from June to September, 1941. *Jump for Joy*, *I Got it Bad*, *Choccolate Stakes* and *Rocks in My Bed* are sung by Ivie Anderson, supported by some fine solo work, including some sublime Johnny Hodges. *Brown*



*Skinned Cat* features singer Herb Jeffries, while *Bill-bip* swings prodigiously around the trumpet and vocal contributions of Ray Nance. On the last, Jimmy Blanton's bass partakes in a beautifully conceived dialogue with the orchestra, one of the high points of the whole album. Blanton, an innovative genius, was forced by illness to leave the orchestra in the autumn of 1941. He died of tuberculosis on 30th July, 1942, at the age of just twenty-one, but having bequeathed a heritage that remains valid to this day.

The remainder of the album reveals multiple other treats: the grace of *Clementine* and the sunny mood of *Raincheck*, the latter composed by Strayhorn on a rainy Californian day and the opportunity for a remarkable solo from Ben Webster: *Chelsea Bridge*, inspired by a Whistler painting (of Battersea Bridge, it seems) and reminiscent of Ravel's *Valser Nobile* et *Sentimentales*, a work that, curiously, Billy Strayhorn discovered only a year later; the ever reliable *Perdalo* and *C-Jam Blues*; *What Am I Here For?*, a theological interrogation by Duke, symbolising his incessant evolution and determined refusal to remain tied to the past; and *Main Stem*, alias *Attitude*, on which the orchestra generates an intense swing without recourse to excess decibels, and wherein a string of admirable solo illustrate, in the space of less than three minutes, that eloquence need not mean verbosity.

Three of the album's last four titles refer to wartime conditions: *Hayfoot, Strawfoot*, the one-two of a peasant grenobian with his boots will cover in straw; *Sherman Shuffle*, a musical tribute to a tank; and *Slip of the Lip*, a theme by Mercer Ellington and Luther Henderson Jr, arranged by Billy Strayhorn, warning of the security dangers of careless talk. But even during the trying times of war, love manages to retain a niche for itself, as Johnny Hodges and Rex Stewart so ably demonstrate with *Sentimental Lady*. This piece was originally entitled *Home*, later becoming — with added lyrics and a slightly modified melodic line — *I Don't Know About You*.

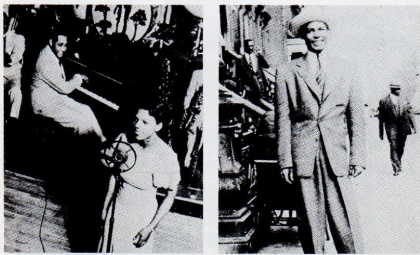
A golden age of Ellingtonia was by now drawing to a close, preceasing a further period of change. With Musicians' Union boss, James Caesar Petrillo, harshly launching a commercial recording ban on 31st July, 1942, an uneasy silence descended upon the studios, practically muting them through until 11th November, 1944. The next episode of the "Indispensable Duke Ellington" will open on 14 December, 1944, with *I'm Beginning to See the Light*, an amusing irony that predicts further fascinating twists to come.

Translation by Don Waterhouse  
Original reissue produced by Jean-Paul GUITER in 1984.

DANS LA MÊME COLLECTION

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**DISQUE 1**

1- TAKE THE "A" TRAIN (B. Strayhorn)	PBS 055.283-1	2'54
2- JUMPIN' PUNKINS (M. Ellington)	PBS 055.284-1	3'37
3- JOHN HARDY'S WIFE (M. Ellington)	PBS 055.285-1	3'26
4- BLUE SERGE (M. Ellington)	PBS 055.286-1	3'20
5- AFTER ALL (B. Strayhorn)	PBS 055.287-1	2'21
6- ARE YOU STICKING? (D. Ellington)	PBS 061.284-1	3'01
7- JUST A-SETTIN' AND A-ROCKIN' (D. Ellington - B. Strayhorn)	PBS 061.285-1	3'34
8- THE GIDDYBUG GALLOP (D. Ellington)	PBS 061.286-1	3'30

9- CHOCOLATE SHAKE (D. Ellington - P. Webster)	PBS 061.318-1	2'50
10- I GOT IT BAD AND THAT AIN'T GOOD (D. Ellington - P. Webster)	PBS 061.319-1	3'17
11- CLEMENTINE (B. Strayhorn)	PBS 061.338-1	2'55
12- BROWN-SKINNED GAL IN THE CALICO GOWN (D. Ellington - P. Webster)	PBS 061.339-1	3'06
13- JUMP FOR JOY (D. Ellington - S. Kuller - P. Webster)	PBS 061.340-2	2'52
14- FIVE O'CLOCK DREAM (D. Ellington)	PBS 061.684-1	3'10
15- ROCKS IN MY BED (D. Ellington)	PBS 061.685-1	3'05
16- BLI-BLIP (D. Ellington - S. Kuller)	PBS 061.686-1	3'03

**DISQUE 2**

1' RAINCHECK (B. Strayhorn)	PBS 061.941-1	2'28
2' I DON'T KNOW WHAT KIND OF BLUES I GOT (D. Ellington)	PBS 061.943-1	3'13
3' CHERSEA BRIDGE (B. Strayhorn)	PBS 061.687-2	2'55
4' PERDIDO (J. Tizol)	BS 070.682-1	3'08
5' THE C. JAM BLUES (D. Ellington)	BS 070.683-1	2'38
6' MOON MIST (M. Ellington)	BS 070.684-1	2'57
7' WHAT AM I HERE FOR (D. Ellington)	BS 071.890-1	3'26
8' I DON'T MIND (B. Strayhorn - D. Ellington)	BS 071.891-2	2'50

9' SOMEONE (D. Ellington)	BS 071.892-1	3'08
10' MY LITTLE BROWN BOOK (B. Strayhorn)	BS 072.437-1	3'10
11' MIM STEEM (D. Ellington)	BS 072.438-1	2'47
12' JOHNNY COMES LATELY (B. Strayhorn)	BS 072.439-1	2'40
13' HAYFOOT, STRAWFOOT (H. Lenk - E. Drake - P. Mc Grane)	BS 074.781-1	2'30
14' SENTIMENTAL LADY (I DIDN'T KNOW ABOUT YOU) (D. Ellington)	BS 074.782-2	2'58
15' A SLIP OF THE LIP (CAN SINK A SHIP) (L. Henderson - M. Ellington)	BS 074.783-1	2'53
16' SHERMAN SHUFFLE (D. Ellington)	BS 074.784-1	2'37

**RENSEIGNEMENTS DISCOGRAPHIQUES / DISCOGRAPHICAL NOTES**

Wallace JONES, Rex STEWART (tp), Ray NANCE (tp, v, voc.), Lawrence BROWN, Joe "Tricky Sam" NANTON (tb), Juan TIZOL (vtb), Otto HARDWICK, Johnny HODGES (as); Ben WEBSTER (ts), Barney BIGARD (cl, ts), Harry CARNEY (bs, cl), Duke ELLINGTON, Billy STRAYHORN (p, cel sur/on 5, 11, 3, 10 et 12, Fred GUY (g), Jimmy BLANTON (b), Sonny GREER (dm), Vire ANDERSON (voc sur/on 9, 10, 13, 15, 8, et 13, Herb JEFFRIES (voc sur/on 12, 2 et 10').

1 - 2 - 3 - 4 - 5	Hollywood, 15 février 1941 (15/2/1941)
6 - 7 - 8	Hollywood, 5 juin 1941 (5/6/1941)
9 - 10	Hollywood, 26 juin 1941 (26/6/1941)
11 - 12 - 13	Hollywood, 2 juillet 1941 (2/7/1941)
14 - 15 - 16	Hollywood, 26 septembre 1941 (26/9/1941)
1 - 2 - 3	Alvin "Junior" RAGLIN (b) remplace/replace Jimmy BLANTON
	Hollywood, 2 décembre 1941 (2/12/1941)
4 - 5 - 6	Chicago, 21 janvier 1942 (21/1/1942)
7 - 8 - 9	New-York, 26 février 1942 (26/2/1942)
10 - 11 - 12	Hollywood, 26 juin 1942 (26/6/1942)
13 - 14 - 15 - 16	Chauncy HAUGHTON (cl, ts) remplace/remplaces Barney BIGARD
	Chicago, 28 juillet 1942 (28/7/1942)

## The Indispensable DUKE ELLINGTON VOLUMES 7/8 (1941-1942)

**Solistes / Soloists**

1- Ellington (p), Nance (tp)	6- Ellington (p), Nance (v), Hodges (as), Brown (b)
2- Greer (dm), Ellington (p), Bigard (cl), Carney (bs)	7- Nanton (tb), Ellington (p), Stewart (tp), Webster (ts)
3- Ellington (p), Carney (bs), Stewart (tp), Brown (b)	8- Ellington (p), Anderson (voc), Nance (tp), Carney (bs), Brown (b)
4- Stewart (tp), Nanton (tb) Ellington (p), Webster (ts)	9- Hodges (as), Brown (b), Nance (tp)
5- Brown (tb) Strayhorn (p), Hodges (as)	10- Brown (tb), Jeffries (voc) & Strayhorn (cel), Webster (ts)
6- Bigard (cl), Ellington (p)	11- Stewart (tp), Hodges (as), Bigard (cl), Nanton (tb), Webster (ts), Brown (b)
7- Ellington (p), Blanton (b), Webster (ts), Nance (tp), Nanton (tb) Bigard (cl)	12- Strayhorn (p), Brown (b), Nanton (tb)
8- Nanton (tb), Hodges (as), Bigard (cl)	13- Stewart (tp), Anderson (voc), Webster (ts)
9- Greer (dm), Ellington (p), Carney (bs), Nance (tp), Anderson (voc)	14- Ellington (p), Hodges (as), Stewart (tp)
10- Ellington (p), Hodges (as), Anderson (voc)	15- Nance (voc), Nance (tp), Hodges (as)
11- Ellington (p), Hodges (as), Nance (tp), Stewart (tp)	16- Ellington (p), Brown (tb), Haughton (cl), Nance & Stewart (tp)
12- Jeffries (voc), Carney (bs)	
13- Nanton (tb), Anderson (voc), Hodges (as)	tp : trompette - trumpet
14- Webster (ts), Stewart (tp)	tb : trombone
15- Hodges (as), Anderson (voc), Bigard (cl)	vtb : trombone à pistons - valve trombone
16- Nanton (tb), Nance (voc), Webster (ts), Nance (tp)	as : saxophone alto - alto saxophone
1' Tizol (vtb) - Webster (ts), Strayhorn (tp), Nance (tp)	ts : saxophone ténor - tenor saxophone
2- Ellington (p), Bigard (cl) & Brown (tb), Webster (ts), Carney (cl) & Brown (tb), Jeffries (voc)	cl : clarinette - clarinet
3- Strayhorn (p), Webster (ts), Tizol (vtb)	bs : saxophone baryton - baritone saxophone
4- Ellington (p), Carney (bs), Nance (tp), Stewart (tp), Webster (ts), Nance (tp)	p : piano
5- Ellington (p), Nance (v), Stewart (tp), Webster (ts), Nanton (tb) Bigard (cl)	cel : celesta - celeste
	g : guitare - guitar
	cb : contrebasse - bass
	dm : batterie - drums
	voc : vocal



The Indispensable  
DUKE ELLINGTON  
VOL 7/8 (1941 - 1942)

# Jazz Tribune



ND 89274

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disc  
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BIEM SDRM

Fabriqu  en France  
par MPO

CD 1

- 1 - TAKE THE "A" TRAIN 2:54 • 2 - JUMPIN' PUNKINS 3:37 • 3 - JOHN HARDY'S WIFE 3:26 • 4 - BLUE SERGE 3:20 • 5 - AFTER ALL 3:21 • 6 - ARE YOU STICKING ? 3:01 • 7 - JUST A-SETTIN' AND A-ROCKIN' 3:34 • 8 - THE GIDDYBUG GALLOP 3:30 • 9 - CHOCOLATE SHAKE 2:50 • 10 - I GOT IT BAD THAT AIN'T GOOD 3:17 • 11 - CLEMENTINE 2:55 • 12 - BROWN-SKINNED GAL IN THE CALICO GOWN 3:06 • 13 - JUMP FOR JOY 2:52 • 14 - FIVE O'CLOCK DRAG 3:10 • 15 - ROCKS IN MY BED 3:05 • 16 - BLI-BLIP 3:03

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DUKE ELLINGTON  
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COMPACT  
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BIEM SDRM

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par MPO

CD 2

- 1 - RAINCHECK 2:28 • 2 - I DON'T KNOW WHAT KIND OF BLUES I GOT 3:13 • 3 - CHELSEA BRIDGE 2:55 • 4 - PERDIDO 3:08 • 5 - THE C JAM BLUES 2:38 • 6 - MOON MIST 2:57 • 7 - WHAT AM I HERE FOR 3:26 • 8 - I DON'T MIND 2:50 • 9 - SOMEONE 3:08 • 10 - MY LITTLE BROWN BOOK 3:10 • 11 - MAIN STEM 2:47 • 12 - JOHNNY COMES LATELY 2:40 • 13 - HAYFOOT, STRAWFOOT 2:30 • 14 - SENTIMENTAL LADY (I DIDN'T KNOW ABOUT YOU) 2:58 • 15 - A SLIP OF THE LIP (CAN SINK A SHIP) 2:53 • 16 - SHERMAN SHUFFLE 2:37



# THE INDISPENSABLE DUKE ELLINGTON

## VOL 7/8 (1941-1942)

### CD 1

- 1 - TAKE THE "A TRAIN" (B. Strayhorn) © 1941 2'54
- 2 - JUMPIN' PUNKINS (M. Ellington) © 1941 3'37
- 3 - JOHN HARDY'S WIFE (M. Ellington) © 1941 3'26
- 4 - BLUE SERGE (M. Ellington) © 1941 3'20
- 5 - AFTER ALL (B. Strayhorn) © 1941 3'21
- 6 - ARE YOU STICKING ? (D. Ellington) © 1941 3'01
- 7 - JUST A-SETTIN' AND A-ROCKIN' (D. Ellington - B. Strayhorn) © 1941 3'34
- 8 - THE GIDDYBUG GALLOP (D. Ellington) © 1941 3'30
- 9 - CHOCOLATE SHAKE (D. Ellington - P. Webster) © 1941 2'50
- 10 - I GOT IT BAD AND THAT AIN'T GOOD (D. Ellington - P. Webster) © 1941 3'17
- 11 - CLEMENTINE (B. Strayhorn) © 1941 2'55
- 12 - BROWN-SKINNED GAL IN THE CALICO GOWN (D. Ellington - P. Webster) © 1941 3'06
- 13 - JUMP FOR JOY (D. Ellington - S. Kuller - P. Webster) © 1941 2'52
- 14 - FIVE O'CLOCK DRAG (D. Ellington) © 1941 3'10
- 15 - ROCKS IN MY BED (D. Ellington) © 1941 3'05
- 16 - BLI-BLIP (D. Ellington - S. Kuller) © 1941 3'03

### CD 2

- 1 - RAINCHECK (B. Strayhorn) © 1941 2'28
- 2 - I DON'T KNOW WHAT KIND OF BLUES I GOT (D. Ellington) © 1941 3'13
- 3 - CHELSEA BRIDGE (B. Strayhorn) © 1941 2'55
- 4 - PERDIDO (J. Tizol) © 1942 3'08
- 5 - THE C JAM BLUES (D. Ellington) © 1942 2'38
- 6 - MOON MIST (M. Ellington) © 1942 2'57
- 7 - WHAT AM I HERE FOR (D. Ellington) © 1942 3'26
- 8 - I DON'T MIND (B. Strayhorn - D. Ellington) © 1942 2'50
- 9 - SOMEONE (D. Ellington) © 1942 3'08
- 10 - MY LITTLE BROWN BOOK (B. Strayhorn) © 1942 3'10
- 11 - MAIN STEM (D. Ellington) © 1942 2'47
- 12 - JOHNNY COMES LATELY (B. Strayhorn) © 1942 2'40
- 13 - HAYFOOT, STRAWFOOT (H. Lenk - E. Drake - P. Mc Grane) © 1942 2'30
- 14 - SENTIMENTAL LADY (I DIDN'T KNOW ABOUT YOU) (D. Ellington) © 1942 2'58
- 15 - A SLIP OF THE LIP (CAN SINK A SHIP) (L. Henderson - M. Ellington) © 1942 2'53
- 16 - SHERMAN SHUFFLE (D. Ellington) © 1942 2'37



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