

2 LPs

ROGER S. BERLIND, MANHATTAN FOX, SONDRÁ GILMAN,
BURTON L. LITWIN AND LOUISE WESTERGARD
IN ASSOCIATION WITH BILLY FALLS PUBLISHING CORP. AND HOLMES PRODUCTIONS, INC.

RCA

DUKE ELLINGTON'S

SOPHISTICATED LADIES

Original
Broadway Cast
Recording



Mercer Ellington

Music Under the Direction of
MERCER ELLINGTON
Produced for Records by
THOMAS Z. SHEPARD

SOPHISTICATED LADIES

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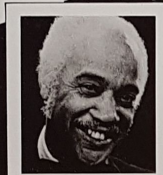
Side 2

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Art Director: J.J. Salmach • Cover Art: Tony Walton
 Literary Supervision: Nancy Lee Swift
 Editorial Supervision: Jane T. Beer



Mercer Ellington



Terri Klausner and P.J. Benjamin



Gregg Burge, Marcellus Ellington and Hinton Battle

Side 4

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It Don't Mean a Thing (It Really Doesn't)	Gregory Hines and Company

Sophisticated Ladies and Gentlemen:

Claudia Adahy, Marcellus Ellington, Paula Lynn, Wynonna Smith, Adrian Bailey, Michael Lichtenfeld, Michael Scott Gregory, T.A. Stephens

Orchestra:

Dick Embury, Harold Minerne, Joe Temperley, Morris Turner, David Young, Saxophone and Clarinet; Kamau Adili, Barry Lee Hall, John Longo, Lloyd Michaels, Evans Solot, Trumpet and Flugelhorn; Art Baron, Charles Connors, Vince Proberts, Britt Woodman, Drummer; Al Richmond, French Horn; Charles Sumners, Rocky White, Percussion; Richard Pratt, Drums; Dominick Fiore, Bass; Julia and Fonder; Lloyd Mayer, Piano; Rudy Stevenson, Guitar and Bongo

Recording Engineer: Jonathan J. Lopez

Recorded in RCA's Studio B, March 23, 24, 27, 30, 1981

Musical Preparation: Marianne Pricke, Al Miller

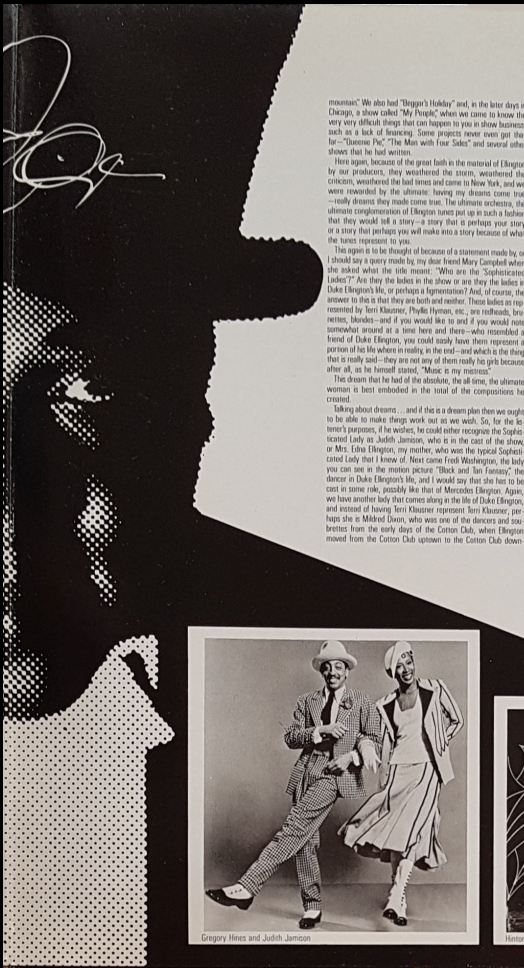
Public performance clearance—ASCAP/DEMUSICA

The "Sophisticated Ladies" represents the realization of seven of my dreams. One, of course, as you have many times heard from people who speculate about orchestras, is the catch-all phrase, the "dream band," the "dream" trio, the "dream" quartet, and my fondest desire has been that of having at one time on the stage the most desirable artists who have passed through the Ellington organization—either in my orchestra or with my father. As a result, we searched and searched, and most of keys a mental note of the people I thought would be the most creatively exciting. That is one dream which has come to fruition—and mostly through the guts and the talent of the few wonderful producers of our show.

Now, another form of the dream is the idea of what at one time during World War II we called "The Hampton Show." The objective was to take songs with various titles and by them on the floor, stretch them out, spread them, toss them around, shake them up

and see what kind of a story they told. Then we put them together and added various things, such as dance, comedy, etc., with the songs became a play, telling and weaving their own story. This was one of the procedures I wanted Pop to use during his lifetime because as he had a lot of near misses with his shows. There was "Jump for Joy," which closed with standing rooms only in California and, as he referred to it, "never had a chance to get across the

Photos: Martha Swapp



mountain? We also had "Ellington's Holiday" and, in the later days in Chicago, a show called "My People," when we came to know the very difficult things that can happen to you in show business, such as a lack of knowing. Some projects never even got that far—"Theeone Pie," "The Man with One Sock," and several other shows that I had written.

Here again, because of the great faith in the material of Ellington by our producers, they overlooked the strain, overlooked the concern, overlooked the bad times and came to New York, and we were rewarded by the ultimate: having my dreams come true—only dreams they made come true. The ultimate architect, the ultimate conglomerator of Ellington tunes put up in such a fashion that they would all stay—a story that is perhaps your story or a story that perhaps you will make into a story because of what the tunes represent to you.

It's again to be thought of because of a statement made by, or I should say a query made by my dear friend Mary Campbell when she asked what the role meant: "Who are the 'Sophisticated Ladies'?" Are they the ladies in the show or are they the ladies in Duke Ellington's life, or perhaps a figurative? And, of course, the answer to this is that they are both and neither. These ladies as represented by Irita Klawner, Paula Harmon, etc. are redheads, brunettes, blondes—and if you would like to and if you would note something unusual at a time here and there—who resembled a Duke Ellington, you could easily have them represent a portion of his life when in reality, in the end—and which is the thing that is really said—they are not any of them really but girls because after all, as he himself stated, "Music is my mistress."

The dream that he had of the absolute, the all-time, the ultimate woman is best embodied in the total of the composition he created.

Talking about dreams... and if this is a dream plan then we ought to be able to make things work out as we wish. So, for the lifetime's purpose, if he wishes, he could either recognize the Sophisticated Lady as Judith Jamison, who is in the cast of the show, or Mrs. Edna Ellington, my mother, who was the typical Sophisticated Lady that I know of. Next came Fred Washington, the lady you can see in the motion picture "Black and Tan Fantasy"; the dancer in Duke Ellington's life, and I would say that she has to be cast in some role, possibly like that of Mireille Ellington. Again, and instead of having Irita Klawner represent Irita Klawner, perhaps she is Mireille Dixon, who was one of the dancers and sister-in-law from the early days of the Cotton Club, when Ellington moved from the Cotton Club uptown to the Cotton Club down-

town. And then, having finally reached downtown, another lady comes into his life, a major lady who was to last him basically for the rest of after Joe—Lena May. She was Mrs. Sam Dull as he says it, and in her eyes, she is someone else still. And finally, we talk about Mireille Zita, his paramour who came closest to competing with his main mistress, and she could easily be represented by one Paula Harmon, a lady highly sophisticated, also woman of the world, former blonde, very wonderful character.

So, you see these ladies in your mind's eye, cast your own dream. Perhaps the lady is not so real but after all a dream is never responsible to the art.

—MERLELLA ELLINGTON

Duke Ellington was for more than a songwriter. In a century when "genius" is a term very loosely used, he was one of the few with an indisputable right to it. This was confirmed by Kenneth Tynan, the drama critic, who once named him, along with Chopin, Caruso, Picasso, Hemingway and Druse Weller, as among "5 best instrumental reputations that can never be wistfully tarnished."

Ellington's intelligence was such that he seemed capable of excelling at any art or craft he found attractive. As a young painter he was awarded a scholarship to the Pratt Institute in Brooklyn, but he turned it down in favor of music. He had made an important discovery: Whenever he played piano at parties or dances in Washington, D.C., where he was born on April 20, 1899, there was always a pretty girl standing in or near the keyboard. His charismatic personality was, of course, a great help then and throughout his long career, but not least when he went to New York in 1927 and 1928.

As he said in his autobiography, "Music Is My Mistress," there seemed to be someone waiting at every crossroads in his life to tell him which way to go. In an early instance, it was a lyricist he knew who challenged him to participate in a near-impossible feat. They had to write all the music for a show and present it to publisher Jack Robbins next morning. Unaware that such a task customarily consumed months of work, Ellington sat down at the piano and wrote all night. The show, "Chocolate Kiddies," went to Berlin, where it ran two years and made Robbins a wealthy man. This was Ellington's first real brush with the theater and his first success in the publisher world. The element of spontaneity in the encounter and the way he met its challenge were to prove typical of his career.

He formed a small band to play at the Kentucky Club at 43th and Broadway and while improvisationists access his music to the attention of Irving Mills, a publisher of intuitive and energy. Here was another significant crossroads: Figure. Mills guided the young leader for the next decade playing a really important role in establishing Ellington's band and reputation. He saw it in that Ellington recorded under his own name and remears almost for almost every album of the duo, and in 1927 he was instrumental in getting the band into the prestigious Cotton Club. Luck played a part, too, because Ellington arrived late

for the audition, but so did the man who had to decide which band to hire, and by that time all the others had gone. The club had a radio wire, which helped spread the band's music during the nation, a factor of much importance in those days.

The 1920s were an amazing and tumultuous development of Ellington's talents as leader/pianist, composer and arranger. His band and arrangements were soon unsurpassed in the jazz field, and as pianist he controlled and energized his musicians with extraordinary authority. As composer he wrote music suited to suit both his band as an ensemble and his brilliant soloists. He also wrote for the different acts that appeared in the Cotton Club's both floor shows a venue for African-American in the late '20s had led to his producing so-called "jungle" music, which he colored by using boogie brass music and other instrumental devices. There were thus many sources of inspiration, and an astounding stream of his best poured from his pen, among them *Moanin' Blues*, *Sophisticated Lady*, *Solo*, *Drop Me Off in Harlem*, *It's a Wonderful World*, *I Let a Song Go Out of My Heart* and *It Don't Mean a Thing*. The last, written in 1932, marked the Swing Era by more than ten years. *The Mop and the Bucket* at Ellington, which always remained in the band's repertory, were examples of music conceived to accompany professional dancers, while many other numbers were appropriate to the needs of the party's big ballrooms.

In 1933 Ellington took the band on the first of numerous European tours. Audiences were already familiar with his records, and it was ecstatically received. At a special party in London hosted by Lord Bessborough, Ellington found himself drinking gin with the Prince of Wales, who in one point displayed his prowess on the drums. The pattern was set then for international tours that continued for 40 years. Ellington traveled to every continent, and as he fame mounted his status as a goodwill ambassador was recognized by the U.S. State Department, which sponsored trips to the Middle East, Russia and Latin America. The President's Gold Medal was awarded him by Lyndon Johnson, and the Medal of Freedom was presented by Franklin D. Roosevelt as the House dinner celebrating Ellington's 70th birthday. University degrees were showered upon him, and among other high honors were the Emperor's Star from Haiti, Solano and the Legion of Honor from the French government.

Recognition of this kind did not turn Ellington's head. He steadfastly maintained the greatest of all jazz orchestras, and he played in it every night. He had to have it, he said, to ensure that he could hear next day they he had written overnight. His output was enormous. For several years, beginning in 1942, he annually premiered new extended compositions at Carnegie Hall, and when jazz festivals became the vogue, still more new works were required from him. Brilliant suites like *Black, Brown and Blue*, *Jack*, *Sweet*, *Theodic Suite Thursday*, *The Latin American Suite* and *The Three Black Kings* succeeded the earlier song hits. He wrote music for films including "Anatomy of a Murder" and "Paris Blues", for symphonic performance, for ballet and for the theater.

Always a religious man, despite the milieu in which he worked, he finally had the opportunity to express his beliefs in three Sacred Concerts, written between 1955 and 1974. He continued to write music up until his death, May 24, 1974.

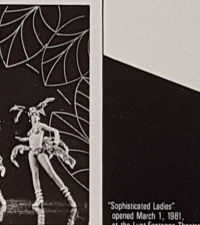
—SIBBLY DANCE

Author of "The World of Duke Ellington"



Gregory Hines and Judith Jamison

Harmon Battle and Eldridge



"Sophisticated Ladies" opened March 1, 1931, at the Loft Entertainment Theatre, New York City.

Side 1 Stereo

BL 84053(2)-1

**DUKE ELLINGTON'S
SOPHISTICATED LADIES**

Original Broadway Cast Recording

OVERTURE (3:35) - a) **Thing's Ain't What They Used To Be** (M. Ellington) (1:29) - b) **Sophisticated Ladies** (D. Ellington) (1:00) - c) **Perdido** (Tizol) (1:06) - d) **I've Got To Be A Rug Cutter** (D. Ellington) (2:11) - e) **Music Is A Woman** (Based on "Jubilee Stomp") (D. Ellington/Quere) (1:44) - f) **The Mooche** (D. Ellington/Mills) (2:45)

GEMA
BIEM

Hit Me With A Hot Note And Watch Me Bounce (D. Ellington/George) (2:43) - **MEDLEY** (4:07)
a) **Love You Madly** (D. Ellington) (1:18)
b) **Perdido** (Tizol/Drake/Lengsfelder) (2:49)
c) **Fat And Fert** (You're My Meat) (Tolbert) (1:56)
d) **It Don't Mean A Thing** (D. Ellington/Mills) (3:42)

Orchestra under the direction of
Mercer Ellington
Produced by Thomas Z. Shepard
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Side 2 Stereo

BL 84053(2)-1

**DUKE ELLINGTON'S
SOPHISTICATED LADIES**

Original Broadway Cast Recording

Bl-Blip (D. Ellington/Kuller) (2:03)
Cotton Tail (D. Ellington) (2:43)
Take The "A" Train (Strayhorn) (3:24)
Solitude (D. Ellington/de Lange/Mills) (3:20)
MEDLEY (1:54) - a) **Don't Get Around Much Anymore** (D. Ellington/Russell) (1:08) - b) **I Let A Song Go**

GEMA
BIEM

Out Of My Heart (D. Ellington/Nemo/Mills/Redmond) (0:48) - **Caravan** (D. Ellington/Tizol/Mills) (2:50) - **Something To Live For** (D. Ellington/Strayhorn) (3:41) - **Rockin' In Rhythm** (D. Ellington/Mills/Carney) (2:28)

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Side 3 Stereo

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DUKE ELLINGTON'S SOPHISTICATED LADIES

Original Broadway Cast Recording

In A Sentimental Mood (D. Ellington/Kurtz/
Mills) (3:25) - I'm Beginning To See The Light
(D. Ellington/George/Hodges/James) (2:59)
MEDLEY (3:10) - a) **Satin Doll** (D. Ellington/
Strayhorn/Mercer) (1:27) - b) **Just Squeeze Me**
(D. Ellington/Gaines) (1:52)
Dancers In Love (D. Ellington) (2:14)

GEMA
BIEM

Drop Me Off In Harlem (D. Ellington/Kenny) (3:13)
Echoes Of Harlem (D. Ellington) (3:37)
I'm Just A Lucky So-And-So
(D. Ellington/David) (2:10)
Hey Baby (D. Ellington) (1:47)

Orchestra under the direction of
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Side 4 Stereo

BL 84053(2)-2

DUKE ELLINGTON'S SOPHISTICATED LADIES

Original Broadway Cast Recording

Imagine My Frustration (D. Ellington/Strayhorn/
Wilson) (2:23) - **Kinda Duklah** (D. Ellington) (2:26)
MEDLEY (1:21) - a) **I'm Checking Out Goodbye**
(D. Ellington/Strayhorn) (0:50) - b) **Do Nothing**
'Till You Hear From Me (D. Ellington/Russell) (0:31)
MEDLEY (5:25) - a) **I Got It Bad And That Ain't Good**
(D. Ellington/Webster) (3:31)

GEMA
BIEM

b) **Mood Indigo** (D. Ellington/Mills/Bigard) (1:54)
Sophisticated Lady
(D. Ellington/Parish/Mills) (3:07)
It Don't Mean A Thing (Reprise)
(D. Ellington) (2:20)

Orchestra under the direction of
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Produced by Thomas Z. Shepard
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ROGER S. BERLIND, MANHEIM FOX, SONDRÁ GLIMAN,
BURTON L. LITWIN AND LOUISE WESTERGAARD
IN ASSOCIATION WITH BELWIN MILLS PUBLISHING CORP. AND MOZART PRODUCTIONS, INC.

Present

GREGORY HINES JUDITH JAMISON

in
DUKE ELLINGTON'S
SOPHISTICATED LADIES

Concept by
DONALD MCKAYLE

Based on the music of
DUKE ELLINGTON

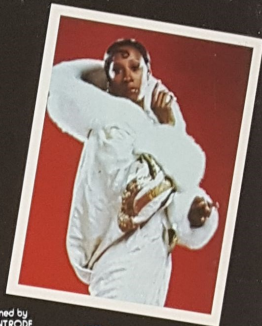
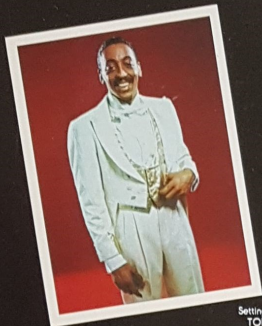
Starring

PHYLLIS HYMAN
P.J. BENJAMIN

featuring

HINTON BATTLE
GREGG BURGE MERCEDES ELLINGTON PRISCILLA BASKERVILLE
and

TERRI KLAUSNER



Settings Designed by
TONY WALTON

Costumes Designed by
WILLA KIM

Lighting Designed by
JENNIFER TIPTON

Theater Sound
Designed by
OTT S MÜNDELOH

Hair Designed by
DANNY WINTRODE

Orchestrations by
AL COHN

Musical and Dance Arrangements by
LLOYD MYERS

Vocal Arrangements by
MALCOLM DODDS and LLOYD MYERS

Associate Choreographer
BRUCE HEARTH

Assistant Choreographer
MERCEDES ELLINGTON

Musical Consultant and
Additional Arrangements by
PAUL CHIHARA

Production Stage Manager
MARTIN GOLD

Music Under the Direction of
MERCER ELLINGTON

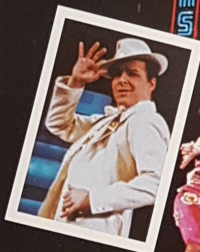
Co-Choreography and Tap Choreography by
HENRY LETANG

Musical Staging and Choreography by
DONALD MCKAYLE and MICHAEL SMUIN

Entire Production Directed by
MICHAEL SMUIN

JAZZ
JOINT

CLUB
JAZZ



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