

Mono Playable Stereo HSR-127

The Uncollected

1946



Volume 3

DUKE ELLINGTON
AND HIS ORCHESTRA



Previously
Unreleased
Material

The
Original
For Radio
Only
Recordings

NOT TO BE BROADCAST WITHOUT PRIOR WRITTEN AUTHORIZATION



The
Uncollected Vol. 3 1946
DUKE ELLINGTON
AND HIS ORCHESTRA

Side 1
HSR-127A

33 $\frac{1}{2}$ rpm
mono playable
stereo

1. THE UNBOOTED CHARACTER
2. THE SUBURBANITE
3. INDIANA
4. MOON MIST
5. IN A JAM
6. ON THE ALAMO
7. I CAN'T BELIEVE THAT YOU'RE IN
LOVE WITH ME

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The
Uncollected Vol. 3 1946
DUKE ELLINGTON
AND HIS ORCHESTRA

Side 2
HSR-127B

33 $\frac{1}{2}$ rpm
mono playable
stereo

1. TEA FOR TWO
2. JUST YOU, JUST ME
3. SOMEONE
4. DOUBLE RUFF
5. A FLOWER IS A LOVESOME THING
6. THE MOOCHE

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DUKE ELLINGTON AND HIS ORCHESTRA 1946 Vol. 3

HSR-127

Except for the loss of Joe "Tricky Sam" Nanton, 1946 was a triumphant and rewarding year for Duke Ellington. Several new compositions—Ignite, Blatantly and Darius Milhaud—were among the many serious compositions that Ellington and his orchestra premiered. Ellington was one of the greatest modern composers. Duke the band and most of its virtuoso musicians won all the major prizes. They began the year January 4 with their third prestigious concert at Carnegie Hall and returned for other major music, but his hair short or too long." wrote that Ellington in the **New York Herald Tribune**. "He is the pianist, arranger and conductor of what has consistently been and still is the greatest jazz orchestra in the country."

Between appearances at the venerable Hall on New York's West Fifty-Seventh Street, however, the band shuffled from live show-to-day theater dates at Washington's Howard, Los Angeles' Orpheum, Detroit's State, Cleveland's Palace, Boston's FRO Kead and New York's Apollo and Paramount to one-nighters at such spots as Oklahoma, Ia., Oklahoma, Il., Duluth, Minn., Louisville, Ky., Huntington, W. Va., and Fort Arthur, Winnipeg, Saskatchewan, Edmonton and Calgary, Canada.

Tony Hancock, one of the original Washingtonians, left in late May. A bold new alto and soprano saxophonist, Russell Procope, arrived from the John Kirby band, and Harold "Shorty" Baker joined Ellington for the fourth time, adding a sixth sax to an already number-ten sax section.

En route from Canada to Hollywood, where the music on this album was recorded, the Ellington band played a key-down West Coast. On July 10, thirteen sides, some of which never have been issued, were recorded for Victor. On July 11, 16 and 17, 1946, twenty-four of the selections on Vols. 2 and 3 of this series were cut on transcriptions exclusively for radio broadcast. These are the source of Highlights: The Uncollected Ellington and are released for the first time through arrangement with the Ellington Estate.

"The Mochie" endured one of the longest lives in the Ellington book and was included on the July 17 transcription session with Tricky Sam playing the mournful wah-wah solo.

On July 19, the band performed at Fresno, Ca., and boarded the bus to the Pleasure Skagget Hotel in San Francisco. Their base of operations for that area. Singer Al Hibbler (Vol. 2 of The Uncollected Ellington) describes the trip: "Shorty Baker and I got up at three o'clock that morning, and we said, 'Let's call of Tricky,' 'cause we were going out real good to Louisville, y'know. We don't get no answer so we wait and go to bed. We go back to the hotel later. The time when the bus was supposed to leave for the job, that's when we found out Tricky hadn't come downstairs. They got a key to his room and found he had died of a hemorrhage. The band got on the bus and played Valdez that night but I couldn't go to work. Not with Tricky dead."

"We broadcast that night," trumpeter Frank Williams remembers. "Duke dedicated the entire evening to 'To The Empty Chair.'"

PERSONNEL

"THE UNBODIED CHARACTER," "THE SUBURBANITE," "INDIANA"
Recorded July 16, 1946, Hollywood, Ca.

Trumpets: Shelton Humphill, Tall Jordan, Harold Baker, Ray Nance, Francis Williams, Cat Anderson

Trombones: Joe "Tricky Sam" Nanton, Lawrence Brown, Claude Jones, Bruce Boyer

Reeds: Russell Procope, Johnny Hodges, Jimmy Hamilton, Al Sears, Harry Campbell

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

"MOON MIST," "IN A JAM," "ON THE ALAMO," "I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME," "TEA FOR TWO," "JUST YOU, JUST ME," "SOMEONE," "DOUBLE HUFF," "THE MOCHIE" Recorded July 17, 1946, Hollywood, Ca.
Personnel same as July 16.

"A FLOWER IS A LOVESOME THING" Recorded July 17, 1946, Hollywood, Ca.
Personnel same as July 16 except Billy Strayhorn, piano, instead of Duke Ellington.

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SIDE A

1. **"THE UNBODIED CHARACTER"**—Within four months of this recording, the title actor's untimely death (see Vol. 4). A very unusual recording. "Enter translates from 40s Harlem jazz linguistics to an unobtrusively unformed individual—or someone unobtrusively staid." Written for Shorty Baker but in early 40s, he was taken out of the band when he called the band in April, 1944, and returned when he did in June 1946. Scrupulously followed the score and Brown and Jimmy Hamilton, and a witty exchange between Tall Jordan and Baker suggests that the latter was not so sure.

2. **"THE SUBURBANITE"**—A starkly amazing tour de force of breathtakingly audacious and subtle. Listening to a tape of this performance, Sears modestly exclaimed, "I stumbled from the first note all the way through, but I didn't fall!" Frank Williams countered: "Al could get out of the band with his horn and last guitar that big lot of his ears and break up the whole house before we played four notes."

3. **"INDIANA"**—This version of the familiar standard differs markedly from the Dick Wayne "Indian" chart the band usually played. The arranger for this one is not known, and apparently this is the only recording. Cat Anderson and Hamilton solo.

4. **"MOON MIST"**—Ellington expresses no measurable appetite for sheer beauty and his fascination with the night as he sets the mood to one of his loveliest colors—the enchanting, rhythmic vignette of Ray Nance. Johnny Hodges also at his sweetest and Brown's languorous trombone. All the ages of better. Nance was taken as a violin student at the Chicago College of Music.

5. **"IN A JAM"**—Ellington, Nanton, Hodges, Jordan, Sears and Anderson take turns on an update of a number that recorded ten years earlier. Duke, Tricky Sam and Johnny had solo roles on the original.

6. **"ON THE ALAMO"**—Hodges, Anderson and Sears solo nicely on a pop standard Jimmy Greer describes as "filler not really in our book. We had a few of these things that other people know and could play but we didn't do them often," he confides, "probably adding, 'Our band was twenty-five years ahead of itself then, and nobody's caught up yet!'"

7. **"I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME"**—Duke invites Harry Carter's buoyant band to join the holy melody, followed by the trumpets of Nance and Jordan, and Hamilton's clarinet. The early Ellington version was in March, 1940.

SIDE B

1. **"TEA FOR TWO"**—Ellington and Oscar Pettiford launch Jordan's candid exposition of a tune highly regarded by one of Duke's favorite pianists, Art Tatum.

2. **"JUST YOU, JUST ME"**—"The whole band is feeling exceedingly good! A somewhat rare tenor solo by Hamilton demonstrates his individuality on that instrument. Sears, hearing this, remarked of the fellow section member: "There never was a flake on Jimmy Hamilton. Jimmy Hamilton could blow!" Subsequent soloists are Jordan, Anderson and Harry Carter.

3. **"SOMEONE"**—The trio that plays profitably—Hodges, Brown and Nance—encore with this timeless 1942 love song. Ray was so totally captivated by this music that he played it every day at home as a personal reward to himself after each practice period.

4. **"DOUBLE HUFF"**—The delightfully esoteric Billy Strayhorn named this after the pairs of drum rudiments—ruffs—Sonny Greer plays behind the ensemble. Soloists are Jordan, Baker, Pettiford, Nance with the dramatic punctuation, and Russell Procope on alto sax. This is the only known recording.

5. **"A FLOWER IS A LOVESOME THING"**—Duke Ellington's first solo for the both original and revised. The **Walt Disney** studio at the Hollywood-Cotuit-Cue after closing. It first was recorded October 1 of that year with solos, as here, by Hodges and Nanton. Hamilton's wondrously quiet, light, around and around smooth bass clarinet also are on this version. This was Tricky Sam's final recorded solo. He died four days later.

—PATRICIA WILLARD
Contributor, *Radio Free Jazz*, BMB

OTHER ELLINGTON HIGHLIGHT ALBUMS YOU WILL ENJOY:

- | | |
|------------------------|-----------------------|
| TAKE THE A-TRAIN | Vol. 1, 1946, HSR-120 |
| IT'S A WONDERFUL WORLD | THEY'RE ORILL |
| FRASQUITTOWER | THE BLUE ANCHOR |
| EVERYTHING GOES | HAMBURGENCY |
| EVERETT | THE SMOKE |
| | GENIE |
| | SONG |
| | JEFF IS JUMPIN' |
-
- | | |
|---------------------------|-------------------------|
| PERFECT | Vol. 2, 1946, HSR 121 |
| IMPulse Tonic | HEY BARRY |
| PUTTYE WARM | BURNETT IF JUMPED |
| CHARLIE AND THE CHIMP | TICKLE TANK DRUMS SHINE |
| YOU DON'T LOVE ME NO MORE | THE BEAT |
| GET UP OFFER | ONE DUCKLEBUMP |
-
- | | |
|----------------------|----------------------------|
| SOLERA CROSS | Vol. 4, 1947, HSR-126 |
| FERRARI FLURY | SHIVER TO IN A JAM SESSION |
| JUMP OFF LUCKY LOCAL | SHOOTY BLUES |
| FLIGHTY FIDLY | BEAT IT |
| MEMPHIS BLUES | BEAT IT |
| MEMPHIS BLUES | AT LOS ANGELES |
| MEMPHIS BLUES | MEMPHIS BLUES |
| JUMPIN' PLAINS | MEMPHIS BLUES |
| | MEMPHIS BLUES |
| | JUMPIN' PLAINS |
-
- | | |
|---------------------|-----------------------|
| SWAMP FIRE | Vol. 5, 1947, HSR-129 |
| SHOW UP IN THE MOON | FRUSTRATION |
| THE BLUE TIE | BLUE IS IN THE NIGHT |
| WALKIE TALKIE | THEY'RE ORILL |
| MEMPHIS BLUES | MEMPHIS BLUES |
| JUMPIN' PLAINS | MEMPHIS BLUES |
| | MEMPHIS BLUES |
| | JUMPIN' PLAINS |

SIDE A

- | | | |
|---|---------------------------------|------|
| 1. THE UNBODIED CHARACTER | Tempo Music | 3:22 |
| 2. THE SUBURBANITE | Tempo Music | 2:28 |
| 3. INDIANA | Shepito-Bernstein | 3:01 |
| 4. MOON MIST | Tempo Music | 3:21 |
| 5. IN A JAM | American Academy of Music | 3:15 |
| 6. ON THE ALAMO | Ramam Music Pub./Gus Kahn/Music | 2:12 |
| 7. I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME | Belwin/Mills | 3:31 |

SIDE B

- | | | |
|--|----------------|------|
| 1. TEA FOR TWO | Harris, Inc. | 1:52 |
| 2. JUST YOU, JUST ME | United Artists | 3:51 |
| 3. SOMEONE | United Artists | 3:21 |
| 4. DOUBLE HUFF | Tempo Music | 2:48 |
| 5. A FLOWER IS A LOVESOME THING | Tempo Music | 3:18 |
| 6. THE MOCHIE | Belwin/Mills | 4:32 |

ALL SELECTIONS ASCAP

OTHER HINDSIGHT RELEASES:

- HSR-101 JIMMY DORSEY, 1939-46. Vocals: Helen O'Connell, Bob Eberly
 HSR-102 HARRY JAMES, 1943-46. Vocals: Helen Forrest
 HSR-103 LES BROWN, 1944-46. Vocals: Doris Day
 HSR-104 GLEN GRAY & CASA LOMA, 1939-40. Vocals: Kenny Sargent, Pee Wee Hunt
 HSR-105 CHARLIE SPIVAK, 1943-46. Vocals: Irene Day
 HSR-106 GEORGE BARNES OCTET, 1946
 HSR-107 OZZIE NELSON, 1940-42. Vocals: Ozzie Nelson, Harriet Hilliard
 HSR-108 CLAUDE THORNHILL, 1947. Vocals: Fran Warren, Gene Williams
 HSR-109 LARRY CLINTON, 1937-38. Vocals: Ella Wain
 HSR-110 BLUE BARRON, 1941. Vocals: Russ Carter, Charlie Fisher, 3 Blue Notes
 HSR-111 DICK JURGENSEN, 1937-39. Vocals: Eddy Howard, Ronnie Kamper
 HSR-112 CARMEN CAVALLO, 1946
 HSR-113 STERLING HOLMES, 1939-42. Vocals: Bobbie Ennis, Alan Simms
 HSR-115 CHUCK FOSTER, 1940. Vocals: Dorothy Brandon, Jimmy Martin, 3 De
 HSR-116 WOODDY HERMAN, 1937. Vocals: Woody Herman
 HSR-117 CARL RAVAZZA, 1941-44. Vocals: Carl Ravazza
 HSR-118 STAN KEATON, 1945. Vocals: Eddy Howard
 HSR-119 EDDY HOWARD, 1946-51. Vocals: Eddy Howard
 HSR-120 GLEN GRAY, Vol. II, 1942-45. Featuring Red Nichols, Bobby Hackett
 HSR-121 ALVINO REY, 1946
 HSR-122 HENRY RUSSE, 1935
 HSR-123 HARRY JAMES, Vol. II, 1943-46. Vocals: Helen Ward
 HSR-124 STAN KEATON, Vol. II, 1941
 HSR-125 DUKE ELLINGTON, Vol. 1, 1946
 HSR-126 DUKE ELLINGTON, Vol. 2, 1946
 HSR-127 DUKE ELLINGTON, Vol. 3, 1946
 HSR-128 DUKE ELLINGTON, Vol. 4, 1947
 HSR-129 DUKE ELLINGTON, Vol. 5, 1947
 HSR-130 JANG BARRON, 1939-1940. Vocals: Lee Bennett, Fritz Hellbronn

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