

EVERYBODYS 3005

REFLECTIONS IN ELLINGTON



THE 1932 BAND IN TRUE STEREO
AND
ON THE ROAD WITH THE GREAT 1940 BAND

DUKE ELLINGTON ORCHESTRA 1931

- Joe "Tricky Sam" Nanton, Trombone
- Freddy "Posey" Jenkins, Trumpet
- Charles "Cootie" Williams, Trumpet
- Juan Tizol, Valve Trombone, Arranger
- Arthur "Chief" Whetsol, Trumpet
- Duke Ellington, Piano, Arranger & Leader
- Sonny Greer, Drums, Vocals
- Harry Carney, Alto & Baritone Sax
- Freddy Guy, Banjo & Guitar
- Johnny Hodges, Alto & Soprano Saxes
- Wellman Braud, Bass
- Barney Bigard, Clarinet & Tenor Sax



Everybody's

EV-3005-A

SIDE ONE
Mono/Stereo*

REFLECTIONS IN ELLINGTON 1932 - 1940

1. (Medley*) MOOD INDIGO
HOT AND BOTHERED
CREOLE LOVE CALL
2. (Medley*) EAST ST. LOUIS TOODLE-OO
LOT O' PINEAPPLES
BLACK AND TAN FANTASY
Duke Ellington and His Orchestra
3. HARLEM AIR SHAFT
4. I DON'T MIND (ALL TOO SOON)
5. ROSE OF THE RIO GRANDE vocal - Ivie Anderson
Duke Ellington and His Famous Orchestra

EVERYBODY'S RECORD INC., NEW YORK, N.Y.



Everybody's

EV-3005-B

SIDE TWO

REFLECTIONS IN ELLINGTON 1932 - 1940

1. RIDING ON A BLUE NOTE
2. BOY MEETS HORN
3. ROSE ROOM
4. STOMPY JONES
5. JIG WALK
6. LITTLE POSEY
7. (Closing Theme) WARM VALLEY
Duke Ellington and His Famous Orchestra

EVERYBODY'S RECORD INC., NEW YORK, N.Y.

SIDE ONE

RCA Victor Studio No. 1 (1:30 PM—4:30 PM)
24th Street, New York — February 3, 1932

- MEDLEY: Mood Indigo, Ellington Bigard-Mills
Hot And Bothered, Ellington
Creole Love Call, Ellington-Miley-Jackson

RCA Victor Studio No. 1 (9:00 AM—11:00 AM)
24th Street, New York — February 9, 1932

- MEDLEY: East St. Louis Toodle-oo, Ellington-Miley
Lots O' Fingers, Ellington
Black And Tan Fantasy, Ellington-Miley
Broadcast: NBC Red Network (11:30 PM—12:00 PM)
Eastwood Gardens, Detroit—July 29, 1940

- HARLEM AIR SHRAFT, Ellington

- I DON'T MIND (ALL TOO SOON), Ellington

- Broadcast: NBC Red Network (11:30 PM—12:00 PM)
Eastwood Gardens, Detroit—July 31, 1940

- ROSE OF THE RIO GRANDE, vocal: Ivie Anderson
Leslie-Warren-Goram

SIDE TWO

- Broadcast: NBC Blue Network Canobie Lake Park,
Salem, New Hampshire — August 17, 1940

1. RIDING ON A BURE NOTE, Mills-Ellington
2. BOY MEETS HORN, Mills-Ellington-Stewart

- Broadcast: NBC Blue Network Canobie Lake Park,
Salem, New Hampshire — August 19, 1940

3. ROSE ROOM, Williams-Hickman

4. STOMPY JONES, Ellington

- Broadcast: NBC Blue Network (11:05—11:30 PM)
Hotel Sherman, Chicago — September 21, 1940

5. JIG WALK, Ellington

- Broadcast: NBC Blue Network (11:05—11:30 PM)
Hotel Sherman, Chicago — September 26, 1940

6. LITTLE POSEY, Ellington

7. WARM VALLEY (closing theme), Ellington

1932: Duke Ellington (piano & leader), Freddy Jenkins, Charles "Cootie" Williams, Arthur Whetsol (trumpets); Joe "Tricky-Sam" Nanton (trombone); Juan Tizol (valve trombone); Harry Carney (alto sax, baritone sax, clarinet); Otto Hardwick (alto sax, bass sax); Johnny Hodges (soprano sax, alto sax, clarinet); Barney Bigard (clarinet, tenor sax); Fred Guy (baritone); Welham Braud (bass); William "Sonny" Greer (drums)

1940: Duke Ellington (piano & leader), Wallace Jones, Charles "Cootie" Williams (trumpet), Rex Stewart (cornet), Joe "Tricky-Sam" Nanton, Lawrence Brown (trombone), Juan Tizol (valve trombone); Harry Carney (clarinet, bass clarinet, baritone sax); Otto Hardwick (clarinet, alto sax, bass sax); Johnny Hodges (soprano sax, alto sax); Barney Bigard (clarinet, tenor sax); Ben Webster (tenor sax); Fred Guy (guitar); Jimmy Blanton (bass); William "Sonny" Greer (drums); Ivie Anderson (vocal).

FOOTNOTE:

Items 3 & 4 on Side 1 have been previously issued on an obscure 10" (circa 1974). The label was called "Jazz Moderne" and until now no one has figured out the country of origin for this record. More importantly, however, the opening portion of Harlem Air Shaft is missing on Jazz Moderne; the items are incorrectly titled, and the sound quality is quite inferior to that found on this Everybody's release.

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REFLECTIONS IN ELLINGTON

THE 1932 BAND IN TRUE STEREO AND ON THE ROAD WITH THE GREAT 1940 BAND

1932

As early as 1929, RCA Victor in the United States, and HMV in England were recording in stereo. Using two microphones to pick up the sound and two cutting tables to record it, Duke Ellington, Leo Reisman, Hoagy Carmichael, and the Pennsylvania State University Glee Club, Leopold Stokowski and the Philadelphia Orchestra, the NBC Symphony under Sir Edward Elgar, Gertrude Lawrence and Noel Coward were all recorded in binaural stereo sound. This experiment lasted far into the 30's, resulting in records which, when taken individually, are pretty ordinary monaural, but when paired with their "mates" from the other cutting table, they yield spectacular stereo sound. It took until 1968 before someone finally got hold of such a pair of records, synchronized them, and heard the stereo.

Long playing records are not a recent invention. As far back as Edison's tinny, inventors had been working on how to put more lines on a record without harming the fidelity of the playback. This was done in various ways. In 1922, the English inventor, Noel Pemberton-Billing, arrived at a 16-inch vertically cut disc that rotated slowly at the rim and gathered velocity as the needle tracked toward the center so that the groove speed was effectively constant. One of these would play for 20 minutes. Edison came out with an 80 rpm extremely microgroove Diamond Disc in 1928 that had 450 lines to the inch (177 lines per cm) and played about 20 minutes per side. For obvious technical reasons, these records were short-lived on the market. The popular standard Edison Diamond Disc, introduced in 1915, had 150 lines per inch, allowing up to five-and-one-half minutes of recording time on a ten inch side the extra time, however, was rarely used to good advantage by the Edison artists. After the onset of the Depression in 1929, record buyers shifted their attention increasingly to radio, while record companies tried increasingly desperate gimmicks to stay in business. By 1932, both Columbia and Hit-Of-The-Week offered mini-microgroove 78's (45 rpm) with almost twice the playing time of the average record. But RCA the deepest groove, although they earlier had offered the most innovative product: ten and twelve inch coarse groove records that rotated at a constant 33 1/3 rpm, offering ten and fifteen minute programs and a reasonably cheap (today they would say "affordable") player that could be easily connected to a Victor radio.

This new line was launched with plenty of hoopla, including a ten-minute long "Victrola" record, on this inaugural disc, Frank Crumit is featured as the master of ceremonies, introducing Victor artists and Phil Ohman, the Revellers, and Nat Shilkret and the Victor Orchestra. At a point early in the recording, Crumit enthusiastically exhorts:

Bounds like a celebration, doesn't it? Well, it's like that. We've all been singing and playing for Victor Records and, while we've enjoyed the work, we've always had a little cramped room, so to speak. In other words, we could only put so much on a record and the things had to stop. And here, we have something new that the RCA Victor people have developed. A long-playing record that can hold an entire vaudeville act or even a symphony, plus the wonderful new instrument to play it on . . ."

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CREDITS:

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Master transfer (1940): Jack Towers & Jerry Valburn
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Mastering: Don Van Gordon
Executive producer: Jerry Valburn

Empires rise and crumble, and luck can change overnight, but somewhere along the line everyone has a very good year. For Robert Schumann was 1844, and after song poured from his pen and he began his first symphony, Albert Einstein was on a roll in 1905, producing a series of brilliant scientific papers, one of which unveiled a theory of special relativity. And Babe Ruth would long remember 1927, the year he hit 60 home runs.

1940 was one of those years for Duke Ellington. By then the 41 year-old bandleader was a seasoned writer, for his ensemble, and he was ably assisted by his young collaborator Billy Strayhorn, and by trombonist Juan Tizol. The impending ASCAP ban (effective December 31, 1940) put pressure on musicians to find non-licensed material. Ellington responded with a steady stream of new compositions that were dark, veiled, more mysterious: *Jack The Bear*, *Mo-Ko*, *Concerto For Cootie*, *Cottontail*, *Duke's Rhapsody*, *Portraits of Bert Williams* — and on the list goes. The 1940 works prove, however, that Ellington felt the need not just to compose but to compose as well as he could.

1940 was also a fortunate year for Ellington the bandleader. His orchestral palette was enriched by the arrival of tenor saxophonist Ben Webster in February. Jimmy Blanton, who had joined Ellington the previous October, both lifted and drove the band with his buoyant, beautifully shaped bass lines. Veteran "Washingtonians" Sonny Greer, Otto Hardwick, and Fred Guy brought a continuity of tradition, while relative newcomers like Strayhorn and Webster supplied fresh inspiration. The reed and brass sections had attained a virtuosic level of ensemble performance. The command of dynamics, tone color, and orchestral blend was matched by few ensembles at the same time, nearly every man was a gifted soloist. The 1940 band was rich in talent, ripe with possibilities.

And 1940 was an active year for Ellington the availing musician in this respect, not so different from the years before and after. He crisscrossed North America from Portland, Maine to Portland, Oregon from Virginia Beach to Los Angeles; from El Paso to Winnipeg. He weekend in June, the band played on Saturdays and Asheville, North Carolina on Sunday. Heaving some 900 miles by bus in 72 hours. Occasionally, there were breaks in the travel. The Ellington held forth from the Panther Room of the Hotel Sherman in Chicago; but otherwise, the band kept moving, and squeezing in a dozen visits to recording studios in New York, Chicago and Hollywood.

Most lovers of Ellington's music are on familiar terms with the 1940 repertory. In addition to the studio recordings, various live broadcasts are available from Boston's South and Cafe, the Hotel Sherman and the Crystal Ballroom in Fargo, North Dakota (that exceptional November night preserved for us by Jack Towers and Dick Burris). The present collection contains nine new 1940 treasures: three from Eastwood

(Continued on Insert)

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