

C 32471

THIS RECORDING IS BEING RELEASED FOR THE FIRST TIME



BRITT WOODMAN

BILLIE HOLIDAY

JIMMY RUSHING

JIMMY HAMILTON

RUSSELL PROCOPE

SHORTY BAKER

DUKE

HARRY CARNEY

BUCK CLAYTON

"BUTTER" JACKSON

PAUL CONZALVES

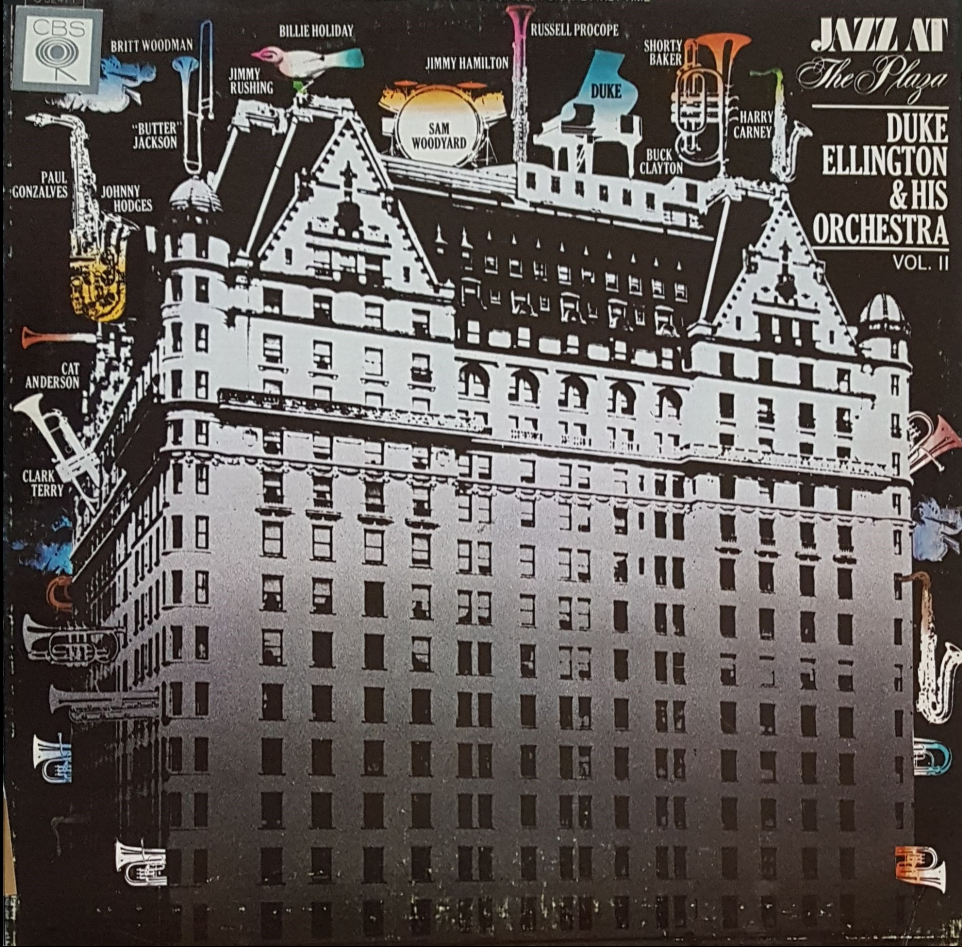
JOHNNY HODGES

CAT ANDERSON

CLARK TERRY

JAZZ AT *The Plaza*

DUKE ELLINGTON & HIS ORCHESTRA VOL. II





**JAZZ
AT THE PLAZA -
VOLUME II**

Duke Ellington & His Orchestra

1. JAZZ FESTIVAL SUITE -D. Ellington-
Duke Ellington and His Orchestra

a) RED GARTER 3:47
Featuring Sam Woodyard, Drums; Butt Woodman, Trombone

C 32471
STEREO

SIDE 1
AL 32471
© 1973 CBS, Inc.

b) RED SHOES 4:08 Featuring Jimmy Hamilton, Clarinet
Shorty Baker, Trumpet

c) RED CARPET 2:26 Featuring Russell Procope, Clarinet
Jimmy Hamilton, Clarinet, Duke Ellington, Piano
"Butler" Jackson, Trombone;

Harry Carney, Baritone Sax
d) READY GO 4:11 Featuring Paul Gonzalves
Tenor Sax

2. JONES 1:25 -D. Ellington -
P. Redden-



**JAZZ
AT THE PLAZA -
VOLUME II**

Duke Ellington & His Orchestra

1. EL GATO 4:00 -W. Anderson- Featuring
Cat Anderson, Trumpet, Clark Terry, Trumpet

2. ALL OF ME 2:29 -S. Simons - G. Marks-
Featuring Johnny Hodges, Alto Sax

C 32471
STEREO

SIDE 2
BL 32471
© 1973 CBS, Inc.

3. GO AWAY BLUES 4:40 -D. Ellington- Vocal - Jimmy Rushing
HELLO, LITTLE GIRL -D. Ellington - C. Kemp-
Vocal - Jimmy Rushing

LOVE TO HEAR MY BABY CALL MY NAME
J. Rushing- Vocal - Jimmy Rushing

4. WHEN YOUR LOVER HAS GONE 5:09 -E.A. Swan-
Vocal - Billie Holiday

(HUSH NOW) DON'T EXPLAIN -B. Holiday -

A. Hazzog- Vocal - Billie Holiday

Buck Clayton - Trumpet

5. TAKE THE "A" TRAIN

7:48 -D. Ellington-

Produced by Teo Macero and Irving Townsend

**JAZZ AT THE PLAZA VOLUME II
DUKE ELLINGTON & HIS ORCHESTRA**

Side 1

JAZZ FESTIVAL SUITE

Duke Ellington and His Orchestra

RED GARTER

Featuring Sam Woodyard, Drums; Britt Woodman, Trombone

RED SHOES

Featuring Jimmy Hamilton, Clarinet; Shorty Baker, Trumpet

RED CARPET

Featuring Russell Procope, Clarinet; Jimmy Hamilton, Clarinet; Duke Ellington, Piano; "Butter" Jackson, Trombone; Harry Carney, Baritone Sax

READY GO

Featuring Paul Gonzales, Tenor Sax

JONES

Written by Clark Terry

Side 2

EL GATO

Featuring Cat Anderson, Trumpet; Clark Terry, Trumpet

ALL OF ME

Featuring Johnny Hodges, Alto Sax

GO AWAY BLUES

Featuring Jimmy Rushing, Vocal

HELLO, LITTLE GIRL

Featuring Jimmy Rushing, Vocal

LOVE TO HEAR MY BABY CALL MY NAME

Featuring Jimmy Rushing, Vocal

WHEN YOUR LOVER HAS GONE

Featuring Billie Holiday, Vocal

(HUSH NOW) DON'T EXPLAIN

Featuring Billie Holiday, Vocal; Buck Clayton, Trumpet

TAKE THE "A" TRAIN

Duke Ellington & His Orchestra

Engineering: Russ Payne

The Plaza jazz party, hosted by Columbia Records in 1958, as an informal tribute to the jazz artists then recording for the label and presented for an invited list of our friends, occurred at a time when jazz in America had never been more popular and at a place in which jazz had never been at all. The place, of course, was the Edwardian Room of The Plaza Hotel in New York City, a dining room which normally holds a few dozen guests. On the afternoon when the party took place the room was filled, and where normally a string trio provided polite accompaniment to vichyssoise, risers held the array of Ellington music stands.

The first sound of a big band in a small room are always overwhelming. Perhaps, because of this, Duke decided to introduce The Plaza to jazz by easy stages, using the opening movement of his new Festival Suite, written for his Newport appearance and featuring an almost-delicate Sam Woodyard rim figure behind the pretty trombone solo by Britt Woodman. But the band was ready, the same band that broke up the Newport Festival that summer and made a popular hero out of Paul Gonzales. It included on saxo-

phones Harry Carney, Johnny Hodges, Russell Procope, Jimmy Hamilton and Paul. In the brass backfield there were Ray Nance, Cat Anderson, Clark Terry, and Shorty Baker. The trombones were Britt, Quentin "Butter" Jackson, and John Sanders. Sam Woodyard was the drummer. Jimmy Wood was the bassist, and the piano player was a boyish version of Edward K. Ellington. "Red Garter," the opening movement, got us all together, but anyone used to Ellington dramatics prepared himself. For, like The Bolero, Ellington grows.

"Red Shoes" features Jimmy Hamilton's clarinet and Shorty Baker's trumpet, and, as promised, it moves on up a little higher. But so far nothing has been heard out on 58th Street, and the crowd is stirring in its plush corral.

"Red Carpet" is the one. Duke indulged himself in clarinets in those days, by using Hamilton for Chicago-style decorations and Russell Procope for the New Orleans street-band style. Here Procope plays. But "Carpet" is the relentless crescendo promised all along, featuring piano, "Butter" Jackson's trombone, and Carney's fat foundation.

"Ready Go" is all Paul. This is the crowd pleaser, with choruses by the dozen, until Duke decides his tenor man is limp. So it began.

The first intermission of the afternoon was introduced by Clark Terry's "Jones," a piece Duke used as an accompaniment for his essay on finger popping. "And, if you really want to be cool," he would say, tilting his left earlobe. We did.

Duke returned to the bandstand after the Miles Davis Sextet's brilliant finale, and, if you know how the Ellington mind works, it was not surprising that he came back with trumpets blaring. "El Gato" provided the showpiece to begin where Miles had left off, featuring Cat and Clark Terry and all the brass. Then, Johnny Hodges did his thing with "All of Me," glancing from side to side and playing beautifully while he was thinking of something else.

Jimmy Rushing had always wanted to sing with Duke. This was his chance. In a day or two he would be off to Europe as the round and gentle ambassador of jazz and blues, but first he would sing with the band. He chose Ellington's "Go Away Blues" and "Hello, Little Girl" from the Rushing book, but we wouldn't let him go, and he certainly didn't want to. "Love To Hear My Baby Call My Name," he sang. He loved the sound of a big band playing the blues, and he never cared how loud it got. That was one of Jimmy's favorite afternoons. I'm glad we were there to enjoy it.

Finally, Billie Holiday, who had just recorded Lady in Satin for Columbia, stepped to the bandstand. She had arrived late, and she didn't stay long, but she was among friends. All she had to do was to begin. "When you're alone . . ." and we knew what would come. Or, quietly, "Hush Now, Don't Explain," she told us, and it became not the Edwardian Room, but "Billie's Place." Buck Clayton is the trumpet player.

Duke said goodbye with "'A' Train." That was the kind of party it was. Too small for strangers, too brief for friends. But long enough to say hello before everybody had to be somewhere else. For some of us it ended down the street at Reuben's, where we watched and tasted as Duke worked his way through a soup bowl piled with assorted scoops of ice cream. "To lubricate the ears," he explained, and, of course, we believed him.

—Irving Townsend

Cover art and design: Stan Zagorsky/© 1973 CBS, Inc./© 1973 CBS, Inc./© 1973 CBS, Inc. Records/CBS, Inc. W. 52nd Street
CBS
his. ® Marca Reg.