

A BOULE AFRICAINE

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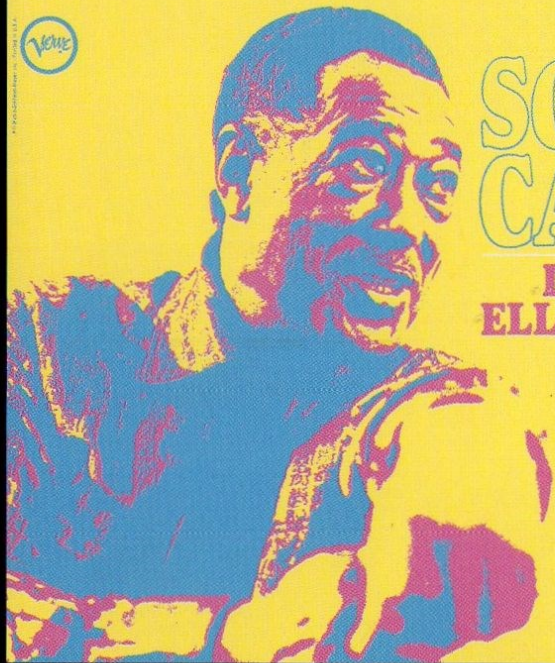
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V6-8701

STEREO



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SOUL CALL

**DUKE
ELLINGTON**



Duke Ellington Reel 3

1. SOUL AFRICAIN 1

~~Soul Call 2~~

WEST INDIAN PASADALE 4

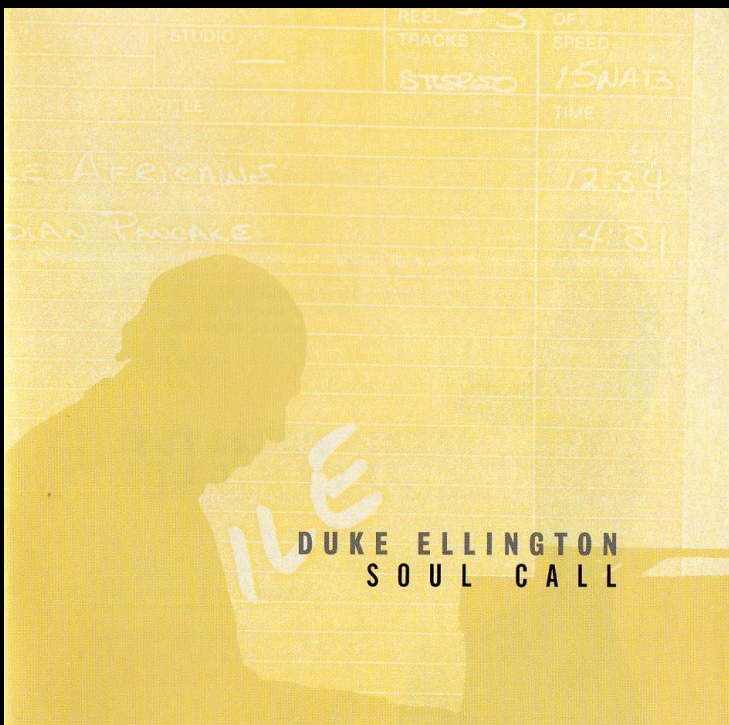
~~WEST INDIAN PASADALE (EL GARDEN) 4~~

DUKE ELLINGTON
SOUL CALL

REVISED: LINDP 10/18

1. SOUL AFRICAIN 13

2. WEST INDIAN PASADALE 4





DUKE ELLINGTON
SOUL CALL

	Mstr. No.	Time
1. La Plus Belle Africaine (Edward Kennedy "Duke" Ellington)	107154	13:49
2. West Indian Pancake (Duke Ellington)	107155	4:35
3. Soul Call (Louis Bellson, L. Luigi Paulino Alfredo Francesco Antonio Bellson—Henry Bellson)	107156	2:38
4. Skin Deep (Louis Bellson)	107157	12:12
5. Jam With Sam (Duke Ellington)	107158	3:16
6. Sophisticated Lady (Duke Ellington)		4:13
7. Wings and Things (Johnny Hodges, J. Corneilus Hodges)		2:54
8. The Opener (Duke Ellington)		3:01
9. Caravan (Duke Ellington—Jean Tisli)		3:59
10. Kinda Dukish and Rockin' in Rhythm (Duke Ellington/Duke Ellington—Harry Cowell Carney)		5:09
11. Such Sweet Thunder (Duke Ellington—William Thomas "Billy" Strayhorn)		3:11
12. Madness in Great Ones (Duke Ellington—Billy Strayhorn)		4:39
13. Main Stem (Duke Ellington)		3:54
14. Take the "A" Train (Billy Strayhorn)		5:14

Duke Ellington and His Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tp); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonzales (ts); Harry Carney (bs, cl, bcl); Ellington (p, cond); John Lamb (b); Sam Woodyard (d).
 * On tracks 1, 3-5, 8, and 13: Delete Ellington (p).

On track 9: Cooper (claves) replaces (trmb); Connors (maracas) replaces (b trmb); add Herbie Jones (gtr).

Recorded July 1966 at Juan-les-Pins, France: track 9 on July 26; tracks 2, 4-6, 8, and 10 on July 27; tracks 1, 3, and 11-14 on July 28; track 7 on July 29

Tracks 1-6 original-LP issue: *Soul Call* Verve V6-8701

Tracks 7-14 original-CD issue: *The Ella Fitzgerald and Duke Ellington Côte d'Azur Concerts* on Verve Verve 314 539 033-2

Original recordings produced by Norman Granz

Original LP-cover design by Jack Anesh

Tracks 1-6 are in their original-LP sequence.

In 1966, Duke Ellington was busy by anybody's standards, including his own. His services were in demand, and his capacity to accommodate bordered on the superhuman, particularly when one realizes that he was in his middle sixties.

At the risk of making a laundry list, here is a thumbnail sketch of Ellington's 1966 activities through July: In January he was in Hollywood to record the score for the Frank Sinatra movie *Assault on a Queen*. He returned to New York for three days of rehearsals and television appearances before embarking on a European tour on the 24th. He returned to the U.S. on February 25. The Ellington band had a full slate of appearances and recordings throughout the month of March. On April 1 they began a ten-day African tour, which included a performance at the World Festival of the Negro Arts in Dakar, Senegal. On April 12 they were back in the U.S.; Ellington and Sam Woodyard were in Cincinnati for four days of performances with the Cincinnati Symphony. The band was back in action on the 17th, performing almost every day through May 11. Two days later they were playing the first date of a Japanese tour. On May 27 they played their final date of the tour in Tokyo; on the 28th they were in Whittier, California, playing at a country club. Ellington and the band were constantly on the road for performances, recording sessions, and television appearances through July 24.

The following day they flew to the Juan-les-Pins/Antibes Jazz Festival on the Côte d'Azur (otherwise known as the French Riviera) for four concerts, three of which included vocalist Ella

Fitzgerald. This album is taken from tapes of those concerts. (A much more comprehensive document of the concerts, including Fitzgerald's participation, is on Verve 314 539 033-2, an eight-CD set.)

The Ellington orchestra's last appearance at the festival was on July 29, and on July 30 they were in Sandusky, Ohio for the first in a series of North American dates. And so on. Trombonist Buster Cooper, who joined the band in 1962 and stayed almost seven years, said this degree of activity was par for the course: "If the band had an open date, Duke would have us in the recording studio."

The inevitable questions that come to mind in the face of such a grueling schedule are addressed by Ellington in "The Mirrored Self", a chapter of his autobiography, *Music Is My Mistress*:

Q: You must get extraordinarily exhausted on your travels. How do you recharge or revitalize?

A: One must always conserve the agreeable or positive. It is not expedient to try to like or enjoy the negative.

Q: When you don't feel like performing, as must sometimes happen, how do you psyche yourself into doing a first-class job?

A: I have no preferred conditions for doing what I do for a living. I love it all, all of the time. . . .

Q: Don't you get tired of doing what you're doing year in and year out?

A: You're talking from the perspective either of someone who doesn't love music, or who doesn't do what he enjoys most for a living. To be frank, that question annoys me very much, and not merely because it recurs so often. Millions and millions of dollars are spent building big vacation places for people to escape to from their daily chores, but they are the people who don't enjoy what they are doing for a living. . . . Everybody else takes a day off, but not us. We're not captive, but we're built in.

Obviously, Duke Ellington marched to the beat of a different drummer than the rest of us mortals.

Promoter Norman Granz arranged for Ellington to perform at the Juan-les-Pins/Antibes festival, held jointly in two adjacent towns on the French Riviera. The performances took place at an outdoor location near enough to the Mediterranean Ocean that the musicians on the bandstand could see ships sailing by.

soul
call

raising

The English writer Mike Hennessey reviewed the festival for *down beat*. "The Antibes Festival really has everything going for it," he wrote. "The location under tall pines beside the Mediterranean could scarcely be better; the climate is superb (hardly a drop of rain has fallen during festival time in seven years); and the beaches, the bronzed bikini girls, and the bouillabaisse assure everyone's euphoria." He went on to say that "it will be a long time before I forget . . . the extravagant talent of the great Duke Ellington band." After discussing performances by several other acts, including one or two he wasn't entirely pleased with, Hennessey ended his review: "Four concerts by the best band in the world, three by the best singer in the world — perhaps it is a little churlish to ask more of a festival."

The visual appeal of the surroundings made the band's appearance a natural for filming, and Granz hired a camera crew from Paris and a German television director, Alexander Arens, to make a documentary. To balance the concert footage, Granz decided to include a segment at the Fondation Maeght Art Museum, located in the hills overlooking nearby Cannes. The documentary was first edited to ninety minutes for theatrical release, but probably never appeared in that form. It was eventually further edited to one hour for National Educational Television (NET), a forerunner of the Public Broadcasting System.

Both Granz and Ellington had a deep interest in and appreciation of the visual arts. Ellington was offered an art scholarship to Brooklyn's Pratt Institute when he was a high school senior. He turned it down, but he did take side jobs in commercial art to supplement his income in his early days as a musician. Granz's interest in the visual arts is evident in his use of line drawings on LP covers for his Norgran and Clef labels. He even commissioned the noted French artist Bernard Buffet to do a series of paintings for Fitzgerald's *Geršwin Song Book* album (Verve GD 314 539 759-2). His most recent record label, Pablo, was named for Picasso, some of whose paintings are in his personal collection.

In the wake of the Antibes Festival, Granz announced plans to get into filmmaking, citing the footage shot at the festival as the beginning. He had already gained acclaim in 1944 for his Oscar-nominated short feature *Jammin' the Blues*, and he engineered the deal for Ellington to compose and record the score for *Assault on a Queen*. Ellington's own film experience dated back to 1930, when his band appeared in the motion picture *Check and Double Check*; more recently he had composed the scores for *Anatomy of a Murder* (1959) and *Paris Blues* (1961).

The NET program shows Ellington walking through the Fondation Maeght under the guidance of the famous Spanish artist Joan Miró, who happened to be in residence at the time. Then the Ellington rhythm section improvises while Miró looks on appreciatively, standing by one of his own sculptures. All this may sound like high-class cheesecake, but there is plenty of concert footage involving both Ellington and Fitzgerald as well.

The highlight of this album, as well as of the documentary, is the first commercially released performance of "La Plus Belle Africaine", which Ellington had premiered in January in Paris, though it was written for the World Festival of the Negro Arts in April. The piece had been played on many concerts in the intervening six months, so it was well broken in. Bassist John Lamb recalled that it was his choice to play his solo with the bow. Harry Carney is heard on baritone saxophone, and clarinetist Jimmy

Hamilton stays largely in the low register, recalling the style of his predecessor Barney Bigard. An unusual feature is Sam Woodyard's use of his bare hands on the drums during the solos.

Two other pieces on the original LP, "West Indian Panache" and "Soul Call", were also new on the European tour earlier in the year, while "Jam With Sam" and "Skin Deep" had been in the book for a long time. Listeners may be surprised at the much slower tempo of the latter compared with the famous 1952 recording featuring its composer, Louie Bellson, on drums. Bellson had returned to the band for a spell in the latter part of 1965, so Woodyard may have deliberately approached this drum show-piece differently to discourage comparisons between himself and Bellson. Among the items here that were not on the original LP are the Ducal staples "Main Stem", "Garavan", "The Opener", and a medley of "Kinda Dukish" and "Rockin' in Rhythm". Something of a surprise is "Madness in Great Ones" from *Such Sweet Thunder*, the suite composed by Ellington and Billy Strayhorn and inspired by Shakespeare. The band frequently performed the title piece and "Star-Crossed Lovers", but the rest of the suite had pretty much lain dormant since its 1957 performance at the Stratford Shakespeare festival.

This is not the essential Duke Ellington album, to take to that mythical desert island at the expense of all others. But it is representative of what you would have heard had you been in the audience at one of the many engagements of the Ellington band played in 1966. To hear the Ellington band live at any time was a real treat, for this was a band of individualists. You can recognize the trumpets of Cootie Williams or Cat Anderson by the time they play four bars. Harry Carney, Paul Gonsalves, and Jimmy Hamilton are just as recognizable, not to mention Lawrence Brown — and Ellington himself, for that matter. We can be grateful to Norman Granz for having had the foresight to record them.

Phil Bailey
November 1998
Jazz host, WFPK
Louisville, Kentucky

Ellington collector Charlie Plank gave me valuable guidance, and thanks are due to Buster Cooper and John Lamb for their time and input. Duke, an Ellington biography by Derek Jewell, has much interesting information about this particular period, and Klaus Stratemann's chronicle Duke Ellington, Day by Day and Film by Film was invaluable in preparing these notes.



In 1944 Norman Granz promoted his first concert, a benefit held at the Philharmonic Auditorium in Los Angeles. The live recording, issued in 1946, was a prototype of swinging jazz in concert, known as Jazz at the Philharmonic (JATP).

After his initial labels, Clef and Norgran, had been established, Granz inaugurated Verve Records in 1956 - and he bought these earlier efforts under the Verve banner. The Verve catalog grew through the Fifties and Sixties to include most of the major figures in jazz.

Verve, which now incorporates the Mercury Records/EmArcy jazz catalog, is devoted to reissuing its classics on CD while continuing to record major talent producing new jazz classics today.

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With original-LP cover art, photography, and liner notes faithfully reproduced, extra photographs, and a new essay, Verve Master Edition launches the next round of superior quality Verve jazz reissues.

Verve
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Notes edited by **PETER KEEPNEWS**

Production coordinated by **BRYAN KONIARZ**

Production assistance by **TOM GREENWOOD** and **CARLOS KASE**

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Designed by **CHRISTIAN CALABRÒ**

Print production managed by **SUZANNE WHITE**

Photographs by **JAN PERSSON**

Photograph research by **CYNTHIA SESSO**

R E I S S U E

Special thanks to Deborah Hay, Leon Leavitt, The Institute of Jazz Studies, and the staff at PolyGram Studios

All photographs in this booklet are © 1999 Jan Persson.

Executive producer: **RICHARD SEIDEL**

Paul Gonsalves

SOUL CALL THE ORIGINAL LINER NOTES

"Soul Call!" Soul is probably, after funk or funky, the most overused word in the lexicon of jazz and particularly by liner note writers. You can't miss with soul, because upon reflection, soul really means jazz, and you certainly can't be faulted, at least in terms of accuracy of definition, for redundancy.

Most people talk about musicians who have soul, who play with soul, or who play soul music, etc., etc., etc., and really what they're driving at is that musicians play with feeling or play music that has at its base feeling; in fact, this quality of feeling unfortunately often covers a multitude of technical and musical sins — but as long as the feeling is there, so they say, everything is going to be all right, because *that's where it's really at*.

Well, in a way they're right, because every artist plays with a certain amount of feeling and thus the reception of that feeling is left completely to the listener, depending upon how sensitive or perceptive (choose one) he happens to be.

In any case, since all soul/jazz music covers almost all kinds of personalized music, I felt, and Duke

concluded, that using the title for this album would cover every kind of music that's included — and the entire spectrum of the Ellington repertoire has been covered: the old and the new, the long works and the short, the examples of his solo virtuosi, and the arrangements for the big band.

"Skin Deep", which he has done before, speaks for itself — it's a drum solo and as Ellington proudly (?) states, his was the first band to feature drum solos. I'm not sure that this is completely accurate, but if he wishes to claim this dubious distinction, I'm all for letting him have it.

"Jam With Sam" has traditionally, at least for the past ten years, been the number that Duke has ended one of his sets with and it gives him an opportunity to introduce the individual members of the band. I've never really liked Duke's mike work (though he has beautiful diction), because by the time he gets through with his fey introductions, "Buster Cooper from Paris, Indiana", and so on, one has missed the few bars allotted to the suffering soloist, because by that time Duke is on to the next introduction.

"Soul Call" and "West Indian Pancake" showcase Paul Gonsalves, and, as the outstanding soloist in the band after John Hodges, he plays handsomely.

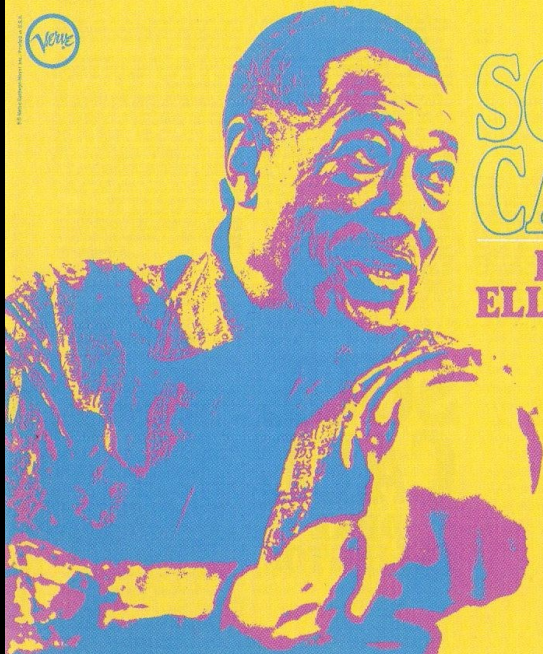
The one number, though, that really makes the whole album worthwhile is the dazzling "La Plus Belle Africaine". This is Ellington at his best and, as Duke announces the reason for this being done and where it was first premiered is Africa, one sees that it is completely and logically in point. It has the African root, it has all the changes and nuances of Duke's compositional and arranging abilities, and it sets off the individual soloists. This is truly real soul music, in every sense of the word from the heart, and, possibly more importantly, from the guts.

The album, incidentally, was recorded at the Jazz Festival at Juanes-Pins last year, and it logically follows the previous album of Duke and Ella at the Côte d'Azur (V/V6-4072-2).

Norman Granz

V6-8701

STEREO


 PHOTOGRAPH BY
 JAMES HAMILTON


SOUL CALL

DUKE ELLINGTON

SIDE ONE
LA PLUS BELLE AFRICAINE 13:45
WEST INDIAN FANCAKE 4:45

SIDE TWO
SOUL CALL 12:40
SKIN DEEP 12:35
JAM WITH SAM 4:05

All Compositions ASCAP
 Director of Engineering: Val Valentino
 Cover Design: Jack Ansh
 Album Produced by NORMAN GRANZ



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Jim With Sam has traditionally, at least for the past ten years, been the number that Duke has ended one of his sets with and it gives him an opportunity to introduce the individual members of the band. I've never really liked Duke's mike work (though he has beautiful diction), because by the time he gets through with his fey introductions, "Buster Cooger

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Soul Call and West Indian Fancake showcase Paul Gonzales, and, as the outstanding soloist in the band after John Hedges, he plays handsomely.

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—Norman Granz

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SOUL CALL

DUKE ELLINGTON

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MIXER

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STUDIO

TRACKS

SPEED

STEREO

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TIME

LA B3

Woot!

12:

4:

SIDE ONE	
LA PLUS BELLE AFRICAINE	13:45
WEST INDIAN PANCAKE	6:45
SIDE TWO	
SOUL CALL	7:00
SKIN DEEP	12:35
JAM WITH SAM	6:55

All Compositions: MCAAP
 Director of Engineering: Ted Valentini
 Cover Photo: Jack Ansel
 Album Produced by NORMAN GRANTZ



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Soul Call and West Indian Pancake showcase Paul Gonsky's, and, as the outstanding soloist in the band after John Hodges, he plays handsomely.

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The album, incidentally, was recorded at the Jazz Festival at Juan-les-Pins last year, and it logically follows the previous album of Duke and Ella at the Cote d'Azur (V 68-6072-2).

—MARCUS GRANTZ

This is just the first of the new recordings and arrangements on the Verve label, which include Duke and Ella at the Newport Jazz Festival and at the Monterey Jazz Festival, and the new recordings of Duke and Ella at the Cote d'Azur.

Available from MCA Music, Inc., 1500 Broadway, New York, N.Y. 10019

SOUL CALL

DUKE ELLINGTON

File under: Jazz



- | | |
|--|-------|
| 1. La Plus Belle Africaine | 13:49 |
| 2. West Indian Pancake | 4:35 |
| 3. Soul Call | 2:38 |
| 4. Skin Deep | 12:12 |
| 5. Jam With Sam | 3:16 |
| 6. Sophisticated Lady | 4:13 |
| 7. Wings and Things | 2:54 |
| 8. The Opener | 3:01 |
| 9. Caravan | 5:59 |
| 10. Kinda Dukish and Rockin' in Rhythm | 5:09 |
| 11. Such Sweet Thunder | 3:11 |
| 12. Madness in Great Ones | 4:39 |
| 13. Main Stem | 3:54 |
| 14. Take the "A" Train | 5:14 |

TOTAL PLAYING TIME 74:44

Tracks 7-14 are bonus tracks.

DUKE ELLINGTON AND HIS ORCHESTRA:

Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl); Ellington (p, cond); John Lamb (b); Sam Woodyard (d).

Recorded July 1966

Original recordings produced by NORMAN GRANZ

Original LP-cover design by Jack Alesh



- Meticulous restoration
- High-resolution, 20-bit digital transfer
- Bonus tracks, new liner notes, photographs, original cover art, and more

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AT AN AGE WHEN MOST PEOPLE THINK OF RETIREMENT, DUKE ELLINGTON NOT ONLY KEPT UP A GRUELING ROUND-THE-WORLD TOURING SCHEDULE BUT CONTINUED INVENTING NEW MUSICAL MASTERPIECES. **SOUL CALL**, RECORDED AT A PRESTIGIOUS JAZZ FESTIVAL IN THE SOUTH OF FRANCE, FINDS THE DUKE ELLINGTON ORCHESTRA IN FINE MID-SIXTIES FORM. EIGHT BONUS TRACKS HAVE BEEN ADDED TO THE ORIGINAL-LP'S SELECTIONS.

VERVE

SOUL CALL DUKE ELLINGTON

314 539 785-2