

Some members of the Duke Ellington orchestra, who are called "sidemen" in the language of jazz--left to right are Johnny Hodges, Cootie Williams, Lawrence Brown and Harry Carney. These musicians will be heard with the Ellington orchestra during concerts in Dacca, Lahore and Karachi October 27 through November 4.

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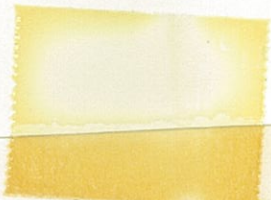












Composer as well as pianist and leader of his orchestra, Duke Ellington listens carefully to the way each of his musicians plays or adapts a musical passage he has written. From these sounds, he creates the final arrangement of the music. Ellington and his orchestra will present concerts in Dacca, Lahore and Karachi October 27 through November 4 during a tour of Pakistan.

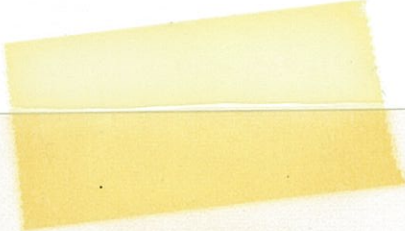
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Duke Ellington conducts a jazz symphony. Ellington's jazz musicians are seated in the first two rows, backed by members of the Detroit Symphony Orchestra. Ellington will present concerts in Dacca, Lahore and Karachi during his tour of Pakistan.

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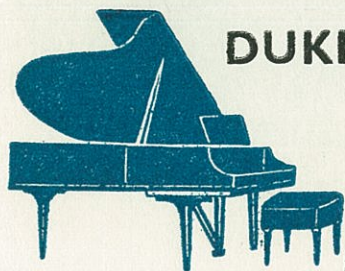




Duke Ellington is shown here directing a recording session. Ellington record albums have long been an important part of contemporary American music libraries and indispensable in jazz collections. Ellington and his orchestra will appear in concerts at Dacca, Lahore and Karachi from October 27 through November 4 during a tour of Pakistan.

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DUKE ELLINGTON

Presents:

**Jazz**

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DUKE ELLINGTON'S SCHEDULE OF APPEARANCE  
IN PAKISTAN

DACCA

The Ellington company will present a concert at 7 p.m. Monday, October 28 at the Dacca Race Course grounds. The concert will be sponsored by the Pakistan Arts Council.

LAHORE

The Ellington company will present concerts at 8 p.m. Wednesday October 30 and 8 p.m. Thursday October 31 at the Open Air Theater (Bagh-i-Jinnah). The Lahore concerts will be sponsored by the Pakistan Red Cross Society.

KARACHI

The Ellington company will present concerts at 9 p.m. Friday November 1 and 9 p.m. Sunday November 3 at the Metropole Hotel. The Karachi concerts will be sponsored by the Pakistan-American Cultural Center.





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DUKE ELLINGTON, "MUSICIAN'S MUSICIAN", TO PERFORM IN PAKISTAN

Saxophones roll out rich dulcet tones, the rhythm section rocks, the brasses attack, and in come snatches of the basic melody played on the piano by the incomparable Duke Ellington, referred to as America's foremost modern composer, a genius of contemporary music, and creator of a new American musical vogue.

This scene will be repeated in late October and early November when the famed Duke (born Edward Kennedy Ellington) and his orchestra of 15 play old favorites and compositions for audiences in Pakistan.

Duke Ellington and his orchestra are scheduled for concerts in Dacca (October 27 and 28), in Lahore (October 29 to November 1) and in Karachi (November 1 through November 4).

For three decades, hands have come and gone in the United States but none have removed Ellington from the top rung of the ladder of musical success. His name has become a household word throughout the Western Hemisphere and Europe. And now, as he says, "a dream has come true" -- he will visit romantic Asia.

"We hope they enjoy us as much as we are going to enjoy them," he said in a recent interview between appearances on the popular early-morning television show, "Today."

The tall, handsome, 63-year-old band leader sipped coffee and excitedly chatted about his forthcoming U.S. State Department-sponsored tour to the



"Asia is tremendously romantic to me. You see, I have great romantic sensitivity. I want to go and see what is happening there. I am always reaching out musically to some place I have never been. This is a realization of a dream."

"Duke," who acquired the nickname at the age of 8 from a chum who admired his kingly air, said he looks forward to meeting many of the people he has received letters from in that area of the world "during the last 30 years... record collectors, autograph collectors. I answer them on my Christmas cards."

Admitting to a minimum knowledge of Asian musical forms, he is anxious to hear lots of Eastern music. "There is no doubt that I will incorporate ideas from what I hear into future compositions." He said he admires Asian musicians and hopes to get to know them personally as well as from the bandstand.

Although he has toured only Europe extensively on past overseas tours, Ellington is optimistic over the forthcoming tour. He believes audiences everywhere are responsive and alike in their enthusiasm. "The rapport between performer and audience anywhere is very important right from the beginning. It takes about ten minutes to feel what the audience is sensitive to. No two people have the same ideas. But we accept the fact that if they come to see us, they want to hear us."

On one thing he prides himself: "I never disappoint a customer." Whether in Iowa or India, he said, people often come hundreds of miles just to hear one selection.



The "Duke," who has composed numerous popular hits, instrumentals, and classical masterworks, as well as scores for television and films, will be prepared on the tour "to play anything the audiences want."

He has composed several new works, such as "Afro-Bossa" and "Feeling of Jazz," just for the tour, but expects the old favorites, such as "Sophisticated Lady," "In A Sentimental Mood," "Don't You Know I Care," "Jump for Joy," or "Don't Get Around Much Any More," to be good drawing cards.

"The main object on the tour, as on any tour, is to present my celebrated instrumentalists," he explains. Ellington is very proud of his musicians. His chief "sidemen" are Harry Carney, string bass, who has been with the band for 36 years; John Hodges, saxophone, 35 years; Samuel Woodyard, drummer, just as long; and Ernest Shepard, Jr., saxophone.

Also on the tour will be such famed Ellington players as Lawrence Brown, who first came to the band in 1932; Charles Connors, in 1940, and James Hamilton, in 1942.

Who is this genial, conversant, intelligent band leader who has starred in all the leading theaters and night clubs and on major television shows coast-to coast in the United States for so many years, and now, at the pinnacle of success, hopes with great modesty to win over a new area of the world?

Born in Washington, D.C., the "Duke" won a scholarship to Pratt Institute in New York as a youth and decided to become an oil painter. But he already played the piano and composed, and soon took up music seriously.



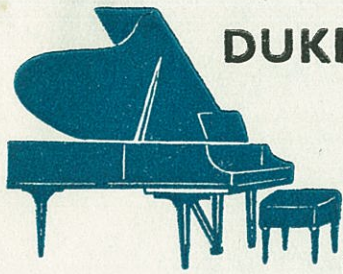
The immortal George Gershwin, who first put the rhythms of popular music into a classical style, used to sit for hours listening to Ellington recordings.

Recognizing that a musician's life is "hectic" and "without sleep," Ellington insists "When you want to do something and enjoy doing it, you don't feel tired."

The band leader's crowded daily routine leaves only enough time for sleep between early morning and early afternoon on normal days. As he prepares for his overseas tour, however, commitments occasionally leave only one hour a night for sleep.

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VIGNETTES OF DUKE ELLINGTON'S MUSIC MAKERS PERFORMING IN PAKISTAN

Dacca (October 27, 28) Lahore (October 29 to November 1)  
Karachi (November 1 to November 5)

BILLY STRAYHORN, writer of the orchestra's theme song "Take the 'A' Train" and Duke's alter ego, has been associated with the Ellington orchestra since 1939. Famous for his own compositions like "Lush Life," "Chelsea Bridge," "Raincheck," "Day Dream," "Passion Flower" and "Absinthe," he has also collaborated with Duke Ellington in such longer works as "The Perfume Suite," "Such Suite Thunder" and "A Drum Is a Woman." Besides his ability as a composer and an arranger, he is a gifted pianist, and on occasion--though rarely in public--he takes the leader's place at the keyboard.

THE TRUMPETS

"Cat" Anderson joined the band in 1944 and with one or two intervals, during which he led his own groups, he has been a member ever since. His previous band experience included periods with Lucky Millinder, Erskine Hawkins and Lionel Hampton. He is famous for his high notes and his upper-register work often provides climactic propulsion to closing choruses. He is also responsible for occasional obbligati which, while less demanding in terms of virtuosity, are similarly effective.



Rolf Ericson was born in Stockholm. He arrived in the U.S.A. during 1947, since when he has worked with such famous bandleaders as Benny Carter, Benny Goodman, Woody Herman, Stan Kenton and Harry James. He joined Duke Ellington's band in time for its second visit to Sweden in 1963. His well-constructed solos offer further proof that jazz has indeed become an international language.

Ray Nance joined Duke Ellington in 1940 after playing in the bands of Earl Hines and Horace Henderson. Since that time he has not ceased to grow in artistic stature. A versatile musician, he solos with taste, wit and warmth on both cornet and violin. His highly individual vocals and dances are equally alive with humor and satire.

"Cootie" Williams, a master of the "growl" idiom with plunger mute, occupies an honored position in the Ellington story. He played such an important role during the band's formative period that Raymond Scott wrote a song in lamentation when he left in 1940. After many years as leader of his own bands, the return in 1962 of this great artist to his chair in the Ellington orchestra was as welcome as it was unexpected.

#### THE TROMBONES

Lawrence Brown, who first joined the band in 1932, left in 1951 and returned in 1960. Raised in California, he had previously played in the bands of Paul Howard and Les Hite. One of the most gifted and respected trombone stylists in the field, his smooth, melodic playing contrasts with the plunger-muted role he has also taken on his capable shoulders during the last few years.



Chuck Connors, who majored in trombone at Boston Conservatory of Music, had played in Dizzy Gillespie's big band before joining Duke Ellington in July 1961. His bass trombone then represented an extension of the Ellington tonal palette and its robust sound continues to give an added depth to the ensemble.

Buster Cooper, who is one of the younger veterans, joined Duke Ellington in June 1962 after experience in the bands of Nat Towles, Lionel Hampton, Lucky Millinder and Benny Goodman. His boldly conceived solos are executed with striking attack and rhythmic drive.

#### THE SAXOPHONES

Harry Carney's name is synonymous with the baritone saxophone, an instrument for which he earned undreamed-of freedom and respect. His facility and rich, satisfying sound began a trend which established the baritone's solo possibilities. A veritable sheet-anchor of the section to which he gives depth and splendor, Harry Carney has been with the band continuously since 1926, a fact which speaks most eloquently for itself.

Paul Gonsalves joined the band in 1950 after working in those of Sabby Lewis, Count Basie and Dizzy Gillespie. His classic sequence of blues choruses on Diminuendo and Crescendo in Blue, which brought an unforgettable triumph at the Newport Jazz Festival in 1956, sometimes obscures the fact that at slower tempos and in gentler moods he plays with scarcely rivaled warmth and invention. Within his profession, he is one of the most admired tenor saxophonists.

Jimmy Hamilton is primarily featured as a clarinetist. Obviously prized by Duke Ellington for his facility and accuracy, several works have been



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specially written to display his splendid technique and fine tone. In contrast with his suave clarinet work, he also occasionally plays vigorous tenor saxophone solos. He joined the band in 1942 after experience in those of Benny Carter and Teddy Wilson.

Johnny Hodges is providence's gift to a song-writing bandleader and it is difficult to avoid the cliché in writing about this incomparable alto saxophonist. His soaring, soulful tone, imagination and epic lyricism early raised him to a pre-eminence where he has remained, impervious to the assaults of time and the innovations of others. He left Chick Webb to join Duke Ellington in 1928 and, apart from a few years in the early '50s, has been with the band ever since.

Russell Procope had a long and distinguished career in the bands of Chick Webb, Fletcher Henderson, Benny Carter, Teddy Hill and John Kirby before joining Duke Ellington in 1945. He is featured as a soloist on both alto saxophone and clarinet. On the latter instrument he continues the tradition established by Barney Bigard and provides an interesting contrast with the style of Jimmy Hamilton.

#### THE RHYTHM

Ernie Shepard, who comes from Beaumont, Texas, took up the bass while touring as a singer with Fats Kelly's band. Since then he has played with Stan Getz, Eddie Heywood, Eddie Chamblee and Gene Ammons. He became a member of the Ellington band in 1962 and he gives it a big, vibrant bass foundation.

Sam Woodyard gained his professional experience with Joe Holiday, Roy Eldridge and Milt Buckner prior to his entry into this band in 1955. His quick, intuitive grasp of essentials, and his strong, driving beat, soon established him as one of the best drummers in the big-band field, and Duke Ellington has since devised several showcases to display his formidable