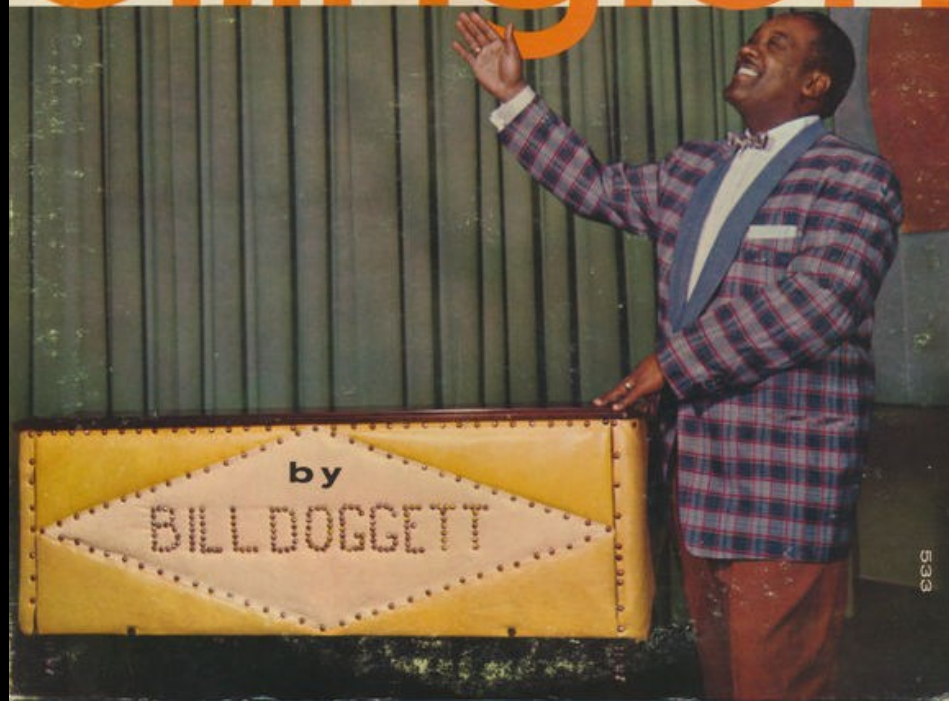


a salute to



ellington



533

A SALUTE TO ELLINGTON by BILL DOGGETT

CARAVAN

(American Academy Of Music-ASCAP—2:20)

PRELUDE TO A KISS

(American Academy Of Music-ASCAP—2:34)

I'M JUST A LUCKY SO AND SO

(Parlophone-ASCAP—3:30)

SIDE 1 SOLITUDE

(American Academy Of Music-ASCAP—3:44)

I LET A SONG GO OUT OF MY HEART

(Mills-ASCAP—2:29)

DON'T GET AROUND MUCH ANYMORE

(Robbins-ASCAP—2:18)

SIDE 2

I GOT IT BAD AND THAT AIN'T GOOD

(Robbins-ASCAP—3:04)

DON'T YOU KNOW I CARE

(Parlophone-ASCAP—2:43)

C JAM BLUES

(Robbins-ASCAP—2:21)

SOPHISTICATED LADY

(Mills-ASCAP—2:49)

SATIN DOLL

(Temple-ASCAP—3:07)

PERDIDO

(Temple-ASCAP—2:29)

53

A lot of musicians as well as laymen have admired the great Duke Ellington. The wonderful moments he has given to the musical world will never be forgotten. The Duke has left an enduring impression on the American jazz field and has not and is still setting patterns for other musicians to follow. Ellington and his compositions have no greater admirer than Bill Doggett. The Duke's inclusion, much with the musical ideas and taste of Doggett as if the two were working hand in hand. A lot has been said about the great Duke and we will not go into his musical heritage here except to say, "Duke, here is a salute to you" from one of your many admirers, Bill Doggett.

THE BILL DOGGETT STORY

His real name is William Hallford Doggett. Born February 16, 1916 in Philadelphia, Pennsylvania. At an early age, Bill developed "an ear" for music and before it or not, it wasn't for the organ. At the ripe old age of nine, the little fellow's ambition was to become a trumpet player. His family was not financially able to fulfill his desire, so the family's permanent household fixture, the piano, became his choice.

That was how it all began. His first job with Jimmy Gorman's Orchestra paid righten bucks. That was a lot of money in those days, so he stuck with it. He worked as a sideman for a number of top band-leaders. Bill became a well-seasoned musician in time. It wasn't long before he organized his own band. That was in 1938.

After a few months of playing engagements in the top theaters and at a number of the leading night clubs, Bill added the entire band

to Lucky Millinder. What a deal that was! Lucky and Bill often talk about it when they meet. . . Bill said, "It's settle for a coke," and a coke it was. Lucky said, "I got a better deal than when the Indiana sold the 14-hand of Manhattan." But seriously, Bill wanted to devote his time to writing and arranging. He continued with the band as pianist-arranger, and did an awful lot of writing. It was one of his arrangements that made Millinder's first hit record, a song called "Trouble In Mind."

In 1941 Bill joined Jimmy Mundy's band. Later in October of the same year, he rejoined Lucky Millinder. This association lasted for two years and during that time, Bill recorded Angeline Furlington. They are still happily married, both share Bill's blueprint for the future which is moving along smoothly.

Bill became the pianist and arranger for the original King Spots in 1942 and remained until 1944. During this time he was the instigator of many of the hits he is now heard his records.

Most of Bill's friends, personal and professional, inevitably inquire as to why a person who was enjoying so much success as a pianist would suddenly switch to the Hammond organ. To explain this we must go back to the year 1947.

Bill was flown from New York to Los Angeles, California to be the chief arranger for the Lionel Hampton Orchestra. The Hampton band had been playing row-night stands in the Frisco-Oakland area and had just returned to Los Angeles to record. When Bill arrived in Los Angeles, he was informed by a friend that Louis Jordan was looking for a pianist and arranger and if he was interested in the position to contact Jordan at Billy

Dey's Club, where the band was doing an engagement. This Bill did. He and Louis had met several years before, when they both were playing around Philly. After a brief chat with Jordan, Bill was informed that the job was his. Little did he know that the young man he was engaging with the Jordan crew was to be the great influence in his musical career.

For the first time, Bill Doggett met Bill Davis who was leaving the band because he had an idea about the Hammond organ as an instrument of jazz, and wanted to devote his time to experimenting with the idea. The two fell in love with an immediate honest and sincere friendship.

Several months passed before the two fell apart again. By then Bill Davis was the rage of the Hammond organ, the newest thing in the world of organelle. To discuss the whole thing, Louis Jordan hired Bill Davis to go on his tour of theater dates at three times the salary that he was paying Bill Doggett for arranging and as the pianist with the band. As Bill put it, "That was the better end."

One year later, Bill left the Jordan outfit to study the Hammond organ. In August 1952, after studying vigorously on the organ, Bill had a phone call from Bill Davis. It seemed that Ella Fitzgerald had a recording date and wanted an organist. Davis was under contract to another record company and couldn't record, so he gave the date to Doggett.

This was his first time to play the organ outside of the house, but back and forth paid off. The first record that he made with Ella, "Smooth Sailing" was a tremendous hit and two others poured in on the wonderful organ background that was supplied by Bill

Doggett. After that the going was easy; with Ella, two more hits were realized off—"Smooth Sailing" and "Air Mail Special." Bill's popularity soared and club owners were after his talents. Doggett's first date was as a swing organist at the K. C. Tavern in Brooklyn and then to Copo City in Jamaica, Long Island.

In June 1952, Bill was prevailed upon to organize his own combo. Bill liked the idea and on June 6, The Bill Doggett Combo played their first date.

Bill created quite a stir in swing circles on his first professional engagement at New York's famous Baby Grand Club, and since that time has amused many lovers.

Shep Shepherd, drums; Billy Butler, guitar and Clifford Scott, saxophone are the three other musicians who make up the group. Shep has been with Doggett almost since the formation of his group. Born in Central America, Shep moved to Philadelphia when he was very young and had been playing around the East coast for some time. Because of the long association with Doggett and because of his natural feel for the beat, Shep has proved himself a stand-out performer with the group. Billy Butler, another native Philadelphia joined the group in January 1953. Since that time he has written several excellent instrumental as well as giving the group a tremendous lift with his intricate and driving guitar work. Clifford Scott, the youngest and newest member of the group hails from San Antonio. His imaginative sax work on such tunes as "Shaker, Shaker," "Blue Wail" and "Born-Thank-You" has won him wide acclaim. On the bass "Caravan" and "C Jam Blues" is this team Clifford is featured playing the bass.

OTHER KING LONG PLAYING ALBUMS YOU WILL ENJOY



KING 300



KING 331



KING 528



KING 514



KING 515

KING RECORDS • CINCINNATI 7, OHIO

Printed in USA

