

# THE DUKE

# IN HARLEM

DUKE ELLINGTON & HIS ORCHESTRA

# 1926-30





**ACE OF HEARTS**

Side 1  
(REGO)  
E6 X/MR  
AH 47

**THE DUKE IN HARLEM**  
1. THE CRSEPER (Ellington) Mills Music  
2. IMMIGRATION BLUES (Ellington) Mills Music  
3. SONG OF THE COTTON FIELD (Ellington)  
Duke Ellington  
4. RED HOT BAND (Fields, Healy, McHugh) Mills Music  
5. DOIN' THE FROO (Fields, Healy, McHugh)  
Mills Music  
6. JUBILEE STOMP (Ellington)  
L. Wright  
**DUKE ELLINGTON**  
and His Orchestra

MADE IN ENGLAND BY THE DECCA RECORD CO. LTD.



**ACE OF HEARTS**

Side 2  
(REGO)  
J/T 96  
AH 47

**THE DUKE IN HARLEM**  
1. (What Did I Do To Be So) BLACK AND BLUE  
(Raza!, Waller, Brooks) Mills Music  
2. JUNGLE JAMBOREE (Raza!, Waller, Brooks)  
Mills Music  
3. CINCINNATI DADDY (Ellington) Mills Music  
4. JUNGLE BLUES (Miley, Ellington) Mills Music  
5. MAORI (Tyers) Mills Music  
6. ADMIRATION (Tizol, Mills)  
Mills Music  
**DUKE ELLINGTON**  
and His Orchestra

MADE IN ENGLAND BY THE DECCA RECORD CO. LTD.

"I HAVE HEARD SOME REALLY GREAT BARGAINS ON ACE OF HEARTS BUT THE DUKE IN HARLEM BEATS THEM ALL! JUST THINK HOW MUCH IT WOULD COST TO SEARCH GUT AND BUY SECOND-HAND COPIES OF EVEN TWO OR THREE OF THESE RARE GEMS!" - George Ellis, *Jazz News*.

MONO  
AH 47

# The Duke in Harlem

another historic collection of recordings  
made during the legendary Cotton Club Days of  
**DUKE ELLINGTON AND HIS ORCHESTRA**

## SIDE ONE - 1926/1928

- Basic Personnel: JAMES "BUBBER" MILEY, LOUIS METCALFE (trumpet)  
JOE "TRICKY SAM" NANTON (trombone)  
OTTO "TODDY" HARDWICKE (alto saxophone, clarinet)  
HARRY CARNEY (baritone alto saxophone)  
RUDY JACKSON (tenor saxophone, clarinet)  
DUKE ELLINGTON (piano)  
FRÉD GUY (barjo) "BASS" EDWARDS (bajo)  
WILLIAM "SONNY" GREER (drums)
1. **THE CREEPER** (Ellington): Matrix No. E 4321 W  
Both recorded 29 December 1926
  2. **IMMIGRATION BLUES** (Ellington): Matrix No. E 4321 W  
Personnel: As Basic Personnel
  3. **SONG OF THE COTTON FIELD** (Ellington): Matrix No. E 4511  
Recorded 2 February 1927  
Personnel: As Basic Personnel
  4. **RED HOT BAND** (Ellington): Matrix No. E 6824
  5. **DOIN' THE FROG** (Fields, Healy, McHugh): Matrix No. E 6826  
Both recorded 29 December 1927  
Personnel: As Basic Personnel except WILLMAN BRAUD (bass) replaces Edwards
  6. **JUBILEE STOMP** (Ellington): Matrix No. E 27091  
Recorded 21 March 1928  
Personnel: As previous session except LEON "BARNEY" BURGARD (tenor saxophone, clarinet) replaces Jackson, ARTHUR WHEISEL (trumpet) replaces Miley.

The ACE OF HEARTS label is building itself a distinguished reputation for collecting exceptional jazz performances of the past and supplying them to record buyers at a low price. In these days of Top Twenty pre-eminence it is gratifying to find a label with such a concentration of great jazz talents retailing its output at a little more than half the price normally asked for pop stuff by current hit paraders. Since its inauguration, ACE OF HEARTS has stimulated an enormous amount of interest amongst Britain's keen jazz collectors and letters have poured in to Decca House from those who have discovered the wealth of vintage material already gathered within the label's respected repertoire. An encouragingly large slice of the total mail has concerned Duke Ellington's COTTON CLUB DAYS album (mono: AH 23) and the shoal of suggested titles for further Ellington Aces (received from customers and press critics alike) has assisted the label's manager, Geoff Milne, to formulate his plans for this new programme, THE DUKE IN HARLEM.

The locating of material for this and other similar ACE OF HEARTS LP releases of early and historic jazz recordings is no simple matter. It is a long and frequently frustrating task involving a great deal of routine reference to discographies and old catalogues, queries to copyright authorities and prolonged visits to the studio vaults where the precious masters now stored. The job is a seemingly endless one. As you read these words it is more than likely that the enthusiastic Geoff Milne is working out the final details of some other equally worthy jazz album which will reach your local record store three or four months from now. What it is Decca's policy to reject material available only upon masters whose surfaces show severe deterioration, it would be foolish if not negligent, to exclude valuable tracks which do not suffer too much from this type of slow, inevitable decay. You will notice surface disturbance on many of the recordings within this sleeve but it is unlikely to detract from your immense pleasure at hearing such lively, swinging, inimitable Ellington.

When THE DUKE IN HARLEM was in the early stages of preparation I had the opportunity of playing one of the first test-pressings to a *Jazz News* journalist/collector who is one of the country's most avid jazz authorities. His swift reaction was one of unshinhibited praise: "I have heard some really great bargains on Ace Of Hearts but THE DUKE IN HARLEM beats them all! Just think how much it would cost to search out and buy second-hand copies of even two or

## SIDE TWO - 1929/1930

- Basic Personnel: ARTHUR WHEISEL, FREDDY "POSEY" JENNINS, CHARLES "COOTIE" WILLIAMS (trumpet)  
JOE "TRICKY SAM" NANTON, JEAN TIZOL (trombone)  
JOHNNY "BABBIT" HODGES (alto saxophone)  
HARRY CARNEY (baritone alto saxophone, clarinet)  
LEON "BARNEY" BURGARD (tenor saxophone, clarinet)  
DUKE ELLINGTON (piano) FRÉD GUY (barjo) WILLMAN BRAUD (bass)  
WILLIAM "SONNY" GREER (drums)
1. (What did I do to be so) **BLACK AND BLUE** (Rosal, Waller, Brooks): Matrix No. E 30585
  2. **JUNGLE JAMBOREE** (Rosal, Waller, Brooks): Matrix No. E 30586  
Both recorded 29 July 1929  
Personnel: As Basic Personnel but minus Tizol
  3. **CINCINNATI DADDY** (Ellington): Matrix No. E 31510  
Recorded 10 December 1929  
Personnel: As Basic Personnel
  4. **JUNGLE BLUES** (Miley, Ellington): Matrix No. 9322  
Recorded 29 January 1930  
Personnel: As Basic Personnel but Jenkins out
  5. **MAORI** (Samson Dance-foxtrot) (Tyers): Matrix No. E 32448 B
  6. **ADMIRATION** (Tizol, Mills): Matrix No. E 32449  
Both recorded 20 March 1930  
Personnel: As Basic Personnel (GREER playing tambourine)

three of these rare gems!"

Even the collector's point of view (point of hearing, if you prefer) THE DUKE IN HARLEM is of even greater interest than COTTON CLUB DAYS because six of the twelve recordings have never been issued before in Britain. The important half-dozen includes *Song of the Cotton Field*, *Red hot band*, *Lozin' the frog*, *Maori*, *Admiration* and *Cincinnati daddy*. This last item has not been released anywhere in the world until now and its inclusion here has been brought about by the unearthing of a unique test-pressing. I am told that there is only one copy of *Lozin' the frog* in this country and that it is safely installed within the disc library of John R. T. Davies! Most of the remaining six tracks - particularly *Jungle blues* which was a rare issue in a special export series - have been difficult to come by for many years.

THE DUKE IN HARLEM is devoted to another bench of fine Ellington recordings made just before and during his legendary Cotton Club Days. Its release closes a number of gaps left open after the assembly of the COTTON CLUB DAYS LP programme. The earliest sessions represented here (they produced *The creeper* and *Immigration blues*) took place at the end of Duke's first year of recording activity. The following year - 1927 - he moved his freshly-formed orchestra into the Cotton Club, Harlem's most famous Lenox Avenue night spot. Such was the initial impact of his stirring jazz that he remained there until 1932. He and his musicians were prolific recording artists during this period and the original record labels for the tracks included in THE DUKE IN HARLEM offered various credits ranging from Duke Ellington And His Orchestra to The Jungle Band and from The Ten Blackberries to The Washingtons. But whatever the labels divulged or concealed the grooves never failed to yield up great jazz which has thrived through more than three decades to find favour with discerning disc collectors of the 1980s.

Seeve index by TONY BARRHOW



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THE DECCA RECORD COMPANY LIMITED,  
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