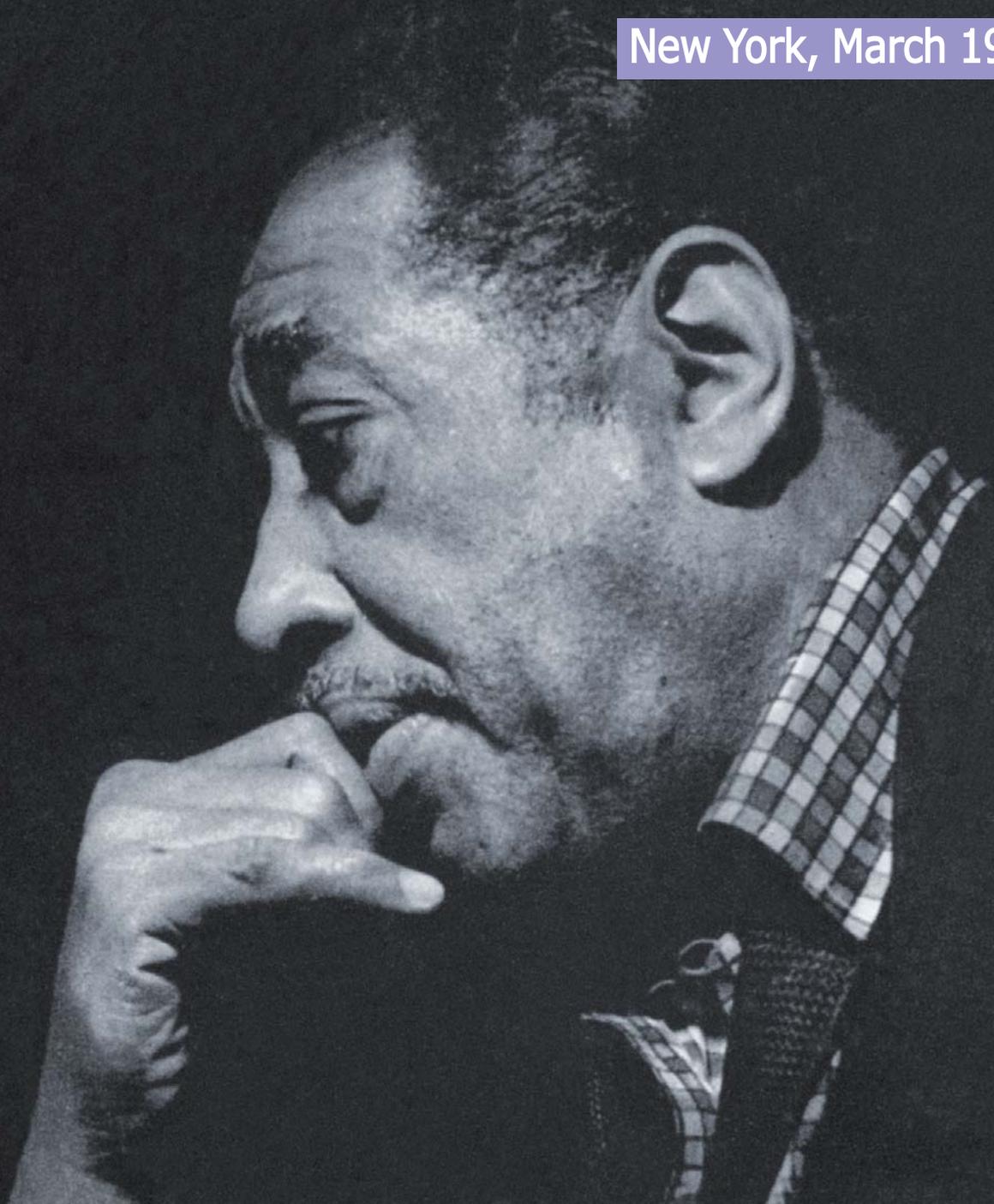


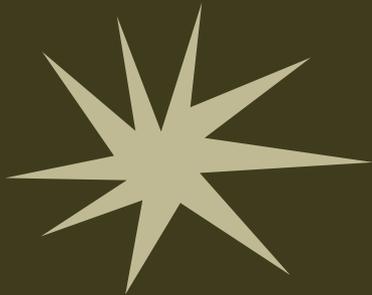
# DUKE ELLINGTON

New York, March 1959



...and  
more bears  
**RECORDINGS**

"designed for repeated listening"



# DUKE New York, March 1959 ELLINGTON

## Duke Ellington – The SESAC Recordings by Richard Weize

1. date; 2. location; 3. personnel • 4. discography opus number;  
5. title; 6. Sesac releases; 7. composer/writer

**March 27-28, 1959 (22:30 - 07:00, incl. a 30 minute pause)**  
**Capitol Recording Studios, 151 W. 46th Street, New York City**

Duke Ellington: piano; James B. 'Jimmy' Woods: bass; James L. 'Jimmy' Johnson: drums; Harry H. Carney: baritone saxophone; Paul Gonsalves: tenor saxophone; James 'Jimmy' Hamilton: tenor saxophone; clarinet; Johnny Hodges: alto saxophone; Russell Procope: alto saxophone; Quentin L. Jackson: trombone; John C. Sanders: trombone; Britt B. Woodman: trombone; William 'Cat' Anderson: trumpet; Harold J. 'Shorty' Baker: trumpet; William Ray Nance: trumpet; Clark Terry: trumpet

1. **Fat Mouth** .....N 2701  
(Dick Vance)
2. **Lost In The Night** .....N 2701  
(Richard Maltby)
3. **Little John's Tune** .....N 2701  
(Jimmy Hamilton)
4. **Frou-Frou**.....N 2701  
(Lil Young)
5. **Dankworth Castle**.....N 2701  
(Jimmy Hamilton)
6. **Moonstone** .....N 2701  
(Jimmy Hamilton)
7. **Night Stick** .....N 2702  
(Edwin Swanston)
8. **Lullaby For Dreamers** .....N 2702  
(Dick Vance)
9. **She Was A Twinkling Thing**.....N 2702  
(Eve Ellis)
10. **Jamaica Tomboy**.....N 2702  
(Jimmy Hamilton)
11. **Still Water** .....N 2702  
(Dick Vance)
12. **Jet Strip** .....N 2702  
(Rudolph White)





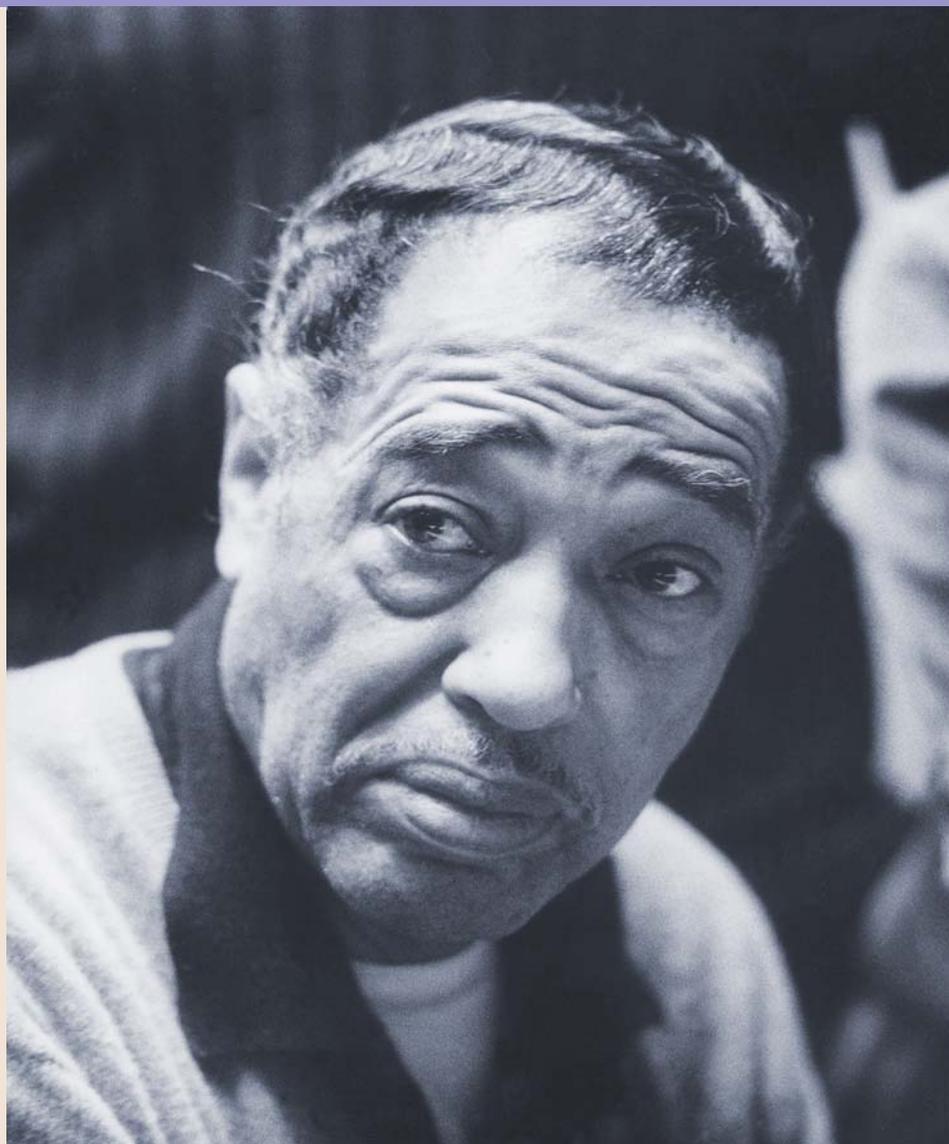
Of the three major performing rights organizations representing music composers and publishers in 1959, the oldest and most prestigious was the American Society of Composers and Publishers (ASCAP). From its founding in 1914, this organization was extremely selective in choosing candidates for membership. After more than eight years of writing song hits and enduring instrumentals, orchestra leader Duke Ellington was invited to join in 1935.

Performance mechanicals from ASCAP helped Ellington underwrite his orchestra during the creatively and commercially fallow period that marked the years after World War II. Surviving a decade of defections and critical brickbats, Ellington was about to launch his second renaissance, bolstered by Johnny Hodges's return in August 1955. Hodges's creamy, passionate alto sax had been a key ingredient of the Ellington sound since the Cotton Club days. Hodges left to form his own band in 1951, but it was only modestly successful. Hodges was reunited with a reed section that included Harry Carney, Jimmy Hamilton, Russell Procope and Paul Gonsalves. This

frontline would remain intact until Hamilton's retirement thirteen years later. Trumpeter Clark Terry was a dynamic newcomer to a brass section that included veterans Cat Anderson, Ray Nance and Willie Cook.

A celebrated July 1956 Newport Jazz Festival performance marked a turning point in Ellington's fortunes. The press heralded his return, and the resulting publicity helped the Ellington Orchestra gross an estimated \$500,000 to \$700,000 in bookings per year. He also resigned with Columbia Records, and an LP purporting to be Ellington's Newport set became a best seller, selling hundreds of thousands of copies. Record and publishing royalties and ASCAP payments for the use of his songs on radio and television added an estimated \$200,000 to Ellington's annual income.

But the money went out just as quickly. Biographer/critic James Lincoln Collier estimated that Ellington's band members earned between \$300 and \$600 per week. On top of that came salaries for band boys, a barber and chauffeur; travel and lodging expenses; commissions to



managers and retainers for attorneys and public relations firms. When facing lean times, Ellington routinely routed his royalty payments and ASCAP income back into the band, assuring his payroll would be met. But these were good times. Considering that he ranked ASCAP's highest-earning 'A'-list members, why did Ellington record twelve titles under the aegis of SESAC, the organization's smaller rival?

Founded in Europe in 1930 as the Society of European Stage Authors and Composers, SESAC maintained a modest American presence at the time, rating a distant third behind Broadcast Music, Inc. (BMI). Religious music accounted for much of SESAC's catalog, along with light pop selections circulated to radio stations via transcriptions.

In the late '50s SESAC changed from the 16" format packaging their recordings to the radio-friendly 7" EPs and 12" LPs for broadcast use. The organization had little trouble recruiting established pop, jazz and country artists to record SESAC-controlled material. The Repertory Recording series roster included Coleman Hawkins, Joe Venuti, Woody Herman, Don Redman, Hank Jones, the Chico Hamilton Quintet, Richard Maltby,



Elliott Lawrence, Johnny Horton, Chet Atkins, and Faron Young, among others.

When SESAC queried Ellington's managers about his availability for recording twelve numbers, the bandleader was in no position to decline. In January 1959, the orchestra was booked into a large Miami Beach club for an extended revival of Ellington's 1941 musical 'Jump For Joy.' Shuttered after only twenty days, the show lost \$100,000.

Neither Ellington nor his longtime associate and fellow ASCAP member Billy Strayhorn directly contributed material to this SESAC project, though *Night Stick* is a retitling of Ellington's *Copout Extension*. Manuscripts at the Smithsonian Institute suggest that *Jet Strip* is part of his extended *Idiom '59* suite. Jimmy Hamilton penned four tracks. Former Ellington trumpeter Dick Vance contributed *Fat Mouth*, the atmospheric *Lullaby For Dreamers*, and *Still Waters*, the latter also known as *Slow Drag Blues*. Little is known about Leroy Daniel Young, Jr., composer of *Frou Frou*, nor the Ellis who penned *She Was A Tinkling Thing*. Arranger and orchestra leader Richard Maltby had previously recorded *Lost In The Stars* for SESAC. Clarinetist Buddy DeFranco, who was



featured on that recording, cut his own version for M-G-M.

No arranger was credited with these March 27, 1959 Ellington recordings. Although any contractor could have recruited capable, anonymous studio musicians to handle these charts, they could not have duplicated the distinctive personalities of Ellington's key sidemen. *Fat Mouth* pits Johnny Hodges against the trumpet section. Hamilton's clarinet takes the spotlight on *Lost In The Night* and *Moonstone*, the latter featuring Shorty Baker on trumpet. Hamilton is the likely tenor soloist on *Dankworth Castle* and *Jamaica Tomboy*. The two pieces likely penned by an anonymous Ellington, *Night Stick* and *Jet Strip*, are showcases for Clark Terry and Paul Gonsalves.

The SESAC project behind him, Ellington moved on, soon to begin work on his atmospheric score for Otto Preminger's 'Anatomy Of A Murder.' Meanwhile, SESAC aggressively promoted this material. About seven weeks after the Ellington session, the Chico Hamilton Quintet (featuring a young Eric Dolphy) recorded *Lost In The Night*, *Frou Frou*, *Fat Mouth* and *Lullaby For Dreamers* for another SESAC Repertory project.

Ellington probably never performed these SESAC pieces in concert. Nevertheless, he retained nearly all of the original charts for these tunes, now deposited with other Ellingtonia in the Smithsonian Institution.

Although some dedicated collectors tracked down original copies of the Repertory EPs and LPs, this material remained relatively obscure until a bootleg LP appeared about the time of Ellington's death in 1974. Maybe the SESAC recordings are not a significant part of the Ellington canon, but they provide rare glimpse at how the bandleader handled outside material during his final creative peak.

**Dave Samuelson**

Battle Ground, Indiana

June 2007

## ...and more bears RECORDINGS

“designed for repeated listening”



For the very first time you now can acquire – exclusively through ...AND MORE BEARS – the PT Master Recording catalog, formerly known as 'SESAC Transcribed Library'. Extensive parts of this catalog will be available worldwide for downloading through the regular channels and platforms, as well as CD-on-demand albums.

The most important point for music lovers and collectors is the material's exclusiveness: the music was unavailable elsewhere.

The musicians and band-leaders were given studio time to record exclusive sessions of extra songs. Successful artists liked SESAC because it meant some extra money. From the very beginning, the repertoire was only available on a loan basis for radio stations - every month the stations were given 40 cm transcription discs (later LP-sized discs) that were delivered with complete text information for the radio presenters. For DJs, SESAC transcriptions meant interesting and rare material for their audiences. And the sound quality is brilliant, as the recordings took place in some of America's best studios, and outstanding arrangers worked on these sessions.

These recordings were initially produced for SESAC, America's second-oldest copyright society. The library was active from the late 1940s until the early '80s. The rights to the recordings were owned exclusively by the heirs of the SESAC founder and, with a few exceptions, have never been used for vinyl recordings... much less CD.

Highlights of the catalogue include:

- A catalog of more than 7500 songs;
- Exclusive recordings from jazz giants such as Count Basie, Duke Ellington, Woody Herman and many others;
- Ace session musicians and supporting players who were stars in their own right like Alice Coltrane, Nat Adderly, Thad Jones, Kai Winding, Si Zentner, Gary Burton, Andy Williams, Eric Dolphy, Zoot Sims and many, many more;
- Rare and sought after session recordings with Chet Atkins, The Jordanaires, Anita Kerr, Richard Maltby, Tony Mottola, Nathaniel Shilkret, The Stamps Baxter Men, The Statesmen, Webb Pierce and Faron Young;
- Extensive classical repertoire with symphony orchestras.
- 1950s material in categories like Swing, Lounge, Country, Folk, Barbershop, Choir, Cowboy Music, Southern Gospel, Hawaiian, Latin, Marching Bands, Polkas among others.

Go to [www.and-more-bears.de](http://www.and-more-bears.de) to explore the full catalogue and see the latest additions

# DUKE New York, March 1959

## ELLINGTON

- 1. Fat Mouth .....2:40
- 2. Lost In The Night .....3:32
- 3. Little John's Tune .....2:40
- 4. Frou-Frou .....2:50
- 5. Dankworth Castle.....2:20
- 6. Moonstone .....3:10
- 7. Night Stick .....3:11
- 8. Lullaby For Dreamers .....2:24
- 9. She Was A Twinkling Thing .....2:39
- 10. Jamaica Tomboy.....2:42
- 11. Still Water.....3:28
- 12. Jet Strip.....2:21

*Original: SESAC N 2701/2702 © 1959*



... AND MORE BEARS

Achtern Dahl 4 • D-27729 Vollersode • Germany

© 2009 & © 2009 ...AND MORE BEARS (LC) 12483

Alle Menschen  
sind Ausländer.  
Fast überall.