

LONDON

THE RADIO TRANSCRIPTIONS
DUKE ELLINGTON
and His Orchestra



VOL. 3

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LONDON

MONO
SPEED 33 1/3
NCB, Britico

Side
1

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ELLINGTON

RADIO TRANSCRIPTIONS VOLUME 3

1. THE UNBOOTED CHARACTER (Ellington) M.C.P.S.
2. THE SUBURBANITE (Ellington) United Artists Music
3. INDIANA (Hanley, MacDonald) Feldman
4. MOON MIST (Mercer, Ellington) C. Connelly
5. IN A JAM (Ellington) Laffleur
6. ON THE ALAMO (Jones, Keyes, Lyons) F.D. & H.
7. I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME (Gaskill, McHugh) L. Wright

DUKE ELLINGTON
AND HIS ORCHESTRA

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2

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ELLINGTON

RADIO TRANSCRIPTIONS VOLUME 3

1. TEA FOR TWO (Caesar, Youmans) Chappell
2. JUST YOU, JUST ME (Klages, Greer) Robbins Music
3. SOMEONE (Ellington) Robbins Music
4. DOUBLE RUFF (Strayhorn) United Artists Music
5. A FLOWER IS A LOVESOME THING (Strayhorn) C. Connelly
6. THE MOOCH (Ellington, Mills) Laffleur

DUKE ELLINGTON
AND HIS ORCHESTRA

DUKE ELLINGTON and His Orchestra 1946 VOL.3

Except for the loss of Joe "Tricky Sam" Nanton, 1946 was a triumphant and rewarding year for Duke Ellington, Leopold Stokowski, Igor Stravinsky and Daniel Barenboim were among the many ardent champions of his productivity. Ellington was one of the greatest modern composers. Duke, the band, and most of its virtuoso musicians were in their prime. They began the year January 4 with their third prestigious concert at Carnegie Hall and returned two more times on December 22 and 24.

"Duke Ellington has added more ideas to the facets of American music than any other living musician, be his hair short or be it long," wrote Paul Bowles in the *New York Herald Tribune*. "He is the pianist, arranger and conductor of what has consistently been and still is the greatest jazz orchestra in the country."

Between appearances at the venerable Shubert's New York's West 171st Street, however, the band shuffled from live-shows-to-day theater dates at Washington's Howard, Los Angeles' Orpheum, Detroit's State, Cleveland's Public, Boston's RKO Koon and New York's Apollo and Paramount to one-nighters at such sites as Okmulgee, LA, Edenton, IL, Duluth, Minn.; Louisville, KY; Huntington, W. Va.; and Fort Arthur, Wyoming; Saskatoon, Edinburg and Calgary, Canada.

Tony Martell, one of the original Washingtonians, left in late May; a bold, new alto and soprano saxophonist, Klarinetist, Russell Procope, arrived from the John Kirby band, and Harold "Shorty" Baker joined Ellington for the fourth time, adding a fifth chair to an already numerous trumpet section.

En route from Canada to Hollywood, where the music on this album was transcribed, the Ellington band played its way down the West Coast. On July 8 and 10, 1946, three solos, some of which never have been issued, were recorded for Victor. On July 11, 18 and 17, 1946, twenty-four of the selections on Vols. 2 and 3 of this series were cut on transcriptions exclusively for radio broadcast. There are the sounds of Ellington's The Unrecorded Ellington and are released for the first time through arrangement with the Ellington Estate.

"The Mooche" reached one of the longest lives in the Ellington book and was included on the July 17 transcription session with Tricky Sam playing his mouthed wah-wah solo.

"The Mooche" was first performed at Fresno, Ca., and booked the bus to the Pease Skaggs Hotel in San Francisco, their base of operations for that area. Longer Al Hibbler (Vol. 2 of The Unrecorded Ellington) describes the tragic day. "Shorty Baker and I got up at three o'clock that afternoon, and we said, 'Let's call it Tricky.' 'Cause we're going out to eat. So I double, I know. We didn't get no answer so we split and gone to eat. We got back to the hotel after five when the bus was supposed to leave for the job. That's when we found out Tricky had come downstairs. They got it key to his room and found he had died of a hemorrhage. The band got on the bus and played 'Wah-wah' that night but I couldn't go to work. Not into Tricky dead."

"We broadcast that night," trumpeter Franc Williams remembers. "Duke ended the entire evening 'To The Empty Chair.'"

PERSONNEL:

THE UNRECORDED CHARACTER: "THE SUBURBANITE," "INDIANA"
recorded July 16, 1946, Hollywood, Ca.

Trumpets: Shelton Humphrey, Ted Jordan, Harold Baker, Ray Nance, Francis Williams, Cal Anderson.

trombones: Joe "Tricky Sam" Nanton, Lawrence Brown, Claude Jones, Wilbur Davis.

Reeds: Russell Procope, Johnny Hodges, Jimmy Hamilton, Al Sears, Harry Carney.

Rhythm: Duke Ellington, piano; Fred Guy, guitar; Oscar Pettiford, bass; Sonny Grech, drums.

"MOONMIST," "IN A JAM," "ON THE ALAMO," "I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME," "TEA FOR TWO," "JUST YOU, JUST ME," "SOMEONE," "DOUBLE BUFF," "THE MOOCHE" Recorded July 17, 1946, Hollywood, Ca. Personnel same as July 16.

"A FLOWER IS A LOVESTIME THING" Recorded July 17, 1946, Hollywood, Ca. Personnel same as July 18 except Billy Strayhorn, piano, instead of Duke Ellington.

Recordings listed are available at the time of going to press. The Company reserves the right to withdraw releases in the light of future trading conditions.

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SIDE A

1. **"THE UNRECORDED CHARACTER"**—Written four months of this recording, the first unrecorded suite revision to "A Very Unrecorded Character." Either transcribed from 40s Harlem jazz linguistics for an unobtrusively unrecorded individual—by someone unobtrusively young. Written for Shorty Baker in the early '40s, it was taken out of the book when he exited the band in April, 1944 and reworked and re-cut in June '46. Swinging solos by Duke, Lawrence Brown and Jimmy Hamilton, and a witty exchange between Ted Jordan and Baker suggest that the subject cannot have been too square.

2. **"THE SUBURBANITE"**—Al Sears' amazing tenor baritone has a breath-taking for audience and school. Listening to a tape of this performance, Sears modestly exclaimed, "I stumbled from the first note all the way through, but I didn't fail!" Franc Williams countered: "Al could get out in front of the band with his horn and start patting that big foot of his and break up the whole house before he played four notes."

3. **"INDIANA"**—This version of the familiar standard differs markedly from the Dick Vance "Indiana" chart the band usually played. The arranger for this one is not known, and, apparently, this is the only recording. Cal Anderson and Hamilton solo.

4. **"MOONMIST"**—Ellington expresses his insatiable appetite for sheer beauty and his fascination with the night as he sets the mood to mix three of his lowest colors—the evanescent, quire-voiced violin of Ray Nance, Johnny Hodges' alto as his sweetest and Brown's languorous trombone. (At the age of twelve, Nance was just as a violin student at the Chicago College of Music.)

5. **"IN A JAM"**—Ellington, Nanton, Hodges, Jordan, Sears and Anderson take some of an update of a number first recorded ten years earlier. Duke, Tricky Sam and Johnny had solos on the original.

6. **"ON THE ALAMO"**—Hodges, Anderson and Sears solo merrily on a pop standard Sonny Grech describes as "a filler not really in our book. We had a few of these things that they band knew and could play but we didn't do them often." The cartoon, comically adding, "Our band was twenty-five years ahead of dead time—and nobody's caught up yet!"

7. **"I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME"**—Duke invites Harry Carney's buoyant baritone to limit the lively melody, followed by the trumpets of Nance and Jordan, and Hamilton's clarinet. The early Ellington version was in March, 1937.

SIDE B

1. **"TEA FOR TWO"**—Ellington and Oscar Pettiford launch Jordan's candid exposition of a line highly regarded by one of Duke's favorite pianists, Art Tatum.

2. **"JUST YOU, JUST ME"**—The whole band is feeling exceptionally good. A somewhat rare tenor solo by Hamilton demonstrates his individuality on that instrument. Sears, hearing this, remarked of his fellow section member, "There never was a fee on Jimmy Hamilton, Jimmy Hamilton could bow!" Subsequent solos are Jordan, Anderson and Harry Carney.

3. **"SOMEONE"**—The trio that plays pretty—Hodges, Brown and Nance—emerge with this timeless 1942 love song. Ray was totally captured by this music that he played it every day at home as a personal reward to himself after each practice period.

4. **"DOUBLE BUFF"**—The delightfully eclectic Billy Strayhorn named this after the pain of drunk indignation—the Sonny Grech says before the ensemble solos are Jordan, Baker, Pettiford, Nance with the dramatic punctuation, and Russell Procope on alto sax. This is the only known recording.

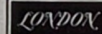
5. **"A FLOWER IS A LOVESTIME THING"**—Strayhorn conceived this for the lush imagery Hodges' horn evokes. Song titles are psychologically significant. Stray had Stanley Dance in "The World of Duke Ellington" (Charles Scribner's Sons, 1970), and there, with the composer at the piano, Johnny offers convincing counterpoint.

6. **"THE MOOCHE"**—From Sonny Grech's soft slyball crash through Nance's final enigmatic trumpet blast, the whole band moves in stonew. Duke wrote this early in the morning in 1928, sitting at the piano alone at the old uptown Cotton Club after closing. It first was recorded October 1 of that year with solos, at first, by Hodges and Nanton. Hamilton's respective clarinet figure around Carney's smooth bass clarinet also on this version. This was Tricky Sam's final recorded solo. He died four years later.

7. **"A FLOWER IS A LOVESTIME THING"**—This was Tricky Sam's final recorded solo. He died four years later.

—PATRICIA WILLARD
Contributor: Russel Fret, JAM

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SIDE A

1. **THE UNRECORDED CHARACTER**

D. Ellington

2. **THE SUBURBANITE**

D. Ellington

3. **INDIANA**

Harold Macdonald

4. **MOONMIST**

M. Ellington

5. **IN A JAM**

D. Ellington

6. **ON THE ALAMO**

James Kern

7. **I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME**

Gaskill-McHugh

SIDE B

1. **TEA FOR TWO**

Casas-Youmans

2. **JUST YOU, JUST ME**

Green-Kayes

3. **SOMEONE**

D. Ellington

4. **DOUBLE BUFF**

Strayhorn

5. **A FLOWER IS A LOVESTIME THING**

Strayhorn

6. **THE MOOCHE**

D. Ellington

"Other albums you will enjoy"

Vol. 1, 1946: HMP 5033

TAKE THE A TRAIN

CRUCIFIXION

FRASION FLORES

MACKENNA'S WALK

STREETENGLAND

EIGHTY-NINE

IF YOU'RE HAPPY

Vol. 2, 1946: HMP 5034

PERFECT

TOP TOC TOC

CONCEAL YOUR FEELINGS

METRY WOMAN

SATISFACTION IN CLEANING

YOU DON'T LOVE ME NO MORE

SOLOIZES ME

Vol. 4, 1947: HMP 5036

GOLDEN CHESS

HAPPY TO ME

HUGALIGHTY

HAPPY BOY LOCAL

Vol. 5, 1947: HMP 5037

SEASIDE FINE

THE MOON

YOU LOU

MOON GARDEN BLUES

HAPPY PARKING

Produced By: Wally Heider

Editing: Tom Shallicks

Mastering: Steve Guy, Location Records, Burbank

Programming & Discographic Research: Joseph H. Igo, author of

the forthcoming reference, *The Ellington Chronicle*

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RYE IN BELL
BLUE BASHOON
TRABERGENCY
PUGGED HORNO
JANIE
WHEEL
JIFF IS LAMPN

HEY BABY
SUGGESTEN I JUMPED
CONCEAL OF COME BINE
FIDDLE FIDDLE
SEE SPECING
ONE O'Clock AMP

OVERFLOW TO A JAM BESSON
SHE HAS BEAST
BEAST'S BLUES
MEMPHIS BLUES
IT LOVES BLUE
WHY BLACK JOHN

FILTRATION
IN THE NIGHT
FAN FOR JOY
FAN EARLY BLUES
EMBRACEAR YOU
FIRE
FAIR AT 19TH