



For DEMS members only

THE

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN



1985/1

MARCH-APRIL

As predicted in the previous Bulletin the coming year will turn out as one of the most interesting ones, perhaps ever.

And what a marvellous Christmas all Duke collectors just experienced with things like the latest Up-To-Date release and the CBS five "DUKE 56/62" lp's.

Ahead is also the forthcoming international Duke conference, the first European one ever.

Among these neverending

## NEW DISCOVERIES

HOW WOULD YOU LIKE TO LISTEN TO THE 1932 DUKE ELLINGTON ORCHESTRA IN FULL STEREO!

So Jerry has made it again! Among his latest discoveries is the astonishing one that those February 1932 "long play" recordings, then released on those single sided Victor Transcription 33rpm records, were recorded using two separate recording outfits simultaneously. Listening to these recordings synchronized today, what comes out - there it is, the 1932 Ellington sound in full stereo. DEMS has been able to take part of the first synchronizing effort, and we can assure you the stereo effect is amazing and literally adding a new dimension to these famous Duke medleys of 1932.

As told before, Jerry has recently made many, many more highly interesting finds, and Aasland and Hoefsmit are in full progress lending helping hands investigating the material. We are planning a report to be published in the next Bulletin. Don't miss it!

## TURCARET

On 29 and 30 December 1960 Duke recorded the music he had written for TURCARET. A subsequent radio broadcast in France played some excerpts from the play with the appropriate music as recorded previously by Duke. This implies that, prior to the radio production, there was a recording made of the entire production of TURCARET upon which the radio people drew for their show. Does anyone know anything about this?

I would like to see TURCARET converted to other languages with the use of Duke's music. Even the least bit of information will be most welcome. PLEASE!

By sharing our knowledge and concerns through DEMS we spread the knowledge and the inspiration. There is much to do, it is all for the LOVE of DUKE, and you are an important part of the scene. We should all give as much as we receive. (D Miller)

DEMS comments: On page 143 in MIMM one can read: "In 1960, I was in Paris for eight weeks to write the music for PARIS BLUES. ... Jean Vilar of the prestigious Théâtre National Populaire had another assignment for me. He invited me to do music for TURCARET, a classic play by Lesage that had not been performed since 1709. That was a ball, and I recorded it with a band of French musicians. I thought it was great, and we have tapes of it, so someday perhaps we can release it."

Here are details as known to DEMS concerning the recording sessions, which took place at Studio TNP, in Paris: Overture / Announce du Spectacle (2 takes) / Frontin (5 takes) / Lisette (5 takes) / La Baronne (? takes) / M. Turcaret (? takes) / Colère du Turcaret (? take(s)) / Le Chevalier (5 takes) / Madame Turcaret (2 takes) / Motif de Flamand (1 take) / Tonk (DE/BS p duet) / Samples: Act IV, Scene 11; Act V, Scene 5.

From the sessions there is among advanced collectors a said "complete" version in circulation as follows: Overture (1 take) / Announce du Spectacle (2 takes) / Frontin (2 takes) / Lisette (3 takes) / La Baronne (3 takes) / Turcaret (3 takes) / Colère du Turcaret (1 take) / Chevalier (5 takes) / Mathilde (1 take) / Madame Turcaret (2 takes). As one can see there is an additional title, "Mathilde", present here, but not mentioned in the original row of titles. And we don't know if "Tonk" was ever ment to be used (this version is unknown to us).

When listening to these recordings, made with a set of French musicians, it is very very astonishing to experience the fact that the sound and spirit is as if the full original Ellington Orchestra is in action. We emphasize this, because here is a rare example documenting how Duke's and Billy's influences could make miracles getting the "Elling-

(ctd. page 9)

# VIDEO NEWS

● **Key Jazz Production VHS-017Kj / Betamax 017KJ** "ON THE ROAD WITH DUKE ELLINGTON"

We cite from Meeker: Excellent colour documentary on Duke Ellington at 68, originally produced in 1967 and updated after his death. Ellington talks about his childhood and family, is shown on the road, composing, relaxing, recording with his Orchestra, receiving his doctorate at Yale University and at Morgan State and performing at the piano a variety of items, including 'Satin doll', 'Sophisticated Lady', 'Take The A Train', 'Solitude', 'Salute to Morgan State', 'Traffic Jam', 'Soda Fountain rag', 'I Let a song go out of my heart', and part of a sacred work. ... A clip is included from the film 'Reveille with Beverly' in which the band plays 'Take the 'A' Train'.

(58'X)Colour 1974) (BPS 49.95/ea.) (European standard) Obtainable from "Key Jazz Production", 77 Sidney Road, Borstal, ROCHESTER, Kent ME1 3HG, England.

At the moment there are some 20 jazz cassettes available.

(Hällström)

● **Kingston Video VHS kv-056 / Betamax KV-056** "BIG BANDS OF THE '30s & '40s", Vol. 1

This 2 hour cassette consists of RKO jazz films. One DE item is included here, "DUKE ELLINGTON AND HIS ORCHESTRA" (RKO Jam-boree series). The cassette is distributed by "Lee's Cameras, Ltd.", 58 Holborn Viaduct, LONDON EC1A 2FD, England. Priced £41.95/ea. (European standard) (Hällström)

● **Nikkatsu Video (J) RA 1004 (VHS & Beta)** "MEMORIES OF THE DUKE"

Color, 81 mins., Mono. Made at Duke's Mexican tour in 1968, edited from several concerts. "Satin doll", "Black and tan fantasy - Creole love call - The mooche", "Happy go lucky local", "Mexican suite", "It don't mean a thing", "I Got It Bad", "Things ain't ...", "Mood indigo" (two versions, one from the Snader transcription), "A Train", "Sophisticated lady", "Do Nothin' ...". Additional interviews with Cootie Williams and Russell Procope between selections performed. "MEXICAN SUITE" includes "Chico Cuadrado", "The Sleeping Lady and the Giant who watches over her", "Latin American Sunshine" and "Oclupeca". The Snader "Mood indigo" is the same as on Kaydee 7, but MC introduction and applause added. (Yuze)

● **SWING TIME VIDEO Vol. 101** "MEET THE BAND LEADERS"

This particular tape consists of Basie ('64), Hampton ('65) and Ellington ('65). The DE selections are as follows: Take the 'A' Train / Rockin' in rhythm / Satin doll / Prowling Cat / Do Nothin' ... (tblB) / A Train(theme).

Obtainable from "Swing Time Video, Inc.", P.O. Box 3476, HOLLYWOOD; CA 90078, U.S.A. \$49.95/ea. American standard. (45:47) (Hällström)

## WANTED

On November 7, 1969, the Ellington orchestra gave two concerts in Rotterdam, The Netherlands. As one of several encores Duke and Bill Davis performed a tune which was new. It was unnamed at the time. Sometimes later Duke was approached by Alvin Ailey and asked to compose the music for a ballet. It seems that Duke reached into his bag and played the Rotterdam tune for Ailey. He liked it. The tune became "The Lake". This suggests that "The Lake" is the musical core of THE RIVER.

I am seeking any and all information on tapes I can get of THE RIVER, and most especially "The Lake". Information is the most important. If anyone has tapes, please tell me first as I may have already received them. Please, however, tell me via DEMS all that you know of THE RIVER and "The Lake". Share your knowledge! (D Miller)

## I HAVE FOR DISPOSAL

a copy of the Arne Domérus "Dedikation. En tribut till Johnny Hodges" on MEGAFON MFLP S 17. My copy is still sealed in the original plastic wrapper. I consider this album to be quite rare (although perhaps less rare in Scandinavia) and it is musically excellent.

Irving I Jacobs, P.O. Box 574,  
NATIONAL CITY, CA 92050-0105, U.S.A.

Please observe the following:  
Azure cassettes CA-1 and CA-2  
are no longer available,  
but  
our Azure LP-431 "DUKE AT THE  
HURRICANE" is still in stock,  
SEK 35:-

√ **DUKE COLLECTORS!** DEMS has received the following: "I am Ellington addict living in Poland. I am author of "DUKE ELLINGTON ON LP" - pts I,II,III,IV and supplement - JAZZ FORUM Nos 23, 24, 25/26, 27; "DUKE ELLINGTON ON LP - AN UPDATE" - JAZZ FORUM Nos 78, 79. This was a descriptive discography with photos of record sleeves included and all tracks listed. (JAZZ FORUM is an official magazine of the INTERNATIONAL JAZZ FEDERATION). I have bi-weekly program on our national FM-band. The program is called DUKE ELLINGTON AND HIS MUSIC, and in the series I have reached item No. 103. I am now presenting recordings cut by Duke in 1953, so it seems I have some further 200 broadcasts to do, but feel a little tired now due to shortage of recordings as all shows are based on my own record library. Hope you'll be interested to know of the following ELLINGTONIA released here: "LAST TIME - DUKE ELLINGTON ORCHESTRA" (cut in Poland, Oct. 30, '71) on the Poljazz label; "REMEMBERING DUKE'S WORLD" - Mercer Ellington Orch., also on Poljazz; "TRIBUTE TO DUKE ELLINGTON" - Jazz Band Ball Orch issued on Muza SX-1831."

I would like to hear from Ellington collectors. Please contact:  
Henryk Z. Choliński 3/22, 44-100 GLIWICE, Poland.

## OUT OF PRINT BULLETINS

The following back issues are all out of print. They will not be re-printed, but xeroxed copies may be had for SEK (S.Gr.) 2:00 per current page (pages of no current interest are added free).

79/1 2 pages  
/2 10 pages (5 are of no current interest)  
/3 6 pages  
/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

/3 5 pages  
/4 8 pages  
/5 9 pages  
82/1 13 pages  
/2 7 pages  
/3 13 pages  
/4 5 pages  
/5 6 pages  
83/1 6 pages  
/2 12 pages (4 are of no current interest)

and

84/3 12 pages (1 is of no current interest)

New members will automatically receive still available back copies free of charge.

## NEW RELEASES

## AND RE-RELEASES



● Allegiance(E) ALEB-2310 "ROYALTY"  
 Capitol transcriptions: Tip Toe Topic (26Mar46) /  
 / A Gathering In A Clearing / Suddenly It Jumped  
 (11Jul46) / Indiana / Fickle Fling / One O'Clock  
 Jump (16Jul46) / The Mooche / Someone / I Can't  
 Believe That You're In Love With Me / Tea For Two  
 (17Jul46) (Hill)

● ASV AJAB-401 "THE GREAT SOUNDS SOUNDS  
 OF THE '20s"  
 Contains one DE item: Runnin' Wild (17 Oct 30).

● Bethlehem(J) YP-7130-8E "DE PRESENTS"  
 Same as originally on Bethlehem BCP-6005. (Yuze)

● Black Lion(E) BLM-52021 "JUNGLE TRIANGLE"  
 Same as the third LP in the M.F. Production 5-LP  
 Box "DE 1899-1974". (Hill)

● CBS(J) No number "THE GREAT COLLECTION OF  
 VOCAL STANDARDS"  
 (20-LP box)

Huge vocal omnibus using Columbia, RCA, Reprise,  
 Atlantic masters. Vol.14 (FCPA728) includes one  
 DE item: Sophisticated Lady (with Rosemary  
 Clooney) from Columbia LP CL-872. (Yuze)

● CBS(E) 61899 "NUTCRACKER SUITE — PEER  
 GYNT SUITE Nos 1 & 2"

Reissue of Odyssey 32 160 252. (Hill)

● CBS(F) 84420 "DE AND BUCK CLAYTON ALL  
 STARS 'AT NEWPORT'"

Reissue of Columbia CL-933. From the Newport  
 Jazz Festival, 7Jul56. (Hill)

● Decca(E) RAL-501 "STARS OF THE 30'S"  
 Contains one DE item: Baby (-c)(7Jan33). (Hill)

● EMI CM-43481 "WE MEET AGAIN" "BIG BAND  
 DANCE"  
 (2-LP set)

Contains two DE items: Don't Get Around Much  
 Anymore / Take The A Train.

● Festival(F) ALB-371 "THE GREAT BIG BANDS"  
 (2-LP set)

Contains two DE items: Take The A Train/Tea For  
 Two / Black And Tan Fantasy (11Dec43). (Hill)

● Folkways(Sp) JB-54.9285-9286 "DE&HO"  
 "FIRST ANNUAL TOUR OF THE PACIFIC NORTHWEST,  
 SPRING 1952" (2-LP set)

Same as Folkways(US) FJ-2968 (see Bull84/2-3 and  
 Bull84/3-10). (Ferrer)

● Jazz Club(F) 2-M-056-80851 "PIANO  
 REFLECTIONS"

Reissue of Capitol M11053 / Capitol(Du) 5-C-052-  
 -80851. (Hill)

● Jazz Reactivation(E) JR-133 "ELLINGTON /  
 ARMSTRONG VOL.2"

Reissue of Roulette R-52074. (Hill)

● MCA(J) VIM-4634/35 "JAZZ, JIVE AND JUMP"  
 (2-LP SET)

Contains one DE item: Jungle Blues (20Jan30).  
 (Hill)

● Origin OJL-8104/05 "LONNIE JOHNSON IN JAZZ  
 1925 - 1963" (2-LP set)

Contains four DE items: The Mooche / Move Over /  
 / Hot And Bothered (10oct28) / Misty Mornin'  
 (22Nov28). (Hill)

● Original Jazz Classics OJC-108 "GREAT  
 TIMES - ELLINGTON/STRAYHORN"

Faximile reissue of Riverside RM-475. (Hill)

● Phontastic(Sd) NOST-7604 "HIT SONGS AND  
 HOT SONGS"

Contains: Creole Love Call (26oct27). (Hill)

● Phontastic(Sd) NOST-7618 "YOU'RE DRIVING  
 ME CRAZY 1930"

Contains two DE items: Ring Dem Bells (20Aug30)  
 / Mood Indigo (-4)(10Dec30). (Hill)

● Phontastic(Sd) NOST-7647 "STORMY  
 WEATHER 1933"

Contains two DE items: Stormy Weather / Sophist-  
 icated Lady (16May33). (Hill)

● Raretone(I) 5012-FC "SPECIAL  
 VOL.2" (Hill)

Contains one DE item: I Got It Bad (9Feb53).  
 (Hill)

This is a hitherto unreleased item coming from a  
 NYC broadcast from the Band Box. Don't overlook  
 this one.

● RCA(F) PM-45350 "SWING INTO BOP" (3-LP set)  
 Contains: Mr. J.B. Blues (-2)(1 Oct 40). (Hill)

● RCA(F) PL-45699 "THE FAR EAST SUITE"  
 Reissue of RCA LPM-3782. (Hill)

● Riverside OJC-108 "GREAT TIMES! - DE-BS  
 PIANO DUETS"

Familiar material originally issued on the MER-  
 CER label, in Europe on Jazz Selection and on  
 Vogue.

● Stash ST-124 "THE COTTON CLUB" (2-LP set)

Contains the following DE items: "A Night At The  
 Cotton Club Medley": Introduction / Cotton Club  
 Stomp (12Apr29) / Misty Morning (3May29) /  
 / Freeze And Melt (4Apr29) / Adelaide Hall: Baby  
 (-B)(21Dec32) / Film: "Bundle Of Blues": Stormy  
 Weather (Mar33) / Cotton Club Stomp (3Jun39).  
 (Hill)

● Storyville SLP-4106 "MASTERS OF JAZZ  
 VOL. 6"

A Train / Blow By Blow / It Don't Mean A Thing /  
 / Satin Doll / Solitude / I Got It Bad / Don't  
 Get Around Much Anymore / Mood Indigo / I'm Be-  
 ginning To See The Light / Sophisticated Lady /  
 / Caravan / Things Ain't What They Used To Be /  
 / Satin Doll / New World A-Comin' / VIP's Boogie  
 - Jam With Sam / The Good Years of Jazz  
 (Landström)

Familiar material assembled from 9Jan62 and  
 25Feb66.

● Up-To-Date 2008 "DE - THE STUDIO SERIES.  
 VOLUME SEVEN 1929 - 2962"

For details see Bull84/5-4 "Things To Come". We  
 have now been able to investigate this thrilling  
 collection. Truly great! One of the titles, how-  
 ever, proved to be mistakenly replaced by "Three  
 J's Blues", originally issued on Col. CS-8241.

● Vocalion(F) 200.157 "TOODLE-OO 1926-1928"  
 Reissue of Vocalion(E) VLP-4. (Hill)

● Vogue(F) VG-500.112 / Jazz Legacy 62 "JUM-  
 PIN' - JOHNNY HODGES"

Johnny Hodges: Who Struck John? / It Shouldn't  
 Happen To A Dream / June's Jumpin' / Violet Blue  
 / A Flower Is A Lovesome Thing / Frisky / Long  
 Horn blues / Far Away Blues / Sears Blues / A  
 Little Taste / Let The zoomers Drool / Charlotte  
 Russe / Chubby Kemp: Hello Little Boy (11Feb50)  
 / Ellingtonians: How Blue Can You Get / Juke  
 Bop Boogie / Set 'Em Up (21Sep50). (Hill)

● CBS 88563 "DUKE 56/62" VOL. 1 (2-LP set)  
 ● CBS 88564 "DUKE 56/62" VOL. 2 (2-LP set)  
 ● CBS 26306 "DUKE 56/62" VOL. 3 (1 LP)

This is a most marvellous collection in parallel  
 to Valburn's splendid Up-To-Date series and of  
 utmost importance to every Duke collector!

We have, to your advantage, chosen to present on  
 the following pages details as given in the al-  
 bum sets, followed by some DEMS commentaries.



## SIDE 1

## DUKE ELLINGTON AND HIS ORCHESTRA

Duke Ellington, *piano*. Willie Cook, Cat Anderson, Clark Terry, Ray Nance, *trumpets*. Britt Woodman, Quentin Jackson, John Sanders, *trombones*. Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, *reeds*. Jimmy Woode, *bass*. Sam Woodyard, *drums*. Newport, 7 July, 1956

### BLACK AND TAN FANTASY

(Bubber Miley - Duke Ellington) BL 38263  
(Mills Music, Inc.)

Soloists : Procope, Anderson, Ellington, Jackson, Procope, Anderson  
stereo

6'19

New York, 7 August, 1956

### A-FLAT MINOR

(Duke Ellington) CO 56565  
(Tempo Music, Inc.)

Soloists : Ellington, Hodges, Gonsalves  
mono

2'32

### SUBURBAN BEAUTY

(Duke Ellington) CO 56567  
(Tempo Music, Inc.)

mono

2'54

New York, 6 December, 1956

### CAFE AU LAIT

(also known as "Lucky")

(Duke Ellington) CO 57014  
(Tempo Music, Inc.)

Soloist : Nance  
mono

2'42

Arvell Shaw replaces Woode. New York, 7 March, 1957

### WEST INDIAN DANCE

(from "Black, Brown and Beige")

(Duke Ellington) CO 57520  
(Tempo Music, Inc.)

Soloists : Ellington, Terry  
mono

2'31

UNISSUED

Woode replaces Shaw. New York, 13 March, 1957

### COP OUT

(Duke Ellington) CO 57533  
(Tempo Music, Inc.)

Soloist : Gonsalves  
mono

2'47

New York, 20 March, 1957

### ALLAH-BYE

(Billy Strayhorn) CO 57562  
(Tempo Music, Inc.)

Soloist : Ellington  
stereo

4'09

UNISSUED TAKE (take 5)

## SIDE 2

Duke Ellington, *piano*. Jimmy Woode, *bass*. Sam Woodyard, *drums*. New York, 20 March, 1957

### PIANO IMPROVISATIONS

(Duke Ellington) CO 57338  
(Tempo Music, Inc.)

Part I

Part II

Part III

Duke Ellington, *piano*. Sam Woodyard, *drums*.

Part IV

stereo

PART I UNISSUED

9'42

3'24

2'46

1'50

Duke Ellington, *piano*. Ray Nance, Cat Anderson, Shorty Baker, Clark Terry, Willie Cook, *trumpets*. John Sanders, Britt Woodman, Quentin Jackson, *trombones*. Johnny Hodges, Russell Procope, Rick Henderson, Jimmy Hamilton, Paul Gonsalves, Harry Carney, *reeds*. Jimmy Woode, *bass*. Sam Woodyard, *drums*. New York, 9 September, 1957

### COMMERCIAL TIME

(Duke Ellington and Rick Henderson) CO 59716  
(Tempo Music, Inc.)

Soloists : Gonsalves, Ellington, Hamilton  
mono

3'18

UNISSUED

Rick Henderson out

### MOOD INDIGO

(Irving Mills - Barney Bigard - Duke Ellington) CO 59719  
(Mills Music, Inc.)

Soloists : Baker, Ellington  
mono

4'02

UNISSUED TAKE (take 1)

## SIDE 3

### MOOD INDIGO

(Irving Mills - Barney Bigard - Duke Ellington) CO 59719  
(Mills Music, Inc.)

Soloist : Baker  
mono

3'02

Version mono ("Ellington Indigos", CL 1085) différente de la version stéréo (CS 8053/CBS 82682)

This mono version ("Ellington Indigos", CL 1085) differs from the stereo version (CS 8053/CBS 82682)

New York, 10 October, 1957

### WILLOW WEEP FOR ME

(Ann Ronell) CO 59936  
(Bourne, Inc.)

Soloists : Ellington, Baker, Ellington, Hodges, Baker, Ellington  
mono

3'55

Version mono ("Ellington Indigos", CL 1085) différente de la version stéréo (CS 8053/CBS 82682)

This mono version ("Ellington Indigos", CL 1085) differs from the stereo version (CS 8053/CBS 82682)

### WHERE OR WHEN

(Lorenz Hart - Richard Rodgers) CO 59937  
(Chappell & Co, Inc.)

Soloists : Baker, Jackson, Gonsalves  
mono

3'58

UNISSUED TAKE (take 1)

Duke Ellington, *piano*. Jimmy Woode, *bass*. Sam Woodyard, *drums*

### ALL THE THINGS YOU ARE

(Oscar Hammerstein II - Jerome Kern) CO 59938  
(T.B. Harms Co.)

mono

3'56

UNISSUED TAKE

### ALL THE THINGS YOU ARE

(Oscar Hammerstein II - Jerome Kern) CO 59938  
(T.B. Harms Co.)

mono

3'48

## DUKE ELLINGTON AND HIS ORCHESTRA

Same as CO 59716

### NIGHT AND DAY

(Cole Porter) CO 59939  
(T.B. Harms Co.)

Soloists : Ellington, Gonsalves  
Stereo

2'49

UNISSUED

Fats Ford replaces Willie Cook. New York, 2 December, 1957

### SLAMAR IN D FLAT

(Ellington) CO 59457  
(Mercer K. Ellington, Inc.)

Soloists : Hodges, Nance  
mono

2'36

UNISSUED

Publié malgré le défaut de saturation dont souffre cette remarquable interprétation inédite.

In spite of technical defects, a remarkable unpublished performance.

## SIDE 4

Duke Ellington, *piano*. Cat Anderson, Harold Baker, Ray Nance, Clark Terry, *trumpets*. Quentin Jackson, Britt Woodman, John Sanders, *trombones*. Jimmy Hamilton, Bill Graham, Russell Procope, Paul Gonsalves, Harry Carney, *reeds*. Jimmy Woode, *bass*. Sam Woodyard, *drums*. Los Angeles, 4 February, 1958

### TRACK 360 (Trains That Pass In The Night)

(Duke Ellington) RHCO 40625  
(Tempo Music, Inc.)

Soloist : Woodyard  
mono

1'58

Duke Ellington, *piano*. Clark Terry, *trumpet*. Quentin Jackson, Britt Woodman, John Sanders, *trombones*. Jimmy Hamilton, *clarinet*. Paul Gonsalves, *tenor saxophone*. Jimmy Woode, *bass*. Sam Woodyard, *drums*. New York, 3 April, 1958

### JONES

(Duke Ellington and Clark Terry) CO 60762  
(Tempo Music, Inc.)

Soloist : Gonsalves  
mono

2'32

Version 45 tours (COL. 4-41180), différente de la version LP ("The Cosmic Scene - Duke Ellington's Spacemen", CL 1198/CBS 84407)  
This 7" version (COL. 4-41180), differs from the LP version ("The Cosmic Scene - Duke Ellington's Spacemen", CL 1198/CBS 84407)

Duke Ellington, *piano*. Willie Cook, Cat Anderson, Clark Terry, Ray Nance, *trumpets*. Britt Woodman, Quentin Jackson, John Sanders, *trombones*. Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, *reeds*. Oscar Pettiford, *bass*. Sam Woodyard, (possibly Jimmy Johnson), *drums*. B. Strayhorn (arranger). New York, 24 April, 1958

### LULLABY OF BIRDLAND

(George Shearing) CO 60902  
(Patricia Music Publishing Corp.)

Soloists : Gonsalves, Terry  
mono

3'43

Duke Ellington, *piano*. Ray Nance, Cat Anderson, Shorty Baker, Clark Terry, Francis Williams, *trumpets*. Britt Woodman, John Sanders, Quentin Jackson, *trombones*. Johnny Hodges, Russell Procope, Paul Gonsalves, Jimmy Hamilton, Harry Carney, *reeds*. Jimmy Woode, *bass*. Sam Woodyard, *drums*. Newport, 3 July, 1958

### FEET BONE

(Duke Ellington) No Master Number Assigned  
(Tempo Music, Inc.)

stereo

2'59

UNISSUED

Duke Ellington, *piano*. Ray Nance, Taft Jordan, Cat Anderson, Shorty Baker, *trumpets*. Quentin Jackson, Britt Woodman, John Sanders, *trombones*. Johnny Hodges, Russell Procope, Jimmy Hamilton, Bill Graham, Paul Gonsalves, Harry Carney, *reeds*. Jimmy Woode, *bass*. Sam Woodyard, *drums*. New York, 6 August, 1958

**RED CARPET** (Part III) 2:13  
(from "Toot Suite")  
(Duke Ellington and Billy Strayhorn) CO 61389  
(Tempo Music, Inc.)  
Soloists: Nance  
stereo UNISSUED

Duke Ellington, *piano*. Ray Nance, Clark Terry, Cat Anderson, Shorty Baker, Fats Ford, *trumpets*. Britt Woodman, Quentin Jackson, John Sanders, *trombones*. Johnny Hodges, Paul Gonsalves, Harry Carney, Jimmy Hamilton, Russell Procope, *reeds*. Jimmy Woode, *bass*. Sam Woodyard, *drums*. New York, 19 February, 1959

**SATIN DOLL** 2:42  
(Duke Ellington) CO 62198  
(Tempo Music, Inc.)  
Soloists: Woode, Ellington  
mono UNISSUED

**WHEN I TRILLY WITH MY FILLY** 2:40  
(Duke Ellington) CO 62199  
(Tempo Music, Inc.)  
Soloists: Hodges, Nance  
mono UNISSUED

Duke Ellington, *piano*. Ray Nance, Clark Terry, Cat Anderson, Shorty Baker, Gerald Wilson, *trumpets*. Britt Woodman, Quentin Jackson, John Sanders, *trombones*. Johnny Hodges, Paul Gonsalves, Harry Carney, Jimmy Hamilton, Russell Procope, *reeds*. Jimmy Woode, *bass*. Jimmy Johnson, *drums*. Los Angeles, 2 June, 1959

**ANATOMY OF A MURDER** 2:33  
(Duke Ellington) RZSP 46267  
(Fred Raphael Music, Inc.)  
Soloists: Ellington, Woode, Nance, Hamilton (*tenor saxophone*), Nance  
mono  
*Enregistrement publié sur disque 45 tours (Col. 4-41421) et réalisé lors de la sortie du film d'Otto Preminger "Anatomy of a Murder" dont Ellington a composé la musique. Originally released on 7" (Col. 4-41421), this number was recorded in connection with Otto Preminger's film "Anatomy of a Murder", whose music Ellington wrote.*

Duke Ellington, *piano*. Ray Nance, Willie Cook, Fats Ford, Eddie Mullens, *trumpets*. Juan Tizol, Lawrence Brown, Britt Woodman, Booty Wood, *trombones*. Johnny Hodges, Harry Carney, Paul Gonsalves, Russell Procope, Jimmy Hamilton, *reeds*. Aaron Bell, *bass*. Sam Woodyard, *drums*. Los Angeles, 20 June, 1960

**LULLABY OF BIRDLAND** 5:23  
(George Shearing) RHCO 46676  
(Patricia Music Publishing Corp.)  
Soloists: Gonsalves, Cook  
stereo UNISSUED (take 4)

SIDE 2  
**LULLABY OF BIRDLAND** 5:20  
(George Shearing) RHCO 46676  
(Patricia Music Publishing Corp.)  
Soloists: Gonsalves, Cook  
stereo UNISSUED (take 5)

**DREAMY SORT OF THING** 3:52  
(Duke Ellington) RHCO 46677  
(Mercer K. Ellington, Inc.)  
Soloists: Billy Strayhorn (*piano*), Hodges  
stereo UNISSUED

Los Angeles, 30 June, 1960.  
**THE WAILER** 4:20  
(Gerald Wilson and Duke Ellington) RHCO 46713  
(Tempo Music, Inc.)  
Soloists: Ellington, Gonsalves, Ellington  
stereo UNISSUED

Los Angeles, 1 July, 1960  
**ASPHALT JUNGLE SUITE**  
**WILD CAR** RHCO 46717 1:56  
**COPS** RHCO 46718 2:41  
**ROBBERS** RHCO 46719 3:19  
(Duke Ellington)  
(Robbins Music Corp.)  
Soloists: Wild Car, Cops: Ellington  
Robbers: Ellington, Hodges, Nance, Hamilton, Cook, Gonsalves  
stereo UNISSUED

SIDE 3  
Duke Ellington, *piano*. Aaron Bell, *bass*. Sam Woodyard, *drums*. Los Angeles, 2 March, 1961  
**LOTUS BLOSSOM** 3:11  
(Billy Strayhorn) No Master Number Assigned.  
(Tempo Music, Inc.)  
stereo UNISSUED

Duke Ellington, *piano*. Fats Ford, Eddie Mullens, Ray Nance, Willie Cook, *trumpets*. Mathew Gee, Lawrence Brown, Juan Tizol, *trombones*. Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, *reeds*. Aaron Bell, *bass*. Sam Woodyard, *drums*. Los Angeles, 2 March, 1961

**MATUMBE** 6:40  
(from the TV show "A Drum Is A Woman")  
(Duke Ellington and Billy Strayhorn) RHCO 70037  
(Tempo Music, Inc.)  
Soloists: Tizol, Hamilton, Woodyard, Aaron Bell  
stereo UNISSUED

**JUST A-SITTIN' AND A-ROCKIN'** 3:47  
(Lee Gaines - Duke Ellington and Billy Strayhorn) RHCO 70039  
(Robbins Music Corp.)  
Soloists: Gonsalves, Nance (*voce*)  
mono

Al McKibbin replaces Aaron Bell. Los Angeles, 3 March, 1961  
**TULIP OR TURNIP** 2:52  
(Don George - Duke Ellington) RHCO 70042  
(MCA Music, A Division of MCA, Inc.)  
Soloists: Nance (*voce*), Brown, Cook  
stereo UNISSUED TAKE (take 6)

Duke Ellington, *piano*. Willie Cook, Eddie Mullens, Cat Anderson, Ray Nance, Clark Terry, *trumpets*. Lawrence Brown, Juan Tizol, Louis Blackburn, *trombones*. Jimmy Hamilton, Russell Procope, Johnny Hodges, Paul Gonsalves, Harry Carney, *reeds*. Aaron Bell, *bass*. Oliver Jackson, *drums*. New York, 1 June, 1961

**JINGLE BELLS** 3:21  
(M. Ellington) CO 67173  
(Tempo Music, Inc.)  
Soloists: Ellington, Carney, Nance, Gonsalves, Brown, Hodges, Terry, Hamilton  
stereo

CBS 89654



SIDE 1

**DUKE ELLINGTON AND HIS ORCHESTRA**

Duke Ellington, *piano*. Ray Nance, *trumpet*. Britt Woodman, Booty Wood, Matthew Gee, *trombones*. Jimmy Hamilton, Johnny Hodges, Russell Procope, Paul Gonsalves, Harry Carney, *reeds*. Jimmy Woode, *bass*. Jimmy Johnson, *drums*. New York, 2 December, 1959

**BROWN PENNY** 2:56  
(Duke Ellington) CO 64442  
(Chappell)  
Soloist: Hodges  
stereo UNISSUED

**PIE EYES BLUES** 3:28  
(Duke Ellington) CO 64443  
(Comstock Music, Inc.)  
Soloists: Ellington, Nance, Hamilton (*tenor saxophone*)  
stereo UNISSUED TAKE (take 2)

**SENTIMENTAL LADY** 3:55  
(Duke Ellington) CO 64445  
(Robbins Music Corp.)  
Soloist: Hodges.  
stereo UNISSUED  
"Sentimental Lady", précédemment intitulé "Home" est devenu la chanson "I Didn't Know About You" (Bob Russell - Duke Ellington)  
"Sentimental Lady", previously "Home", eventually became a song entitled "I Didn't Know About You" (Bob Russell - Duke Ellington)

**SWEET AND PUNGENT** 3:47  
(Billy Strayhorn) CO 64446  
(Tempo Music, Inc.)  
Soloists: Billy Strayhorn (*piano*), Hamilton, B. Wood.  
stereo UNISSUED TAKE (take 6)

New York, 3 December, 1959  
**THE SWINGER'S JUMP** 3:46  
(Duke Ellington) CO 64451  
(Tempo Music, Inc.)  
Soloists: Ellington, Hodges, Nance, Gee, Hamilton (*tenor saxophone*), B. Wood, Johnson, Hamilton (*clarinet*)  
stereo UNISSUED TAKE (take 6)



CBS 26306

## DUKE ELLINGTON, COUNT BASIE AND THEIR ORCHESTRAS

Duke Ellington, Count Basie, *piano*. Willie Cook, Eddie Mullens, Cat Anderson, Fats Ford, Thad Jones, Sonny Cohn, Snooky Young, Lennie Johnson, *trumpets*. Lawrence Brown, Juan Tizol, Louis Blackburn, Henry Coker, Quentin Jackson, Bennie Powell, *trombones*. Russell Procope, Johnny Hodges, Jimmy Hamilton, Paul Gonsalves, Harry Carney, Marshall Royal, Frank Wess, Frank Foster, Budd Johnson, Charlie Fowlkes, *reeds*. Freddie Green, *guitar*. Aaron Bell, *bass*. Sam Woodyard, *drums*. New York, 6 July, 1961

**ONE MORE ONCE** 3'27

(Duke Ellington) CO 67617  
(Tempo Music, Inc.)

Soloists: Foster, Wess, B. Johnson, Gonsalves, Hamilton (*tenor saxophone*), Wess, B. Johnson, Foster, Gonsalves  
mono

SIDE 4

Eddie Jones and Sonny Payne replace Bell and Woodyard

**BLUES IN HOSS FLAT** 3'30

(Frankie's Flat) CO 67618

(Frank Foster - Count Basie)

(Diane Basie Music Corp.)

Soloists: S. Young, Foster, Gonsalves, Blackburn  
stereo

## DUKE ELLINGTON AND HIS ORCHESTRA

Duke Ellington, *piano*. Willie Cook, Eddie Mullens, Cat Anderson, Clark Terry, Ray Nance, *trumpets*. Lawrence Brown, Louis Blackburn, Chuck Connors, *trombones*. Jimmy Hamilton, Russell Procope, Johnny Hodges, Paul Gonsalves, Harry Carney, *reeds*. Aaron Bell, *bass*. Sam Woodyard, *drums*. New York, 30 July, 1961

**ASPHALT JUNGLE THEME**

(Part I) mono CO 67172 2'23

**ASPHALT JUNGLE THEME**

(Part II) stereo CO 67855 2'38

(Duke Ellington)

(Robbins Music Corp.)

Soloists, Part II: Ellington, Gonsalves

*Ellington a enregistré deux fois "Asphalt Jungle Theme - Part I". Il est possible que la présente version date du 21 juin 1962 avec le même personnel que celui de "Jingle Bells" (CO 67173)*

*Ellington twice recorded "Asphalt Jungle Theme - Part I". This version may have been recorded on June, 21, 1962, with the same personnel as in "Jingle Bells" (CO 67173)*

Clark Terry out. New York, 25 October, 1961

**BON AMOUR (GUITAR AMOUR)** 2'01

(Duke Ellington) CO 68440

(Tempo Music, Inc. & United Artists Music Co. Inc.)

Soloist: Nance

stereo UNISSUED

**PARIS BLUES - Part I** 2'07

**PARIS BLUES - Part II** 2'05

(Duke Ellington) CO 68441

(Tempo Music, Inc. & United Artists Music Co., Inc.)

Soloists, Part I: Hodges, Ellington, Nance. Part II: Gonsalves, Brown,

Hamilton

mono

Duke Ellington, *piano*. Cat Anderson, Harold Baker, Eddie Mullens, Ray Nance, Bill Berry, *trumpets*. Lyle Cox, Lawrence Brown, Chuck Connors, *trombones*. Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, *reeds*. Aaron Bell, *bass*. Sam Woodyard, *drums*. New York, 23 January, 1962

**TURKISH COFFEE** 2'40

(T. Osborne) CO 69016

(Ludlow Music, Inc.)

Soloist: Hamilton

stereo

Duke Ellington, *piano*. Cat Anderson, Ray Nance, Bill Berry, Shorty Baker, *trumpets*. Lawrence Brown, Chuck Connors, Britt Woodman, *trombones*. Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, *reeds*. Aaron Bell, *bass*. Sam Woodyard, *drums*. New York, 21 June, 1962

**JINGLE BELLS** 2'57

(M. Ellington) CO 67173

(Tempo Music, Inc.)

Soloists: Ellington, Brown, Hodges, Nance, Gonsalves, Hamilton

mono

SIDE 1

## ROSEMARY CLOONEY and DUKE ELLINGTON AND HIS ORCHESTRA

Duke Ellington, *piano*. Willie Cook, Cat Anderson, Clark Terry, Ray Nance, *trumpets*. Britt Woodman, Quentin Jackson, John Sanders, *trombones*. Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, *reeds*. Jimmy Woode, *bass*. Sam Woodyard, *drums*. New York, 1 January, 1956

**IF YOU WERE IN MY PLACE (What Would You Do?)** 2'58

(Henry Nemo, Irving Mills - Duke Ellington) CO 55591

(Mills Music, Inc.)

Soloists: Strayhorn (*piano*), Terry

mono

**JUST A-SITTIN' AND A-ROCKIN'** 2'36

(Lee Gaines - Duke Ellington and Billy Strayhorn) ZEP 37986

(Robbins Music Corp.)

Soloist: Terry

mono

UNISSUED

## DUKE ELLINGTON AND HIS ORCHESTRA

Duke Ellington, *piano*. Willie Cook, Cat Anderson, Clark Terry, Ray Nance, *trumpets*. Britt Woodman, Quentin Jackson, John Sanders, *trombones*. Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, *reeds*. Jimmy Woode, *bass*. Sam Woodyard, *drums*. Ozzie Bailey, Margaret Tynes, *vocalists*. New York, 7 March, 1957

**POMEGRANATE** 2'43

(from the TV Show "A Drum Is A Woman")

(Billy Strayhorn - Duke Ellington) CO 57521

(Tempo Music, Inc.)

mono

UNISSUED

Jimmy Grissom, *vocalist*. New York, 13 March, 1957

**ROCK CITY ROCK** 2'24

(Duke Ellington) CO 57534

(Tempo Music, Inc.)

Soloist: Hamilton (*tenor saxophone*)

mono

Ozzie Bailey, *vocalist*. New York, 20 March, 1957

**YOUR LOVE HAS FADED** 2'34

(Duke Ellington and Billy Strayhorn) CO 57522

(Robbins Music, Corp.)

Soloist: Hamilton (*clarinet*)

mono

UNISSUED

Duke Ellington, *piano*. Ray Nance, Cat Anderson, Shorty Baker, Clark Terry, Willie Cook, *trumpets*. John Sanders, Britt Woodman, Quentin Jackson, *trombones*. Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, *reeds*. Jimmy Woode, *bass*. Sam Woodyard, *drums*. Jimmy Grissom, *vocal*. New York, 14 October, 1957

**MY HEART, MY MIND, MY EVERYTHING** 2'31

(Duke Ellington) CO 59961

(Tempo Music, Inc.)

mono

Fats Ford replaces Willie Cook. Oscar Pettiford replaces Jimmy Woode. New York, 9 December, 1957

**TOGETHER** 2'34

(B.G. De Sylva, Lew Brown, Ray Henderson) CO 59486

(Chappell & Co., Inc./Anne Rachel Music Corporation)

Soloists: Carney, Gonsalves

mono

Duke Ellington, *piano*. Willie Cook, Cat Anderson, Clark Terry, Ray Nance, *trumpets*. Britt Woodman, Quentin Jackson, John Sanders, *trombones*. Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, *reeds*. Oscar Pettiford, *bass*. Sam Woodyard, (possibly Jimmy Johnson) *drums*. Ozzie Bailey, *vocalist*. New York, 24 April, 1958

**DUKE'S PLACE** 2'30

(Ruth Roberts, Bill Katz and Robert Thiele - Duke Ellington) CO 60901

(Robbins Music Corp.)

Soloist: Gonsalves

mono

Duke Ellington, *piano*. Ray Nance, Taft Jordan, Cat Anderson, Shorty Baker, *trumpets*. Quentin Jackson, Britt Woodman, John Sanders, *trombones*.



Johnny Hodges, Russell Procope, Jimmy Hamilton, Bill Graham, Paul Gonsalves, Harry Carney, reeds. Jimmy Woode, bass. Sam Woodyard, drums. Ozzie Bailey, vocalist. New York, 6 August, 1958

**HAND ME DOWN LOVE** 2'22  
(Carl Sigman - Duke Ellington) CO 61390  
(Cromwell Music, Inc.)  
Soloists : Ellington, Nance  
mono

Lil Greenwood, vocalist

**WALKIN' AND SINGIN' THE BLUES** 2'13  
(Lil Greenwood - Duke Ellington) CO 61391  
(Tempo Music, Inc.)  
Soloists : Woode, Hodges  
mono

SIDE 2

Lil Greenwood, vocalist

**I CAN'T GIVE YOU ANYTHING BUT LOVE** 2'26  
(Dorothy Fields - Jimmy Mc Hugh) CO 61392  
(Mills Music, Inc.)  
mono UNISSUED

**JOHNNIE RAY AND  
DUKE ELLINGTON  
AND HIS ORCHESTRA**

Cat Anderson, Ray Nance, Clark Terry, Shorty Baker, trumpets. Quentin Jackson, Britt Woodman, John Sanders, trombones. Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds. Jimmy Woode, bass. Sam Woodyard, drums. Billy Strayhorn, arranger. New York, 26 September, 1958

**TO KNOW YOU IS TO LOVE YOU** 2'18  
(Don George - Duke Ellington) CO 61513  
(Tempo Music and Ricci Music)  
Soloist: Hodges  
mono UNISSUED

**THE LONELY ONES** 2'38  
(Don George - Duke Ellington) CO 61514  
(Tempo Music and Ricci Music)  
Soloists : Hodges, Nance  
mono

Duke Ellington, piano. Gerald Wilson, Fats Ford, Willie Cook, Eddie Mullens, Ray Nance, trumpets. Britt Woodman, Booty Wood, Juan Tizol, Lawrence Brown, trombones. Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds. Aaron Bell, bass. Sam Woodyard, drums. Milt Grayson, vocalist. Los Angeles, 1 June 1960

**LOST IN LOVELINESS**

(Leo Robin - Sigmund Romberg) RHCO 46670  
(Chappell & Co., Inc.)  
Soloist : Nance  
stereo

2'54

**I'M JUST A LUCKY SO AND SO**

(Mack David - Duke Ellington) RHCO 46671  
(Paramount Music Corp.)  
Soloist: Brown  
stereo UNISSUED

2'50

Los Angeles, 2 June, 1960

**ONE MORE ONCE**

(Duke Ellington) RHCO 46672  
(Tempo Music, Inc.)  
Soloist : Gonsalves  
stereo

2'06

Duke Ellington, piano. Fats Ford, Eddie Mullens, Ray Nance, Willie Cook, trumpets. Mathew Gee, Lawrence Brown, Juan Tizol, trombones. Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds. Aaron Bell, bass. Sam Woodyard, drums. Milt Grayson, vocalist. Los Angeles, 2 March, 1961

**DAY IN DAY OUT**

(Johnny Mercer - Rube Bloom) RHCO 70029  
(Bregman, Vocco & Conn, inc.)  
stereo UNISSUED

1'44

**WHY WAS I BORN**

(Oscar Hammerstein II - Jerome Kern) RHCO 70036  
(T.B. Harms Company)  
stereo UNISSUED

2'43

**LOVE YOU MADLY**

(Duke Ellington) RHCO 70038  
(Tempo Music, Inc.)  
stereo

2'37

Al McKibbin replaces Aaron Bell.  
Los Angeles, 3 March, 1961

**WHERE IN THE WORLD**

(Duke Ellington) RHCO 70041  
(Tempo Music, Inc.)  
stereo UNISSUED

2'00

**SONG FROM "MOULIN ROUGE"**

(William Engwick - Georges Auric) RHCO 70043  
(Screen Gems - Columbia Music, Inc.)  
Soloist : Billy Strayhorn (piano)  
stereo UNISSUED

2'31

**DEMS comments:** CBS has chosen to collect all the vocal items on the single last LP (21 tracks!). However, we will go on strictly chronological:

- ✓ 1 Jan 56 IF YOU WERE IN MY PLACE ✓ / JUST A-SITTIN' AND A-ROCKIN' ✓  
"If You Were ..." was earlier available on Columbia CG-33963 ("The World of DE Vol.3"). Concerning "A-Sittin'" (A-Settin', was the original spelling) the matrix number given is not the proper one, but a control number for a once scheduled 7" release that never came out.  
For the first time we are now informed of the true recording date for the orchestra "backgrounds". The vocals were added on later, and those dates are the ones we have learned of before in discos and listings so far.
- ✓ 7 Jul 56 BLACK AND TAN FANTASY  
This has earlier been available on Columbia C2-38262 and on CBS (same no.).
- ✓ 7 Aug 56 A-FLAT MINOR ✓ / SUBURBAN BEAUTY ✓  
"A Flat" is identical to what we earlier could listen to on C2-38262. We will remind you of a different take (-3), preceeded by rehearsals, included on Up-To-Date 2006, and therein true stereo.
- ✓ 6 Dec 56 CAFE AU LAIT (LUCKY) ✓  
Same as on C2-38262. Again we will remind you of Up-To-Date 2006, which has two different versions (-2 and -3) plus rehearsals.
- ✓ 7 Mar 57 WEST INDIAN DANCE / POMMEGRANATE ✓  
A recording session unknown to most of us. Now we know the true date when "Pomegranate" was recorded, once obtainable on a Columbia EP ("A Drum Is A Woman") B-9511. It is the same version here on CBS.
- ✓ 13 Mar 57 COP OUT / ROCK CITY ROCK ✓ / PIANO IMPROVISATIONS ✓  
The first two titles are the same, same versions, as on the original Columbia 4-40903 45 rpm issue, and also as included in the album set CG-33961, "Cop Out" also on the "JazzOmnibus" LP, "originally" on Columbia CL-1020.  
The recording date ended with some p/dm/bass improvisations. The date is correctly given on CG-33961, but according to a date mistake, we believe, on some safety matrix dubs a wrong date as 20Mar57 appears

both on Up-To-Date and CBS. UTD and CBS parts are in true stereo:

co57338-1	Part 1	UTD-2007 (as "first")	
-rehearsal	Part 1		
-2	Part 1	UTD-2007 (as "second")	CBS-88563 (obviously not "unissued" as stated on CBS)
-rehearsals	Part 2		
-3breakdown	Part 2		
-4	Part 2	CG-33691 (as "part 1")	CBS-88563 (as "part 2")
-5	Part 3	CG-33691 (as "part 2")	CBS-88563 (as "part 3")
-6	Part 6	CG-33691 (as "part 3")	CBS-88563 (as "part 4")

Some earlier comments is to be found in Bull84/1-4.

20 Mar 57 YOUR LOVE HAS FADED ✓ / ALLAH BYE ✓

"Your Love" is identical to Up-To-Date 2007, and consequently not previously unissued, at least for insiders. You may observe that UTD is in stereo, though not mentioned. Also see Bull84/1-4. There are 5 takes of "Allah Bye". Two were earlier released, take 2 on UTD-2007, take 4 on Franklin Mint, and now on CBS we have take -5 in true stereo.

9 Sep 57 COMMERCIAL TIME ✓ / MOOD INDIGO ✓ / MOOD INDIGO ✓

In Bull83/2-6 Mr. Valburn let us know how the Columbia ledger reads for this recording date leading us all, Jerry included, to believe that mx co59716 for "Commercial Times" should in fact stand for a remake from a borrowed copy of "Sergeant Was Shy" (28Aug59). Well, it is not. It is a Duke Ellington-Rick Henderson composition which we now can listen to for the first time. The tune seems rather reminiscent of another one, however we have not yet detected which one. The same composition has also been recorded during a Capitol session, still unissued. The first "Mood Indigo" is new to us, the second is identical to the mono versions on all Columbia/Philips releases, take number still unknown. A third version, take number unknown, is used for all Columbia/Philips stereo releases. It is worth pointing out all three versions differ considerably. The third one is not included here - a pity.

10 Oct 57 WILLOW WEEP FOR ME / WHERE OR WHEN / ALL THE THINGS YOU ARE (two takes) / NIGHT AND DAY

"Willow" is identical to mono versions earlier issued, originally on Col CL-1085. "Where Or When" has different solo renditions on this said take -1. Liner notes for "All The Things" indicates the second one to have been available earlier. We cannot recall where or when. "All..." and "Night And Day" are new to us.

14 Oct 57 MY HEART, MY MIND, MY EVERYTHING ✓

Identical to previous releases. The original release was on Columbia 4-41098 (45 rpm).

2 Dec 57 SLAMAR IN D FLAT ✓

Another new find - another surprise. Again it seems something is familiar to another Duke composition.

9 Dec 57 TOGETHER ✓

Identical to earlier issues. The original one was on 4-41098, backing "My Heart, My ...".

4 Feb 58 TRACK 360 ✓

Identical to Franklin Mint, also in mono. The original Columbia SF-1 is in stereo with train effects added in the opening and in the end.

3 Apr 58 JONES ✓

Identical with the Columbia 45 rpm single 4-41180.

24 Apr 58 DUKE'S PLACE ✓ / LULLABY OF BIRDLAND ✓

"Duke's Place" is identical to 4-41180 mentioned just above. "Lullaby" is the same as on Franklin Mint, thus different to the version on Up-To-Date 2007.

3 Jul 58 FEET BONE ✓

Details concerning this Newport Jazz Festival occasion can be found in Bull83/4-3. The Columbia "Newport 1958" album included only two of the actual 3Jul58 performances. During the concert a number called "Feet Bone" was played preceded by "Jazz Festival Jazz" and followed by "Hi Fi Fo Pum".

6 Aug 58 RED CARPET (Pt. 3) / HAND ME DOWN LOVE ✓ / WALKIN' AND SINGIN' THE BLUES ✓ / I CAN'T GIVE YOU ANYTHING BUT LOVE

At the French Lich Jazz Festival, 2Aug58, Duke premiered a new thing, "Great South Bay Suite" in which "Red Carpet" was one of the portions. The suite, in four parts, was later referred to as "Toot Suite". "Red Carpet" itself consisted of three portions. Here we have a hitherto unknown recording of the last of these portions. "Hand Me" and "Walkin'" are identical to original 45 rpm issue on Columbia 4-41401. The latter has also been included in the "Primpin' For The Prom" CBS album, 62993. "I Can't..." is new to us.

26 Sep 58 TO KNOW YOU IS TO LOVE YOU ✓ / THE LONELY ONES ✓

Rumours way back spoke of a Johnny Ray-Duke Ellington recording session, but was never heard of since until now. The CBS notes makes us believe that the second title has been released earlier. We cannot recall any such issue.

19 Feb 59 SATIN DOLL / WHEN I TRILLY WITH MY FILLY ✓

Originally ment for a 45 rpm single. It was never released until as now included in this CBS set. The latter title, "Trilly", was part of the then current "Jump For Joy" show. It so happens that this same take is to be found on the just issued Up-To-Date 2008 lp, but there in true stereo.

2 Jun 59 ANATOMY OF A MURDER

Same as originally used for Columbia 4-41421.

2 Dec 59 BROWN PENNY / PIE EYES BLUES / SENTIMENTAL LADY ✓ / SWEET AND PURGENT ✓

"Penny" and "Sentimental Lady" are new. "Lady" here is the same as on the just released UTD-2008. For "Penny" compare personnel as given in Bull84/3-5. "Pie Eyes" and "Purgent" are previously unissued takes.

3 Dec 59 SWINGER'S JUMP

A considerably different version here - all soloists play different.

1 Jun 60 LOST IN LOVELINESS / I'M JUST A LUCKY SO AND SO

"Lost" has the same take as on the original 45'er, Columbia 4-41754, but here in stereo. "So And So"



- is a new issue.
- 2 Jun 60 ONE MORE ONCE  
Same take as on 4-41734, but this time in stereo.
- 3 20 Jun 60 LULLABY OF BIRDLAND (2 takes) / DREAMY SORT OF THING  
All new to us.
- 1 30 Jun 60 THE WAILER  
Still another new one.
- 2 1 Jul 60 ASPHALT JUNGLE SUITE ( WILD CAR / COPS / ROBBERS )  
A hitherto completely unknown session.
- 6 2 Mar 61 LOTUS BLOSSOM / DAY IN, DAY OUT / WHY WAS I BORN / MATUMBE / LOVE YOU MADLY / JUST A-SITTIN' AND A-ROCKIN'  
Another session new to us. As far as we know all the selections here are now issued for the first time, though it seems that "Madly" and "A-Sittin'" are thought by CBS to have been earlier released. Why "Matumba" is spelled "Matumbe" can be a question, as well as why "A-Settin'" is nowadays as "A-Sittin'".
- 3 3 Mar 61 WHERE IN THE WORLD / TULIP OR TURNIP / SONG FROM "MOULIN ROUGE"  
Again another session new to us, and new things. "Tulip" is different to the version on Franklin Mint.
- 1 Jun 61 JINGLE BELLS  
Same as on Harmony KH-32552.
- 6 Jul 61 ONE MORE ONCE / BLUES IN HOSS' FLAT  
The first identical to Columbia PG-32945 and CBS 88134. The second is the same as on Columbia PG-33402 and CBS 88151.
- 30 Jul 61 ASPHALT JUNGLE THEME 1 & 2  
We have checked Pt.2 to be identical to "Asphalt Jungle Trist" issued on CBS 62993 (annotated in our files), but so far we have been unable to locate the 45 rpm single 4-42144 - thus we cannot say for sure if Pt.1 is equivalent to the version on that single. Can anyone help?
- 25 Oct 61 BON AMOUR (GUITAR AMOUR) / PARIS BLUES 1 & 2  
Here is the correct date for this session. "Bon Amour" is a new find. "Paris Blues" is identical to the original 45'er on Columbia 4-42237.
- 23 Jan 62 TURKISH COFFEE  
Same as originally on Columbia CS-8770.
- 21 Jun 62 JINGLE BELLS  
Same as originally on Columbia CS-8693.

Finally we would like to mention that the sound quality on these LPs is about the best we have ever experienced in connection with contemporary hi-fi in the business. The name of the sound engineer is Frank Abbey, and this is a name to remember. CBS in Holland made the successful manufacturing without loss of sound quality. The French CBS, however, is responsible for the distribution.

● Hollywood Soundstage HS-5014 (album title?)

Contains soundtracks from two films, "Reveille with Beverly" and "Jam Session". The only item of interest to DE collectors is "Take The A Train" from "Reveille". I can not locate a recording date. Meeker only indicates 1943 and in Tinner only as probably early 1943. Can DEMS help?

(Carmaok)  
DEMS comment: We can only refer to Aasland's "Recording Ban" volume, entry 42-36, which gives the date as early October, 1942 (Hollywood). On pages 1 and 2 in the same volume are stills from the "Reveille" picture.

● Toshiba EMI Family Club (J) EBD-84 "THE AGES OF JAZZ"

A modern jazz omnibus from bebop to fusion. One DE track is included: 17Sep62 Money Jungle. (Yuze)

C A S S E T T E :

● Neovox (E) 788 "THE EARLY CLASSICS 1929-1930"  
14Nov29 Breakfast Dance / Jazz Lips / March Of The Hoodlums / 29Nov29 Lazy Duke / Blues Of The Vagabond / Syncopated Shuffle / 10Dec29 Sweet Mama / Wall Street Vail / Cincinnati Daddy / 21Feb30 Maori (E-32240) / 20Mar30 When You're Smiling -A / Admiration / 3Apr30 The Mooche -2 / Ragamuffin' Romeo -1 / East St. Louis Toodle-Oo -3 / 11Apr30 Double Check Stomp / My Gal Is Good For Nothing But Love (Hill)

T U R C A R E T (ctd, from front page)

ton Effect" out of even guest musicians forming a temporary orchestra. It is "formidable"!

The French radio later used parts of the TURCARET recordings for a special "DE In The Movies And On Stage" GRIP broadcast in their "Knowing Of Jazz" series. Aasland and Hoefsmit will include this broadcast in a special gift cassette to be presented to the participants at the Manchester Conference in May.

Alice Babs will be the guest of honour during the DE Conference in Manchester! Full details on all the events at the Conference will appear in the next Bull.

DEAR DEMS MEMBER:

MONEY TRANSACTIONS with DEMS must be addressed and payable to:

Birgit Åslund  
Box 4026  
S-175 04 JÄRFÄLLA  
S w e d e n

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  
S w e d e n

# DISCUSSIONS - ADDITIONS - CORRECTIONS

► Sources (as marked) of the following titles?

a	MISSING BUG	De(G) 12007	Festival 130	Joker 3134	Windmill 198	Vogue 930	Olympic 7129		
b	FRANKIE AND JOHNNY							Downbeat(AFRS) 260	
c	DIM. & CRESC. IN BLUE	-	-	-	-	-	-	Downbeat(AFRS) 256	
d	RING DEM BELLS	-	-	-	-	-	-	FDC 1011	
e	PRELUDE TO A KISS	-	-	-	-	-	-		
f	SOPHISTICATED LADY	Golden Era 55001							
g	MINOR GOES MUGGIN' (with Tommy Dorsey)	Downbeat(AFRS) 96							(Sears)

DEMS comments: a) V-Disc 558 (8Sep45); b) V-Disc 626 (26May45); c) V-Disc 534 (7July45); d) V-Disc 701 (7July45); e) V-Disc 701 (12May45); f) Guest Star (Treas.Dept.) No. 463 (24oct55); g) We are not quite certain but this is probably the same as the Victor recording.

► Composer of THE SERGEANT WAS SHY and I DON'T MIND ? (Sears)

DEMS: "Sergeant" is composed by Ellington, "Mind" by Strayhorn and Ellington.

► WARM VALLEY (RCA Victor) recorded 1 or 17 October, 1940? (Sears)

Asland comments: "Warm Valley" was recorded as follows:  
053430-1 on 5 Sep 1940  
-2 on 17 Oct 1940  
-3 - " -  
-4 - " -

The 1 Oct 1940 session is the famous DE-JB duet one. "Warm Valley" was not recorded on that date.

► Is it correct that HOP, SKIP AND JUMP does not appear on World 456 transcription? (Sears)

DEMS: Yes, That is correct.

► Tommy Dorsey's MINOR GOES MUGGIN' (with Duke Ellington) on RCA Victor 45-002 was issued in 1945 or later? Who Soloed? (Sears)

DEMS: Issued late 1945 or early 1946. Duke is the soloist.

► JUST SQUEEZE ME (RCA Victor 20-1992) recorded 9Jul46: Is D6VB2096 master 1 or 2? (Supposedly it is -2, but RCA Victor file sheets say it's -1) (Sears)

DEMS: There is only one take, thus it is -1.

► Musicraft MVS-2004 "CARNEGIE HALL CONCERT NOV 23, 1946": It is said these 15 titles (see Bull84/5-152) are among the most rereleased ones ever. Can you give some further information about labels?

I have Queen Q-018, said to be from this Nov 23 concert, but only a few titles fit with the above sequence of 15 titles. Are all Queen titles from the 23 Nov concert? (Götting)

DEMS comment: First: The album title of the Musicraft issue is "DESHPO - CARNEGIE HALL CONCERT. Some of the featured numbers were recorded by Musicraft on various dates as stated further on in the Bulletin text. In DESOR (409a-f, 410a-b, 411a-b, 412a-c) you can find quite a few of all the rereleases mentioned.

Second: Consulting DESOR for the actual concert date, 23Nov46 (408a-j) you can find the Queen LP titles, a few were originally released on VDiscs.

► Musicraft sessions (see Bull84/5-1): 5813-4 Diminuendo In Blue / 5813-2 Sultry Sunset. Correct? (Hill)

DEMS: No, it is not correct - it is a misprint. The "Diminuendo" matrix no. should read 5765--.

► BROWN BETTY: Carnegie Hall Nov '48 - playing time? (Sears)

DEMS: On Musidisc stated as 5'15.

► On Jazz Anthology (release number?) is I LIKE THE SUNRISE: From Columbia record or the Nov '48 Carnegie Hall Concert? (Sears)

DEMS: We have no knowledge - can anyone help?

► On Jazz Anthology is TATTOOED BRIDE: From the Nov '48 Carnegie Hall concert - what is the release number? (Sears)

DEMS: We know of only two volumes released on Jazz Anthology (Musidisc) with material from this concert. Neither has "The Tattooed Bride" included.

► MONTEVIDEO on UTD-2008 and NIGHT TIME on Capitol T-637: On Jerry's behalf I have listened to these two tracks simultaneously, one in one ear, one in the other. Because of difference in speed I have been unable to have both signals completely synchronized and consequently unable to find full proof that these versions are the same (identical). (Hoefamit)

DEMS: It seems we are up to a real mystery here. We in DEMS have also tried to synchronize the versions for simultaneous listening. We agree with Sjer that something seems "out of tune". Apart from this they seem to be identical.

► CBS 88653: "Track 360" (DESOR 688a): The mono version runs for 1:57 and fits perfectly with the structure given in DESOR. From Canada I have received a stereo version running for 2:30, starting with train noises steaming in and ending with steam noises leaving. The PASS SW after 60 BAND and SW at the end are longer. There must have been at least two versions. (Götting)

DEMS: See elsewhere in this issue for comments on "Track 360".

► CBS 88654: "Asphalt Jungle Theme Pt. 1" is given as mx 67172, which means that this part is not the same as on the 45 rpm-single but from 1 Jun 51. Can anyone check this against Columbia 4-42144? (Hill)

► Folkways FJ-2968 (see Bull84/2-324 and 84/3-10): Further to the listings and discussion of the Folkways box I did a comparison with Sunburst and Skata and found that I was in agreement with your conclusions except that SOLITUDE (missed on your listing) and G JAM BLUES (said to be previously unissued item in DEMS) are both identical with versions on Sunburst. (E Lambert)

► On January 14, 1967, Jimmy Hamilton and Harry Carney rehearsed a composition titled "Blessings On The Night". During part of the rehearsal Carney played baritone, but at Duke's suggestion switched to Bass clarinet. The next evening "Blessings On The Night" was performed in Milan, Italy. The composition does not appear on the ASCAP list of Ellington compositions. It is my subjective belief that it is a Hamilton creation. Does anyone know? Also, does anyone know of any other performances of "Blessings On The Night", whether in rehearsal or concert? (D Miller)

DEMS: Blessings on the night is part of the music portions made by Duke for the Paramount feature film, "Assault On A Queen". Music recordings were made (17?), 19 and 20 January, 1966. During the 1967 European tour, which begun in Italy, a

couple of themes from the film were chosen to be included in the main concert program throughout the tour, one being Blessing On The Night. Another one was Beautiful Woman Walks Well, at the time simply referred to as B.W.W.W. They were played at almost all concert performances during the tour. The following is a list of dates known when Blessings on the night was performed in concert in 1967: Jan 15, 22, 24; Feb 5, 10, 7, 13. The other theme, B.W.W.W., seems to have been more frequently used during this period.

( ctd. next page )

In May 1981 a group of Ellington fans met in Chicago for extensive conversation. That was the first meeting of the DUKE ELLINGTON STUDY GROUP. The talk ran the gamut for many hours. One comment by Gunther Schuller stood out to Don Miller and Richard Wang. Schuller said that a dozen persons might be transcribing a particular Ellington piece at the same time, but none knows that others are doing it.

As neighbors and fellow-enthusiasts, Richard and Don have discussed the lack of Ellington scores for jazz educators to use in their work. Richard is one of the best of jazz educators, especially when it comes to Ellington.

At the 1984 DUKE ELLINGTON STUDY GROUP Conference there was an opportunity to offer a panel of Ellington transcribers, including Gunther Schuller. His presence was truly a blessing. He flew to Chicago between rehearsal responsibilities at the Kennedy Center in Washington, DC, spent several very productive hours in Chicago, and then returned to DC.

In July Schuller was again in Chicago. He and his wife met with Richard and Mrs. Wang, Dick and Mrs. Buckley, Don Miller, and the hostess Susan Markle.

During the meeting a program was outlined for learning who is transcribing or has transcribed Ellington recordings and what compositions they have transcribed. The hope is to learn of any and all who have been doing this work. There is knowledge of some, but the hope is to know of all. Names and addresses are needed. The support of everyone is wanted. Do not assume that the Transcribers Project knows of those of whom you know.

#### WRITE:

The Transcribers Project of the DUKE ELLINGTON STUDY GROUP wants to encourage communication between transcribers. The

first hope is to develop a catalog of what exists, published and unpublished.

The Transcribers Project will be a joint effort of the DUKE ELLINGTON STUDY GROUP and the Music Department of the University of Illinois at Chicago where Richard Wang is Director of Jazz Studies.

Further, the Transcribers Project will have archival facilities in the Chicago Jazz Archive in the Regenstein Library at The University of Chicago.

Implicit in all this is the hope that Ellington scores may become available for study and to eventually end up in classrooms where they can be taught and performed.

Your advice, counsel, and wisdom will be most welcome.

Communications should be addressed to:

Donald G. Miller  
5728 S. Stony Island Avenue  
Chicago, IL 60637  
U. S. A.

#### DISCUSSIONS/ADDITIONS/CORRECTIONS (ctd.)

moreover... Miles Kington

## How I'll call the tune in Budapest

I was surprised and flattered the other day to receive an invitation to compose some music. It came from Annette Morreau, secretary of the International Society for Contemporary Music (British Section) and started: "You are hereby invited to submit works for the World Music Days of the ISCM to be held in Budapest from March 27-April 2, 1986". Admittedly, the invitation was headed PRESS RELEASE and printed rather than hand-written, but I still felt it was an honour.

Had Miss Morreau, I wondered, come across my early compositions at school for jazz quartet which were so difficult to play that the quartet disbanded rather than face another rehearsal? Had she got wind of the song cycle I once wrote for Frank Sinatra but forgot to send off to him?

Or had she even heard about my trail-blazing boogie-woogie piece for piano in five/four time, which I can play only when sober but dare play only when drunk?

No matter. The invitation has come and it is time for me to start composing again.

But in which category? The Hungarians offer a wide choice: from full orchestra to string quartet, from chamber ensemble to wind quintet, ending up with jazz composition (cassette or recording). No film score or full opera, I notice, and on the whole I approve of that. I don't care for opera and simply haven't got the time to shoot a film as well as go in for the competition.

But while musing on the possibilities, I received another communication which may well point me down the right path. It came from Sotheby's, the second-hand salespeople of New Bond Street, to tell me that for the very first time they are going to auction a manuscript by Duke Ellington, apparently previously unpublished.

Now, Duke's manuscripts are notorious in the jazz world for

resembling an archaeological site rather than a building. The version originally written for his orchestra was always changed in rehearsal and changed even more in performances, so that when a new member joined the Ellington band, his parts were always full of scribbles, crossings-out and incomprehensible insertions and thus unplayable.

But listen to how Sotheby's have been forced to describe this particular piece, entitled: "To an Immaculately Attired Soft Speaking Gentleman"....

"Apparently in full score, but from time to time the material dissolves into sketches, with some passages in other hands, notated in pencil on up to 10 staves per page, with some additional material in red, blue and green ballpoint, with many blank staves, presumably either to be filled in later or to indicate improvisatory passages. 64 pages...." They add, plausibly: "Ellington's working methods were idiosyncratically chaotic."

So, luckily, are mine. The path before me is quite clear. I must purchase a selection of coloured ballpoints, several pencils, 64 pages of manuscript paper with varying amounts of staves per page and a large bottle of red wine. Having consumed the last, I shall then sit up all night, preferably on a sleeper train as Duke Ellington did, and pen an unplayable composition in the style of the late, great Duke.

Whenever I run into difficulties, I shall merely scribble "Trombone solo" or "Cut to Letter E". There will, of course, be no Letter E. I shall then entitle it "To a Discerning Snappily Dressed Hungarian Music Judge" and send it off.

Beguiled by the visual beauty and Ellingtonian quality of the thing, they will come running round to my door with first prize for the orchestral composition.

No, I have a better idea. I will go to the auction and buy the Ellington manuscript. I shall then send it off as my entry to Budapest. If it fails to win, I can create a scandal: "Budapest in Ellington-not-good-enough shock controversy!" Either way, I can't lose.

The one snag here is that Sotheby's estimates the successful bid at about £6,000 to £8,000. This is a lot of money, even without an Arts Council grant. The prize money would make up for it, of course, but unfortunately Miss Morreau's press release makes no mention of prize money. Never mind: I am not in this for the money, merely for the honour of putting Duke forward as the British entry. But if you would like to help your country, send me as much as you can afford, marking your envelope "Money for Old Duke". Cheques in black ballpoint, please, with no missing staves.

Clipping from "THE TIMES", November 15, 1984 (Lawrence)

THE DEMS EDITOR: Thanks to Mr. Lawrence we can all take part in the amusement as caused by Mr. Kington. Mr. Lawrence had in his letter to us some additional remarks we would have liked to be presented here too. Sorry to say, that part has mysteriously disappeared during the editing work. (Our sincere apologies).

... and here is another beautiful one: "Members might be as amused (?) as I was by this clipping from the PICKS AND PANS section (by a Ralph Novak - whoever he is) in the 8 October 1984 issue of the very popular PEOPLE magazine":

People  
PICKS & PANS

#### SONG

▲ 40 GREATEST HITS  
Hank Williams

Few figures in popular music have equaled the impact Williams had as both performer and composer. Once you get past Chuck Berry, Duke Ellington, Stevie Wonder and the Beatles, in fact, it's hard to think of anyone (Buddy Holly, Willie Nelson and Dolly Parton, maybe). As a singer, Williams, who died in 1953 at age 29, established the basis for his rockabilly successors and was a major early figure in the separate country-to-pop crossover movement. Among the songs he wrote

● FESTIVAL 228 (see Bull84/4-8) 23Jun51(ctd) Threesome. My files show this as 2May51. (E Lambert)

● DEMS: The 3 titles as shown for 23Jun51 comes from this date. "Threesome" is from another broadcast on 2May51 as shown in your files.

● CBS 66677 (see 84/4-8) should read 66607. (E Lambert)

● The version of the Medley with OB singing "Solitude" (see 84/4-8) is on MF Production 5-LP box and currently Black Lion BLM-52041. (E Lambert)

More DISCUSSIONS/ADDITIONS/CORRECTIONS material is at hand, but has to wait for inclusion in our next issue together with much more of sounds and things of greatest interest to us all.



# THE ELLINGTON SOLOISTS

## (3): DUKE ELLINGTON AND JIMMY BLANTON

Here is the Introduction and first 12-bar chorus of Mr. J.B. Blues from that memorable and fortuitously well-recorded four-title session on 1 October 1940. This is a brief enough extract, which can only hint at the harmonic, melodic and rhythmic ingenuities to be found over the complete performance, so justifiably well-known to, and revered by Ellington devotees and students. I have drawn four firm conclusions after the happy task of transcribing the whole work:

(3) demonstrates Duke's powerfully propulsive, yet unselfishly unobtrusive rhythm section playing, delicate and defiant in turn, and,

(4) vindicates the oft-expressed eulogies regarding Jimmy Blanton's pioneering, virtuoso pizzicato string-bass technique, his relaxed but powerful swing and gift for melodic invention.

That Mr. J.B. Blues:

The performance is vastly entertaining and has a happy surface-sound which belies the full and deep subtleties offered by the many blues inflexions in the playing of both men.

...ooo0ooo...

(1) offers a clear insight into the Duke's compositional processes — the piece could well have set out to be the model for, and experimental version of a work for soloist and larger ensemble;

(2) is impressive, in that Ellington has assembled such a wide-ranging and vibrant jazz sound out of the bare minimum of instrumental resources;

Transcribed from 1983 reissue on RCA (Jazz Tribune Series) PM 45352, which includes an alternative 'take' of all four titles from the session.

— Mr. J. B. BLUES —  
M.M. 1 = 160