

DUIVE SUINCTON SPESSANTS OUT AND TROOP

IT DON'T MEAN A THING (If It Ain't Got That Swing) (Duke Ellington)

Personnel: Arthur Whetsol, Coatle Williams, Freddie Jenkins, trumpets Joe Narton, Lawrence Brown, trambones: Johnny Hodges, alto-so prana soxes; Harry Carney, alto-baritone saxes; Barney Bloord, clarinet Wellman Braud, bass, Soney Green, drums Recorded: New York February 2, 1932 (matrix #B 11204-A) Branswick 6518 Vocali Ivia

DELTA BOUND (Alex Hill) Edwin H. Morris & Co., Inc., 1933 (ASCAP) ersonnels Arthur Whetsol, Coorle Williams, Fredde Jerkins, fruungels on Nattion, Lawrence Brown, frambones, Juan Tizel, valve frombone ohrny Hodges, afto-soprano saxes; Otto Hardwicke, afto-bass saxes forty Carney, afto-bartione saxes; Duke Ellington, piono-arranger Recorded: New York: December 21, 1932 [metrix #B 12776-A] Co lumbia 37298 Vocal: Nie Anderson solos: Hodges, Nonton, William HAPPY AS THE DAY IS LONG (Ted Koehler-Horold Arlen) Arko Music

Inc., 1933 (ASCAP)

Personnell Same as Band 2 with Joe Garland on tenor sax added Recarded; New York: May 9, 1933 (matrix #B. 13365-A) Brunswick 6571

Vocal; Nie Anderson solos: Brown, Williams, Hodges

RAISIN' THE RENT (Ted Koehler-Horold Arlen) Arko Music Inc. 1933 Scarry recentel: Same as Band 3 Recorded: New York: May 9, 1933 ptrix #B 13307-A) Brunswick 6571 Vocali: Ivie Anderson solos

GET YOURSELF A NEW BROOM (And Sweep All Your Troubles Away) (Tod Koehler-Harold Arlen) Arko Music, Inc., 1933 (ASCAP)
Personnel: Same as Bond 3. Recorded: New York: Maiy 9, 1933
[motrix #8 13308-A] Brunswick 6607 Vocal: Ivic Anderson: solose

I'M SATISFIED (Mitchell Parish-Duke Filington) Mills Music Inc. 1939

[ASLAT]
Personnel: Same as Band 3 except for Barney Bigard on tenor so replacing Garland Recorded: New York: August 15, 1933 (matri #8 13800-A). Brunswick 6638. Vocal: We Anderson solo: Bigard 28 1 1800 A.F. Brunnieck 6039 Viscali Ivie Anderson solo: Biggert BRUCKORY (Ed. Robert Rule Dosen) Mills Music, Inc., 1935 (ASCAP) MILLORD (Ed. Robert Rule Dosen) Mills Music, Inc., 1935 (ASCAP) (Ed. Robert Rule) Robert Rule) Robert Rule Robert Rule Robert Rule Robert Rule) Robert Rule Robert Robert Rule Robert Robert Rule Robert Robert Robert Rule Robert Robert Robert Rule Robert Ro

ISN'T LOVE THE STRANGEST THING (J. F. Coots-Benny David Mills nel: Arthur Whetsol, Cootie Williams, trempets; Rex Stewart

abo bankono saxes, Barney Bigand, diarind-benur saxe Duke Ellington, plano-arranger, Freddie Guy, guiler, Hayes Ahis, Billy Taylor, basses, Sonny Greer, divins. Recorded: New York: January 27, 1936 [matrix #B 187341]. Brunswick 7255. Vocal) Ivie Anderson. solas: Bigand.

Side 2: LOVE IS LIKE A CIGARETTE (Richard Jerome-Walter Kent) Walter Kent Music / Jereffle Music, Inc., 1936 (ASCAP)

Felt Music / Jereffle Music, Inc., 1936 (ASCAP)

Felt Clark on alto sax replacing Hardwicke Recorded: New York, February 28, 1936 (patrix #B 18738-1) Brunswick 7627 Vocal: Ivie Anderson

KISSIN' MY BABY GOODNIGHT (Mark David-Joe Meyer-Pete Wend-Mills Mosic, Inc., 1936 [ASCA1] seniels Same as Band 1 Recorded; New York: February 28, 1936 atrix #B 18739-1) Brunswick 7627 Vocali Ivie Anderson solor

OH BABE, MAYBE SOMEDAY IDuke Ellingtoni Mills Music Inc. onnels Same as Band 1 Recorded: New York: February 28, 1936

Imatrix #B 18740-1) Brunswick 7667 Vocal- Ivie Anderson solos: SHOE SHINE BOY | Sammy Cohn-Soul Chaplin] lautitieed Music/Dor-sey Brothers, Inc., 1936 (ASCAP) Personnel: Same as Band 1 except for Otto Hardwicks on also sax re-placing Clark Recorded: New York: Wy 17, 1936 (practic #8 19562-1)

WAS A SAD NIGHT IN HARLEM (Al Lewis-Helmy Kreso) Bourne Co., 1936 [ASCAP] Personnel: Same as Band 4 Recorded: New York: July 17, 1936

rix #B 19563-1) Brunswick 7710 Vocal: Ivie Anderson solos: I'VE GOT TO BE A RUG CUTTER (Duke Ellington) American Academy

ist. Inc., 1938 (ASCAP)
white Same as Bond 4 except for Wallace Jones on trumpet reg Whetsol Recorded: New York March 5, 1937 (natrix #M
Master 101 Vocals into Anderson Vocal triple Hayes Alpis. Harry Carney, Rex Stewart solosi Hadaes, Bigard, Carne THERE'S A LULL IN MY LIFE (Mack Gordon-Harry Revel) Robbins

Music Corp., 1937 (ASCAP)
Personnel: Same as Band 6 Recorded; New York: April 9, 1937
(marrix #M 379-1) Master 117 Vocal: Ivie Anderson sole: Corney
IT'S SWELL OF YOU (Mack Gordon-Horry Revell Robbins Music Corn. 1937 (ASCAP)
Personneli Some as Band 6 Recorded: New York: April 9, 1937

ALABAMY HOME (Dave Ringle-Duke Ellington) American Academy of ALABANY HUME (Livine ningeriose)
Musici, Inc., 1988 (ASCAI)
Personnels Some as Side 7, Band 6, Recorded; New York: Jene B,
1923 (Imprix & Ma 221-1)
Month & May 21-1)
Month & May 21-1
Month & M

ALL GOD'S CHILLUN GOT RHYTHM (Gus Kahn-Bronislav Kaper-Wal-Jumann) Robbins Music Corp., 1937 (ASCAP) 10nnet: Same as Band 1 Recorded: New York: June 8, 1937 Prix #M 520-1) Variety SPI Vocal: trie Anderson and Her Boys m Distin solos: Hodges, Bigard, Carney, Williams, Stewart, Nanton IF YOU WERE IN MY PLACE (Henry Nemo-Irving Mills-Duke Ellington)

Mills Music, Inc., 1930 IASCA Mills Harold Bater on trempet added Recorded: New York: February 24, 1938 Inatric #M 770-1] Bruns-wick 8093 - Vocals Nie Anderson solas: Hodges, Brown SWINGTIME IN HONOLULU Plenty Nemo-Irving Mills-Duke Elling-

Personnet: Same as Band I without Hayes Alvis Recorded: New York April 11, 1938 (manix #M 809-1) Brunswick 8131 Vocal: Ivie Ander son solos: Hodges, Bigard, Stewart, Ellington YOU GAVE ME THE GATE (Irving Gordon J. B. McNeely-Jimmy Far-mer-Duke Ellington) American Academy of Music. 1938 (ASCAP) Personnel: Same as Bond T. Without Horold Boker. Recorded: New York: June 7, 1938 (matrix M 832-1). Browswick Blag? Vocali Nie.

ROSE OF THE RIO GRANDE [Edgar Leste-Henry Warren-Ross Gor-man] Mils Music, Inc. / Four Jays Music, E. Ledle, 1927 (ASCAP) Personnell. Same as Band. 5. Recorded: New York: June 7, 1938 Incritix #M. 88 33:1). Brunsvick BIBS Vocal, Ivle Anderson solo:

WHEN MY SUGAR WALKS DOWN THE STREET (Gene Austin-Jimmy AcHugh-Irving Mills Mills Music, Inc., 1924 (ASCAP)
ersonnels: Some as Band 5 Recorded: New York: June 7, 1938
matrix: #M 835-1) Brunswick 8168 Vocal; Ivie Anderson solos:

I'M CHECKIN' OUT GOOMBYE (Duke Ellington-Billy Strayhorn) Rob-Music Co., 1939 (ASCAP)
sonnel: Some as Band 5 Recorded: New York: June 12, 1939
trix #WM 1039-A) Columbia 35208 Vocal: Ivie Anderson

IN A MIZZ (Haven Johnson-Charlie Barnet) Robbins Music Corp. 1939

Personneli Same as Side 3. Band 5. Recorded: New York, June 12

1939 (motrix #WM 1038-A) Brunswick 8405 Vecal: Ivia Anderson

A LONELY COED (Duke Ellington) Robbins Music Corp., 1939 (ASCAP) ersonnel: Same as Band 1 Recorded: New York June 12, 193 notrix #VM 1040-A) Columbia 35240 Vacal: New Anderson

YOU CAN COUNT ON ME (Joseph Myrow-Duke Ellington) Mills Music Corp., 1939 (ASCAP)
Personneli Some as Band 1 Recorded: New York: June 12, 1939
Impirix #VM 1041-A) Branswick 8411 Yorgi lyie Anderson sola.

YOUR LOVE HAS FADED (Duke Ellington) Robbins Music Corp., 1939. rij nek: Same as Band I Recorded; New York: October 16, 1939 #WM 1107-A) Columbia 35440 Vecel- bis Anterson

KILING MYSELF (Duke Ellington) Robbins Music Corp., 1939 (ASCAP)
Personnel: Some as Band 1 Recorded: New York: October 16, 1939
(matrix #WM 1106) Columbia 35640 Vocal: Ivie Anderson with Billy solos Rigard Williams Ale

OUTUDE (Eddie Delange-Irving Mils-Duke Ellington) Mils Music, nc./Scandale Music, 1934 (ASCAP) Inc. / Scandale Music, 1934 (ASCAP)
Personnell Same as Band 1 with Billy Strayhorn, vacal Recorded,
New York: February 14, 1940 (matrix #WM 1135-1) Columbia 35427
Vacal: Ivie Anderson . solo: Webster

STORMY WEATHER ITEM Knebler-Herold Arland Arin Music Co. Inc. 1931 (ASCAP)
Personnel: Same as Band 1 except for Jimmy Blaston on bass, with Ben
Webster on tenor sox Recorded: New York: February 14, 1940
Imatrix #WM 1136-A1 Columbia 35556 Vocal: Irie Anderson

MOOD INDIGO (Duke Ellington-Borney Bigord-Irving Mills) Mills Music, Inc., 1931 (ASCAP)
Personnel: Same as Band 1 Recorded: New York February 14, 1940
(marrix #WM 1137-A) Columbia 35427 Vacal; Irie Anderson

In 1931, we were booked to play the Paramount Publix Circuit's (Bala-I picking the girl with the big record we would use livy. II, and soon I learned that by was chosen because she was of darker

ng had been written by Horold Arlen and Ted Koehle

1931, and we basks the all-time house record. We returned to the Ori-ental on Friday, March 13th, 1931, and broke that record, too. At the They still ask for Ivy, and every girl singer we've had since has had to y to provail over the Ivy Anderson image.

om Music Is My Mistress by Duke Ellington, Copyright @ 1973 by Duke Ellington, Inc. To be published by Daubleday and Company, Inc. November 1973 (In the later years, as autographs testify, Ivy Anderson often spelled her name as "Ivie", but to her early associates she was always "Ivy")

or. For twelve years, from 1931 to 1942, Ivie was an integral part of the

thisis days his wife, a dancer, worked at the Cotton Club with his Live danced, two, and say since of the secondary leads in the show. In 1931, when the Ellipson band was booled to play a week at the Cotton Live in Chicago, the was at the Grant Petrace an Chicago's South Side, where the was a pagalar attraction. "And the was having a lot of Sirn," Earl Hires recalled. "We weet playing the show, and we had a good band at that the. I was used to sing in frost of the

chares. I had to persuade her to audition for Duke, because she really didn't hear fit forces the Terrace.
**Duke Elliegran, too, had to be persuaded, and livie's intercessor was
Sorray Grent Hirtigs ag did singer was Irving Mills' idea, and he had
proposed May Alix who had been at the Sunset in Chicago siegra
"Big Batter and Fag Mara" with loois Amstrang, Subsequently, she had see her. It was decided lide should open with the hand on Fride abrupty 13% at the Criestal Treate, a week that saw all house at

Uncertain of herself, live signed no contract, and sang only two
rigs, "I'm a Little Blackbird, looking for a Bluebird," and "Give Me a
an." "When she came out the first time," Sonny recalled, "she was Man." When the came out the first time," Sonny reachled, "she was scored to derin. She gat a sympothic hand, but she came all stage criving, saying. If can't make theif! Iving Mills called me into Duke's deteraing room and saked for suggestion. At the Cathon Chie I had invented that staff about calling out from the druns, talking back to Tillud Walters on suggestive songs. "Why not let me talk to by that world?" I soid, and I was settled with if it in on the second show.

Before Duke Ellington ever played his first engagement at the Cotton

A great coreer with the greatest of all his boards had begun A great coreer with the greatest of all big bands had began. This always come on stage dressed in white." Harry Carney re-membered, "looking angelic, very chic and above it all. Yet backstage and of the buy, in hotels or resolvants, everywhere, she was always regular one hundred-per-cent. With the boys, with the girk, with Elling-tos, everyone. There was no alle to the: "She had as fancy ways."

and the basis was an intern are undersice as the people out front, some of the biggest loughs came from the guys. Not only world she give as good as she gat, five would sometimes go are better. To top it off, she was a card player, too. When it came to gentifying on the bus, or back-stage, she could beat most of the boys. You know we had to respect

it. Another raced of her musical personality which designhed and tascinated the laceder was her flat for the domandic, perfectly demonstrated on this album in her version of "Stormy Weather." Like Lena Horne, another of Ellington's Soventey, the alar reliable destinental compositions. In songs such as "Mood Indigo" and "A Lonely Coed," she

Sons. In songs such as "Mood Indigo" and "A Lanely Coed," all extracted fine monitarus from the theme. Licing on the cake was the off-hand, slightly risqué act-antidati Pordi Balley by some years-which she entered into with Sonny. Ve much a part of Elliagton performances, too, were surphers Tile TI Cot To Ba o Rigo Catter" and "Tim Checkin Quit, Goordhye," while life delivered with insouciance and an infectious rhythmic beat. his delivered with innocionas and on infections rhythric bast. In Gliggian's effection, her versifyin visible the to the standard of lo Gliggian's effection, her versifyin visible to be to the standard of lo like in the band over guite successful. It is limited, in Illing her because the tricke she correctly on the factor of her tillings than one. In Illing her because combated on such to the deliver of her tillings than one. and Saway Green and the standard of the standard

the show cold, it was a full of the two hody and the his left, feeer unkneed a site of speech. They worsted new by the William More affect, and Julian. They worsted new to teach their kinds, and Julian. They worsted new to teach their kinds, and Julian. The respect has the cold consistence of the second of th

As Duke Blington indicates elsewhere, Ivie Anderson is widely re-membered. In 1972, of the Newport Jazz Festival in New York, Bobbs

within the character of the same. She was my found to proceed and

ham, but for all time." Every asset of the Anderson's contrays is believed unit for collection. Every asset of the Anderson's contrays is believed unit of the Collection. The every contraction of the Collection a contenting solicit. It should be remembered that many of the solicy were written for Chart Child shows. "Senigine in Honolchil" owed were written for Chart Child shows." Senigine in Honolchil" owed for a unable to find a reward such that the seniger here is not intention comprehens. It is that it replaced in the down was one of Ellispoots grooted enfolder. "If en a Song Go Chird My More!" or not easy the senigine show that the senigine shows the senigine should be supported by the senior of the seni

tion. It is apparent that she had a natural predilection and empathy for Filinaton's creations, not only an classics like "Solibule" and "Mood "Your love Has Faded." Her renditions are definitive, and are distin-guished by considerable technical facility. Note the evenness of vibrato in sustained notes, excellent breath control, and intelligent use of

dyramics.

The band and its stors are, of course, well represented in this set which hopelly supplements "The Blington Era, Volumes I and II" (CSI-27, CSI-39), where emphasis was, understandably, on instruments. There are outstanding solos by Johney Hodges on "Kissli-My Boby Goodsight," "All God's Chiffe Get Rhythm" and "Whom My Supra n My Place: are extremely beautifut. Plas soprans supprince—all too elidade featured—is heard to advantage on "Delta Bound." On "B Wal is Sad Niight in Harlen," he and Coote Williams (dologue through the trit charus, Williams also shines on "It's Swell of You," "A Lonel, Joed" and "When My Sugar Walks Down the Street," employing or Joed" and "When My Sugar Walks Down the Street," employing or Coed" and "When My Sugart Walls Down the Street," employing an the last a mixture style that recults his "Concreto for Coefe". His la-mous grow is factived on "Stormy Wallsher" and "Killing Myself," and he plays a marcheol matted choises on "Oh Babe, Maybe Someday." Pax Street's velocie "scand and phrash possiblely exhance "Int't love the Strangest Things," "Kissin" My Baby Goodright" and Tract to Use tile Strangest Things." "Kissin" My Baby Goodright" and Tract to Use tile or

on "Shoe Shire Boy" is so moving it gives cause for regret that this kind of conception is in benger forbinable. Herry Correy, whose big tone adds so much to the second of the band, comes into the foreground with sistem bors on "Alabamy Home." Clarinet solvs throughout are by Barney Bigand, who also combiblets key New Orleans Bigard, who also combiblets key New Orleans Bigard to the ensemble. While he was re-

wrote the arrangement on the first.

In the Thirtles, the Ellington band, with these soloists and livie Anderson as vocalist, was simply an unbeatable combination.

_HEIEN CAKIEY DANCE



DUKE ELLINGTON/DUKE ELLINGTON PRESENTS IVIE ANDERSON



DI	SC 1				
1.	IT DON'T MEAN A THING (IF IT AIN'T O'THAT SWING) -D. Ellington-M. Irving-	GOT 3:08		IT WAS A SAD NIGHT IN HARLEM	3.5
2.		2:53	14.	'A. Lewis H. Kreso-	2
3.				-D. Ellington-	2
4	HAPPY AS THE DAY IS LONG -H. Arlen-T. Koehler-	2:42		THERE'S A LULL IN MY LIFE -M. Gordon H. Revel	2
4.	RAISIN' THE RENT H. Arlen-T. Koehler-	2:52		IT'S SWELL OF YOU	2:
5.				-M. Gordon-H. Kevel-	
	GET YOURSELF A NEW BROOM (AND SWEEP ALL YOUR TROUBLES AWAY) H. Arlen-T. Koehler-	2:36	DISC	C 2	
6.	I'M SATISFIED -M. Porish-D. Ellington-	3:01		ALABAMY HOME D. Ellington-D. Ringle-	2:4
7.	TRUCKIN' -T Koehler-R Noom-	2:54		ALL GOD'S CHILLUN GOT RHYTHM B. Koper G. Kohn-W. Jurmann	2:2
8.	ISN'T LOVE THE STRANGEST THING -8. Davis J. F. Coots	3:08		F YOU WERE IN MY PLACE D. Ellington-I. Mills-H. Nemo-	2:5
9.	LOVE IS LIKE A CIGARETTE -W. Kent-R. Jerome-	3:01		SWINGTIME IN HONOLULU D. Ellington-I. Mills-H. Nemo-	2:5
10.	KISSIN' MY BABY GOODNIGHT	3-13		YOU GAVE ME THE GATE (AND I'M SWINGIN')	2:2
	-G. W. Meyer-P. Wendling-M. David-	3:13	6.	J.Farmer-D. Ellington-L Gordon-S. B. Mcneely	
11.	OH BABE, MAYBE SOMEDAY -D. Ellington-	2:50		ROSE OF THE RIO GRANDE E. Leslie-H. Warren-R. Gorman	2:5
12.	SHOE SHINE BOY -S. Calor-S. Chaplin-	3:12		WHEN MY SUGAR WALKS DOWN THE STREET I. Mills J. Mchugh-G. Austin-	2:3

	I'M CHECKIN' OUT GOOMBYE -B. Strayhorn-D. Ellington-	2:2
9.		
	IN A MIZZ H. Johnson-C. Barnet	3:0
10.		
	A LONELY COED B. Srayhorn-E. Leslie-D. Ellington-	3:1
11.		
	YOU CAN COUNT ON ME J. Myrow-D. Ellington-	2:5
12.		
	YOUR LOVE HAS FADED -D. Ellington-	2.4
13.		
	KILLING MYSELF -D. Ellington-	2:2:
14.		
	SOLITUDE -D. Ellington-I. Mills-E. Delange-	2:5
15.		
	STORMY WEATHER -H. Arlen-T. Koehler-	2:3
16.		
	MOOD INDIGO -D. Ellington-I. Mills-B. Bigard-	2:4

DUKE ELLINGTON PRESENTS IVIE ANDERSON

1. IT DON'T MEAN A THING (If It Ain't Got That Swing) (Duke Ellington)

Mills Music, Inc., 1932 (ASCAP)

Personnel: Arthur Whetsol, Cootie Williams, Freddie Jenkins, trumpets; Joe Nanton, Lawrence Brown, trombones; Johnny Hodges, alto-soprano saxes; Harry Carney, altobaritone saxes; Barney Bigard, clarinet-tenor sax; Duke Ellinaton, piano-arranger; Freddie Guy, banjo-quitar; Wellman Braud, bass; Sonny Greer, drums Recorded: New York: February 2, 1932 (matrix #B 11204-Al Brunswick 6518 Vocal: Ivie Anderson solos: Hodges Nanton 2. DELTA BOUND (Alex Hill) Edwin H. Morris & Co., Inc.,

Personnel: Arthur Whetsol, Cootie Williams, Freddie Jenkins, trumpets; Joe Nanton, Lawrence Brown, trombones; Juan Tizol, valve trombone; Johnny Hodges, alto-soprano saxes; Otto Hardwicke, alto-bass saxes; Harry Carney, alto-baritone saxes: Duke Ellinaton, piano-arranger: Fred-

die Guy, banjo-guitar; Wellman Braud, bass; Sonny Greer, drums Recorded: New York: December 21, 1932 (matrix #B 12776-A] Columbia 37298 Vocal: Ivie Anderson salas: Hodges Nanton Williams 3. HAPPY AS THE DAY IS LONG (Ted Koehler-Harold Arlen)

Arko Music, Inc., 1933 (ASCAP) Personnel: Same as Band 2 with Joe Garland on tenor sax added Recorded: New York: May 9, 1933 (matrix #B 13306-A) Brunswick 6571 Vocal: Ivie Anderson solos:

Brown, Williams, Hodges 4. RAISIN' THE RENT (Ted Koehler-Harold Arlen) Arko Music Inc 1933 (ASCAP)

Personnel: Same as Band 3 Recorded: New Yrok: May 9, 1933 (matrix #B 13307-A) Brunswick 6571 Vocal: Ivie Anderson solos: Carney, Williams, Nanton

5. GET YOURSELF A NEW BROOM (And Sweep All Your Troubles Away) (Ted Koehler-Harold Arlen) Arko Music. Personnel: Same as Band 3 Recorded: New York: May 9,

1933 (matrix #B 13308-A) Brunswick 6607 Vocal:: Ivie Anderson solos: Brown, Ellington 6. I'M SATISFIED (Mitchell Parish-Duke Ellington) Mills Music, Inc., 1933 (ASCAP)

Personnel: Same as Band 3 except for Barney Bigard on tenor sax replacing Garland Recorded: New York: August 15, 1933 (matrix #B 13800-A) Brunswick 6638 Vocal: lyie Anderson solo: Biggrd

7. TRUCKIN' (Ted Koehler-Rube Bloom) Mills Music. Inc... 1935 (ASCAPI

Personnel: Arthur Whetsol, Cootie Williams, trumpets; Rex Stewart, cornet; Joe Nanton, Lawrence Brown, trombones; Juan Tizol, valve trombone; Otto Hardwicke, Johnny Hodges, alto saxes; Harry Carney, alto-baritone saxes; Barney Bigard, clarinet-tenor sax: Ben Webster, tenor sax Duke Ellington, pigno-grranger: Freddie Guy, guitar: Wellman Braud, Billy Taylor, basses; Sonny Greer, drums Recorded: New York: July 14, 1935 (matrix #B 17975-A) Brunswick 7549 Vocal: Ivie Anderson solos: Bigard, Wahster Brown

8, ISN'T LOVE THE STRANGEST THING (J.F. Coots-Benny

Davis) Mills Music, Inc., 1935 (ASCAP) Personnel: Arthur Whetsol, Cootie Williams, trumpets; Rex Stewart, cornet; Joe Nanton, Lawrence Brown, trombones; Juan Tizol, valve trombone: Otto Hardwicke, Johnny Hodges, alto saxes; Harry Carney, alto-baritone saxes; Barney Bigard, clarinet-tenor sax; Duke Ellington, pianoarranger; Freddie Guy, guitar; Hayes Alvis, Billy Taylor, basses; Sonny Greer, drums Recorded: New York: January 27, 1936 (matrix #B 18734-1) Brunswick 7625 Vocal: Ivie Anderson solos: Bigard, Stewart, Brown 9. LOVE IS LIKE A CIGARETTE (Richard Jerome-Walter Kent)

Walter Kent Music/Jeteffe Music, Inc., 1936 (ASCAP) Personnel: Same as Band 8 except for Pete Clark on alto sax replacing Hardwicke Recorded: New York: February 28, 1936 (matrix #B 18738-1) Brunswick 7627 Vocal: lyie Anderson 10. KISSIN' MY BABY GOODNIGHT (Mack David-Joe

Meyer-Pete Wendling) Mills Music, Inc., 1936 (ASCAP) Personnel: Same as Band 9 Recorded: New York: February 28, 1936 (matrix #B 18739-1) Brunswick 7627 Vocal: Ivie Anderson solos: Hodges, Bigard, Stewart 11. OH BABE, MAYBE SOMEDAY (Duke Ellington) Mills Music Inc. (ASCAP)

Personnel: Same as Band 9 Recorded: New York: February 28, 1936 (matrix #B 18740-1) Brunswick 7667 Vocal: Ivie Anderson solos: Hodges, Bigard, Williams

12. SHOE SHINE BOY (Sammy Cahn-Saul Chaplin) Lautsteed Music/Dorsey Brothers, Inc., 1936 (ASCAP) Personnel: Same as Band 9 except for Otto Hardwicke on alto sax replacing Clark Recorded: New York: July 17. 1936 (matrix #B 19562-1) Brunswick 7710 Vocal: Ivie Anderson soles Brown Biggerd

13. IT WAS A SAD NIGHT IN HARLEM (Al Lewis-Helmy Kresa) Bourne Co., 1936 (ASCAP) Personnel: Same as Band 12 Recorded: New York: July

17, 1936 (matrix #B 19563-1) Brunswick 7710 Vocal: lvie Anderson solos: Hodges, Williams

14. I'VE GOT TO BE A RUG CUTTER (Duke Ellington) American Academy of Music, Inc., 1938 (ASCAP)

Personnel: Same as Band 12 except for Wallace Jones on trumpet replacing Whetsol Recorded: New York: March 5, 1937 (matrix #M 179-1) Master 101 Vocal: Ivie Anderson Vocal trio: Hayes Alvis, Harry Carney, Rex Stewart

solos: Hodges Biggrd Carney 15. THERE'S A LULL IN MY LIFE (Mack Gordon-Harry Revel) Robbins Music Corp., 1937 (ASCAP)

Personnel: Same as Rand 14 Recorded: New York: April

9, 1937 (matrix #M 379-1) Master 117 Vocal: Ivie Anderson solo: Carney 16. IT'S SWELL OF YOU (Mack Gordon-Harry Revel) Rob-

bins Music Corp., 1937 (ASCAP)

Personnel: Same as Band 14 Recorded: New York: April 9, 1937 (matrix #M 380-1) Master 117 Vocal: Ivie Anderson solos: Bigard, Hodges, Brown

1. ALABAMY HOME (Dave Ringle-Duke Ellington) American Academy of Music, Inc., 1938 (ASCAP) Personnel: Same as Disc 1, Band 14 Recorded: New

York: June 8, 1937 (matrix #M 521-1) Master 137 Vocal: lvie Anderson solos: Nanton, Carney, Hodges, Williams 2. ALL GOD'S CHILLUN GOT RHYTHM (Gus Kahn-Bronislav Kaper-Walter Jurmann) Robbins Music Corp., 1937 Personnel: Same as Band 1 Recorded: New York: June 8, 1937 (matrix #M 520-1) Variety 591 Vocal: Ivie Ander-

son and Her Boys From Dixie solos: Hodges, Bigard, Carney, Williams, Stewart, Nanton 3. IF YOU WERE IN MY PLACE (Henry Nemo-Irving Mills-Duke Ellington) Mills Music, Inc., 1938 (ASCAP)

Personnel: Same as Band 1 with Harold Baker on trumpet

Recorded: New York: February 24, 1938 (matrix #M 770-1) Brunswick 8093 Vocal: Ivie Anderson solos: Hodges.

4. SWINGTIME IN HONOLULU (Henry Nemo-Irving Mills-Duke Ellington) Mills Music, Inc., 1938 (ASCAP)

Personnel: Same as Band 1 without Hayes Alvis Recorded:

New York: April 11, 1938 (matrix #M 809-1) Brunswick 8131 Vocal: Ivie Anderson solos: Hodges, Bigard, Stew-5. YOU GAVE ME THE GATE (Irving Gordon-S.B. McNeely-

Jimmy Farmer-Duke Ellington) American Academy of Music, 1938 (ASCAP)

Personnel: Same as Band 1 without Harold Baker Recorded: New York: June 7, 1938 (matrix #M 832-1) Brunswick 8169 Vocal: Ivie Anderson solos: Williams, Stewart 6. ROSE OF THE RIO GRANDE (Edgar Leslie-Harry Warren-Ross Gorman) Mills Music, Inc./Four Jays Music, E. Leslie, 1927 (ASCAP) Personnel: Same as Band 5 Recorded: New York: June 7. 1938 (matrix #M 833-1) Brunswick 8186 Vocal: Ivie Anderson solo: Brow 7 WHEN MY SUGAR WALKS DOWN THE STREET (Gene

Austin-Jimmy McHugh-Irving Mills) Mills Music, Inc., 1924 MASCAPI Personnel: Same as Band 5 Recorded: New York: June 7. 1938 (matrix #M 835-1) Brunswick 8168 Vocal; Ivie Anderson solos: Hodaes, Carney, Stewart, Brown

8. I'M CHECKIN' OUT GOOMBYE (Duke Ellington-Billy Strayhorn) Robbins Music Co., 1939 (ASCAP)
Personnel: Same as Band 5 Recorded: New York: June 12, 1939 (matrix #WM 1039-A) Columbia 35208 Vocal:

9. IN A MIZZ (Haven Johnson-Charlie Barnet) Robbins Music Corp., 1939 (ASCAP) Personnel: Same as Band 5 Recorded: New York: June 12, 1939 (matrix #WM 1038-A) Brunswick 8405 Vocal: 10. A LONELY COED (Duke Ellington) Robbins Music Corp.

1939 (ASCAP) Personnel: Same as Band 9 Recorded: New York: June 12, 1939 (matrix #WM 1040-A) Columbia 35240 Vocal: Ivie Anderson solos: Williams, Brown

11. YOU CAN COUNT ON ME (Joseph Myrow-Duke Ellington) Mills Music Corp., 1939 (ASCAP) Personnel: Same as Band 9 Recorded: New York: June 12. 1939 (matrix #WM 1041-A) Brunswick 8411 Vocal: lyie Anderson solo: Biggrd

12. YOUR LOVE HAS FADED (Duke Ellington) Robbins Music Corp., 1939 (ASCAP) Personnel: Same as Band 9 Recorded: New York: October 16. 1939 (matrix #WM 1107-A) Columbia 35640 Vocal: lvie Anderson solo: Williams

13. KILLING MYSELF (Duke Ellington) Robbins Music Corp., 1939 (ASCAP) Personnel: Same as Band 9 Recorded: New York: October 16. 1939 (matrix # WM 1106) Columbia 35640 Vocal: Ivie Anderson with Billy Strayhorn solos: Bigard, Williams,

14. SOLITUDE (Eddie DeLange-Irving Mills-Duke Ellington) Mills Music, Inc./Scarsdale Music, 1934 (ASCAP) Personnel: Same as Band 1 with Billy Strayhorn, vocal Recorded: New York: February 14, 1940 (matrix #WM 1135-11 Columbia 35427 Vocal: Ivie Anderson solo: 15. STORMY WEATHER (Ted Koehler-Harold Arlen) Arko Music Co., Inc., 1931 (ASCAP)

Personnel: Same as Band 9 except for Jimmy Blanton on bass, with Ben Webster on tenor sax Recorded; New York: February 14, 1940 (matrix #WM 1136-A) Columbia 35556 Vocal: Ivie Anderson solo:: Webster

16. MOOD INDIGO (Duke Ellington-Barney Bigard-Irving Mills) Mills Music, Inc., 1931 (ASCAP) Personnel: Same as Band 9 Recorded: New York: Febru-

ary 14, 1940 (matrix #WM 1137-A) Columbia 35427 Vocal: Ivie Anderson solos: Webster, Williams

Original recordings loaned by-Bob Altshuler, Stanley Dance, JerryValburn and the producer.

Editing Engineers-John Johnson, Ed Michalski

Disc 1 1. IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)

(Scat) It don't mean a thing If it ain't got that swing It don't mean a thing All you've got to do is sing

It makes no difference If it's sweet or hot lust keen that shuthm Give it everything you've got It don't mean a thing If it ain't got that swing

It don't mean a thing If it ain't that that swing

2. DELTA BOUND Down on the delta

(Scat)

That's where there's shelter No helter skelter No blues around I'm tired of roaming That's why I'm homing I'm delta bound

When night is falling My levee's calling And keeps a calling I'm going down I'm in a hurry My heart's a flurry I'm delta bound

Every time I close my eyes I seem to see Louisianna I can hear those darkies singing In that free and easy manner

I've been a rover Now that's over Knee deep in clover I'll soon be found I'm on my way now Most any day now I'm delta bound

3. HAPPY AS THE DAY IS LONG

I've got my trousers pressed, shoes shined Had my coat and vest relined Take a look at my lapel See the flower, can't you tell I'm happy as the day is lona I haven't got a dime to lend

I've got a lot of time to spend Just a pocket full of air Feeling like a millionaire I'm happy as the day is long Got a heavy affair

And I'm having my fun Am I walking on air Gee, but I'm the lucky one I've got my peace of mind, knock wood I hear that love is blind, that's good For the things I never see

Never seem to worry me I'm happy as the day is long

4. RAISIN' THE RENT

Good luck has crossed me Bad luck has forced me Down to my last one cent I'm right in the middle Of solving that riddle Known as raising the rent

Landlord's a mean old gent It's come to a showdown And he wants the lowdown If I'm raising my rent Better times are taking too long Panic's on and it's hitting me too strong Got a right to sing a blue song

Steal beg or borrow

Trouble has got me down

Got till tomorrow

I've made my mind up I'd rather wind up Camping out in a tent Than being in the middle Of solving that riddle Known as raising my rent

5. GET YOURSELF A NEW BROOM (AND SWEEP ALL YOUR TROUBLES

Take your last red penny Borrow some if you haven't any Buy yourself a new broom

Sweep the blues away

Spend a half a dollar If you don't you're a horse's collar

Tidy up that blue room

And keep the blues away

Unless I miss my guess Happiness doesn't hide around corners Get wise, use your eyes Maybe you'll get a pleasant surprise

Change that hard luck story Everything will be hunky dory Get yourself a new broom And sweep the blues away

Lever want to find

A I'M SATISFIED

Deep in your arms to hide And feel the kiss That brings me peace of mind Am I contented when I'm with you Yes indeed

Your love for me Is all the food and drink I need The world is wide And we'll drift with the tide Just as long as you're mine I'm satisfied

A dance to do

7. TRUCKIN' We had to have something new Up here in Harlem So someone started truckin'

As soon as the news got round The folks downtown

Came up to Harlem Saw everybody truckin' It didn't take long Before the high hats were doing it Park Avenue-ing it

All over town You'd see them scufflin', shufflin' Truckin' along

It spread like a forest blaze Became a craze And thanks to Harlem Now everybody's truckin'

Isn't love the strangest thing

It lifts you up and then

Lets you down again

Isn't love the strangest thing

It makes you cry, it makes you sing

8. ISN'T LOVE THE STRANGEST THING

Between your fingertips And just like a cigarette I never knew the thrill of life until I touched your lips Then just like a cigarette Love seemed to fade away

Love is like a cigarette

Like a birdie on the wina

You feel just like to die

It's happened to me

Wise men of today

Has it happened to you

Isn't love the strangest thing

Love can really hypnotize you

Sweep you off your feet, it's true

Winter, summer, autumn, spring

All shake their heads and say

9. LOVE IS LIKE A CIGARETTE

You know you held my heart up, love

Isn't love the strangest thing

Strange how love can tantalize you

One never knows what love can bring

Then another time

Love makes you feel just like a king

And leave behind ashes of rearet Then with a flick of your fingertip

It was easy for you to forget Oh, love is like a cigarette 10. KISSIN' MY BABY GOODNIGHT

Kissin' my baby goodnight Is such a sweet delight

Gee, but it's great after a date Kissin' my baby goodnight After we turn down the light Oh. do I do all right

With all my heart I really start Kissin' my baby goodnight She says you oughta go And though I know I oughta go I kiss her and sigh It's one and two and three

And then at four o'clock I see The last car passing by

People look at you with scorn 'Cause your clothes are torn and worn Still you never whine You keep walking up and down the street Pleading with each one you meet "Brother, can you spare a dime?"

After just one more goodnight

The trolley is gone out of sight

11. OH BABE, MAYBE SOMEDAY

I start in then over again

Kissin' my baby goodnight

Oh Babe, maybe someday

When I'm in the mood for love

You're the one I'm thinking of

When I take you by the hand

Lead you to the preacher man

Oh Babe, maybe someday

I'm going to wait, anticipate

When I dream I dream of you

Oh Babe, maybe someday

I'm going to wait, anticipate

When I'm in the mood for love

Shoe shine boy, you work hard all day

Shoe shine boy, got no time to play

So shine, shine, shoe shine boy

You find joy in the things you do

Shoe shine boy seldom ever blue

So shine, shine, shoe shine boy

You're content with what you've got

You're the one I'm thinking of

That arand sensation

If you see you kissing me

It's just my imagination

Do I dream, I do I do

That arand sensation If you see me kissing you

It's just my imagination

Oh Babe, oh Babe, yeah

12. SHOE SHINE BOY

Every nickel helps a lot

Oh Babe, maybe someday

So shine, shine, shoe shine hov 13. IT WAS A SAD NIGHT IN HARLEM

Shoe shine boy, soon the day will come

Shoe shine boy, soon the tune you hum

Every nickel helps a lot

I. I've got to be a rua cutter

Swinging in the groove

So much I will improve

I was so untrusting

Now I'm superducting

It's okay and I dia you

Swinging in the groove

I gotta be a rug cutter

I gotta be a rua cutter

(Swingin') Swingin

(In the groove) Yeah

(I've gotta be) I've gotta be

(Rug cuttin' me) Rug cuttin' me

Oh, there's a lull in my life

It's just a void, an empty space

When you are not in my embrace

15. THERE'S A LULL IN MY LIFE

(Scat)

(Scat)

(Scat)

I, I've got to be a rug cutter

Started right back and pick you

I've got to be a rug cutter

It was a sad night in Harlem There was no moonlight in Harlem The gal he loved she was gone far away Gone with the dawn, gone to stay There was no "Farewell, my lover" She stole away undercover Now while she's one of those queens Down in New Orleans It's a sad night in Harlem

14. I'VE GOT TO BE A RUG CUTTER It's swell of you

16. IT'S SWELL OF YOU

Oh, oh, there's a lull in my life No matter how I may pretend I know that you alone can end The ache in my heart The pull of my arms The lull in my life

Treating me so kindly

I was heading blindly

Showed me the way to love

Swell of you

Then your smile

It's swell of you

The spell of you

Word will do

I'm sure to get by

Until the day I die

It's swell of you

Will tell of you

But it's oh, so

While I live my lips

Just how grand you are

You'll never know exactly What you've done for me

Awfully mighty swell of you

And in appreciation

lust to let me share

Funny what a pleasant

To bring out the blue up above

When I have you as an inspiration

I promise that I'll love you, dear

And that you'll be the one for me

Oh, there's a lull in my life

The clock stops ticking

The world stops turning

Everything stops

The moment that you go away

There is no night, there is no day

But that flame in my heart That keeps burning, burning

That makes the honeycomb As I fill up my pail She'll moo thanks to you I'll call the chicks and mix Some barley with their corn They'll love it so I know And then I lay 'em in the hay

1. ALABAMY HOME

I wanna see the hees

Down ground my Alabamy home

The brand new cow will wag her tail I'll chase the flies and I surmise

They'll cluck for luck each morn

And call it all a day way Down ground my Alabamy home

2. ALL GOD'S CHILLUN GOT RHYTHM

I got a frown, you got a frown All God's chillum got a frown on their face Take no chance with that frown A song and a dance turn it upside down

All God's chillum got rhyyhm All God's chillum got swing Maybe haven't got money Maybe haven't got shoes

All God's chillum got rhythm For to push away their blues

All God's chillum got trouble Trouble don't mean a thing When they start to go Ho ho ho dee ho All your troubles go 'way

Say all God's chillum got swing

All God's chillum got rhythm All God's chillum got rhythm Maybe haven't got money Oh, maybe haven't got shoes All God's chillum got rhythm For to push, for to push For to push away their blues

Oh blow blow go go way Hey, hey, hey, hey, hey, hey Got swing 3. IF YOU WERE IN MY PLACE

If you were in my place

What would you do Would you hold me in the same embrace As I'm holding you Would you kiss and sigh

Then for another kiss insist Would you scheme and dream Treat me mean Then tell me that you can't resist

If you were in my place What would you say Would you say to me as I say to you

I feel that certain way Like a heart That never spoke before Would yours say as mine now It's you I adore If you were in my place Darling, what would you do

4. SWINGTIME IN HONOLULU It's always swingtime in Honolulu

In Honolulu it's always swingtime Natives are hummin' Guitare are strummin It's always swingtime in Honolulu Oh, island that sings through the day Oh, island where all lovers play

Oh, island that swings with a sway With a wicky wacky woo-ah And a log ickg poo-ah

Those beaches with sand snowy white

Those natives that love living right

Those babies that love loving right 'Neath a vellow moon That's mellow like a shell-oh

Come on, boys, and play this through I wanna see just what you can do I've got an old gate here to swing to and fro And I let all the people hear the show

Right off the hinges

Swingin')

5. YOU GAVE ME THE GATE (And I'm

Oh, that ain't no way for an old gate to move It sounds too rusty and it's not in the groove Let's play it so hot that it almost singes Come on, we'll swing that old gate

Nice to have known you You were my big kick But I'm checkin' out goombye * You tried an old trick You found a new chick You gave me the gate and I'm swingin' But I was too slick I'm syncopating with someone new I'm in the know You thought that I'd cry but I'm singin' You've got to go This oughta teach you a thing or two The cake is all dough Oh, truck on down, my sweetie pie Meet the new big apple of my eye

You gave me the gate and I'm swingin' You had it comin', you rascal you You know, I'm all rubber And you're all alue All those mean things you do Will bounce right back and stick to you

6. ROSE OF THE RIO GRANDE

Rose of the Rio Grande Rose of the borderland One word then hand in hand We'll leave the preacher's side room Happy little bride and bridegroom

Over those hills of sand

I've got your love nest planned You claim it, I'll name it Rose of Rio Grande 7. WHEN MY SUGAR WALKS DOWN

THE STREET

When my sugar walks down the street Like a moth at a flame All the little birdies go tweet, tweet, tweet Lost in the end just the same And in the evening when the sun goes down It's never dark when he's ground All these years He's so affectionate and I'll say this My heart's been floating round When he kisses me I sure stay kissed In a puddle of tears When my sugar walks down the street I wonder what it is The little birdies go tweet, tweet, tweet That's keeping me in this blue mizz

Hello? Hello? Is this Harlem 7-7711? John?

8 I'M CHECKIN' OUT GOOMBYE

'Cause I'm checkin' out goombye

Is this you?

I thought I'd phone you

I hope you ain't sick

It's too bad our bliss

(* Repeat)

It can't be love

Had to miss out like this

When I come in the boys all leave the room Liust don't seem to attract I'm just a lonely coed I wear my hair with all the latest curls

They just don't seem to react I'm just a lonely coed Maybe I don't know enough of the tricks Maybe I lack technique Maybe there's something that I could fix Maybe my line is weak

While everybody else is making love I sit with folded hands, the picture of A total failure, a flop I'm just a lonely coed 11. YOU CAN COUNT ON ME

Into a day of bliss

You can count on me

You can count on me

For love like mine

I'm checkin' out goombye It's too bad our bliss Had to miss out like this I'm cuttin' out, old man I don't need you

9. IN A MIZZ

In a mizz I'm walking round the town In a fog like a log Oh I wonder what it is That's keeping me in a mizz Loan't think My head is whirling round

And I can't sleep a wink Oh, I wonder what it is That's keeping me in a mizz

For there is no true love I know I've played at the game

10 A LONELY COED Liust can't seem to get that campus bloom

I wear my clothes like all the other girls

Your love has faded The flame that once burned so bright Has faded into the night Has faded into the night 13 KILLING MYSELE Killing myself Killing myself

Standing on a corner dressed to kill I'm a natural borner killer dill I'm killing myself I know you're doing your best, Baby. Yes. I'm killing myself Well, all right. I'm a natural borner dressed to kill

Killing myself Don't do that You can count on me When everybody else forgets you It's a gas, sir, killing myself When everyone has let you down I don't dig you. You can count on me Chargin' my head and knockin' 'em dead To try and turn each day I'm killing myself What ward you gonna be in? To dry away each tear Bustin' my conk on honky tonk My darling, with a kiss Killing myself You can count on me

Really? To always be right here beside you Hi, hi, hi, hi, hi, hi When you need more than sympathy Chargin' my head, knockin' 'em dead Killing myself Hee, hee, hee, yes, yes, yes Will never know of reason or rhyme Bustin' my conk, honky tonk Killing myself Killing myself Killing myself

Until the very end of time 12. YOUR LOVE HAS FADED Your love has faded

It's not what it used to be You don't belong to me Completely Your kiss is colder

There's none of that old desire None of that burning fire That thrilled me

I sit in my chair Filled with despair No one can be so sad

With memories that will not die

In my solitude you taunt me

With reveries of days gone by

I don't know what has changed you

Someone has rearranged you

And all I get for being true

Is just a frozen kiss or two

I've never been untrue

14. SOLITUDE In my solitude you haunt me

You gin't been blue No. no. no.

With gloom everywhere

I know that I'll soon go mad

In my solitude I'm praying

15. STORMY WEATHER

There's no sun up in the sky

Keeps raining all the time

Since my man and I ain't together

Gloom and misery everywhere

I'm weary all the time the time

The blues walked in and met me

Old rocking chair'll get me

The Lord above will let me

Walk in the sun once more

Keeps raining all the time

Keeps raining all the time

Just can't get my poor self together

Dear Lord above, send back my love

Dear Lord above, send back my love

sit and I stare

Don't know why

Stormy weather

Life is bare

Stormy weather

So weary all the time

When he went away

If he stays away

All I do is pray

Can't go on Everything I had is gone

Stormy weather

16. MOOD INDIGO

Since my man and I ain't together

You ain't been blue Till you've had that mood indiao

That feeling comes stealing From your head down to your toes You gin't been blue No. no. no DSD Masterina



Duke Ellington and His Jamous Orchestra



Gel Igeneral ja Nom Bosom, o Truckini o Sainejimo in Honolulu.
Alabamy Home o All Gode Chillian Got Rhythm, o Il troi Were in My Place
Rose of the Rie Grande o When thy Sugar Walks Down the Stocet
Assign As the Day Is Long o Rissin Hig Raby Godinght o Oh Babo, Maybe Sometay
In a Migz o Al Lonely Coed o You Can Counton Me o Your Love Has Assted
Solitelio o Stormy Weather o Mook Indigo o Its Swell of You
Love Is Like a Cigarette o Inst Love the Strangest Thing o Shoe Shine Boy
It Was a Sad Night In Another o I we Got to Be a Rug Cutter o There's a Luli in My Lif
You Give Me the Gots o I'm Chackin Cut Gombye o Killing Myself
Il Don't Meun a Thing o Delta Bound o Im Salisfied o Raisin the Reut

And Geaturing

The Great Solvists of The Duke Elliugton Orchestra Johnny Aodges & Rex Stewart Barney Bigard & Lawrenze Brown & Hazry Carney Joe Nardon & Coolie Williams & Ben Webster



Produced by Grank Driggs

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DUKE ELLINGTON



DUKE ELLINGTON PRESENTS IVIE ANDERSON

CD 1

DUKE ELLINGTON



DUKE ELLINGTON PRESENTS IVIE ANDERSON



DISC 1

- 1. IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)
- 2. DELTA BOUND
- 3. HAPPY AS THE DAY IS LONG
- 4. RAISIN' THE RENT
- 5. GET YOURSELF A NEW BROOM (AND SWEEP ALL YOUR TROU-**BLES AWAY)**
- 6. I'M SATISFIED
- 7. TRUCKIN'
- 8. ISN'T LOVE THE STRANGEST THING
- 9. LOVE IS LIKE A CIGARETTE 10. KISSIN' MY BABY GOODNIGHT
- 11. OH BABE, MAYBE SOMEDAY
- 12. SHOE SHINE BOY
- 13. IT WAS A SAD NIGHT IN HARLEM
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- 1. ALABAMY HOME
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- 16. MOOD INDIGO

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