

Duke Ellington

Columbia Vocal Rarities



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Duke Ellington

& His
ORCHESTRA

*Columbia
Vocal Rarities*



Featuring ★ NAT 'KING' COLE ★ SARAH VAUGHAN ★ RAY NANCE ★ CHESTER CRUMPLER ★
★ WOODY HERMAN ★ DOLORES PARKER ★ LU ELLIOTT ★ LLOYD OLDHAM ★ BETTY ROCHÉ ★
★ MARGARET TYNES ★ OZZIE BAILEY ★ JIMMY GRISSOM ★ LIL GREENWOOD ★ MILT GRAYSON

1. **WOMEN, WOMEN, WOMEN** (ALT TAKE) (*John Latouche, Duke Ellington*)
Vocal - Ray Nance / The Studio Recordings Volume One 1937-1947 (Up-To-Date 2002) / Recorded 14th August 1947 (2:59)
2. **MAYBE I SHOULD CHANGE MY WAYS** (ALT TAKE) (*Dale Wasserman, John Latouche, Duke Ellington*) Vocal - Chester Crumpler / The Studio Recordings Volume One 1937-1947 (Up-To-Date 2002) / Recorded 14th August 1947 (2:47)
3. **PUT YOURSELF IN MY PLACE BABY** (*Hoagy Carmichael, Frankie Laine*)
Vocalist unknown / The Studio Recordings Volume One 1937-1947 (Up-To-Date 2002) / Recorded 1st September 1947 (3:08)
4. **I FELL AND BROKE MY HEART** (ALT TAKE) (*Don George, Duke Ellington*)
Vocal - Woody Herman / The Studio Recordings Volume One 1937-1947 (Up-To-Date 2002) / Recorded 29th September 1947 (2:38)
5. **ANTI-ESTABLISHMENTARIANISMIST** (ALT TAKE) (*Don George, Duke Ellington*)
Vocal - Ray Nance / The Studio Recordings Volume One 1937-1947 (Up-To-Date 2002) / Recorded 30th September 1947 (3:18)
6. **YOU GOTTA CRAWL BEFORE YOU WALK** (ALT TAKE) (*Mal Torme, Bob Wells, Don Fotin, Duke Ellington*) Vocal - Ray Nance / The Studio Recordings Volume One 1937-1947 (Up-To-Date 2002) / Recorded 1st October 1947 (3:06)
7. **KITTY** (ALT TAKE) (*Edward A. Weinstein, Edward F. Brier*) Vocal Ray Nance / The Studio Recordings Volume One 1937-1947 (Up-To-Date 2002) / Recorded 2nd October 1947 (3:05)
8. **TAKE LOVE EASY** (ALT TAKE) (*John Latouche, Duke Ellington*)
Vocal - Dolores Parker / The Studio Recordings Volume Two 1947-49 (Up-To-Date 2003) / Recorded 14th November 1947 (3:07)
9. **ONCE UPON A DREAM** (ALT TAKE) (*Billy Strayhorn, Duke Ellington, Thornton Hee, William Coltrane*) Vocal - Dolores Parker / The Studio Recordings Volume Two 1947-49 (Up-To-Date 2003) / Recorded 20th November 1947 (2:57)
10. **A WOMAN AND A MAN** (*Duke Ellington, Bob Russell*)
Vocal - Dolores Parker / The Studio Recordings Volume Two 1947-49 (Up-To-Date 2003) / Recorded 30th December 1947 (2:40)
11. **THE GREATEST THERE IS** (ALT TAKE) (*Duke Ellington*) Vocal - Lu Elliott / The Studio Recordings Volume Two 1947-49 (Up-To-Date 2003) / Recorded 1st September 1949 (2:50)
12. **BLUES AT SUNDOWN** (ALT TAKE) (*Duke Ellington*)
Vocal - Lloyd Oldham / The Studio Recordings Volume Three 1926-1952 (Up-To-Date 2004) / Recorded 11th December 1951 (2:45)
13. **AZALEA** (*Duke Ellington*) Vocal - Lloyd Oldham / The Studio Recordings Volume Three 1926-1952 (Up-To-Date 2004) / Recorded 11th December 1951 (2:07)

14. **SOMETHING TO LIVE FOR** (*Billy Strayhorn, Duke Ellington*)
Vocal - Lloyd Oldham / The Studio Recordings Volume Three 1926-1952 (Up-To-Date 2004) / Recorded 11th December 1951 (2:57)
15. **I LOVE MY LOVIN' LOVER** (ALT TAKE) (*Duke Ellington*) Vocal - Betty Roché / The Studio Recordings Volume Three 1926-1952 (Up-To-Date 2004) / Recorded 30th July 1952 (3:08)
16. **POMEGRANATE** (*Billy Strayhorn, Duke Ellington*)
Vocals - Margaret Iynes, Ozzie Bailey / Columbia EP "A Drum is a Woman" B-9511 / Recorded 7th March 1957 (2:48)
17. **ROCK CITY ROCK** (*Duke Ellington*) Vocals - Jimmy Grissom / Columbia 4-40903 / Recorded 13th March 1957 (2:28)
18. **YOUR LOVE HAS FADED** (*Billy Strayhorn, Duke Ellington*)
Vocals - Ozzie Bailey / Columbia 26306 / Recorded 20th March 1957 (2:39)
19. **MY HEART, MY MIND, MY EVERYTHING** (*Duke Ellington*)
Vocals - Jimmy Grissom / Columbia 4-41098 / Recorded 14th October 1957 (2:36)
20. **TOGETHER** (*Buddy De Sylva, Lew Brown, Ray Henderson*)
Vocals - Jimmy Grissom / Columbia 4-41098 / Recorded 9th December 1957 (2:38)
21. **DUKE'S PLACE** (*Ruth Roberts, Bill Katz, Robert Thiele, Duke Ellington*)
Vocals - Ozzie Bailey / Columbia 4-41180 / Recorded 24th April 1958 (2:33)
22. **HAND ME DOWN LOVE** (*Carl Sigman, Duke Ellington*)
Vocals - Ozzie Bailey / Columbia 4-41401 / Recorded 6th August 1958 (2:25)
23. **WALKIN' AND SINGIN' THE BLUES** (*Lil Greenwood, Duke Ellington*)
Vocals - Lil Greenwood / Columbia 4-41401 / Recorded 6th August 1958 (2:16)
24. **LOST IN LOVELINESS** (*Leo Robin, Sigmund Romberg*)
Vocals - Milt Grayson / Columbia 4-41754 / Recorded 1st June 1960 (2:59)
25. **ONE MORE ONCE** (*Duke Ellington*) Vocals - Milt Grayson / Columbia 4-41754 / Recorded 2nd June 1960 (2:11)
26. **LOVE YOU MADLY** (*Duke Ellington*) Vocals - Milt Grayson / Columbia 26306 / Recorded 2nd March 1961 (2:41)
27. **I'M AFRAID OF LOVING YOU TOO MUCH** (*Duke Ellington*)
Vocal - Duke Ellington / The Undocumented Ellington Volume One (Up-To-Date 2001) / Recorded January 1950 (1:50)
28. **JOOG JOOG** (*Duke Ellington*) Vocal - Duke Ellington / The Undocumented Ellington Volume One (Up-To-Date 2001) / Recorded January 1950 (1:21)
29. **LOVE YOU MADLY** (*Duke Ellington*) Vocal - Nat "King" Cole, Sarah Vaughan / The Sarah Vaughan Memorial Album (Vintage Jazz Classics) / Recorded November 15th 1951 (2:12)



DUKE ELLINGTON

This collection of rare Duke Ellington recordings with vocals is divided equally between the two periods post-war that Ellington was signed to Columbia Records: 1947-52 and 1956-62.

In appraising Ellington's inexhaustible and unequalled body of work, many, if not most, of the singers Duke Ellington employed and, for that matter, most of the songs they sang, are usually given short shrift. This anthology gives them their due.

The autumn of 1947 saw a flurry of recording activity by the orchestra, possibly trying to stockpile material ahead of the second recording ban which was to run throughout 1948, instituted by James Caesar Petrillo, President of the American Federation of Musicians.

Among the vocal sides recorded, those that have proved most durable were drawn from the score for *Beggar's Holiday*, the musical with book by John La Touche which ran on Broadway for just 111 performances. We present rare alternate takes on *Women, Women, Women* (a harbinger, perhaps, in its somewhat misogynistic sentiments of Lerner and Lowe's later *A Hymn To Him*), *Maybe I Should Change My Ways* and *Take Love Easy*. The remaining songs in these autumn sessions are largely novelties, though none so obscure as some of the vocalists who sang them. With the exception of sometime

singer and fellow bandleader Woody Herman who was a guest on *I Fell And Broke My Heart* (another alternate take) Ray Nance, trumpeter and violin soloist with the orchestra for over twenty years, the other vocalists on these sessions today are largely forgotten. Indeed, so obscure are their contributions that the identity of one female vocalist remains unknown to this day. It is ironic that her sole contribution is on a song entitled *Put Yourself In My Place, Baby* because that is exactly what happened some four weeks later when the song was re-recorded

with Dolores Parker on vocal. Whilst that recording is not included here, Dolores Parker, a veteran of the bands of Earl Hines and Fletcher Henderson is featured on *Take Love Easy*, *Once Upon A Dream* and *A Woman and a Man*. Whilst Ms Parker retired from singing in 1956 to raise her daughter, she did return to performing thirty years later, singing with aggregations as diverse as Akron Symphony Orchestra and The Fat Tuesday Big Band.

Another female vocalist whose spell with the Ellington orchestra was only brief but who endured within the entertainment industry for the better part of another forty years in cabarets and bars was Lu Elliott who may be heard in this collection on an alternate take of *The Greatest There Is*. Perhaps the most famous of Ellington's singers in this period, due to her modish rendition of *Take The 'A' Train* in the film *Reveille With Beverly*, a version subsequently re-upholstered and immortalized on the album *Ellington Uptown* is Betty Roché

who may be heard in this collection singing the bluesy / *Love My Lovin' Lover*.

The unyielding delivery of Chester Crumpler, vocalist with the band during the summer of 1947 on the appropriately entitled *Maybe I Should Change My Ways* his sounds dated even by the standards of the end of the dance band era. In contrast, the three songs recorded by

Lloyd Oldham with the Orchestra, all represented here, demonstrate a range and evolution in style suited to the 1950s, the later years of which make up the second half of this album. Indeed, the later years of the 1950s seem light years away from the late forties. The contrast is stark: now the singer is absolutely front and centre, the orchestra more an accompaniment (though given the sly,



characterful nature of the ranks of the Ellington band, 'accomplice' would be a better word). Ozzie Bailey's performance (on the number *Pomegranate*, excised from *A Drum Is A Woman* and Billy Strayhorn's exquisite *Your Love Has Faded*) is the one perhaps most reminiscent of the dance band days but the recordings are about Jimmy Grissom, his successor Milt Grayson and Lil Greenwood in ways in which the records of the swing era were never about the boy and girl singers. *My Heart, My Mind, My Everything*, *Hand Me Down Love*, *Walkin' And Singin' The Blues* are the self-aggrandizing, aggressively rhythmic products of the era of rock and roll. They are singular products of a universe parallel to the great instrumental albums Duke Ellington and Billy Strayhorn were otherwise creating.

Three delicious extras on the theme of vocal rarities are included here, including two songs from Ellington himself. Recorded privately at a party sometime in late January 1950, *I'm Afraid Of Loving You Too Much* (an uncharacteristically vulnerable performance) and Joog Joog are proof

beyond peradventure that as a singer, Duke Ellington was an excellent piano player. And the collection concludes

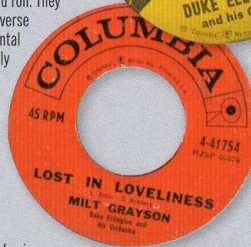
with unassailable evidence that this was the era of the superior singer with a rare performance recorded live and lovingly restored of *Love You Madly* from The Biggest Show of '51 tour, Duke Ellington and His Orchestra backing Nat 'King' Cole and Sarah Vaughan.

The last word, as ever, should go to Duke. In one of the obituaries for Lloyd Oldham in 2020, the writer quotes Ellington as saying of his vocalists: "We have been extremely lucky with our singers. Each seemed to join us at the time when what they were doing with songs was just right for the places we were playing. They are virtually a story on their own."

This is their story.

Ian Bradley

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Transfers & Digital Processing: Mint Audio
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DUKE ELLINGTON *Columbia Vocal Rarities*



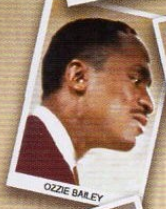
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JIMMY GRISSOM



NAT KING COLE



OZZIE BAILEY



MILT GRAYSON



LODD OLDHAM



MARGARET TYKES



L.J. GREENWOOD



LU ELLIOT



CHESTER CRUMPLER



RAY NANCE

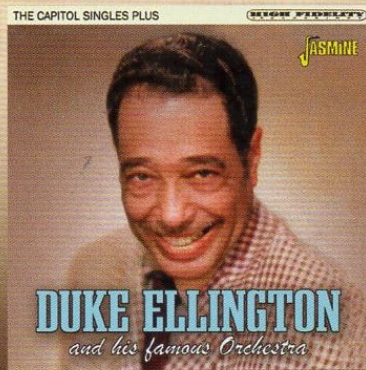


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Duke Ellington

Columbia Vocal Rarities

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29. LOVE YOU MADLY



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