



THE **DEMS BULLETIN**
DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1981/4

OCT-NOV

DISCUSSIONS - CORRECTIONS -
- ADDITIONS

● TOODLE-OO TO YOU

"I have a question about the matrix and take numbers of the March 1928 recordings of the title "East St. Louis Toodle-oo". Apparently there were two takes made on this date. I refer to session 32 of the Dick Bakker discography; he lists the first take as 108079-1 and the second take as 2944-A. Timner assigned both of these matrix/take numbers to the first take and gives the second take as 2944-B. To add to my confusion, I have a copy of CBS 67264 (Vol. 1 of complete DE) which gives two takes of this title as 2944-B (tracks 18 & 19 respectively of this record). Bakker states, however, that track 18 of CBS 67264 is NOT from this date/session but is from November 29, 1926, matrix No. E4110. Perhaps the chart I have made below will clarify what I have noted above:

	Bakker	Timner	CBS 67264
Take 1:	108079-1	108079-1 or 2944-A	2944-A +)
Take 2:	2944-A	2944-B	2944-B

+) really E4110 from November 29, 1926, according to Bakker discography.

The only recordings I have from this date of this title are those from the CBS 67264 LP (unless track 18 is from the earlier date noted by Bakker). The first take, according to Bakker was issued on Jazz Panorama LP-6 (78rpm issue as Pathé 36781 / some copies). (E Carmack)

DEMS comments: All discographies seem to be wrong one way or another on this subject not realizing this March 1928 recording date was a joint project by PATHE and CAMEO. They used their own respective control number series, thus the confusion. The below showed table should clear the matter, as known to DEMS:

Control no. (Matrix)	Issues
2944-a	78rpm: Cameo 8182, Lincoln 2837, Romeo 612
	LP: Coll. Classics CC-4, Jazz Panorama LP-12, Monkey MY-40018, VJM VLP-9
2944-b 108079-1	78rpm: Pathé 36781, Perfect 14962, Romeo 612, Perfect(E) 11558, Salabert 816, AFCDJ A-018
	LP: Jazz Panorama LP-6, CBS 67264

2944 is control no. used by the CAMEO group, and 108079 is the no. used by the PATHE group.

As for CBS 67264 the 2944-a take is missing and by mistake replaced by the 29 Nov '26 Vocalion version (mx E4110) as stated by Bakker.

● REALLY THE BLUES

"Concerning Bethlehem recordings, two sessions, one given as from Feb. 7-8, 1956, a subsequent one as simply from Feb. 1956. I am curious about an entry I find in the 1979 revised edition of "The Recorded Music of Duke Ellington & His Sidemen" by W. E. Timner. The item which arouses my curiosity is listed at the end of the second session as "Carnegie Blues" with the initial issue on a Columbia (or CBS) label. Since the Timner discography does not give record numbers, only the label of first issue, and since I have never seen this on any of the Bethlehem releases or other reissues of material from these two recording sessions, I wonder if DEMS members could shed some light onto a possible issue where I might find this. Was Timner correct in including this Columbia issue under the Feb. 1956 Bethlehem recording session as I do not find this listed in DESOR? Although I do not have nor have I ever seen a copy of it, I have seen reference to a CBS issue (82108) entitled "The Bethlehem Years". Does anyone have a copy of CBS 82108 to check my theory that it includes the mysterious "Carnegie Blues" track? Please advise."

(E Carmack)

DEMS comments: There is, to our knowledge, no Bethlehem recording of "Carnegie Blues". It must be a misunderstanding caused by the EP-release on London BZ-N 19025 where mistakenly "The Blues" is given as "Carnegie Blues" both on label and sleeve. The London LP release, however, has the title correctly given as "Blues".

But - what's on the CBS release?

Further help wanted.



The Feb '56 date in DESOR (repeated in Timner) should also read as 7 & 8 February, 1956.

● MORE ABOUT THE REDISCOVERED PHOTO IN BULL-81/1

"My 'discovery' can also be found in Panassie's book "Louis Armstrong" (a Da Capo reprint from 1980 is available). Panassie gives the following information: 'Party honoring Louis and Duke Ellington, Chicago, 1935. Left to right Duke Ellington (fifth from left); Louis' third wife Alpha; Herb Morand (standing with the trumpet); Joe Lindsay (standing to right of man with top hat); Clarence Armstrong, Louis' adopted son (to right of seated woman); Wellman Braud; Art Stewart, president of Chicago musician union."

(U Renberg)

DISCUSSIONS-CORRECTIONS-ADDITIONS (ctd.):

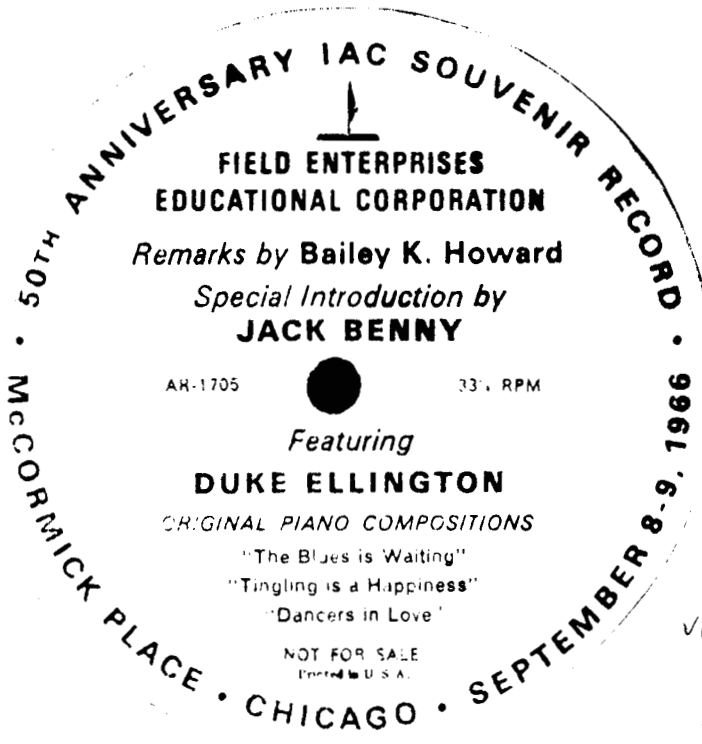
● A RARE 1966 RECORDING

In Bull 80/3, p.3 we had the following query:

"Can anyone tell additional details concerning a transcription of which we only know the following: "1966 Convention, Chicago - Intro. by Jack Benny - No. AR-1705 - Pi Comps. - Field Enterprises' 50 Anniversary Souvenir record - one side only." (O Wilson)

DEMS comment: A wild guess is that this is material from a 26Mar66 Ellington performance.

We can now supply full details - see label. The sleeve front says PEEC 50TH ANNIVERSARY 18TH INTERNATIONAL ACHIEVEMENT CONFERENCE SEPTEMBER 8-9, 1966 • McCORMICK PLACE • CHICAGO. FIELD ENTERPRISES EDUCATIONAL CORPORATION CHICAGO • LONDON • ROME • STOCKHOLM • SYDNEY • TORONTO.



This one sided LP is in yellow transparent vinylite, tracks filled with some unusual Duke music.

LP's FOR SALE -- S.Gr. 25:-/each:

Tax m-8010 "BRAGGIN' IN BRASS / DE 1936-1939"

Tax m-8012 "COTTON CLUB STOMP / DE 1937-1939"

Tax m-8022 "LOVE IN SWINGTIME / JH 1938-1939"

Tax m-8023 "BARNEY GOIN' EASY / BB & his Jazzopators 1937-1940"

Tax m-8037 "DUKE ELLINGTON - THE TRANSCRIPTION YEARS"

Only for DEMS members. For your information: Each "SMALL PACKET" can contain up to 3 LPs. This is the most economical way sending LPs air mailed. Small Packets can be forwarded everywhere, except within Sweden. DEMS' sending costs may be deducted from your deposit.

..... and don't forget our Azure LP-431 "DUKE AT THE HURRICANE" (2 complete broadcasts - 3 April & May 1943). Members may order up to 3 copies, S.Gr. 28:-/ea.

Page 7 and 8 of this DEMS issue consists of additional re-arranged text material from the Downbeat ELLINGTON SPECIAL 1952 Silver Jubilee issue. The first two pages in this series were attached to the previous DEMS Bulletin. Still further pages will follow.

● CARROLLTOWN IN ORDER

"In listening to the Azure CA-1 tape, specifically to the Jazzy/Carrolltown/June 1957 selections on side two of the tape, I note that the recording sequence of titles is different from the sequence listed in DESOR (session 661).

Another discography (Tianer) agrees with DESOR sequence. What is the correct sequence of titles? (E Carmack)

DEMS comments: On CA-1 the sequence is as on the Jazzy LP. However, the original sequence from this occasion is as follows, as to the source material:

- Stompin' At The Savoy Jazzy
- Sophisticated Lady Jazzy
- Stardust Jazzy
- Jeep's Blues Jazzy
- All Of Me Jazzy
- Perdido Jazzy
- Mood Indigo Jazzy
- Hank Cinq = Discarded
- Flamingo
- Do Nothin' Till You Hear From Me
- Take The A Train, I Jazzy
- Take The A Train, II Jazzy
- Such Sweet Thunder
- There'll Be Some Changes Made
- Cop-Out Koala
- Frustration Koala
- Take The A Train
- The Hawk Talks
- Three Little Words Jazzy & Koala
- As Time Goes By Jazzy & Koala
- The Happy One Koala
- Caravan Cha-Cha-Cha
- Diminuendo And Crescendo In Blue Koala
- Things Ain't What They Used To Be
- I Got It Bad
- On The Sunny Side Of The Street
- I Let A Song .../Don't Get Around ...

● TRACKIN' A CERTAIN XUCKIN'

"You may be able to help me solve a mystery that I have been unable to come to grips with. - Many years ago when visiting collector Herluf Trolle in the Washington, D.C. area I heard a version of the August 1935 "Truckin'" in which Ivie Anderson instead of "trucking" unmistakably sings a four-letter word to rhyme with it. The record was a red label Columbia and the take might have been -3. I have never come across that version since. And don't tell me that my memory of that particular record may have a Freudian explanation. I know it exists. But where is it?" (H Grut)

● JUMPIN' PUMPS

"I notice on p.7 of the June Bulletin that the record label is taken to read Gypsy Pump. It seems to me an unlikely title, since it's meaningless. However, as you know, at that time the One O'Clock Jump was very popular, and it would have been entirely characteristic of the Duke to have named the number Gypsy Jump. I think it was just badly written on the record label - poor handwriting." (H Grut)

DEMS comment: According to your theory it might well be so. However, a pump is known to be a dancing shoe, thus we believe this to be the accurate word, especially in connection with a gypsy in this particular case.

● D.E.T.S. No. 5 - SIDE TWO

J Valburn reports the mistakenly given listing on this side. For the correct sequence please look up what's already given in DEMS Bulletin 81/2, p.3.

DISCUSSIONS-CORRECTIONS-ADDITIONS (ctd.):

● K O A L A (ctd. from Bull81/2, p.4)

We have received many additional remarks from members already mentioned in Bull81/2, and since then, a. o., from Mr. Rickles and Mr. Renberg. We will especially thank Mr. Hoefsmit and Mr. Lambert for their sincere interest.

The following is the latest effort trying to straighten things out concerning the various selections:

AW - 14117

Overture ...	22Jul60	= UJ-27
Tenderly	"	"
Such Sweet Thunder	"	"
B&T Fantasy - CLC(as Creole Tone Call)	"	= UJ-27
The Mooche (as The Marche)	"	"
Tulip Or Turnip	"	"
All Of Me	"	"
Jeep's Blues	"	= UJ-27
Dance Of Floreadores	"	"
Laura	"	"

AW - 14157

✓ Perdido	4Mar58	
✓ Boo-Dah	5Mar58	
✓ C-Jam Blues	"	
✓ I Let .../Don't Get ...	"	
✓ Wailing Interval (as Suburban Beauty)	4Mar58	<i>Swedish</i>
✓ Stardust	22Jul60	= UJ-27
✓ Paris Blues	"	"
✓ Unident. (as Such Sweet Thunder)	"	"
✓ Suburban Beauty (as Smaða)	5Mar58	= UJ-16

AW - 14165

Dim. & Cresc. In Blue	28 th Jul 58	
Polly's Tune - Flirtibird	27Jun59	
Cop Out	Jun57	
Frustration	"	
Three Little Words	"	= J-304
As Time Goes By	"	"
The Happy One	"	"

● TAKES FOR GRANTED

"According to the discographies there are two takes released of "Cowboy Rhumba", and the same was once told in a letter to me from Ove Wilson, but Benny Aasland says in an article (the July/August 1974 issue of the Swedish jazz mag "Orkester-Journalen") that both released "versions" are from a same take. And perhaps the same is true for most or all of the 78:s and the 33¹/₃ rpm singles? Debroe seems to claim the corresponding "Creole Love Call" to be a different version in his auction list. To my ears it sounds like the same old one ... The only new concerning "Creole L.C." seems to be what's included in "The World of DE, Vol.2" and lately the different version on Up-To-Date 2003.

(U Renberg)

DEMS comments: The following should clear the matter: At the time Columbia recorded these selections the takes were indicated in the order as chosen for a possible release and not in the order as actually cut.

1 Sep., 1949:

CREOLE LOVE CALL issues as follows:
 CO 41688 Up-To-Date 2003
 41688-1 Co 38606, 1-769, CL-558
 41688-2 CoSw DZ-725, CoUS 33341(2-LP Set),
 and possibly CoD DD-555

29 Sep., 1947:

COWBOY RHUMBA issues as follows:
 HCO 2654-1 Existing test (unissued)
 2654-2 Co 38950, 1-778, CoC C-1613

In no case have we found a different take used in connection with the parallel issue on an original 78rpm and the corresponding 7" 33¹/₃ microgroove. The confusion is probably a result of the indications found in the wax in

DEAR DEMS MEMBER:

MONEY TRANSACTIONS with DEMS must be addressed and payable to:

Birgit Åslund
 Box 4026
 S- 175 04 JÄRFÄLLA
 Sweden

As a result of the present international currency market ups-and-downs one of the following alternatives must be used (a repeat from previous Bulletins):

- 1) Cash (the easiest and fastest way. No exchange costs involved)
- 2) I.M.O. (International Money Order via your local Post Office) - preferably stating the actual sum in Swedish Crowns (= SEK)
- 3) In European countries you may, in most cases to your own advantage, use the following Postal Account (via your Post Office - or Bank):
 Birgit Åslund, Acct. N° 441 21 72 - 1,
 Centre de Cheques Postaux,
 S- 105 06 STOCKHOLM
 Sweden

EXCEPTIONS:

- 4) All over the world the following AMERICAN EXPRESS account can be used: N° 3757-035511-01005, Benny Aasland. (Can take months before reaching Sweden)

Note: Under present circumstances no Bank Checks can be accepted with a Swedish Bank involved. This is deeply regretted.

Note: All prior open reel tape offerings are still, for the time being, withdrawn.

Your Balance (S.Gr.): 181:95
 DEMS Bulletin 0:-

Postage/Exp 5:-
 Remaining deposit: 176:95
 =====

the "take-position" on those 7" pressings at the time. Discographers misunderstood these indications except Benny Aasland. This can be verified consulting his 1954 edition of "The Wax Works of DE".

● KIND REQUEST FOR A KIND OF BLUE KIND

"In the late summer of 1965, the Duke was playing an instrumental number called FEELIN' KINDA BLUE. Ralph Gleason told me that the Duke had taken it from Gerald Wilson who at that time had a band on the West Coast, and that the Duke didn't want to record it commercially because he didn't have the copyright. It reappeared as IMAGINE MY FRUSTRATION by October. However, I have not found a copy of the instrumental version, on which Hodges was really magnificent. Could you find and send me a copy of any performance? To be sure, I mean a performance of FEELIN' KINDA BLUE." (I Kaiser)

DEMS (Aasland): There was in fact a recording date in San Francisco in September at which a few numbers were taped, including FEELIN' KINDA BLUE. The result seems to have got lost one way or another. However, prior to that it was performed at the 1965 Monterey Jazz Festival featuring Hodges. According to Hodges it is an arrangement by Wilson of an Al Hirt tune. We will be happy to send you a copy of it as soon as located in our collections.



Azure cassette
 CA-1
 S.Gr. 40:-

FOR
DEMS
 MEMBERS
ONLY

NEW RELEASES



● Affinity AFF-57 "DE&HO" "PARIS JAZZ PARTY"

SIDE ONE: Black Power/Take The A Train/Let's Jump/Black Butterfly // SIDE TWO: Things Ain't What They Used To Be/El Gato/Satin Doll/Diminuendo And Crescendo In Blue

These are selections from the Paris 1Nov69, 2nd Show, at the Salle Pleyel, "Paris Jazz Festival", as recorded by the ORTF. The above selections, plus many more, were earlier released on Japanese Byg, YX-6031. How come only the above selections were used by Affinity and not the complete contents as on Byg!?

Since the mentioned Byg release has not been mentioned in our Bulletin before we give the details next below:

● Byg(J) YX-6031 "DUKE ELLINGTON"

SIDE ONE: Take The A Train(theme)/Black Power/Take The A Train/Let's Jump/From The Veil/Black Butterfly/Things Ain't What They Used To Be // SIDE TWO: El Gato/Satin Doll/Makin' That Love Scene/Solitude/It Don't Mean A Thing/Cool And Groovy/Diminuendo And Crescendo In Blue/Satin Doll(snapping-finger routine)

As said above these are selections from the 2nd Show at Salle Pleyel, Paris. "Let's Jump" is of course "Up Jump" and "From The Veil" is "The Eighth Veil".

● Cicala BLJ-8018 "DUKE ELLINGTON ON V-DISCS"
("Series Jazz Live")

SIDE ONE: The Perfume Suite (400 Club, N.Y., April 7, 1945)/Diminuendo In Blue - Crescendo In Blue (idem, August 1, 1945) // SIDE TWO: In The Shade Of The Old Apple Tree (Zanzibar, N.Y., November 14, 1945) / Esquire Swank (Philharmonic Auditorium, L.A., January 17, 1946)/Frankie And Johnny (idem, December 26, 1945)/Sultry Sunset (Carnegie Hall, N.Y., November 23, 1946)

Still another V-Disc composite, and still another Italian label.

"The discographical information as listed on the album jacket. I would question the accuracy of the dates and locations on at least some of these if they are, indeed, V-Disc recordings." (E Carmack)

DEMS comments: Providing genuine V-Discs are used dates and locations should read as follows: "Perfume Suite" from the ABC Treasury Show, 7Jul45 (VD 516), from the 400 Restaurant; "Dim. & Cresc. In Blue" from Treas. Show, same location but the date is 7Apr45 (not 1Aug45)(VD 534); "In The Shade Of ...", Treas. Show, Regal Theatre, Chicago, 26May45 (not 14Nov45 - nobody knows of a bc from Zanzibar at this date)(VD 610); "Esquire Swank", from the "Esquire All-American Jazz Concert", N.Y., 16Jan46 (and certainly not as said on sleeve)(VD 617); "Frankie & Johnny", from the same Treas. Show as "In The Shade ..." (not 26Dec45, a date we don't know of in connection with a Duke recording) (VD 626); "Sultry Sunset", origin and date correct as stated - cheers! - (VD 742).

● Columbia PC-37340 "DUKE ELLINGTON & TERESA BREWER"
("Jazz Odyssey series")

Same as Flying Dutchman FD-10166 = Philips (F) 6369353.

● D.E.T.S. TREASURY SHOW No. 7 May 26, 1945

Broadcast origin: Regal Theatre, Chicago.
A Train(theme) & Intro. & Bond promo/Sugar Hill Penthouse/Suddenly It Jumped/(Bond promo)/Candy/A Friend Of Yours/Kissing Bug/Hollywood Hangover/(Bond promo)/(Stn break)/A Train (theme) & return/In The Shade Of The Old Apple Tree/Frankie And Johnny/I'm Beginning To See The Light (& Bond promo)/Midriff/I Ain't Got Nothin' But The Blues/My Honey's Lovin' Arms/(Bond promo)/Rockin' In Rhythm & Close

DEMS comment: On "Midriff" we think, in this case, it is DE on the piano, rather than BS as stated in the attached scripted Show.

● D.E.T.S. TREASURY SHOW No. 8 June 2, 1945

Broadcast origin: Percy Jones Hospital Centre, Battle Creek, Michigan.

A Train(theme) & Intro./The Mood To Be Wooed/Jack The Bear/(Bond promo)/The More I See You/Way Low/Blues On The Double/(Bond promo)/Summertime/A Train(theme) & Stn break/A Train(theme) & return/Come Sunday/Light/I'm Beginning To See The Light (& Bond promo)/On The Alamo/Carnegie Blues/(Bond promo)/Riff Staccato/Blue Skies/Things Ain't What They Used To Be & Close

DEMS comments: On "Come Sunday" the soloists should read: CJ JH CJ viRN viRN/CJ DE JH. We are quite certain it is CJ, not LB as stated in the scripted supplement, and the soloists on "Light" should read: CA RS JR OH HC SG, not as given in the supplement. And for "Carnegie Blues": DE JR DE AS/LB(chase) JR.

● D.E.T.S. TREASURY SHOW No. 9 June 9, 1945

Broadcast origin: Paramount Theatre, Toledo, Ohio.

A Train(theme) & Intro. / Blue Is The Night/(Bond promo)/Can't You Read Between The Lines?/Hop, Skip And Jump/Kissing Bug/Solid Old Man/I Ain't Got Nothin' But The Blues/(Bond promo)/I Miss Your Kiss/Things Ain't What They Used To Be & Stn break/Things Ain't What They Used To Be & return/"Blues Cluster": (a) Diminuendo In Blue, (b) Rocks In My Bed, (c) Crescendo In Blue/I'm Beginning To See The Light (& Bond promo)/Teardrops In The Rain/My Little Brown Book/Ac-Cent-Tchu-Ate The Positive/(Bond promo)/C Jam Blues/A Train(theme) & Close

DEMS comments: It's fun to notice RN using his trumpet on "Blue Is The Night" contrary to the 11Aug45 Treasury Show where he used his violin on the same spot. For "Crescendo In Blue" we feel the soloists ought to be listed as: DE JH CA. On "C Jam Blues" it is TJ, not RS, on the first trumpet solo. In the scripted supplement the announcement for "C Jam Blues" should read: "Well now friends we take off on the 'C Jam Blues'".

Again we would like to emphasize that this series of Treasury Show broadcasts is the Real Thing!

● RCA CBL-2-4053 (2-LP Set) "DE'S SOPHISTICATED LADIES" (Red Seal series)

Recorded in RCA's Studio B, N.Y.C., March 23, 24, 27, 30, 1981. SIDE 1: Overture (Things Ain't ... - Sophisticated

SOME LP'S OF POSSIBLE INTEREST TO ELLINGTON COLLECTORS

(continued from Bull81/2, page 3)

by E. W. Carmack

- CBS ASF - 1129 "MIDNIGHT IN PARIS" (1940), and "Don't Get Around Much Anymore" (alt. title: "Never No Lament") (May 4, 1940).
Same as Columbia CS-8707 and CBS SBPG-62120. This appears to be of European origin rather than American or Japanese, but no clue is given on the jacket.
- Columbia K3L - 236 "COLUMBIA BASIC LIBRARY OF GREAT JAZZ" (3-LP Set, records individually as KL-5140/1/2) Only two DE items: The Mooche (Oct. 1, 1928), Hy'A Sue (Aug. 14, 1947).
- Columbia CL - 967 "DANCE BE HAPPY" Contains only one DE item, Suburban Beauty (Aug. 7, 1956).
- CSP CSP - 206 "THE SOUNDS THAT SWING" (Columbia Special Products, a promotional album for Philco) Includes one DE item only, I Can't Get Started (presumably from March 1, 1961).
- Reader's Digest RD4 - 21 (6-LP Set) "THE SWING YEARS" From RCA Custom, presumably from Victor masters. Includes "Perdido" (Jan. 21, 1942), "Sophisticated Lady" (May 14, 1945), "Mood Indigo" (Dec. 10, 1930?), "Flamingo" (Dec. 28, 1940), and "Don't Get Around Much Anymore" (alt. title: "Never No Lament") (May 4, 1940).
- Reader's Digest RD4 - 25 (10-LP Set) "THE GREAT BAND ERA" From RCA Custom, also presumably from Victor masters. This set has only one DE item title, "Take The A Train" (Feb. 15, 1941).
- Roulette RE - 121 "ECHOES OF AN ERA" (2-LP Set, one LP each by Johnny Dankworth & Billy Strayhorn) The latter LP is a reissue of Roulette SR-52119. The Strayhorn LP (possibly with DE alternating piano duties??) is from December 28, 1958 as listed in DESOR, session 720. DEMS comments: We have reason to believe the date to be inaccurate, and we don't think Strayhorn to participate on this occasion. Further comments from DEMS members are requested.

Mr. Carmack also reports of a Social Security Set, "The Genius Of Duke" (13 shows). We are preparing a special report on the subject for a future DEMS issue. There are more shows. We are trying to make a survey of all the known shows up to date.

DUKE ELLINGTON'S STORY ON RECORDS MASSAGLI-PUSATERI-VOLONTÉ

Some additions and corrections

(Ctd. from Bull81/3 p.3)

- ✓ 21Jan66 CBS-TV: "Look Up And Live" *sk had vol disc show up 6/10/514*
- ✓ 28Jan66 Munich, AFN broadcast: DE interview concerning "In The Beginning God"
- ✓ 30Jan66 Milan, RAI broadcast: Hamlet's Monologue (narration V. Gassman, p DE) / E Fitzgerald interview by Gassman / I'm Just A Lucky So-And-So (vEF, pDE)
- ✓ 8Feb66 Stockholm (session 1006a-d) (The date 7Feb. in DESOR should read 8Feb.)
- ✓ 7Feb66 Stockholm, from broadcasts (add the following): Imagine My Frustration (vEF JH vEF) / Duke's Place (DE vEF) / Azure (DE vEF)
- ✓ 8Feb66 Stockholm, Circus (not Konserthuset), First Show
- ✓ 8Feb66 Stockholm, Circus (not Konserthuset), Second Show (Omit: 1009f-g Rockin' In Rhythm/The Opener) (Add: Cotton Tail)
- ✓ Feb66 Barcelona & Madrid (session 1006e - p)
- ✓ 16Feb66 Birmingham: A Train(theme)/B&T Fantasy-CLC-Mooche/A Train/Soul Call/West Indian Pancake/El Viti/The Opener / La Plus Belle Africaine/I Got It Bad/Things Ain't .../Wings And Things/Medley/Things Ain't .../Cotton Tail / Imagine My Frustration
- ✓ 22Mar66 Milwaukee, WTMJ bc: DE interview by Bob Knudsen
- ✓ May66 Japan, TV: DE interview/Soul Call/El Viti/Things Ain't .../Kinda Dukish-Rockin' In Rhythm
- ✓ 30May66 U.S.A.: 30 TV commercial backgrounds video-taped
- ✓ 6Jul66 Washington (add, preceding "The Opener"): A Train/Soul Call/West Indian Pancake/El Viti
- ✓ 8Jul66 Washington (add, between "The Opener" and "Medley"): La Plus Belle Africaine/A Train/I Got It Bad/Things Ain't What They Used To Be
- ✓ 26Jul66 Antibes, Juan-les-Pins (1039n should read "Diminuendo In Blue/Blow By Blow")
- ✓ 27Jul66 Nice, St. Paul de Vence (add, following "The Shepherd"): Unidentified title
- ✓ 27Jul66 Antibes (add, following 1041z "Jam With Sam"): Jam With Sam (encore)
- ✓ 28Jul66 Antibes (add, between 1043j and 1043k): Take The A Train (extended version)
- ✓ 25Aug66 (not 23Aug) Hollywood Bowl (add, following 1046s): Harlem/Medley/Satin Doll/A Train
- ✓ 23Oct66 TV "Ed Sullivan Show" (add, following 1051b): Satin Doll (abortive)
- ✓ Nov66 TV "Johnny Carson Show" (Rufus Jones on drums for Sam Woodyard): Caravan
- ✓ 2Nov66 (Rufus Jones on drums for Sam Woodyard)
- ✓ 16Nov66 San Diego (The portion 1056a - b should be positioned between 1055h and 1055i)
- ✓ 19Nov66 Los Angeles (Louis Bellson on drums for Sam Woodyard)
- ✓ 21Nov66 N.Y.C. (Bellson out, Woodyard in)
- ✓ 29Nov66 N.Y.C. (add, following 1059c): Theme & Sign Off
- ✓ 5Dec66 Washington (replace the unknown choir with: Vox Humana Choir)
- ✓ 28Dec66 N.Y.C., MERCER recording session, RCA Victor Studio "B": Untitled DE p pieces/I'm Beginning To See The Light / Draggin' Blues/Now Ain't It (small DE unit on three last numbers)

The Duke Ellington Story

The Full Ellington Story Up To His Silver Jubilee

By LEONARD FEATHER

New York—They didn't think Duke Ellington was quite competent to conduct the show when he opened at the Cotton Club on the auspicious night of Dec. 4, 1927. They put a violinist, one Ellsworth Reynolds, in front of the orchestra, to wave his hands and scrape a fiddle and help this fledgling band play properly for the acts.

"The conductor's communication with my jazz musicians just wasn't good semantics," smiles Duke. "So, after a couple of nights, I knew the show, and I just turned the piano around and started conducting—with my head, my shoulders, my eyebrows, my hands . . ."

Today the violinist is forgotten, but the name Duke Ellington started to build that night is known to literally hundreds of millions of people. And the Cotton Club opening is being recalled now in Ellington's Silver Jubilee, and in this commemorative issue of *Down Beat*.

Never No Lament

The Ellington story began April 29, 1899, when a son was born in Washington, D.C. to James Edward and Daisy Kennedy Ellington, and was named Edward Kennedy Ellington. Duke's father at that time was a butler; later he became a Navy blueprint maker.

Ellington Sr. was a happy man; his wife was a beautiful but puritanical and intensely moral woman. Between them they gave little Edward the best upbringing they could in segregated Washington, saw to it that he had piano lessons from the age of seven, and succeeded in making his a happy childhood, never obstructed by poverty or frustration.

At Armstrong High School in 1914, young Edward showed some talent for drawing. At the same time he studied both with Armstrong's music teacher and with Henry Grant, a private teacher. By 1916 he had listened to the ragtime piano players of the day and had played his first professional job, at True Reformers Hall in Washington, working from 8 p.m. to 1 a.m. for 75 cents.

It's Glory

Duke was still in his teens when he was making a good enough living, doing sign-painting by day and gigging with bands by night, to enable him to be married, in July 1918, to Edna Thompson, whom he had known since their grade school days. The following year, Mercer Ellington was born. By 1919, supplying bands for high-class parties, Duke was making from \$150 to \$200 a week. His friends and companions on many early jobs were Otto (Toby) Hardwick, who was playing bass when Duke assembled his first "Washingtonians" in 1917, but soon switched to C Melody sax; William (Sonny) Greer, the flashy drummer who had just come down from Long Branch, N.J., the late Arthur Whetsol on trumpet, and Elmer Snowden on banjo.

In 1922, when Wilbur Sweatman sent for Sonny Greer to join his band, the Washingtonians made their first trip to New York—Duke, Sonny, Toby, Snowden and Whetsol. Sweatman, it turned out, didn't have much work. The result was the much-reported occasion when the five immigrants had to split a hot dog five ways. There were plenty of kicks, meeting the big pianists of the day at rent parties, drinking in plenty of good music and not-so-good liquor; but finally, when Duke found \$15 lying on Lenox Avenue, he bought three tickets and, with Sonny and Toby, returned to Washington where there would always be work.

Harlem River Quiver

But in the spring of 1923 Fats Waller stopped off in Washington, talked New York to the men, and before long they were on Lenox Avenue again. They worked first for Ada Smith, whom Europe came to know later as the fabled-brick-top; and through her influence they worked, under Snowden's nominal leadership, at Barron's at 134th street and Seventh Avenue.

Leonard Harper, a Harlem dancer and producer who was then organizing a show for the Hollywood, a basement cafe at 49th and Broadway, helped to get them the job at this, their first downtown spot. Freddy Guy, formerly band-leader and banjoist at Earl Dancer's Oriental Cafe, took Snowden's place; Duke became the leader; and the Hollywood became the Kentucky Club. The Washingtonians spent four and a half years in this and similar spots, with occasional excursions to New England in the summer, during those rough, hard-drinking days of early prohibition. The Washingtonians were doing well enough; they even made records for such labels as Gennett, Pathe, Harmony, Perfect.

Dicty Glide

On some of the records Ellington experimented with as many as three saxophones, two trumpets, trombone, piano, banjo, bass and tuba. He cut the familiar blues and stomp forms into simple but original orchestrated patterns. As he enlarged his band, he expanded his ideas for fresh voicing, new guises for old themes. Something approaching an original sound was evolving.

Irving Mills noticed it when he heard the Ellington treatment of *St. Louis Blues*. Mills was a song publisher who got into personal management seriously as a result of his meeting with Duke. Within a couple of months of the encounter the band had recorded for Columbia, Okeh and Victor, had played its first important theatre

and one-nighter dates.

Jimmy McHugh, who was writing the scores for the Cotton Club shows, was the man who persuaded the Cotton Club owners to hire the Ellington band. He knew that Duke could do justice to his music. The Cotton Club shows, in those days of Harlem glamor, were lavish productions, the costuming budget alone running to \$15,000 a show. Duke was set for the big time.

Cotton Club Stomp

Although it has often been said that Duke enlarged his band for the Cotton Club, actually he had already increased his personnel to 10 men some months earlier: Bubber Miley and Louis Metcalf on trumpets, Joseph (Tricky Sam) Nanton on trombone; Harry Carney on alto and baritone, Toby Hardwick on alto and clarinet, Rudy Jackson on tenor and clarinet; Duke, Freddy Guy, Sonny Greer and bassist Wellman Braud.

It was during the Cotton Club years that Duke Ellington and His Orchestra acquired their prime identifications—the originality of the music and the tonal colorations; the constancy of the personnel, with the new sidemen who were to be Ellington pillars for a decade, maybe two; the flock of records, made when the band had become so much in demand that it recorded for every label under a different pseudonym while actually under contract to Victor. On Brunswick, it was the "Jungle Band"; on Okeh, the "Harlem Footwarmers."

Echoes of Harlem

Through these records, too, Duke became a big name in many foreign countries where the interest in hot jazz was more intense, more cultist and more effective than in the prophet's own country, where much of his honor was imported from England, France and Belgium. Indeed, it was the critics in those countries who published the first long articles and books, on jazz in general and Duke in particular, that lent an important aura of international prestige to his domestic reputation.

Much of the rest of the Duke Ellington story can be traced through his own account, starting on Page 1 of this issue, of the principal events that have become its major milestones. The importance of Ellington was something unique in jazz, unique in all of music, during the 1930s, when even the rise of "swing music" as a national fad, of Benny Goodman and Count Basie as national names, could not unseat him from his ducal throne; and in the 1940s, when the similar advent of bebop failed to shake him from his pinnacle. Ellington band and his sidemen have won innumerable awards in the *Down Beat* poll, the *Esquire* poll; more awards in more polls than any comparable figure or orchestra.

Don't Get Around Much Anymore

A feature of the Ellington edifice that made it incomparable for most of these years was its solid foundation. No earth tremor of dissension ever altered its facade; no economic storm ever shattered its structure. Duke and the men stuck by each other, and Duke's almost unchanging orchestra was the instrument he learned to play so beautifully.

Cootie Williams, who replaced the late "Bubber" Miley as the "growl trumpet" specialist but proved himself a brilliant all-around hornman, lasted from 1929 to 1940; Barney Bigard, the mercurial New Orleans clarinet, from 1928 to 1942; Johnny Hodges, peerless in the alto realm, from 1928 to 1951; Lawrence Brown, the Hodges of the trombone, from '32 to '51; Sonny Greer from the very beginning until last year. These are samples of the Ellington sideman longevity that became legendary in the transitional world of jazz. Many who left (most of them to start their own combos) returned after an absence of months or years—among them Ray Nance, Cat Anderson, Harold Baker, Juan Tizol, and singer Betty Roche, who recently came back after eight years away from the band.

Truly Wonderful

In view of the effect of the current band business situation on his payroll problems, it can't be the money that lures them all back. It's the Ellington legend, their feeling for the man and his music, the sense of belonging that is a part of being one of the Ellington clan.

Inevitably, with the inroad of years, the defections have been more frequent of late. Today Carney alone remains of the 1927 band; Ray Nance joined 12 years ago and Jimmy Hamilton nine years ago. Several others, notably Louie Bellson, have received offers of much more than they are earning now, but refused to leave Duke.

Altitude

At the age of 53, Edward Kennedy Ellington still has the greatest jazz orchestra; the only orchestra respected, and sold prodigiously on records (and sought constantly for personal appearances), in other countries and continents; the only orchestra for which a

special tribute such as this *Down Beat* issue could have been assembled, for whom sincere, heartfelt tributes could be elicited from so many men in so many fields, in classical and popular music alike.

Yet Duke Ellington today is a worried man. Despite the fairly substantial income from his songs, he still travels with his band, struggles to keep his men united, still lacks the sponsored radio or TV show to which he should have been entitled for so many years. "I don't think anybody today is interested in who's in the band," he says. "We could have at least eight scale musicians and nobody would notice the difference; instead of which we have the biggest 52-weeks-a-year payroll in the world. I keep these great men together just because I like to listen to the band myself."

I Didn't Know About You

We disagree. We think people want to know, and are therefore stating right here and now, that the Ellington personnel today comprises Cat Anderson, Clark Terry, Willie Cook and Ray Nance, trumpets; Juan Tizol, Quentin Jackson and Britt Woodman, trombones; Hilton Jefferson and Russell Procope, altos; Paul Gonsalves, tenor; Jimmy Hamilton, clarinet & tenor; Harry Carney, baritone; Wendell Marshall, bass; Louie Bellson, drums; Jimmy Grissom and Betty Roche, vocals; Billy Strayhorn write-hand man.

"The record situation today is horrible," says Duke, who is on the same label as a dozen big-selling singers. "I don't think it's because the public's taste has declined. It's just that people are so trusting. Americans are accustomed to getting the cream in everything else, why shouldn't they assume they're getting it in music too? So they swallow whatever's being fed them—and I don't know

what percentage of the people at the producing end are really interested in what the people want. It's a highly political situation. If one is not well connected, one can lose a lot of loot trying to keep up."

Afro-Carib Ethnics

Duke's views are not all so gloomy. He enjoys finding new talent. He calls Bellson "the most phenomenal musician I've heard in the last five years." He raves about the Chicago organist Les Strand, whom he recorded for his son's Mercer label recently; he's enthusiastic about Shearing and Peterson. He is preparing some new works for his Carnegie Hall concert. As often happens, he has the titles ready before the music; weird titles. *Afro-Carib Ethnics* and *Kissy-Pink Mustache*.

He is the last person in the world you would call unassuming. He assumes (rightly) that false jazz gods have been built who are being worshipped by youngsters whose counterparts 10 years ago would have worshipped Ellington. He knows that true progress in jazz must go along the lines he has shown in the longer works he has written in recent years—*Black, Brown An Beige; New World A-Coming; Blutoopia; Harlem; The Tattooed Bride*. He refused to substitute second-hand Stravinsky and mildewed Milhaud for genuinely progressive jazz. But sticking to his beliefs is becoming expensive. He could sit down on his ASCAP income, stay home and write, organize a band just for one three-month concert tour every year and be much better off, physically and financially.

Why doesn't he do it? Because the Ellington Orchestra means as much to Duke as it has to so many of us for so many years. Like us, he just doesn't want ever to be without it.

Swingin' The Golden Gate

Duke Excites, Mystifies Without Any Pretention

By RALPH J. GLEASON

San Francisco—We were standing in the lobby during the intermission of Duke Ellington's magnificent concert at the War Memorial Opera House last February talking to Andre Previn. "Duke Ellington is unquestionably one of the four

greatest modern composers," Previn said, and listed Stravinsky, Prokofiev and one other, it may have been Milhaud. "Stan Kenton stands in front of a thousand fiddles and a thousand brass, makes a dramatic gesture and every studio arranger can nod his head and say 'oh yes, that's done like this.' But Duke merely lifts his finger, three horns make a sound and I don't know what it is!"

And you know, that's so true. Here we have a man who without pretense, without fanfare and without any fancy packaging whatsoever, has consistently over a quarter of a century produced music that could stand on its own feet anywhere with any one. Duke played several things that evening, I don't even remember their names, but he introduced them casually, lifted his little finger and the most beautiful sounds in

the world came from that stage. It was superb.

Greatest Front Man

Sure there have been bad moments. I remember a horrible week Duke played at the Fox here a couple of years ago. But that was the exception. I also remember a great night at the ballroom on Fillmore street when Duke never left the piano; a magnificent Labor Day weekend at the Palisades; unbelievable concerts; undying records and, bar none, the greatest presence in front of a band in history.

It seems to me that the whole world, not just America jazz musicians, owes a great debt to Edward Kennedy Ellington for what he has given us these past 25 years. Even his early records, which you almost need an adapter to listen to now, still have their

moments; the great bands of the 30s and the 40s were without equal and their host of records will give me joy for life. Even when the old band was petering out, with Sonny at his last moments, it was still a great band. How many times have you listened to the Columbia Masterpieces LP? No matter, you'll find something new each time.

As Nat Cole said once, "Duke will always be 25 years ahead. He was doing things ten years ago they haven't caught up to today." Amen. Writing about music is at best a frustrating thing, but these stumbling words are more frustrating because they are only a slight indication of the tremendous respect and admiration I have for the Duke. Long may he live. His music will live forever, the product of true musical royalty—the Duke.