

Mono Playable Stereo

The Uncollected

1946

1946

Volume 2

DUKE ELLINGTON
AND HIS ORCHESTRA



**Previously
Unreleased
Material**

**The
Original
For Radio
Only
Recordings**

DECCA

HERGESTELLT BEI DER TELEDEC-TELEFUNKEN-DECCA-SCHALLPLATTEN GMBH, HAMBURG IN GERMANY

DECCA

LC 0171

GEMA

6.23.576-01-1

© 1978

6.23.576

Side 1

ALLE UNERHEB- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!

**THE UNCOLLECTED DUKE ELLINGTON
AND HIS ORCHESTRA VOL. 2 - 1946**

1. Perdido (Tizol - Drake - Lingsfelder) 2:22
 2. Tip Toe Topic (Ellington) 2:00
 3. Rockabye River (Ellington) 2:48
 4. Pretty Woman (Ellington) (Vocal: Al Hibbler) 2:44
 5. Gatherin' In A Clearing (Ellington - Anderson) 2:59
 6. You Don't Love Me No More (Ellington) (Vocal: Al Hibbler) 3:07
 7. Just Squeeze Me (Ellington - Gaines) (Vocal: Ray Nance) 3:29
- HERGESTELLT BEI DER TELEDEC-TELEFUNKEN-DECCA-SCHALLPLATTEN GMBH, HAMBURG IN GERMANY

33

KEINE UNERLAUBTE Vervielfältigung, Verbreitung, Aufführung, Sendung

HERGESTELLT BEI DER TELEDEC-TELEFUNKEN-DECCA-SCHALLPLATTEN GMBH, HAMBURG IN GERMANY

DECCA

LC 0171

GEMA

6.23.576-01-2

© 1978

6.23.576

Side 2

ALLE UNERHEB- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!

**THE UNCOLLECTED DUKE ELLINGTON
AND HIS ORCHESTRA VOL. 2 - 1946**

1. Hey Baby (D. Ellington - M. Ellington) (Vocal: Ray Nance) 2:50
 2. Suddenly It Jumped (Ellington) 2:51
 3. Come Rain Or Come Shine (Arlen - Mercer) (Vocal: Kay Davis) 2:44
 4. Fickle Fling (Ellington) 3:10
 5. 9:20 Special (Warren - Engvick - Palmer) 2:56
 6. One O'Clock Jump (Basie) 5:30
- HERGESTELLT BEI DER TELEDEC-TELEFUNKEN-DECCA-SCHALLPLATTEN GMBH, HAMBURG IN GERMANY

33

KEINE UNERLAUBTE Vervielfältigung, Verbreitung, Aufführung, Sendung

DUKE ELLINGTON AND HIS ORCHESTRA 1946 Vol. 2

HSR-126
6.23576
AG

Edward Kennedy Ellington and the members of his 1946 band truly earned the billing their William Morris Agency pressbooks and contracts specified—**Duke Ellington and His World Famous Orchestra!**

Their records were selling briskly around the world. Not only had Duke copied the prestigious Esquire Magazine Cover Award for arranging and for best band as well as both of down beat best band awards but his musicians scored heavily, too. Johnny Hodges and Billy Strayhorn with Eugene Silver Awards, and Jimmy Hamilton, who had joined the band in May, 1943, emerged as the magazine's choice for "New Star" classical *Esquire*. 1946 "All American Band" included Ray Nance on trumpet and violin, Tall Jordan, Lawrence Brown, Ticky Sam Newton, Oscar Pettiford, Hodges, A Seara, Hamilton, Sonny Greer, Harry Carney (listed in the "Other Instrument" category since baritone saxophone apparently still was a field in which there were no other contenders), Ellington and Strayhorn as arrangers, Al Hibbler, and a dozen or more other musicians whose principal exposure had been with Duke.

The music on Vol. 2 is from 1946 transcriptions recorded exclusively for radio broadcast March 28 in New York City, and July 11 and 16 in Hollywood, CA. Released here for the first time through arrangement with the Ellington Estate, it is presented chronologically on the five volumes of Hindsight's The Uncollected Ellington.

Three of the finest singers of all time are on this album. Kay Davis, a lyric soprano turned contralto, defined the classical concert stage for Ellington in 1943. Her perfect pitch was the envy of many musicians. Hibbler, whom Duke enjoyed announcing as Albert George Edward Windsor Hibbler (all the royal appellations were his own except for the four or five he took), first auditioned for Duke in Arkansas in 1933 and was hired May 15, 1942. The multiple Nance had his own bands in Chicago and had been with Horace Henderson and Earl Hines before Duke summoned him in late 1943.

Ray returned to Duke's band as a one-nighter in Cincinnati, OH, two days after the March transcription sessions. He had not yet established New York residency necessary for membership in the American Federation of Musicians Local 802 and could not work in his band in New York City. Ironically, he could appear on the same show with the band, playing both his instruments, singing and dancing so long as he was billed as a specialty act. For the several months Duke was in New York, Raymond led his own combo, worked as a singer, and sang 802 card, managed to play frequently with Charlie Parker, Dizzy Gillespie and the musicians on Fifty-Second Street.

Between the sessions on this album, the Ellington Orchestra played before integrated audiences in the South for the first time. They toured Texas—Baylor University, Texas A&M and mostly college towns—with the written provision that any racial segregation of the audience would mean canceling the performance. Integration went smoothly, but Hibbler recalls the trip most vividly for the Texas who shot off the gun in one ballroom to convince Duke not to ignore the man's request for "Let Him Call Me Sweetheart." A hasty arrangement was improvised, and Hibbler sang it.

PERSONNEL:

"PERFIDIO" Recorded March 28, 1946, New York City.

Trumpet: Shelton Hemphill, Tall Jordan, Cal Anderson, Francis Williams.

Baritone/Fld: Joe "Ticky Sam" Newton, Lawrence Brown, Claude Jones.

Wiblow: Wilbur Dafaris.

Reeds: Otto Hardwicke, Johnny Hodges, Jimmy Hamilton, Al Seara, Harry Carney.

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

"TIP TOE TOPIC" Recorded March 28, 1946, New York City.

Duke Ellington, piano; Oscar Pettiford, bass; Sonny Greer, drums.

"ROCKABYE RIVER," "GATHERIN' IN A CLEARING," "YOU DON'T LOVE ME NO MORE," "PRETTY WOMAN," "JUST SQUEEZE ME," "HEY, BABY!"

"SUDDENLY IT JUMPED" —COME RAIN OR COME SHINE" Recorded July 11, 1946, Hollywood, CA.

Same as above except: Harold Baker and Ray Nance, trumpet, instead of Bernard Flood; Russell Procope, reeds, instead of Otto Hardwicke.

"FICKLE FLING" "9-20 SPECIAL" —"ONE O'CLOCK JUMP" Recorded July 16, 1946, Hollywood.

Personnel same as July 11.

SIDE A:

1. "PERFIDIO"—Valse from tango Juan Tizol, with Duke since 1929, left his imprint on the band's look when he left in 1941. The Ellington Orchestra introduced many 1920 originals. His "Perfidio" and "Caravan" became standards with strong Duke identification. On this version, solos are by Cal Anderson, Tall Jordan, Al Seara and Jimmy Hamilton.

2. "TIP TOE TOPIC"—Bassinet Oscar Pettiford had been in the band five months when he and Duke recorded this, suitably supported by Sonny Greer. While Pettiford's outstanding musicianship and attitude were obvious on the bass are well documented, this is the sole recording of his number, and according to Greer, it was never played again.

3. "ROCKABYE RIVER"—Anderson, mite in hand, frames Johnny Hodges, playing in the style and tempo he enjoyed most. Although uncredited, Billy Strayhorn was co-composer on the tune, members of the band report. In 1943, this was known as "Hop Skip and Jump."

4. "PRETTY WOMAN"—Not being sighted never deterred Al Hibbler's appreciation of goodlooking girls. Al was steeply in love with a very beautiful actress at the time this was recorded. Hibbler's tender, muted trumpet solo on this cut, Duke whispered to Hibbler, "Holler here." Thus, the increased volume in his register.

5. "GATHERIN' IN A CLEARING"—Anderson and Ellington composed this, incorporating a riff by Seara, and Ellington since May, 1944. "Anybody could do it was my job," he proclaims, "because there wasn't no preacher in the Ellington band at [one] point, wasn't no rooky-foots left left here!" The co-composers make the opening statements, Cal and mule proceed. The tenor rooky-foot, neither is Seara.

6. "YOU DON'T LOVE ME NO MORE"—Duke and Pettiford introduce Hibbler's strong, clear, expressive, young baritone and superb intonation of the Ellington way and music. Seara plays one of his prettiest solos, a well-earned profound admiration for an earlier occupant of his chair. Don Webster.

7. "JUST SQUEEZE ME"—The Ellington band had a successful four-year as the instrumental "Suffie Slough." Its rebirth and lasting popularity date to this recording. Ray Nance's admirable instrumental introduction, appearing 1946 lyrics. Ray's enthusiasm for "Squeeze Me" inspired him to elaborate autobiographically's unique accomplishment at every performance.

SIDE B:

1. "HEY, BABY"—Ray's unique interpretive vocal talents are at their most soulful and awesome here, invitingly paired off by Seara, tenor. Johnny plays lead after Lawrence Brown's first solo speaks out protectively for you.

2. "SUDDENLY IT JUMPED"—This tuning exciter had been in the book a year with revealing solo assignments before Duke chose to record it with Tall Jordan, Jimmy Hamilton, Oscar Pettiford and "The piano player" in the positions of prime responsibility as the whole band cuts loose.

3. "COME RAIN OR COME SHINE"—At Duke and theatre dates and on radio, Kay Davis sang more lyrics than vocal obligation. For reasons never explained to her she recorded only the wordless chorus. This is Ray's first commercially released solo performance, singing words and the only recording of the Ellington band playing this number. Hibbler remembers an engagement in Tampa, Fla., when, every time he sang "Come Rain or Come Shine," it would start pouring rain with thunder and lightning. Wilbur Dafaris, in the band from November, 1945 through June 47, sustains the trombone solo for the entire recording.

4. "FICKLE FLING"—Harry Carney's trademark plunges to the realm of bass saxophone here as the ensemble plays the groundswell for solo by Hodges and Strayhorn.

5. "9-20 SPECIAL"—Within the band, this was called "Earle's Tune" because it was the composition of long-time Count Basie road lead saxophonist Earle Warren. At the time of this recording, Warren was between Basie stints, leading his own combo. Ellington, Jordan, Seara, Pettiford and Anderson solo against a Basie solo.

6. "ONE O'CLOCK JUMP"—Duke encores with his friend Bill Basie's piece. A few individuals in Ellington's orchestra in this year later as Herb Page, Mable John, Solomita Ellington, Seara, Brown, Hodges, Baker and Greer transform it into convincing Ellington.

Contributor, Radio Free Jazz, BAM

OTHER ELLINGTON HINDSIGHT ALBUMS YOU WILL ENJOY:

Vol. 1, 1946	Vol. 2, 1946	Vol. 3, 1946	Vol. 4, 1947	Vol. 5, 1947
TAKE THE TRAIN CROONING PASSION FLOWER MAGNIFICENT REVEREND GIGS EIGHT-VEG	THE UNDISCOVERED COUNTRY THE SUNSHINE MOUNTAIN MOUNTAIN MOUNTAIN MOUNTAIN ON THE WIND LEAVE TELLING YOU'RE IN	THE UNDISCOVERED COUNTRY THE SUNSHINE MOUNTAIN MOUNTAIN MOUNTAIN MOUNTAIN ON THE WIND LEAVE TELLING YOU'RE IN	GOLDEN FACES LUPANTY LUPANTY FUG-A-BUSTIN' FUG-A-BUSTIN' LOCAL	SWAMP FIRE CROWD ON THE MOON BLUE LID ROCKEY BLUE RUFF, GATHERIN' BELLES MOUNTAIN
			OVERPURE, 10-4 AM SESSION SAY THIS CHANCE MOUNTAIN MEMPHIS BELLES THE UNDISCOVERED COUNTRY WHO STRUCK JOHN?	FRUSTRATION BLUE LID JUMP FOR JOY FAR AWAY BELLES MOUNTAIN FRANK FRANK AT HEAT

SIDE 1:

1. TIP TOE TOPIC	Tempo Music	2:21
2. ROCKABYE RIVER	Tempo Music	2:47
3. PNETTY WOMAN (Vocal: Al Hibbler)	Tempo Music	2:45
4. GATHERIN' IN A CLEARING	Tempo Music	2:59
5. YOU DON'T LOVE ME NO MORE (Vocal: Al Hibbler)	Tempo Music	3:07
6. JUST SQUEEZE ME (Vocal: Ray Nance)	United Artists	3:31

SIDE 2:

1. HEY, BABY (Vocal: Ray Nance)	Tempo Music	2:50
2. SUDDENLY IT JUMPED	Tempo Music	2:51
3. COME RAIN OR COME SHINE (Vocal: Kay Davis)	A M Music	2:44
4. FICKLE FLING	Tempo Music	3:10
5. 9-20 SPECIAL	Regent Music	2:56
6. ONE O'CLOCK JUMP	United Artists	5:38

ALL SELECTIONS ASCAP

OTHER HINDSIGHT RECORDS:

6.23550 AG	HARRY DORSEY, 1939-40. Vocals: Helen O'Connell, Bob Eberly
6.23551 AG	HARRY JAMES, 1943-46. Vocals: Helen Forrest
6.23552 AG	LES BROWN, 1945-46. Vocals: Doris Day
6.23553 AG	GLEN GRAY AND CASALOMA, 1939-40. Vocals: Kenny Sargent, Pee Wee Hunt
6.23554 AG	CHARLIE SPYAK, 1943-46. Vocals: Irene Dale
6.23555 AG	GEORGE JARVIS OCTET, 1946
6.23556 AG	CLAUDE THORNLIN, 1947. Vocals: Fran Warren, Gene Williams
6.23557 AG	LARRY CLINTON, 1937-38. Vocals: Deb Wain
6.23558 AG	WOODY HEATH, 1937. Vocals: Woody Herman
6.23559 AG	STAN KENTON, 1941
6.23574 AG	STAN KENTON, VOL. 2
6.23575 AG	DUKE ELLINGTON, VOL. 1
6.23576 AG	DUKE ELLINGTON, VOL. 2
6.23577 AG	DUKE ELLINGTON, VOL. 3
6.23578 AG	DUKE ELLINGTON, VOL. 4
6.23579 AG	DUKE ELLINGTON, VOL. 5

Produced By: Wally Heider

Editing: Tom Shallice

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

the forthcoming reference, *The Ellington Chronicle*

Cover Photo Courtesy: Duke Dexter, Jr.

WARNING: All copyright records and liner notes are copyrighted. Any unauthorized reproduction or distribution of this album without the express written consent constitutes an infringement of copyright and will render the infringer liable to an action at law and subject to criminal prosecution.

Made in Germany — TELDEC — TELEFUNKEN DECCA — Schallplatten-GmbH
Housburg 25, 2 Hamburg 19 (Western Germany) (LC 0171)

Licensed From Hindsight Records, Inc., U.S.A.