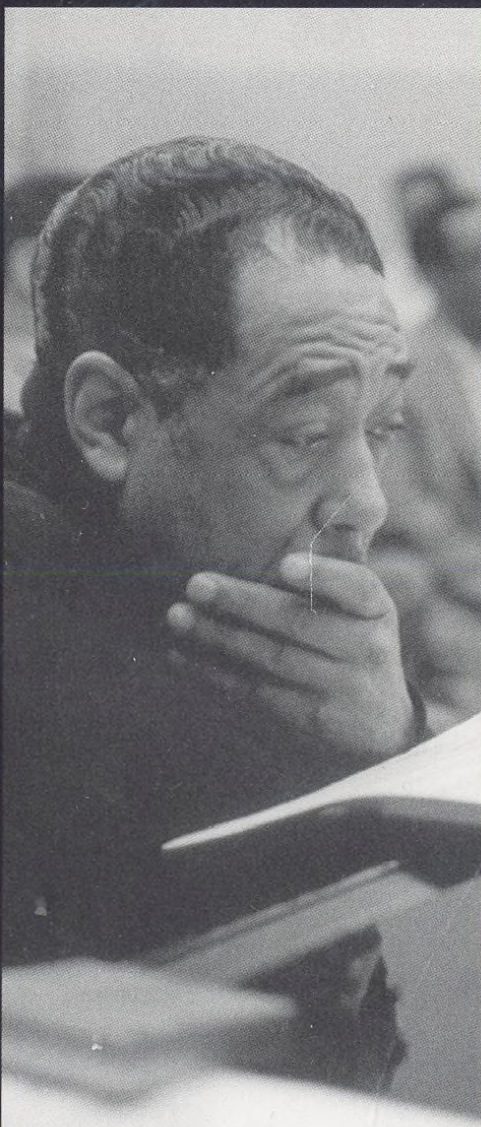


In 1959, Hollywood finally acknowledged what much of the music world had well known for more than three decades: the genius of **Duke Ellington**. With the success during the mid-to-late 1950s of so-called "Crime Jazz" soundtracks in major motion pictures (*The Wild One*, *The Man With The Golden Arm*, *Sweet Smell Of Success*) and TV detective series ("Peter Gunn," "M Squad"), plus the ever-increasing participation on these soundtracks of top-flight jazz players, especially those based in Los Angeles, the climate was right for Ellington (1899-1974) to land his first major cinematic assignment. (With his orchestra, Ellington had over the years appeared in a wide variety of cinematic fare, from short subjects and "soundies"—forerunners of music videos—to appearances in such box-office winners as the 1934 Mae West comedy *Belle Of The Nineties* and, in 1943, the all-black musical *Cabin In The Sky*.)

Anatomy Of A Murder, a most compelling courtroom drama starring James Stewart, Lee Remick, Ben Gazzara, and Arthur O'Connell, was a standout in the long career of director Otto Preminger, whose credits included *The Man With The Golden Arm* and who, in 1958, brought Gershwin's *Porgy And Bess* to the screen. Ellington's music, performed by his orchestra's array of star soloists (Johnny Hodges, Paul Gonsalves, Ray Nance, Clark Terry, Harry Carney, et. al.) superbly underscores the film's shifting moods and building tension, sometimes commenting ironically on the action.

Initially somewhat overlooked, the soundtrack is now considered a minor masterpiece (and its theme became a jazz radio hit when Peggy Lee sang her own lyric to the re-titled "I'm Gonna Go Fishin'"). While the original issue of the album was just over 34 minutes in length, this Ellington Centennial Edition has been expanded to almost an hour and fifteen minutes. Producer Phil Schaap has added 12 extra selections, most of them rare or previously unissued, including rehearsal takes, long-deleted singles, cues by the movie's string section, snippets of dialogue (in fact, Ellington himself had a brief speaking part), and an interview with the Maestro.



1. **MAIN TITLE AND ANATOMY OF A MURDER** 3:56
2. **FLIRTBIRD** 2:12
3. **WAY EARLY SUBTONE** 3:56
4. **HERO TO ZERO** 2:10
5. **LOW KEY LIGHTLY** 3:37
6. **HAPPY ANATOMY** BAND-MOVIE 2:33
7. **MIDNIGHT INDIGO** 2:43
8. **ALMOST CRIED** STUDIO 2:24
9. **SUNSWEPT SUNDAY** 1:51
10. **GRACE VALSE** 2:30
11. **HAPPY ANATOMY** P.I. FIVE 1:28
12. **HAUPE** 2:38
13. **UPPER AND OUTEST** 2:19
- BONUS TRACKS:**
14. **ANATOMY OF A MURDER** STEREO SINGLE 2:43
- *15. **MERRILY ROLLING ALONG (AKA HERO TO ZERO)**
SUNSWEPT SUNDAY MOVIE STINGS & REHEARSAL 3:47
- *16. **BEER GARDEN** 1:51
- *17. **HAPPY ANATOMY** BAND-STUDIO 2:38
- *18. **POLLY (AKA GRACE VALSE, HAUPE, LOW KEY LIGHTLY, MIDNIGHT INDIGO)** 3:36
- *19. **POLLY** MOVIE STINGS 3:54
- *20. **HAPPY ANATOMY DIXIELAND** 2:13
- *21. **MORE BLUES** P.I. FIVE 2:12
- *22. **ALMOST CRIED (AKA FLIRTBIRD)** MOVIE 2:24
- *23. **SOUND TRACK MUSIC: ANATOMY OF A MURDER**
DUKE ELLINGTON A LA GUY LOMBARDO 2:28
24. **ANATOMY OF A MURDER**
MONO SINGLE: IN STEREO 2:35
- *25. **THE GRAND FINALE**
REHEARSAL/LINES/INTERVIEW/ MUSIC/STINGS/MURDER 10:47
- *PREVIOUSLY UNISSUED

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