



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

1984/5 DEC - 1985 JAN-FEB

PRESS STOP! →

See page 7!

NEW RELEASES

AND RE-RELEASES



● **ASV AJA - 5017** "RUNKIN' WILD"
Includes one DE item: 17oct30 Runkin' Wild (E34927-A).

● **ASV AJA - 5024** "JAZZ COCKTAIL"
Stevedore Stomp / Creole Love Call / It Don't Mean A Thing / Hot And Bothered / Rose Room / Old Man Blues / Jungle Nights In Harlem / Tiger Rag (-A) (-A) // Sweet Jazz Of Mine / Mood Indigo / Sing You Sinners / Linehouse Blues / Double Check Stomp / Swing Low / Jazz Cocktail / Creole Rhapsody (-A)(-A)

● **Black Lion BLM - 52011** "DE - MAGENTA HAZE"
The Peeling Of Jazz / Magenta Haze / Dancers In Love / I'm Gonna Go Fishin' / Rockin' In Rhythm // Mr. Gentle And Mr. Cool / Saada / Jump For Joy / Things Ain't What They Used To Be
Same as the second LP in the M.F. Production 5-LP Box "DE 1899-1974".

● **Black Lion BLM - 52031** "DE - ISFAHAN"
Satin Doll / Isfahan / Diminuendo And Crescendo In Blue // Jeep's Blues / Pyramid / La Plus Belle Africaine
Same as the fourth LP in the above mentioned 5-LP Box.

● **Black Lion BLM - 52041** "DE - BLACK BUTTERFLY"
Happy Reunion / Chinoiserie / Hank Cinq / Star Crossed Lovers / Such Sweet Thunder // Perdido / Black Butterfly / MEDLEY (In A Sent. Mood, Mood Indigo, I'm Beg. To See The Light, I Got It Bad, Just Squeeze Me, It Don't Mean A Thing, Solitude
Same as The fifth LP in the above mentioned 5-LP Box.

● **CBS 66425** "JAZZ ANTHOLOGY"
Includes four DE items: Black And Tan Fantasy // Blues (JB + DE) // Primpin' For The Prom // All Of Me.

● **RCA CL - 43288** "JAZZ SPECIAL - THE POPULAR DE"
A Train / I Got It Bad / Perdido / Mood Indigo / Black And Tan Fantasy / The Twitch / Solitude / Do Nothin' Till You Hear From Me / The Mooche / Sophisticated Lady / Creole Love Call.

● **RCA NL - 45181** "JAZZ SPECIAL - THE GENIUS - DUKE ELLINGTON"
Rockin' In Rhythm / Moon Mist / I Ain't Got Nothin' But The Blues / Mood To Be Wooded / Prelude To A Kiss / It Don't

Mean A Thing / Dancers In Love / I'm Just A Lucky So-And-So / Suddenly It Jumped / Translucency / Pretty Woman / After All

● **RCA SRS - 557** "THE GOLDEN DAYS OF JAZZ"
Includes one DE item: 2May29 Cotton Club Stomp.

● **Heritage (J) MFPL 84811-20** "MORE HIT SONGS PLUS 1001"
Omnibus using various 78's. Three DE tracks are included: 3Mar38 I Let A Song Go Out Of My Heart (-2) / 6Apr53 Satin Doll / 6Apr53 Without A Song (Yuze)

● **Musicraft MVS - 2004** "DUKE ELLINGTON & HIS FAMOUS ORCHESTRA - CARNEGIE HALL CONCERT"
SIDE ONE: Jam-a-Ditty / Magenta Haze / Happy-Go-Lucky Local, Pts. 1 & 2 / Golden Feather / It Shouldn't Happen To A Dream / Flippant Flurry
SIDE TWO: Diminuendo In Blue / The Beautiful Indians, Pt. 1: Hiawatha / The Beautiful Indians, Pt. 2: Minnehaha / Sultry Sunset / Tulip Or Turnip / Overture To A Jam Session, Pts. 1 & 2 / Blue Skies (Trumpet No End)

Duke's 5th Annual Carnegie Hall Concert took place on November 23, 1946, and repeated the following day. Some of the featured numbers were recorded by Musicraft and originally issued on 78's. In all there were 15 titles. A few were included in an album set called DE - CARNEGIE HALL CONCERT. All the Musicraft recordings from these recording sessions are probably among the most rereleased ones ever, both on 78's and later on microgroove. The very first LP presented 13 tracks on Allegro-Elite 3074. However, here now we have all the 15 titles assembled on one and a same LP, and this time with added value, as the material has splendidly been remastered by our Jack Towers. As Jerry Valburn, who wrote the liner notes, says: "They have never sounded better, and the rich, full sound you will hear on this record is reminiscent of high-fidelity recordings made fifteen years later."

The album cover also gives precise discographical information as follows (to which DEMS has added the original 78 rpm release numbers):

NYC, WOR Studio No. 3, session no. 137	26oct46
58134 DIMINUENDO IN BLUE	Musicraft 511
57664 MAGENTA HAZE	483
57665 (Album 8/5/1-10)	

(Ctd. page 2)

NEW RELEASES (etd.)

NYC, WOR Longacre Theatre, session 142		25Nov46
5813-2	SULTRY SUNSET	466
5814-2	HAPPY-GO-LOCAL, Pt.2	461
5815-1	BLUE SKIES (TRUMPET NO END)	484
5816-2	HAPPY-GO-LOCAL, Pt.1	461
Same location, session 143		5Dec46
5817-1	HIAWATHA (Beautiful Indians, Pt.1)	464
5818-3	FLIPPANT FLURRY	465
5823-1	GOLDEN FEATHER	465
5824-3	MINNEHABA (Beautiful Indians, Pt.2)	464
Same location, session 145		11Dec46
5845-3	OVERTURE TO A JAM SESSION, Pt.1	463
5846-3	OVERTURE TO A JAM SESSION, Pt.2	463
5847-1	JAM-A-DITTY	466 & 511
Same location, session 146		18Dec46
5841-2	TULIP OR TURNIP	483
5842-3	IT SHOULDN'T HAPPEN TO A DREAM	484

This is interesting information for discographers. As you can see there are differences concerning certain titles

as to which session they belong and also concerning take numbers as given in most hitherto published discos. Those numbers were once taken for granted as they appeared in the wax of most 78 releases. Confusing is the now revealed matrix number order - but why not trust the Musicraft info, more so as this, except for the takes, agrees with our latest research effort results, also in agreement to what can be found in Blackstone's loose leaf edition of his "Index To Jazz - A to E", the only difference being "Jam-a-Ditty" there said to be recorded on 11Dec46 instead of 18Dec46.

Time being too short before going to press, prevented us to check all the versions on this LP against earlier releases. So, so far, who knows - perhaps there are some surprises waiting to be revealed.

● Vogue (compact disc) 600013 "GREAT REUNION"
Contains earlier issued material.

● ÅHLÉNS CITY SWSP - 2511 "BIG BAND JAZZ"

Includes two DE items: A Train (4:30) // Sophisticated Lady (2:53).

DUKE IN THE PICTURE

● SYMPHONY IN BLACK: While viewing a video copy of this film short, I've noticed that behind the orchestra, above, there is not only SG but also a "Kettledrummer". Who is this "Kettledrummer"? (Merlin)

Re your question about the kettle drummer (I would call him a timpanist): He is situated in the top row of the orchestra which is seated on three different levels - in a theater stage setting - with Ellington on the ground floor in front.

The top row, from left to right, as you look at it, consists of 7 men: Unident. bassist / Benny James (g) / O'Neil Spencer (timp) / Sonny Greer (dm) / Unid. vib. / Freddy Guy (g) / Unid. bassist.

Like this rhythm section, all other sections of the Ellington band were augmented for on camera work in SYMPHONY IN BLACK, to a size of 24 men. The additional men came from the Mills Blue Rhythm Band, but unfortunately there are so few medium range shots that the majority of them cannot be identified. In all, there are 5 tp / 5 tb / 6 reeds / 2 g / 2 b / timp / vib / dm, plus Ellington at the grand piano. (Stratemann)

DISCUSSIONS - ADDITIONS - CORRECTIONS

● "The River", FROG BOX IFB-100/2, recorded by Mercer Ellington & Warsaw Philharmonic Orchestra:

Comparing the above mentioned recording with the tape used by the Alvin Miley Dance Theatre in their performance of the ballet, the Mercer Ellington recording includes the following sections: 1) Spring, 2) Meander, 3) Giggling Rapids, 4) The Lake, 5) Vortex, 6) The Falls, 7) Twin Cities, 8) Riba (Mainstream). (Busk)

● One of the most played LPs lately is Duke's "UNKNOWN SESSION" (CBS 82819). Can DEMS help telling if there are more titles recorded on this occasion? If so, are they released? Were there other sessions during this time period? Released? (Rask)

DEMS: To begin with, the UNKNOWN SESSION consists in fact of material from two sessions, as follows:

RHCO 46712	ALL TOO SOON	14Jul60
3	EVERYTHING BUT YOU	
4	BLACK BEAUTY	
6	SOMETHING TO LIVE FOR	
RHCO 46720	MOOD INDIGO	15Jul60
5	CREOLE BLUES	
6	DON'T YOU KNOW I CARE?	
7	A FLOWER IS A LOVESOME THING	
8	MIGHTY LIKE THE BLUES	
9	TONIGHT I SHALL SLEEP	
30	DUAL HIGHWAY	
1	THE BLUES	

On the 14 July session was also HAPPY-GO-LUCKY LOCAL (RHCO 46715) recorded which is included in the PIANO IN

THE BACKGROUND album. As for the missing matrix numbers RHCO 46721 - 46724 we have no knowledge.

During this time period there were several recording sessions made for Columbia. They all took place at the Radio Recorders Studios in Hollywood. This material has been released as used for the following LP albums: PIANO IN THE BACKGROUND (just mentioned), THE NUTCRACKER SUITE, PER GYNT SUITES NO. 1 & 2. In addition to this a couple of 45 rpm records are issued from this period, featuring vocals by Milt Greyson. (Ctd. p. 5)

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, Accont. N° 441 21 72 - 1,
Centre de Cheques Postaux,
S-105 06 STOCKHOLM
Sweden



Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS

(2): JOHNNY HODGES

SATIN DOLL

● Johnny Hodges' exalted orbit in the Ellington firmament has, I feel, justified this second look at the work of this unquestioned genius in the art of relaxed, melodic and completely non-anarchic extemporisation. Here I have taken down two consecutive choruses from his performance, the first a paraphrase of Duke's original tune (with all of those rhythmic shifts and melodic variations we have come to respect, and indeed expect, from this incomparable jazzman); then, compared with this, his extemporisation (a model of elegance, economy, musical subtlety and melodic invention — sheer good taste personified over the space of 32 bars).

PARAPHRASED THEME...
... COMPARED WITH...
EXTEMPORISATION...

The musical score is presented in two columns. The left column, titled 'PARAPHRASED THEME...', contains bars 1 through 16. The right column, titled 'EXTEMPORISATION...', contains bars 17 through 32. The notation includes treble and bass clefs, key signatures, and various rhythmic values. Bar numbers 1 through 32 are clearly marked at the beginning of each line of music. The handwriting is in black ink on a white background.

Transcribed from

World Record Club L/P

No. T.309

Ken Rattenbury's set.

THINGS TO COME

Up-To-Date 2008

"DUKE ELLINGTON - THE STUDIO SERIES, VOLUME SEVEN 1929-1962"

(planned for release in December)

"Cincinnati Daddy" has been available on LPs earlier - but, the basis for those releases was a tape copy, way back, that once found its way to England and later used by Ace Of Hearts (AH-47). Not only was the result inferior in sound quality, Decca (COPS-2863) added echo as well. Thanks to Jerry Valburn, who lately succeeded in obtaining the original shellac test pressing, we now have this superb transfer, expertly handled by Jack Towers, and consequently chosen to occupy the first track on this LP. For similar reasons the three "Old Man Blues" versions, as recorded on 20 Aug 30, are included. Take 2 is the only one of these three missing the interplay between JN and BB near the closing. Takes 2 and 3 have earlier been issued on LP, take 2 erroneously also as take 3. For you to enjoy all the various soloist improvisations are presented here in a row. The next track has the recently found take 1 of "Body And Soul" (see Bull 83/4, front page) by DE-JB in duet.

The balance of the LP consists of hitherto unreleased Capitol, Columbia, and RCA recorded material. This is a grand collection with the same importance as all earlier Up-To-Date LP's in the "DE - THE STUDIO SERIES":

<i>THE JUNGLE BAND</i> : Duke Ellington, p & ldr; Arthur Whetsol, Freddy Jenkins, Cootie Williams, tpts; Joe Nanton, Juan Tizol, tbn; Barney Bigard, olt & ts; Johnny Hodges, as & ss; Harry Carney, bs, olt, as; Fred Guy, bjo; Wellman Braud, b; Sonny Greer, dms		New York - 10 Dec 1929
CINCINNATI DADDY		E31510A
<i>DUKE ELLINGTON AND HIS ORCHESTRA</i> : Same as for 10 Dec 1929		Hollywood - 20 Aug 1930
OLD MAN BLUES		61012-1
OLD MAN BLUES		61012-2
OLD MAN BLUES		61012-3
<i>DUKE ELLINGTON & JIMMY BLANTON</i> : Duke Ellington, piano; Jimmy Blanton, bass (duets)		Chicago - 1 Oct 1940
BODY AND SOUL		053505-1
<i>DUKE ELLINGTON TRIO</i> : Duke Ellington, piano; Wendell Marshall, bass; Dave Black, drums		New York - 3 Dec 1953
MONTEVIDEO		20247
TITLE # 3		20248
I'M JUST A LUCKY SO & SO	vocal by Jimmy Grissom	20249
IT SHOULDN'T HAPPEN TO A DREAM	vocal by Jimmy Grissom	20250
<i>DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA</i> : Duke Ellington, p & ldr; Clark Terry, Willie Cook, Cat Anderson, Ray Nance, tpts; Quentin Jackson, Britt Woodman, Alfred Cobbe, tbe; Jimmy Hamilton, olt, ts; Monk Henderson, as; Russell Procope, as, olt; Paul Goncalves, ts; Harry Carney, bs, olt, be olt; Wendell Marshall, b; Dave Black, dms		New York - 15 Dec 1953
JUST A-SETTIN' AND A-ROCKIN'	vocal by Ray Nance	20278
<i>DUKE ELLINGTON AND HIS ORCHESTRA</i> : Duke Ellington, p & ldr; Clark Terry, Ray Nance, Harold Baker, Cat Anderson, "Fats" Ford, tpts; Quentin Jackson, Britt Woodman, John Sanders, tbe; Jimmy Hamilton, olt, ts; Johnny Hodges, as; Russell Procope, as, olt; Paul Goncalves, ts; Harry Carney, bs, olt, be olt; Jimmy Woods, b; Sam Woodyard, dms		New York - 19 Feb 1959
FRILLIE TRILLIE		CO 62199
<i>DUKE ELLINGTON AND HIS AWARD WINNERS</i> : Duke Ellington, p & ldr; Ray Nance, tpt; Britt Woodman, Booty Wood, Matthew Gee, tbe; Jimmy Hamilton, olt, ts; Johnny Hodges, as; Russell Procope, as, olt; Paul Goncalves, ts; Harry Carney, bs, olt, be olt; Jimmy Woods, b; Jimmy Johnson, dms		New York - 2 Dec 1959
BROWN PENNY		CO 64442
SENTIMENTAL LADY		CO 64445
<i>DUKE ELLINGTON AND HIS ORCHESTRA</i> : Duke Ellington, p & ldr; Cat Anderson, Ray Nance, Roy Burroues, Cootie Williams, tpts; Lawrence Brown, Chuck Connors, Buster Cooper, tbe; Jimmy Hamilton, olt & ts; Johnny Hodges, as; Russell Procope, as, olt; Paul Goncalves, ts; Harry Carney, bs, olt, be olt; Aaron Bell, b; Sam Woodyard, dms		New York 12*, 13 Sep 1963
A MEDIUM BLUES		NO MX NUMBERS
MONK'S DREAM		ASSIGNED TO
FRERE MONK		THIS
CORDON BLEU		SESSION

OUT OF PRINT BULLETINS

The following back issues are all out of print.	/3	5 pages
They will not be re-printed, but xeroxed copies	/4	8 pages
may be had for SEK (S.Cr.) 2:00 per current page	/5	9 pages
(pages of no current interest are added free).	82/1	13 pages
79/1	/2	7 pages
2 pages	/3	13 pages
/2	/4	5 pages
10 pages (5 are of no current interest)	/5	6 pages
/3	83/1	6 pages
6 pages	/2	12 pages (4 are of no current interest)
/4		
4 pages		
/5		
8 pages (1 is of no current interest)		
80/1		
10 pages (2 are of no current interest)		
/2		
8 pages (1 is of no current interest)		
/3		
8 pages		
/4		
8 pages (1 is of no current interest)		
81/1		
7 pages		
/2		
7 pages		

and

84/3	12 pages (1 is of no current interest)
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New members will automatically receive still available back copies free of charge.

Seasonal Greetings to all and everyone !

The last page in this issue presents another page with rearranged text material from the Downbeat ELLINGTON SPECIAL 1952 Silver Jubilee issue. This will constitute the last of the pages in this series. For further pages see Bull 81/3, 81/4, 81/5 and 82/3.

LP's FOR SALE - S.Cr. 35:-/each:

- Tax #8010 "BRAGGIN' IN BRASS / DE 1936-1939"
- Tax #8012 "COTTON CLUB STOMP / DE 1937-1939"
- Tax #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.

Your Balance (Sw. Crowns) SEK: :
 DEMS Bulletin 0:-
 Postage/Exp :
 Remaining deposit: =====

THE 1985 ELLINGTON CONFERENCE

Latest reports tells Willie Cook and Bob Wilber are already confirmed, and among speakers attending we find John Chilton, Charles Delaunay, Johnny Simmen, Klaus Stratemann, Peter Tanner, Jack Towers, Jerry Valburn, Russell Woodward, and others participating will be Sjer

Hoefsmit and Ken Rattenbury, just to name a few. Here you will really meet fellow enthusiasts from all parts of the world.

As also pointed out in the latest "Meritt Rag" magazine, why not plan your 1985 vacation now, building it around this major event - the venue is ideally situated for touring and sightseeing in England, Scotland and Wales.

DISCUSSIONS... (ctd.)

Further to the listings and discussion in DEMS of the Folkways box FJ-2968 I did a comparison with Sunburst and Skata on the other day and found that I was in agreement with your conclusions except that Solitude (missed out of your listing) and C Jam Blues (said to be previously un-issued item in DEMS) are both identical with the versions on Sunburst. (E Lambert)

S A D NEWS

Our DEMS member Rolf Johansson, Kedjevägen 5, 88100 SOLLEFTEÅ, Sweden, aged 56, died on September the 7th. We deeply regret the loss. He was one of our nothern Duke enthusiasts, a true Duke follower. May all heavenly harmonies still reach him.

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

Some additions and corrections

- ✓ 20Jul20 ABC-TV: The date should read 15Jul69
- ✓ 22Aug69 "Covett" should read "Cavett"
- 28Oct69 1213k should read "The Drag" *debut*
- ✓ 31Oct69 Add: Dim.&Cresc.in blue/Newport up & Bc Close
- 1Nov69 1217a should read only "Rock.in rhythm" *debut*
- ✓ 2Nov69 Add: Little African flower/Layin' on Mellow
- 7Nov69 1224c should read "Rock.in rhythm" *debut*
- 1224s should read "In triplicate"
- 10Nov69 1226n should read "Dim.in blue-In triplicate"
- 12Nov69 1228x should read "Fife"
- 6Feb70 1244t should read "In duplicate"
- 1245f should read "In duplicate"
- 4Jul70 Add, between 1271m-1271n: I got it bad *Willy*
- ✓ 17Jul70 1275v should read "In triplicate"
- ✓ 29Apr70 1293e should read "Deep Forrest"
- 1Jan71 Las Vegas, Caesar's Place (MJs for CA): A Train/Soph.Lady/I'm Beg.To See The Light *Some believe that!*
- 1Jan71 Las Vegas (MJs for CA): A Train/Soph.Lady/In The Beginning God/I Got It Bad *CA etc.?*
- 2Feb71 Add, preceding 1310a: A Train. = NE
- The "Studio Rhythmic Section" mentioned is the "Joe Harrell Sextet".
- 10Feb71 Add, preceding 1312a: A Train = NE!
- 2Jul71 Add, between 1335a-1335b: Jeep's Blues *from July 1952*
- ✓ 16Jul71 NYC, Madison Square Garden: A Train/Rockin' in rhythm/MEDLEY/Love You Madly/Solitude/A Train/ /We are here people/(encore)/Satin Doll
- 20Oct71 Bournemouth, Winter Gardens: 2 concerts (so far no details)
- 21Oct71 Hammersmith, Odeon: Add, preceding 1346a: Interview; add, between 1346h-1346i: Interview
- 25Oct71 Brussels, Palais des Beaux-Arts, preceding 1349a: C Jam Blues/Rhythm Roof/Kinda Dukish-Rockin' in rhythm
- 5Nov71 Berlin, add: Dippermouth blues/Darktown Strutter's Ball/I Got It Bad
- 7Nov71 Copenhagen, Tivoli: 2 shows (no details as yet)
- 8Nov71 Oslo, add: Perdido/Harlem
- 9Nov71 Uppsala, 2 shows. Details should read as follows: C Jam blues/Rock.in rhythm/Happy reunion/Take the A train/Satin Doll/Fife/Chinoiserie/Harlem /MEDLEY/Solitude/Love You Madly/Soph.Lady/Caravan/Things ain't ... & Close
- 2nd show: C Jam blues/Rock.in rhythm/Happy reunion/A Train/Fife/Satin doll/Chinoiserie/Harlem/MEDLEY/I'm Beg.to see the light/Solitude/ /It don't mean a thing/I got it bad/Sophisticated lady/Caravan/Things ain't .../Hello, Dolly!/One more time/Lotus Blossom/R.T.N./ /Interview = 1332
- 1Jan72 NYC, Rainbow Grill: Auld Lang Syne/One more time *when etc 1364a + b*

The following microgroove records, compact disc, and ET's are mentioned in this issue (no prefix and/or suffix mentioned):

Label	Number	Page	Label	Number	Page	Label	Number	Page			
Ace of Hearts	...	47	4	CBS	...	66425	1	RCA	...	557	1
Allegro-Elite	...	3074	1	-	...	82819	2	-	...	43288	1
ASV	...	5017	1	Decca	...	2863	4	-	...	45181	1
-	...	5024	1	Folkway	...	2968	5	Up-To-Date	...	2008	4
Black Lion	...	52011	1	Frog Box	...	100/2	2	Vogue	...	600013	2
-	...	52031	1	Heritage	...	84811-20	1	World Record Club	...	309	3
-	...	52041	1	M.F. Production	...	5-LP Box	1	Ahléns City	...	2511	2
				Musicraft	...	2004	1				

LAST MINUTE NEWS

NEW DISCOVERIES



From time to time we have been able to report of new discoveries of hitherto unknown Duke broadcast material. As said in DEMS Bull 84/1, p.1: "It is thrilling to experience that discoveries like this are still happening, and likely to do so in the future too."

Now it has happened again.

Jerry Valburn reports of most exciting finds, a result of extended research efforts this last year. More broadcast material from the 1940-1943 period has been found. As we say "more", this is an understatement, indeed. Jerry tells there is enough to fill 4 or 5 LP volumes - and, it is all new finds!

The first volume is expected to be out in January on the "Everybody's" label - not only in the U.S. but also in Europe, since arrangements has recently been made for all Jerry's labels to be available in Europe too, one exception being the D.E.T.S. series, which, as before, will be taken care of directly by Jerry.

The first "Everybody's" volume with this material will include 1940-1941 bc portions from "Eastwood Gardens", "Canobie Lake Park", "Hotel Sherman", "Casa Manana", and "Trianon Ballroom".

Jerry also reports of recently found TREASURY SHOWS, consisting of line recordings taken by "Radio Recorders" in Hollywood. Items are included not previously known to have been broadcast. Also included in this batch of acetates is a special Duke bc from a Veterans Hospital in California with Duke performing about twenty minutes by himself at the piano! - as the rest of the band got lost.

The year 1985 sure looks to be a sensationally happy one for all Duke collectors, especially for those having big ears for the so-called "Golden Era" period.

But! - there is more, as you probably already has noticed - just take a closer look at page 4 ...

Further details in the next Bulletin.



3 APRIL, 1943:
 HAYFOOT, STRAWFOOT
 IT CAN'T BE WRONG
 WHAT AM I HERE FOR?
 ALTITUDE
 COULD IT BE YOU?
 GOIN' UP
 DON'T GET AROUND
 MUCH ANYMORE
 NEVADA
 THINGS AIN'T ...

DUKE AT THE HURRICANE

FOR
DEMS
 MEMBERS
ONLY

SEK
 35:-

MAY, 1943 WHAT AM I HERE FOR? - BARZILLAI-LOU -
 - RING AROUND THE MOON - COTTON
 TAIL - DON'T GET AROUND MUCH ANYMORE

Each member
 may order
 up to 3
 copies.

Carney Sole Survivor Of Original Ellingtonians

New York—In the Duke Ellington orchestra on Dec. 4, 1952, there will be one sideman who was with the band Dec. 4, 1927, the night of the original Cotton Club opening that cued the current Silver Jubilee celebrations.

That lone survivor is Harry Howell Carney, who joined the band on alto saxophone in June 1927, switched shortly after to baritone, and has retained to this day his reputation as a peerless exponent of the big horn.

Harry, a Boston lad who had worked with local bands during vacations, was supposed to return to high school after working the summer with Duke. Both Ellington and Freddy Guy had to use all their diplomacy with Carney's parents to get the 17-year-old lad on the road at all, assuring him that no harm would befall their son.

Not the Typical 'Cat'

Their promise was sustained to an extraordinary degree. Carney grew up to be a quiet-living, dependable person with absolutely none of the comic or amoral characteristics conventionally associated with musicians. (Ever since a couple of years after he joined the band, he has been happily married to the same girl and is within sight of his silver wedding celebration.)

Carney is constantly running into people who think he must be much older, though his 42 years hang lightly on him; it's just the quarter-century with the band that conflicts with his youthful appearance.

Harry remembers the first night he played with Duke, at Nutting-On-Charles, Mass. It happened to be a first night also for his high school colleague Toots Mondello, who was debuting with Mal Hallett's orchestra, playing opposite Duke in a battle of music.

Uncertainty

He remembers well the opening night at the Cotton Club and the atmosphere of uncertainty that surrounded the band's status there. "So many people resented our displacing the band that was there before us, the Missourians—that was the band Cab Calloway took over later.

"We used to hang out at the Band Box on 131st street, jamming and playing cards—and we were always running into rumors that the band was on notice."

The rumors resembled the reports of Mark Twain's death. Except for time out in Hollywood to make *Check And Double Check*, the Ellingtonians remained at the Cotton Club incessantly for three and a half years—a healthy location duration even by 1927 standards. And they doubled and tripled into theatres, shows and various other jobs.

Europeans Hippest

Carney points out that in those days, before records and disc jockeys became major factors, it was the band's sustaining broadcasts that made its name nationally. But records were what made the band world famous; records created European audiences that, in Carney's opinion and that of most of the band, are more selective and intense in their enthusiasm than present day audiences in this country.

Of his own records, Carney has few preferences among the actual Ellington band sides because his role has usually been limited to a chorus at most (*The Golden Feather*, on Musicraft, was a rare exception); but he was very happy with the Ellington-supervised sides for Norman Granz' *The Jazz Scene* album—*Sono* and *Frustration*, both featuring Carney with strings—and with the dates made under his own name for the HRS label.

Spurns Outside Offers

Carney has had only one lengthy vacation in the entire 25 years. When Duke made a European tour without the band in 1948, the Carneys spent the summer in Old Orchard Beach, Maine. But Harry doesn't complain about the infrequency of vacations or even the increasing incidence of one-nighters. Nor does he pay any attention to the offers that come in from other bandleaders. A combination of friendship, security and musical satisfaction have kept him on the job in which he started as Duke's virtual ward and wound up, musically and morally, the firm foundation-stone of the Ellington orchestra. —Jan

Premature Ellington Fan Pays A Mature Tribute

By ROB DARRELL

It was just over 25 years ago, not long after I began writing for publication, that I reviewed (under the pseudonym "Rufus") my first Ellington record. Within the next few years, he and his music came to play a major part in my life.

And though later on my work and thinking took me into other fields, though I had no opportunity to write about the later Ellington releases, the electrifying impact of his earlier works never has been forgotten. To this very day it has stimulated and enriched my whole aesthetic sensibility and philosophy.

So, like countless others, pro. and amateur, musicians and listeners, I want to stand up and be counted among those who owe an incalculable debt to the Duke—one we never can hope to repay, but which we'll forever acknowledge with profound gratitude.

Master Composer

Others can testify best to Ellington's significance in the world of jazz. Without ignoring that, I think of him primarily as one of the all-time master composers of any kind (the greatest natural melodist since Schubert, in my considered judgment!) and a worthy peer of Berlioz, Rimsky-Korsakov, Richard Strauss, and Ravel as an outstanding creator of new orchestral tone-

colors and sonorities.

It was on that basis that I included him (the only exclusively so-called jazz composer) in my *Gramophone Shop Encyclopedia of Recorded Music* (1936). And it was on that basis too that I wrote what I proudly believe was the first extended, non-jazz study of his work: a ten-page article, *Black Beauty* in the June, 1932 issue of that remarkable and still remembered phonographic journal, *Disques*, published by H. Royer Smith Co. of Philadelphia.

It Still Stands

That was 30 years ago, but it's a privilege and a pleasure to reaffirm what I wrote then:

"The most striking characteristic of all his works, and the one which stamps them ineradicably as his own, is the individuality and unity of style that weld composition, orchestration, and performance into one inseparable whole . . . To me the most brilliant flights of Rimsky's or Strauss's orchestral fancy are equalled if not surpassed by many passages in the Ellington

Rob Darrell's Five

Hot And Bothered (Okeh)
Black Beauty (Brunswick)
Blues I Love To Sing (Victor)
Daybreak Express (Victor)
Ellington Masterpieces (Columbia I.P.)

records,—a blazing parabolic trajectory, tail-spin and swoop, of clarinet, saxophone, or whole woodwind choir; a delicate birdlike fluttering or vigorous statement of the piano; a monkey-like chatter and stutter of the trumpets; a pattern, half-melodic, half-rhythmic, used ostinate fashion on the tubular bells, cymbals, or suddenly percussive piano . . .

Great Moments

"To me again there is absolutely nothing in popular music, all too little in any music, that touches the uncannily twisted beauty, the acrid pungence of nostalgia which Ellington in his great moments achieves . . . Working within his small but wholly personal range, Ellington to me is one of Proust's great artists 'who do us the service, when they awaken in us the emotion corresponding to the theme they have found, of showing us what richness, what variety lies hidden, unknown to us, in that great black impenetrable night, discouraging exploration, of our soul, which we have been content to regard as valueless and waste and void.'"