

For DEMS members only!



THE DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1985/4 DEC- 1986/JAN-FEB

NEW MEMBERS are asked to read the following!

As a DEKS member you'll get access from time to time to unique Duke material. Please bear in mind that such Material is to be handled with care and common sense. It must under no circumstances be used for commercial purposes. Anyone a member being caught with having passed on such Material for commercial purposes will result in cancelling his Membership, his name published and information handed over to other societies similar to DEKS. As a DEBS member please help see to that this simple rule is followed. Thus we will be able to continue future special offers, such as tapes, AZURE-releases, etc etc.

ALL FOR THE LOVE OF DUKE !

In the previous Bulletin two figures were accidentally reversed, "0" and "2", in the DEKS Box number. The Post Office was informed and took care of the matter. However, to be quite sure concerning future communications please be sure to correct the "Box 4206" in Bulletin 85/5-1 to read "Box 4026" - thank you!

DEAR OEMS MEMBER:

MONEY TRANSACTIONS with DEBS must be addressed and payable to
Birgit Aslund
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)

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5) In European countries you may, in most cases to your own advantage, use the following Postal Account (via your Post Office - or Bank) No exchange costs*
Birgit island, Acctn. N° 441 21 72 - 1,
Centre de Cheques Postaux,
S- 105 06 STOCKHOLM,
Sweden

NEW RELEASES AND RE-RELEASES



● Bethlehem (J) YB-7d497016 "PCRGY AND BESS"(5-IP box)
Same as Bethlehem (US) EXLP-1. (Yuse)

M ● Jars Live BLJ-8038 (on cover) Cicala (on label)
WARDELL GRAY / BEN WEBSTER, "THE ALUMNI MASTERS",
FEATURING C. BASIE. D. ELLINGTON t J. IQRBV

SIDE 1* Gray with Basie Octet, Birdland, 2BApr51.
SIDE 2« Webster with Duke and Kirby* Cotton Tail / Audio-
logy / Honeysuckle Rose / Lover Man / Main Steam(t) / How
High The Moon

Wonderful Gray and Ben, but nothing new to microgroove
Ellingtonia. Three first Webster- titles same as Jazz
Anthology JA-15, three last as Ozone 12. Even the false
dates are here. (Renberg)

● LRC (J) YX-7361-SL "S. R. O."
Same as GJ-12 plus side A of GJ-64. Some mistakes repeat-
ed (El Gato, Open House, etc.) on both sleeve and label.

Pablo Live 2508-245 "HARLEM - DElHO"
9Mar64* The Opener / Happy Reunion / Blow By Blow / Ca-
ravan / Tootie (as "Tutti") For Cootie / Satin Doll /
/ Harlem / Things Ain't What They Used To Be / All Of Me /
/ The Prowling Cst

These are splendid portions from a concert given in Stock-
holm. Two additional numbers have earlier been available
from this same occasion, "Isfahan" and "Pyramid", which
are included in the M.F.D. 5-LP box, later reissued on
BLM-52031.

● Pablo Live (J) 28MJ-3525 "HARLEM - DElHO"
Same as Pablo Live (US) 2508-245. (Yuse)

● Rosetta 1315 DINAH WASHINGTON "WISE WOMAN" "LUES"
One DE item included* 26Aug63 Do Nothin' Till You Hear
From Me
This track comes from a Michigan State Fair concert (DE-
SCR 902h). (Cumps)

Jg Storyville SLP-6000 "HARLEM ROOTS - THE BIG BANDS"
Four "Ellington Soundies" sound tracks included* Cotton-
tail / Flamingo / Bli-Blip / I Got It Bad

● v°gu* (Roulette) VG 651-600 062 "DUKE ELLINGTON AT
THE BLUE NOTE. CHICAGO" (Compact-Disc)
Contains the Roulette LP R-52119 "Billy Strsyhorn Live"
material, but also (a good surprise!) with the four tunes
earlier unissued from the 28Dec58 date* Perdido / Polly's
Theme / Flirtibird / Pie Eye's Blues. (Cusps)

NT Wave (J) MFPL-8560594 "ROSEMARY CLOONEY REVISITED"
* LU£l
The following 5 titles, same as originally on Columbia
CL-672, are included*
It Don't Mean A Thing / Mood Indigo / I Got It Bad /
/ Sophisticated Lady / I Let A Song Go Chit Of My Heart
(Yuze)

RADIO DENMARK'S SENSATIONAL SERIES PRESENTING MERCER DONATED DE MATERIAL

(Continued from previous Bulletin)

Wishing to squeeze in as much as possible of the contents from the extremely interesting Radio Denmark broadcasts we are forced to change the format for our continued reports. Dates stated are as by OEMS taking preference over dates when different as - and if - given in the various programs.

First some remarks concerning the first portion reported in Bull85/3-10:

- Broadcast No. 1 NEW WORLD A-COMIN* The date is 25Aug72. (Busk)
 ✓ RACE ...t The unidentified title is "A.G.". recorded 6Nov68. (ftisk)
 ✓ RACE ...i Takes are -56 (RACE, with PG.;, -5 (RACE, with JH), and -7 (A.G., with WC t RP). (Wiedemann)
 ✓ WORK SONG: Date listed on tape box shows "March 4". (Wiedemann)
 ✓ ELF: This is the same as ORIGINAL BALLAD, one of the two titles mentioned in the Bull. (Wiedemann)
- Broadcast No. 2,, Between A TRAIN (« F-9636) and JUMP FOR JOT there is another A TRAIN, probably from the 3Jul62 session. (DEMS)
- Broadcast No. 5 /UNKNOWN TITLE ("Mystery tape")* The title is KING, from the "My People" recording session, Aug63. Jerry Mulligan is not playing. (Busk / Hoefsait) (Busk)
 A wore complete title is KING FIT THE BATTLE. (DEMS)

Broadcast No. 5 SCDec84
 Unid. date C JAM BLUES (fading out) / Early Apr67 Duke cowaents on "The Queen Suite" / SUNSET AND THE MOCKING BIRD / LIGHTNING BUGS AND FROGS / LE SUCRIER VELOURS / / NOTHERN LIGHTS / Mercer Ellington cowaents on "A Single Petal ..." / A SINGLE PETAL OF A ROSE / APES AND PEACOCKS
 For natrix nuwbers and dates see Bull84/4-9,

Broadcast No. 6 4Jan85
 17Mar57 (Chicago) DISCONTENTED (-5 into breakdown, -4 complete) / CARNEGIE BLUES (interval into breakdown) / / BLUES (improvisation by JH t BS) / SCRATCHIN' THE SURFACE (breakdown)(diff. to DESCR 652c) / 2Aug72 (NYC) NEW YORK, NEW YORK (-1 breakdown, -7 breakdown, -7 ccwplete) / 25Oct73 (Malwo) CARAVAN / IN DUPLICATE (originally included in a Radio Sweden stereo be on 27Nov73) / 3 Jun 70 STUD -11 (* part 9 of "The River") (Compare DESOR I266f "The Neo-Hip -Hot Cool -Kiddies Community") / 1966 Duke talking on the difference between improvisation and arrangement (from live performance with Duke lecturing) / / 18Nar57 (Chicago) UNCONTRIVED (rehearsal, rehearsal, -7 complete) / 8Feb66 (Stockholm) SOUL CALL / WINGS AND THINGS (from the 2nd of two TV shows made that date. This portion was also included in a "DE Rehearsal" program tele-cast i8Sep69),

Broadcast No. 7 11Jan65
 1967 Duke talks about Billy Strayhorn (portion from the NBC-TV documentary "On The Road With DE") / 30Aug67 (NYC) MIDRIFF (unissued -2, not mentioned in DESOR) / 30Jun75 (NYC) PASSION FLOWER (very different version with BS, Bob Wilber(c1) and Clark Terry / 671205 (be) TAKE THE A TRAIN (feat. JHtn, clarinet) / Apr57 (Chicago) WAY BACK BLUES / / RUBBER BOTTOM (Originally, way baok, issued on "Pentape 800", and some years ago on LP (see Bui179/5-5). The sound on this be is superior to the orogonal sound achived from the Pentape) / Date7 MONK'S DREAM (fragment with Theloni- nius Monk, piano) / 13Sep62 (NYC) MONK'S DREAM / FR&E MONK (both issued on Up-To-Date 2008) / 2Aug72 (NYC) NOT A PORTRAIT OF COUNT BASIE (- THE PIANO PLAYER) / 18Jul63 (NYC) ACTION IN ALEXANDRIA

Broadcast No. 8 18Jan85
 18Apr63 (NYC) ELYSfIE / (Billy Moore comment) / 5Dec67 (Se-attle) C JAM BLUES / (B. Moore cogent) / 30Jul67 (NYC) STRANGE FEELING (superior version compared with the one included in the "Perfume Suite", Col. FC-38028 - see Bull 82/5-2) / 17Feb71 (NYC) THERE'S A PLACE / (Moore comment) / 9Mar70 (NYC) THE MEANDER (-7)(part 3 of "The River") / / 1CMar70 (NY-C) RIBA (- THE RIVER, part 8 of "The River",

Subtitles* "Main Stream" and "Taffy Twist") / (Moore com-ment) / 25Aug72 (7) Unid.title (p solo) / 13Sep62 (NYC) CORDON BLEU (same as issued on Up-To-Date 2008; / 17Mar57 (Chicago) DO NOT DISTURB (- LE SUCRIER VELOURS)
 Date for Billy Moore comment not known.

Broadcast No. 9 25Jan85
 27Apr70 (NYC) REXT (= theme from RIBAH with PC solo routines as "Blow By Blow") / 25Oct61 (NYC) GUITAR AMOUR (same as CBS-88654 where the breakdown is faded out) / / 20Feb64 (London) TAKE IRE A TRAIN / PERDIDO / TAKE THE A TRAIN (feat. E. Sheppard) (All three titles from a BBC-telecast on 29May64, also shown on Danish TV 14Jul68) / / 8Jan68 (NYC) PIANO SUMMATION FOR "AFRO-BOSSA" (same as DETS souvenir EP - record presented to the participants at the 1984 Chicago DE Conference) / 18Mar57 (Chicago) SHORT SHEET CLUSTER (same as "JET STRIP", same as "LAUNCHING PAD") (-1 breakdown, -2 breakdown, -3 breakdown, -5 com-plete, but alternate to DESOR 652g) / 31Mar65 (Chicago) THE PROWLING CAT / 18Jul63 (NYC) TAJM (- FOR HE'S A JOLLY GOOD FELLOW - see Bull80/2-4)

Broadcast No. 10 1Feb85
 29Nov68 (Chicago) GIGGLE (« THE GIGGLING RAPIDS, part 4 of "The River") / SOPHISTICATED LADY / 18Mar57 (Chicago) SHORT SHEET CLUSTER (-10) / 4Poc6e (NYC) COPA NO. 2~7 / DAILY DOUBLE (- theme from "Race!") / ELOUSE (- theme from "Three Black Kings" Pt.S, "Dr. Martin Luther King") (these 3 4Deo68 titles are some of the parts from "The Degas Suite", also known as "The Impressionists On The Race Traok") / 12Sep62 (NYC) A MEDIUM BLUES (same as issued on Up-To-Date 2006) / TOOTIE FOR COOTIE / 29Jun71 TOTO (ÿ AFRIQUE from "The Afro Eurasian Eclipse")

Broadcast No. 11 8Feb85
 15May63 (NYC) STOONA / SERENADE TO SWEDEN / BAD WOMAN (-8, -10) / HARMONY IN HARLEM / 18May65 (Chicago) "BEIGE"* a) INTRO (- theme 11), b) JAZZ WALTZ (- theme 13), 0) IN-TERLUDE (- theme 13), d) SUGAR HILL PENTHOUSE (« themes 14 and 15)(These portions from "BB&B" are almost as played at the original 1943 Carnegie Hall performance, but with- out themes 12 and 15) / 2Feb71 (NYC) THE BLUES (no)

A Broadcast No. 12 15Feb85
 1May62 (NYC) JAM WITH SAM / CARAVAN / 2Feb71 (NYC) THE BLUES (from "BB&B") / 1Feb71 (NYC) ROCKS IN MY BED / Jun 19647 Interview / 18May65 MOOD INDIGO / 3Sep57 START-ING WITH YOU, I'M THROUGH (- VISCOUNT, Verve 8271) (Duke out) / BOUQUET OF ROSES (- Verve) (DE out) / DIGITS (« Verve)(DE out) / MEDIUM BLUES (- EARLY MORNING ROCK (-** -ve)(Df out)

Continuing Ken Rattenbury's series' THE ELLINGTON SOLOISTS

(ce): HARRY CARNEY

A FLOWER » LOVESOME THW6

(133H)

Musical notation for the first system of 'A Flower', featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various rhythmic values and articulations.

1 # f- 1L- i
i /Bap- f- 11Jf- i =-n I f* j

M-J.L t, 11- ++ri- n J fTT M-

T r k. LT J.

v_cv . . . i . . . I

i tfr Vfkr

7_nj, it-e-X-fh .w. a-hAT Jki

Musical notation for the second system of 'A Flower', continuing the melodic and harmonic development.

(CM3)

Musical notation for the third system of 'A Flower', including a 'RITARDANDO' marking.

1985

6

As we all know — and thereby counting our blessings — during, shall we say? over ninety-nine per cent of his playing career, Harry Carney, gentleman and master reedsman, graced the Ellington ensembles. A dependable, disciplined, technically and tonally flawless interpreter of the scores; in the solos, a lyrical, ultramelodic, altogether sympathetic player of ballads and blues, and an exciting, driving, masculine, but never brutal extemporiser in the out-of-out swingers, I have a cherished theory that Harry, over the years, represented, to bike, the

standard by which total acceptance into that most exclusive company of musicians came to be Judged.

This solo comes from a session which, in the event, was brimming with gems. But none more sparkling, I feel, than this superb, subtle, graciously complementary paraphrase of an already gorgeous tune,

(Transcribed from L/Pi CBS 62619, 'UHKKCWi: SESSIOK'. Recorded in Hollywood 14 July 1960)

RADIO DENMARK'S SERIES (ctd.)



● Broadcast No. 19 22Feb65

29Mer66 (NYC) A TRAIN -1 no / (? B. Moore comment) / 29Mar& (NYC) A TRAIN -5/(7 Mercer interview) / (7 B. Moore comment) / 5Jan66 PORTRAIT OP PEA (DE out)/(? Mercer interview) / 14Jan64 (from WNEW be, NYC) TOOTIE FOR COOTIE (nc) / LUSH LIFE / PASSION FLOWER / JAM WITH SAM / SOPHISTICATED LADY / SATIN DOLL (nc)

● Broadcast No. 14 1Mer85

7Jen70 (Lea Vegas) TIPPYTOEING THROUGH THE JUNGLE GARDEN / THE KISSING MIST / ROCOCHET / 26Jun71 (NYC) M'KIS -1 (- SOUL SOOTHING BEACH) / YOYO (* NATURELLEMENT) / TEGO-5 (- LIMBO JAZZ) / 24Jun58 (Chicago) IN A MELLOTONE / HAPPY REUNION

● Broadcast No. 15 18Apr65

17Apr65 (NYC see Bull80/2-4) JEEP'S BLUES / GOT NOBODY NOW / 1BApr65 (NYC) BUTTER AND OLEO / BLUE ROSE / BLOUSONS NOIRS / 29Nov68 (NYC) KNUF (FUNK) / JUST SQUEEZE ME / MOOD INDIGO / IN A SENTIMENTAL MOOD / WAITING FOR YOU

● Broadcast No. 16 15Mar85

2SMar6A (Carnegie Hall, NYC) TAKE THE A TRAIN (nc) / AMAD / AGRA / BLUEBIRD OF DEHLI / DEPK / ISFAHAN / THINGS AIN'T ... / BANQUET / SKILLIPOOP / MONOLOGUE / JAM WITH SAM / JONES

● Broedcast No. 17 22Mar85

From "The River"! / 3Jun70 (NYC) THE GIGGLING RAPIDS / 11May70 (NYC) / THE SPRING (rehearsal into breakdown, -1, an extra piap line overdubbed) / 25May70 (Chicago)! THE SPRING (-2)(4xtra p line overdubbed, J. Benjam Wb)).y / 11May70 THE LAKE (rehearsal into breakdown, -7 complete) / 25Mtv70 THE MEANDER / 11Mty70 THE GIGGLING RAPIDS (DE) / 25May7Q GIGGLING RAPIDS (Orch - DE) / 15Jun7Q (NYC) GIGGLING RAPIDS (Orch) iL'u o

● Broadoest No. 16 29Mar65

"The River" cont.J 11Mey70 THE SPRING -2(nc) / THE MEANDER (ROMANHC ENCOUNTER) / 25May70 THE LAKE / 8Jun7Q (NYC) THE FALLS / FLUTE (N.B, Not a pert of "The River") 7*5Jun7Q THE WHIRLPOOL (VORTEX) / THE RIVER (RIBA • MAIW STREAM.TAFFY WIST) / HJun70 THE NEO-HIP- HOT COOL-KID-DIES-COMMUNITY (STUD) / vun10 THE NEO-HIP-HOT COOL-Jd-DIES-COMMUNITY / THE VILLIAGE OF THE VIRGINS (VI-VI) / 15Jun70 THE MOTHER, HER MAJESTY THE SEA / SOFT (- THE SPRING) (Pt.12 of "The River" end different from Pt.1)

(To be continued)

DISCUSSIONS - ADDITIONS - CORRECTIONS

Bruce Davis, an avid DE collector no* retired in Clearwater, Florida, told Be recently that Ray Nance's first presence in the Ellington band was much earlier than thought. Bruce reconstructed their conversation.

NANCE: You never forget your first record with Duke. Min* was something called "7th Avenue."
DAVIS: You wean "I'a Slappin' 7th Avenue With The Sol* Of My Shoe"?

NANCE: Yes! Soebody got sick and I was in New York and available.

We know Nance recorded in New York with Earl Hines on 17 March 1958. The DE date refered to by Nanoe was on 11 April 1958.

We wonder who was ill, Aasland and Tianer both list the truapets as Williaas, Baker, Stewart, and Jones. If Nance's recollection is correct on* of thea was out and he was in. (Don Miller)

Bull85/3-2 Eriksson query: Benny does not give any for his assumption that the BBC broadcast aaterial handed over by Valburn/Towers is froa 1959* (Strateann)

DEMS: There was indeed a CBS shortwave be for BBC, 4:30P, "AMERICA DANCES" on 29Apr58. The prograa was heard only in England, at 9>30P, London Tiae. Anong selections feat-ured: SCROUNCH/BRAGGIN' IN BRASS/SWINGTIME IN HONOLULU/I LET A SONG GO OUT OF MY HEART, be froa the Cotton Club. Another "AMERICA DANCES" prograa took place in the sane year, 1938, on October 6th froa the stage of the Apollo Theatre in NYC at 4:50P. Broadcast by CBS and CBC and shortwaved for BBC. One of the nuabers featured: BOY MEETS HORN. The 15Mar39 "AMERICA DANCES" was not heard in Aaerica, only shortwaved for BBC, aaking it in a way nor* interesting despite disturbing shortwave variations.

Another thing that aakes this be unique is the fact that the number "Every Day" (< Deni Tasse) by nistake is per-formed twice, the first tiae instead of the scheduled "Downbeat Uproar"! Selections as follows: JAZZ POT-POURRI /LADY IN DOUBT/EVERY DAY/JEEP'S BLUES/EVERY DAY/GreetingS froa Duke to Europe/I LET A SONG .../CHATTER BOX/OLD KING DOOJI/BOY MEETS HORN /AZURE /HARMONY IN HARLEM t Close, during which the announcer tells: "DEthO will leave soon for an extended tour to Continental Europe". Because this broadcast constitutes a rather unique docuaent DEMS will issue it on an Azure cassette in early 1986. First soa* additional "cleaning-up" work has to be done. (Aasland) Unlike the above mentioned "AMERICA DANCES" programs the i2Jun40 one was prt-reoordtd, rnd the transcriptions sent to BBC for later broadcast. It was not shortwaved.

Bull185/S-4, "Jerry's Discoveries" (top of page): The Trianon Ballrooa engagement - according to "Variety" - ran from May 28 - June 18! (Strateann)

DEMS: To this we can add, after further investigation of our files, that the engagement at TOPSY'S (< TRIANON), ac-cording to Down Beat (13Jun41) opened on May 22nd, 1941.

Bull85/3-4, "Jerry's Discoveries", 5Sep41 etc: Accord-irg to VARIETY (3.9.41p58), the broadcast (WWqDE 41-26) actually took place on August 29, 1941. Also, the correct title should read: CBS "FORECAST No.12 - 'JUBILEE'", 'JU-BILEE' being the title just for this one (and final, 12th) broadcast in the "Forecast" series. The prograa's first 30 minutes came froa New York, featuring the Juanita Hall choir and comedians Haatree Harrington and Flournoy Mil-ler. The 9>50 PM to 10:00 PM portion originated froa Hol-lywood, was introduced by Orson Welles and had Ethel Wa-ters picked up with three nuabers froa the Biltore Theatre, L.A. during rehearsals for "Mamba's Daughters". Ellington was broadcast from tha CBS studios I assume,

and others in the Hollywood cast of this be were the Hall Johnson Choir and Wonderful Saith, who did his faaous te-raphone aonologue introduced in "Jaap For Joy" (which was still running at the Mayan Theatre at the time. (Strateann)

Ref. BU1184/3-3, UNIQUE JAZZ UJ-35, Duke features Hodges. I suggest the following:

RING DEM BELLS		10Nov46
DAY DREAM		30Jun45
JUMP FOR JOY	Diff. sound but plays very auch like 45-146x,	Aug/S*p43
WARM VALLEY		25Jun45
ROCKABYE RIVER	with Hodges/Anderson Biddle pert repeated and spliced in, for good aeasure!	11Julia6
WHISPERING GRASS		11Sep40
MOOD TO BE WOODED		21Apr45
JEEP IS JUMPING		12May45
SENTIMENTAL LADY		7
I DON'T MIND (SOMEONE)		28Apr45
PASSION FLOWER		4Aug45
HOP, SKIP AND JUMP (ROCKABYE RIVER)		9Jun45

A diseographical nightmare, yes, but not auch Unique-ly new to aiorogroove here. SENTIMENTAL LADY is not the version found on Rarities 70 - which again cannot belong to the 8Jul44 date as claimed on the Rarities-ooover. Sounds very auch like a club-date (Hurricane?), not at all like the other 8Jul44 titles. The UJ - 35 SENTIMENTAL LADY has Rex in the middle, and sounds like a big barn or outdoor event (Bainbridge, or since Rex is there, 43-1817). Anyway, repeated listening to the above mentioned and re-lated titles from the 1945/44- period, tells ae we have soae work to do on the drummers. (Sonny replaced several times). (Renberg)

Bull85/3-2, Contijoch query: I'd like to add that the wrong assumption of a separate Juillard School performance by Duke in 1947 was, of course, created by the fact that the titles froa the Carnegie Hall conoerts not released on LP were circulated among collectors as a separate entity. Quite obviously, someone misunderstood Duke's an-nouncement about the three Juillard ausician students, who - by the way - were invited to perform at Carnegie because they had just been granted a Duke Ellington Scholarship at Juillard. The number was announced by Duke as "Entrance Of Youth", a Strayhom composition. In 1957 it was revived and copyrighted as by Strayhom with El-lington under its better known title "All Heart", which also went into the "Portrait Of Ella Fitzgerald". Further-more, I'd like to point out that the name of the flautist is given as Warren Ross (rather than Norwood) In other sources, snd that according to the Down Beat review of the Dec47 concerts (DB:14.1.48), Elaine Jones played ty-pani rather than piano, her regular instrument when per-foraing the "Liberian Suite" with the Ellington band. My ears fail to hear any tympani during that piece, however. (Strateann)

Bull85/1-10, Mr. Sears' question: THE TATTOOED BRIDE issued on Jazz Anthology (Musidisc) JA-5250 cones froa the 23Jun51 Birdland, NYC, Broadcast, originally issued on the LP Session 107. Concerning I LIKE THE SUNRISE I have never seen it as re-leased on Jazz Anthology. (CUaps)

All Coluabia sessions from 26Mar60 to 3N*r6l were re-corded in the Radio Recorders studio ia Hollywood (Los Angeles) and not for instance in Las Vegas as stated in DESOR 767, 768 and 769. Is this eorreet? (Cusps)

DEMS: Yes, this is eoreet.

DISCUSSIONS/ADDITIONS/CORRECTIONS (ctd.)

In the CBS 08654 album the matrix RHCO 46715 is given to the tune "THE WAILER", 30Jun60. If this is correct, what is the matrix number for "EVERYTHING BUT YOU" included in the "Unknown Session" LP said to be recorded on 14JUN60, bearing the same RHCO 46713 number? (Cuaps)
DEMSI Our files show as RHCO 46703 for "EVERYTHING..."

N **O** The "ASPHALT JUNGLE THEME, Pt.1" on CBS 88654 (see M185/1-9) sounds to my ears to be the same as originally issued on the Columbia 45rpm single 4-42144. The second version of Pt.1 was made on 1Jun61 and not on 21Jun62 and is very different but unfortunately not issued in the CBS series. (Cuaps)

V **O** Ref. Bull85/1-fi,9, CBS 88653/88654/26306»
10Oct57 ALL THE THINGS YOU ARE (-2) earlier released on Franklin Mint ("The Collector's Ellington").
2Mar61 JUST A-SETTIN' AND A-ROCKIN' and LOVE YOU MADLY were also included in the above mentioned Franklin Mint LP-set. (Cuaps)

The new AZURE, CA-3, is MARVELOUS. The selections are superb and the reproduction is excellent.
A co-creation of Benny Asland (Side 1) and Sjef Hoefsait (Side 2), the tape leaves me in awe. To go into details would require pages. Every ELLINGTON enthusiast should have AZURE, CA-3. (Don Miller)

V Ref. BU1182/4, DESOR-corrections! Regarding the 25Jan 1967 Oslo concerts there still remain some confusion. What follows are the programs as played, based upon my notes taken down on the spot. Capital letters for those tunes aired or televised later (to my knowledge that is!) Oslo, Njordhallen, 5 o'clock in the afternoon, TV-concert for invited public!

TAKE THE A TRAIN / Johnny Coe Lately / Swap Goe / Up Juap / The Shepherd ... / Chromatic Love Affair / Kinda Dukish - Rockin' In Rhythm / WILD ONION / RUE BLEU / MARA GOLD / BEAUTIFUL WOMAN WALKS WELL / JEEP IS JUMPIN' / I GOT IT BAD / THINGS AIN'T ... / Take The A Train (waltz-version).
Same place, public concert starting at 8 o'clock!

Stoopy Jones (DE out) / TAKE THE A TRAIN / JOHNNY COME LATELY / SWAMP GOO / UP JUMP / THE SHEPHERD ... / Fade Up / CHROMATIC LOVE AFFAIR / KINDA DUKISH - ROCKIN' IN RHYTHM / LA PLUS BELLE AFRICAINE / EL VITI / WILD ONION / Rue Bleu / Mara Gold / Beautiful Woman Walks Well / Jeep Is Jumpin' / I GOT IT BAD / THINGS AIN'T ... / IN THE BEGINNING GOD

Celebration afterwards took place at the Down Town Club, not the Up Town,

Because of contractual misunderstandings I remember Duke was pretty bad before the first concert. He was not aware it was going to be videotaped. Problems were straightened out backstage - the public was never aware of the trouble. Entering the stage Duke was all smiles and the band delivered what became a lasting memory to most of us.

V **DESCR ADDITION!** Bergen, Norway, 3Nov69! Take The A Train / Cotton Tail / Up Juap / La Plus Belle ... / Drum solo / El Gato / Don't Get Around ... / Solitude / It Don't Mean A Thing / Just Be Cool And Groovy / Oeht O'clock Rook (with a non-vocal encore) (Renberg)

V **THE RIVER:** According to Stanley Dance's article "Johnny Hodges Well Remembered" (Down Beat Yearbook 1971) Duke recorded a piano version of THE RIVER on 11May71 as guidance for Alvin Ailey who was choreographing the work for the American Theatre Ballet. If correct this should be added to DESOR. Place and studio not mentioned, presumably N.Y.C. (Renberg)

DEKSi Correct, but there are many many more things to be added. Just take a look at all those broadcasts

lately presented by Radio Denmark presenting numerous hitherto unknown Duke recordings, where also the by you mentioned HMey71 date is included.

I have been able to identify the title" (p solo) in Radio Denmark's broadcast Ho.8 (see page 2) to be "A MIRROR FROM TWO PERSPECTIVES". (Hoefsmit)

V **RAINBOW GRILL,** Jazz Society AA-524/525 Cl In the notation of the structure the choruses are not numbered since the edited material became a new complete piece of music. I have not used the numbering of the tracks where the tracks came from, in order to make it easier to check the findings so far. All dates are in August 1967.

Oeht O Clock Rock:

1st part from 31 (1123 n): intro4SLT;IDE;IICA;
2nd part from 21 (1118 e): JH;JH;IICA; coda6CA.

I Got It Bad: from 2 (1111 O)

Things Ain't What They Used To Be: from 31 (1123 1)

Sophisticated Lady:

1st part from 31 (1123 O): Whalf)8DE;2°(first)8HCandDE,
2nd part from 17(1117 1): 2<HUST)24HC;codsl4HCandDE,6HC.

Tricky's Lick: from 24 (1119 r).

Perdido: from 17 (1117 1)

Solitude:

1st part from 14 (1116 d) (issued on LU-15)

Hhalf)6DE;pass2DE;2°LB;3#(half)15LB,1DE;
2nd part from 17 (1117 m) coda4LBandDE.

Lady Baby:

1st part from 30 (1122 C) intro8DE;1°HC;2#BAND;

2nd part from 31 (1123 i):

3°CA,40BANDandCA;5°BAND,coda8BAND.

Doy Dream: from 14 (1116 e) (issued on UJ-15)

Caravan:

1st part from 21 (1118 d): intro24BAND;

2nd part from 30 (1122 d): 1°32JH-HC,14LB.2CA

3rd part from 21 (1118 d): 2°(half)32CA;30(half)32LB

4°(half)32JH-HCandLB,2DE,2SLi,2DE,2SLi,2DE,2SLi.4DE

pass8DE;5D(half)16DE;coda2DE,4CAandBAND

Take The 'A' Train: from 2 (1111 a)

Take The 'A' Train:

1st part from 2 (1111 b): Mbalf)30DE;pass4DE

2nd part from 17 (1117 J): #BAND;20CA;pass4BAND

3°4BAND,4CA,4BAND.12CA,8BANDandCA

4°(half)16BANDandCA;coda8CA

Passion Flower: from 10 (1115 m)

Do Nothin' Till You Hear From Me:

1st part from 31 (1123 c): 1°(last)8DE;2°(first)4LB,

2nd part from 24 (1119 n): 1°(last)28LB

The Intimacy Of The Blues: from 21 (1118 c)

Mood Indigo:

1st part from 2(1111 d):

intro4DE;10JH-HC(b>.d.)-LB;2#HC(bs.cl.);3°CA;

2nd part from 3 (1112 d): (issued on UJ-15)

3°(last)24LB;4°LB;pass4DE;

5°JH-HC(bs.cl.)-LB;coda4JH-HC(bs.cl.)-L BaodDE

Black And Tan Fantasy: from 10 0115 k)

Satin Doll: from 14(1116 b).

In A Sentimental Mood: from 10 (1115 o)

I Let A Song Go Out Of My Heart: from 10 (1115 p)

Don't Get Around Much Anymore: from 10 (1115 q) (Hoefsmit)

V In Matrix 83 / 1969 Ron Melings claims that William Millar is the drummer and Al Porcino was added on trumpet for the 11-12Dec67 Ellington/Sinatra dates. Wrong or correct? These sessions were preceded by a rehearsal session on 8Dec67, at which Porcino was absent. Probably also recorded? (Renberg)

A "THE ELLINGTONIANS", Pausa PR 9033, Jazz Origin, adds RAIN LIKE THAT / BLUE JAY (Rax Stewart's Big Eight) and SHADOWS (Just Jazz Allstars) to what is already reissued " ~ ~ ~ ~ ~ (Ctd. page 8) ~ ~ ~ ~ ~"

WORLD PROGRAM SERVICE

VERTICAL-V33H *.F.M

A DISCOGRAPHIC AL WORLD PREMIERE

(Part 2)

Before DE returned to record again for World in December, World was taken over as a subsidiary of Dacca Records. At that time the practice was initiated of assigning four digit master numbers with the prefix of

U NYC, 1 Dec 1943j

- N-1055-1 IT DON'T MEAN A ... UNISSUED
- N-1055-2 IT DON'T MEAN A ... UNISSUED
- N-1055-3 IT DON'T MEAN A ... WORLD 6692
- WORLD 456
- PALM CLUB 11
- SWING TREASURY NO
- WORLD 6683
- N-1056-1 JOHNNY COKE LATELY WORLD 456
- WORLD 6683
- PALM CLUB 11
- UNISSUED
- N-1056-2 JOHNNY COME LATELY UNISSUED
- N-1057-1 CREOLE LOVE CALL BREAKDOWN
- N-1057-2 CREOLE LOVE CALL BREAKDOWN
- N-1057-3 CREOLE LOVE CALL WORLD 6689-90
- DECCA 12007
- EMBER 852
- FDC 1002
- FESTIVAL 130
- JOKER 3134
- MUSIDISC 5103
- OLYMPIC 7129
- PALM CLUB 11
- POGO PLATTAN 101
- VOGUE 930
- WINDMILL 198
- N-1058-1 SOMEBODY LOVES ME WORLD 6693
- WORLD 433
- HITS 1002
- PALM CLUB 11
- SWING TREASURY 110
- WORLD 6694
- N-1059-1 JACK THE BEAR UNISSUED
- N-1060-1 HARLEM AIR SHAFT UNISSUED
- N-1060-2 HARLEM AIR SHAFT UNISSUED
- N-1060-3 HARLEM AIR SHAFT WORLD 6679
- N-1061-1 RING DEM BELLS WORLD 6910
- WORLD 8320
- SWING TREASURY NO
- UNISSUED
- N-1061-1 ROSE ROOM UNISSUED
- N-1061-2 ROSE ROOM WORLD 6691
- WORLD 514
- SWING TREASURY NO
- N-1063-1 HONEYSUCKLE ROSE WORLD 6681
- WORLD 433
- FDC 1015
- HITS 1001
- N-1064-1 CHOPSTICKS WORLD 6682
- WORLD 433
- WORLD R-633
- HITS 1001
- JAZZ SOCIETY LP-5
- PALM CLUB 11
- TAX 8037

- N-2995-1 I DIDN'T KNOW ABOUT FALSE START
- N-2995-2 - FALSE START
- N-2995-3 - BREAKDOWN
- N-2995-4 - WORLD 6819
- N-2996-1 I'M BEGINNING TO... FALSE START
- N-2996-3 - WORLD 6830
- WORLD 472
- N-2997-1 MOOD TO BE WOODED WORLD 7805-6
- AFRS "SWINGTIME" 61
- N-2998-1 BLUE CELLOPHANE FALSE START
- N-2998-2 - FALSE START
- N-2998-3 - WORLD 7220
- WORLD 8320
- SWING TREASURY 110

*** J NYC, 3 Jan 19*5***

- N-2999-1 SUBTLE SLOUGH FALSE START
- N-2299-3 - WORLD 7219
- N-2299-3 - WORLD 7219
- N-2299-3 - WORLD 8319
- N-3000-1 HIT ME WITH A ... FALSE START
- N-3000-2 - UNISSUED
- N-1058-1 SOMEBODY LOVES ME HITS 1002
- N-3000-3 - FALSE START
- N-3000-4 - WORLD 8749
- N-3001-1 AIR-CONDITIONED ... UNISSUED
- N-3001-2 - WORLD 7807-8
- N-3002-1 PITTER PANTHER ... WORLD 8328
- WORLD 684
- PALM CLUB 11
- TAX 8037
- N-3003-1 FRANTIC FANTASY UNISSUED
- N-30G3-2 - WORLD 7702-3
- (FRANTIC FANTASY - PRAIRIE FANTASY - ORION FANTASY)
- N-3004-1 DON'T YOU KNOW I .. UNISSUED
- N-3004-2 - FALSE START
- N-3004-3 - WORLD 6821
- N-3005-1 I AIN'T GOT NOTHIN' UNISSUED
- N-3005-2 - FALSE START
- N-3005-3 - FALSE START
- N-3005-4 - FALSE START
- N-3005-5 - BREAKDOWN
- N-3005-6 - WORLD 6911
- WORLD 8326
- N-3006-1 BLUTOPIA UNISSUED
- N-3006-2 - WORLD 7869-70
- N-3007-1 LET THE ZOOMERS ... FALSE START
- N-3007-2 - WORLD 7871-2
- N-3008-1 YOU NEVER KNOW ... UNISSUED
- N-3008-2 - WORLD 6912
- WORLD R-684
- TAX 8C27

NYC, 2 Jan 19j5«

- N-2994-1 MIDRIFF UNISSUED
- N-2994-2 - WORLD 7804
- SWING TREASURY NO

to part ones World R-635 for ROCKIN' IN RHYTHM is false, should read World 486,

The series will be concluded in the next Bulletin.

SAD NEWS

COOTIE WILLIAMS DIED SEPTEMBER 15 IN NEW YORK

The following are extracted portions from The New York Times, Sep, 16, by C. Gerald Fraser*

Mr. Williams was the last surviving member of the Ellington Orchestra of the 1920's. He joined in 1928 when the band was playing at the Cotton Club. Two years ago he retired because of illness. For him, Duke Ellington wrote "Concerto for Cootie" which when lyrics were added became "Do Nothing Till You Hear From Me." He was also featured in other major Ellington compositions: "Echoes of Harlem" and the religious piece "The Shepherd Who Watches Over the Night Flock," which was dedicated to the Rev. John Gensel.

In 1940 Mr. Williams left the group, with Duke Ellington's blessing and promise that he could have his chair back whenever he desired, and he joined the Benny Goodman orchestra. A year later he formed his own big band. At various times his pianists

were Bud Powell and Thelonious Monk. With Mr. Monk he co-authored the jazz standard "Round Midnight."

Mr. Williams formed a small group in 1948. And in the 1950's he worked for seven years at the Savoy Ballroom until it closed to make room for a housing development. The trumpeter Joe Newman, who played with many small groups — including Cootie Williams's — and With the Count Basie Orchestra, said yesterday, "Cootie Williams was a very strong trumpet player. I remember times when you could hear him two blocks away from the Savoy Ballroom."

"He gave you a very guttural sound and it had emotions with it," Mr. Newman said. "It had a pungency and there was an energy. His style blended perfectly with Duke's jungle style."

When Mr. Williams joined the Ellington Orchestra he replaced Bubber Miley, who played the muted horn. He

decided, he once said, "I better learn to play the mute like him. I never heard Bubber in person, so I learned from Tricky Sam Nanton. Duke didn't tell me I had to learn. I just did, and it didn't take very long."

After Duke Ellington's death in 1974, Mercer Ellington said that the current band, "as of now represents history, 65 years of existence."

"A large majority of the band people have passed away," he said. "And the bulk of the big numbers were in the minds of the people who died, not on paper. Mr. Williams would tell how the new men should use an inflection. The parts that were missing he would hum." Once, Mercer Ellington said, Mr. Williams fold the group, "You all sound like a band that's trying to play like Duke Ellington instead of being the Duke Ellington band."

V/A

JERRY VALBURN'S LATEST NEW DISCOVERIES

(Part 2)

THE FOLLOWING IS RECENTLY FOUND EXCELLENT ACETATES WITH MATERIAL FROM 19*6 TREASURY BROADCASTS

- *j 16 May 46 NYC, RADIO CITY
A TRAIN / IN A MELLOTONE / I'M JUST A LUCKY SO-AND-SO U IN A JAM / SONO / RUGGED ROMEO / CIRCE / AIR CONDITIONED JUNGLE / FULL MOON AND EMPTY ARMS / (news) / (Bond promo) / LAUGHIN' ON THE OUTSIDE / (News) / (CROSSTOWN *n-nounced but not pleyed) / A TRAIN (theme) t Close
AFRS used material from this bo for the DWD-68 transcription*
- V 25 May A6 NYC, RADIO CITY
A TRAIN / JUST A-SETTIN' AND A-ROCKIN' / CRCSSTOWN / (Bond promo) / SUMMERTIME / TEARDROPS IN THE RAIN / FRANKIE AND JOHNNY / (Bond pronon) / HOP, SKIP AND JUMP l Clos#
AFRS used material from this be for the DWD-69 transcription.
- U 1 Jun 46 NYC, PARAMOUNT THEATRE rehearsal hall/k) *luu* ruMAjiJd - Af UwVt (4) ft 0 V/H)*
A TRAIN \$(Bond promo) / MAIN STEM / A GHOST OP A CHANCE / (DE interview) / IN A JAM / I'M JUST K LUCKY SO-AND-SO / STOMP, LOOK AND LISTEN / COME RAIN, OR COME SHINE / (Bond promo) / THINGS AIN'T WHAT ... t Close
- vj 8 Jun 46 Reading. STUDIOS OF WEEU
A TRAIN / MOOD TO BE WOODED / JOHNNY COME LATELY / THEY SAY IT'S WONDERFUL / STRANGE LOVE / HONEYSUCKLE ROSE / DON'T TAKE YOUR LOVE FROM ME / BLUES ON THE DOUBLE / COME SUNDAY - LICHT // LOVER MAN / RIFF STACCATO / MOOD INDIGO
AFRS used material fro* this be for the DWD-65 and DWD-73 transcriptions. The DEPARTMENT OF STATE (USA) also used material from this be for the AMERICAN JAZZ NO*26 transcription*
- V 6 Jul 46 Los Angeles, (further details presently not at hand)
A TRAIN / CARAVAN / SONO / (Bond promo) / LAUGHIN' ON THE OUTSIDE / (Stn break) t UNIDENTIFIED INTERLUDE / A TRAIN t Return / THE BLUES / TEARDROPS IN THE RAIN / I'M JUST A LUCKY SO-AND-SO / (Bond promo) / METRONOME ALL OUT / JUST A-SETTIN' AND A-ROCKIN' / ONE O'CLOCK JUMP t Close
Not documented anywhere except partly in the DEMS files,
- U 27 Jul 46 San Diego, from the stage of the ORPHEUM lHEATRE
A TRAIN / JUMP FOR JOY / A GATHERING IN A CLEARING / (Bond promo) / COME RAIN, OR COME SHINE / SUDDENLY IT JUMPED / (Stn break) / A TRAIN l Return / MEDLEY / (Bond promo) / PASSION FLOWER / JUST YOU, JUST ME / YOU DON'T LOVE ME NO MORE / UNBOOTED CHARACTER / (Bond promo) / COTTON TAIL L Close
AFRS used material fro* this bo for the DWD-70 and DWD-71. One selection also appeared on a "Blank Label" 10' LP (marked in waxi RM-299/-300).
- V 5 Aug 46 San Francisco, GOLDEN GATE THEATRE
A TRAIN (i Bond promo) / THE elffth VEIL / (Bond promo) / LOVER MAN / BLUE IS THE NIGHT / JUST SQUEEZE ME / (Bond promo) / DIMINUENDO IN BLUE - TRANSLUCENCY - CRESCENDO IN BLUE / (Bond promo) / THINGS AIN'T WHAT ... (& Stn break) / A TRAIN / Return / A FLOWER IS A LOVESOMW THING / (Bond promo) / HOLLYWOOD HANGOVER / I GOT IT BAD / IHE JEEP IS JUMPIN' A Close
AFRS used material from this be for DWD-73.
- V 17 Aug Culver City, MBADOWBROOK
A TRAIN / NINE-TWENTY SPECIAL / DAYDREAM / JMRONOME ALL-OUT / (Bond promo) / "Tonal Group"! (a) RHAPSODITTI, (b) FUGADITTI, (e) JAMADITTI / (Bond promo) W JUST SQUEEZE ME / (Bond promo) / ONE O'CLOCK JUMP / CYNTHIA'S IN LOVE / A TRAIN t Close

WOLA (Transcriptions)

DATE 8/17/STATION WJZ

NAME DUKE ELLINGTON

START INSIDE OUTSIDE TIME 4:00 to 4:30

PART 1
*9:20 Special
Daydream
Metronome*

RECORDING

PART THREE

DATE 8/17/STATION WJZ

NAME DUKE ELLINGTON

START INSIDE OUTSIDE TIME 4:45 to 5:00

*One o'clock jump
Cynthia's In Love*

TRANSCRIBING & BROADCAST

From labels since long in the DEMS files

(ctd. next page)

VALBURN'S LATEST ... (ctd.)

24 Aug 46 Culver City, MEADCFBROOK

"DE (piano solo)"* A WAIN - MOOD INDIGO - DONT @T AROUND MUCH ANYMORE - SOPHISTICATED LADY - (Bond proao) - SOLITUDE / (full orch<<stri)<< STOMP, LOOK AND LISTEN / A GATHERING IN A CLEARING / CYNTHIA'S IN LOVE / (Bond proao) / C JAM BLUES / THINGS AIN'T WHAT ... (t Stn breik) / A TRAIN I Return / RUGGED ROMEO / MAGENTA HAZE / (Bond promo) / JACK THE BEAR / THE SUBURBANITE / YOU DONT LOVE ME NO MORE / (Bond promo) / SOLID OLD MAN / HOLLYWOOD HANGOVER I Close

APRS used ■terial for DWD-75 tnd DWD-76, One selection also appeared on the earlier above mentioned 10"

"Blank Label" LP (RM-299/-300).

31 Aug 46 Los Angeles, LINCOLN THEATRE

A TRAIN / MY HONEY'S LOVIN' ARMS / WARM VALLEY / (Bond promo) / JUMPIN' PUNKINS / COME RAIN, OR COME SHINE / SWAMP FIRE / PRETTY WOMAN / (Bond promo) / MOON MIST / A TRAIN (t Stn break) / A TRAIN I Return / W.C. HANDY MEDLEY (MEMPHIS BLUES / BEALE STREET BLUES / ST. LOUIS BLUES) / (Bond promo) / THREE CENT STOMP / JUST SQUEEZE ME / (Bond promo) / BLUES ON THE DOUBLE / THINGS AIN'T WHAT ... t Close

Comment: Aasland believes the 17 and 24 August broadcasts to have taken place in Los Angeles, rather than Culver City. However - very similar broadcasts with almost the same contents oame from the Meadowbrook on these sane dates!

DUKE ELLINGTON'S & TORY ON RECORDS

(A fn a44i.ti.oa* tad corrections - et4»)<<

We will repeat froa the date 1Deo73 (see Bull85/2-2), the reason being recent info received froa Erik Wiedemann, Sjef Hoefsait and Roger SStubberfield which also includes details for the 1st of the two concerts given that date*

1Dec73 Eastbourne, Congress Theatre, 1st* C Jam Blues/Perdido/The Piano Player(* RCA issue)/Kinda Dukish-Rock.In Rhytha/Creole Love Call/Satin Doll/Spaceaen/Don't You Know I Care(» RCA)/How High The Moon/I'y Beg.To See.../I Didn't Know About You/Blea/Chinoiserie/I Can't Get Started(« RCA)/Basin Street Blues(* RCA)/Hello, Dolly!/Medley/Things Ain't.../Woods(- RCA)/I Got It Bad/It Don't Mean A Thing/in Duplicate/Meditation(«RCA)/Tiger Rag/Metouria The Lion/Pitter Panther Pat-ter

1Dec73 Eastbourne, 2nd* C Jaa Blues/The Piano Player/Kinda Dukish-Rock.In Rhytha/Creole Love Call (* RCA)/Satin Doll/Spaceaen/Don't You Know I

Care?/Caravan/How High The Moon(» RCA)/New York, New York/I Didn't Know About You/I'a Beg.To See The Light/Blea/Chinoiserie/I Can't Get Started/Basin Street Blues/Hello, Dolly!/Medley/Things Ain't.../Woods/My Mother, My Father/it Don't Mean A Thing/I Got It Bad/Every Day I Have The Blues/A Train/In Duplicate/Pitter Panther Patter (- RCA)/Tiger Rag(- RCA)

fctd

... and here are some further additions*

2Dec73 DESOR 1452e-k is BBC video-tape session in Dorchester, London.

7Dec73 DESOR 1453a-r is a portable recording Bade at the Hahnemann Medical College 125th Anniversary, Academy of Music, Philadelphia.

10Feb73/ Both Georgetown Univ concerts are portable recordings.

5Mar74 Portable recording.

DISCUSSIONS... (ctd.)

from these sessions on Capitol Jazz Classics Vols.6 t 10. BLUE JAY prev. unissued according to the cover. (Renberg)

We've received the following extract from Mr. Renberg (source being STORYVILLE "59" / June-July 1973)*

I thought tbit reader* would b* Interested In the following article which appeared In tbt Detroit Free prts of 27 October 1974 together with two fine photograph* of Duke EllngtOD on his last 'figl.

THE DUKE'S LAST GIG

A legend says 'So Long' in Sturgis, Michigan 'On March 22, 1974, one month before his 75th birthday, Duke Ellington had a concert date to fill because of a cancellation, and Sturgis, Michigan, had an empty auditorium. So the Duke 'cam' to Sturgis, population 9,295, for hit last gig. But no one knew it at the time.

Carl Aiken, who manages the auditorium In the city just Dorb of Indiana In St. Jorepb County', was instructed to hare a couch ready backstage, and a six-pack of Coke for the Jazz-man who had sworn off bard Uqour years before.

"When I saw him after the performance, he was a tired old man," Aiken said. "He looked like he'd been run through a wringer.

But he was sHU gracious, a read gentleman of the old school."

Duke Ellington, who had played his music on every continent, snapped his lithe fingers on the time for Take *The A Train, Mood Indife, Satin Doll* and *Caravan*. Then, after the 20-piece band had played a half-hour encore, the leader came out alone to the piano, and played *Lotus Blossom*, a Boly Strayborn composition that floats like soft wind and water, to a hushed audience.

Afterwards, a girl who played trumpet In the high school band, asked for Duke's autograph. As he gave it, he mischievously probed and found her musical interests. "Well, then," he Jived, "pack your bags and come along."

One week later, Duke Ellington checked Into Columbia Presbyterian Medical Center in New York. When he died on May 24, he was suffering from cancer of both lungs and pneumonia.

Les Alrey,
Ontario

Now ref. Bull84/1-6, DUKE'S LAST GIG* According to Mer- cer's book about his father, Duke's test gig' took place in Sturgis, Michigan. This fits with info given in Storyville. OEMS Bulletin claims Northern Illinois University, March 20. What is correct? (Renberg)

DEMS* Our files show we received information at the time saying Duke was with his band in Michigan but didn't appear on stage, and also on the same date, March 22, flown to New York because of his illness. The above story is correcting us telling Duke did appear on stage.

Ref. Bull85/3-2 (4th item, Duke's tour)* You may like to know that the last part of Duke's tour at the end of

1973 was as follows*

Nov 26 London Palladium (Royal Command Variety Perform-ance), 27 Edinburgh, 28 Glasgow, 29 Dublin, 30 Pres- ton

Dec 1 Eastbourne (portions on English RCA SF-8447), 2 Rainbow Theatre, Finsbury Park, N, London, 3 BBC-TV Lime Grove Studios, London

The band left for home on the morning of Tuesday, 4th De- cember - as it turned out for the last time. (Baines)

VA I have found KILLIAN'S LICK (see Bull85/S-10, "Broad- cast No.3") to be the SUM ts CONTRAPUNTAL RIPOSTE. (Hoefsmit)

VIDEO NEWS

Extra Bonus (US) TVP-114

"BIG, BUCK I BE

[In the Video Nostalgia SCRITS, Old Time Favourites, from Tellerhouse Video Productions ("with thanks to Pathe News"). Contents include Duke "soundies"* SOPHISTICATED LADY ("Ladies" on the tape) / MOOD INDIGO. Other artists include the brief smell group Basie had that included Clark Terry doing the "soundies" of ONE O'CLOCK JUMP / I CRIED FOR YOU. An extra bonus, not listed on the package, but following Cab Calloway's MINNIE THE 'MOOCHA, is Ell- ington's "soundie" of Louis Bellson's composition THE HAWK TALKS. It includes a slightly shortened version of Bellson's SKIN DEEP solo, put in the middle of HAWK TALKS. This is clearly the original recording of the SnaderTek- scriptions of Feb. 1952, since even Louis couldn't dup a drum solo on video. The sound quality is *t least as good as the several LP versions of this important date. (Kennan)

There are now mail-order companies here in the USA, that provide e conversion service, i.e., either to or from the European system. (Jacobs)



A JUP<E JM CHICAGO

fry ifsr) Ceine

<M07ft the fol2c>ing is the edited t*enscript of
« tell giver in Chicogo et the Pule ellington
Study S'cup Conference, Hey 19\$4.)

In 1982 I w*s able to do a round of interviews
in southern California, where I had a ffy-velous
time with Stanley Dance. &efore ** said goodbye,
Stanley suggested that Chicago was a great
untapped source of Ellington material. Only very
recently have I realised how true a statement that

comes to mind concerning Ellington in
Chizago-

The*ie was the Congress Hotel series in 197-6;
tre Mills organzation, a young Toronto debutante
named Helen Cakley and a bunch of traditional jazz
nuts called the Chicago Rnythm Club ell wording
Overtime to put the wind into Dune's sails. (The
very first known recorded Ellington tc have
originated outside a recording studio, by the way,
was ta**r, from the WMAC and WENR remote broadcasts
that picked up these performances nightly,)

Therff were the broadcasts from the Fanther
Foom of the Hotel Sherman in 1940, followed by the
se-ies Of annual concerts at the Civic Opera in
that decade of "social significance thrusts."

There was Ray Nance, and there still is the
exquisite Kay Davis, both Chicagoans and the only
tand personnel to travel to England with Duke in
1946.

To Ellington, Chicago in the 1950* meant,
above all, the Plus Note. The archives of that
legendary establishment, housed presently at the
Chicago Historical Society, reveal a partnership
between Duke and the club's owner, Frank
Holzfe;no, that lasted over ten years and
culminated in the band's appearance there for si*
o' se-er weeks annually. In the year before the
Plus Note closed its doors for the last time, the
Ellington band had appea ed for a total of eight
wee>S: that is, in the year 1959, for roughly one
night of every six Chicago was sweet home to Duke
and the band.

There was Ry People at McCormick Place during
the Century of Negro Progress Exposition during
the summer of 1963.

The little-remembered bassist Hayes Alvi* was
born and raised in Chicago, and Freddy Guy died
her*, tragically, in 1971. Sadly, there was
Duke's ne>t-to-last public appearance: March 20,
1974, in Dekalb, a university community a few
hours west of Chicago.

We might also recall the magnificent records
Duke wa>ed in Chicago. Imagine, if you will, Duke
and the band in the Windy City getting in the
mood, bringing to perfection the likes of *Rude
Interlude end Veytreei Lrpress, Solitude* (in it*
first recording' and the furious *Ko-Kof Jack the
Peer* and Setty Roche singing scat on "A" *7rein*,...

Let us set the record straight, then.
Although Washington always will be Duke's
birthplace, and New York --reputedly--was his home
base and show-bus;ness. springboard, Chicago, quite
simply, hosted his most glorious achievement*.
Period.

Fyerhaps the most glorious of all these Chicago
chapters was Duke's very first appearance here in
1931, as part of hi* first theater, tour away from
the East Coast.

The 1931 edition of the Ellington band was
already famous as the Cotton Club Orchestra, yet
clearly on its way toward another incarnation
altogether. This was, as the recordings document
admirably, a time of prodigious creativity for the
band, still evolving into what would be calTed the
Famous Orchestra of the thirties. Under the
astute management of Irving Mills, the band was to
take its first step into the unknown hinterland of
the Midwest. But this step was anything but
tentative; Duke came strutting into Chicago in
1931 with pomp and ceremony. Look out, Pops
Armstrong? Look out, Fatha Hines?

The centerpiece of the Ellington band's
Chicago debut included the beginning of an
eighteer.-week contract to play movie theatres on
the Midwest's Publix circuit. This was, in fact,
the second leg of the very first tour of picture
houses by any big band, black or white, an
achievement Duke credited to Mills. At that date,
the fact that the tour took place at all was a
small miracle, for 1931 was a very bitter year for
black jazz orchestras. "Colored show biz can only
shout in a few spots," Variety w-ote. "In all
other spots it hasn't the strength to shout; it
can't even whisper."

All this was no small challenge even to the
formidable resources of Duke Ellington, Inc. The
stark social realities of the Dep-ession, which
dictated the demise or decline of many superior
bands, served to add still more luster to the fame
of Ellington. And many mo-'e doors were to be
opened for Duke during the run of the Chicago
tour.

The major engagements here included a week's
booking at the Balaban t Katz Oriental Theatre in
the Loop, opening with a matir.ee performance on
February 13. According to the original contract,
the Ellington band was to spend the following two
wee?S playing the Regal Theatre on the South Side,
but in January it had beer amended to include the
B l K Uptown Theatre, at the opposite end of town,
for its final week of Chicago appearances! the
Regal stay was shortened to a single week.

Apparently, there was one other important
charge in the Publix contract, for originally
there were provisions to import a portion of the
Cotton Club's floor show to perform during band
intermissions. Although Ellington's program at
all three theatres included supporting acts
similar to the Harlem fare, account* from the
Chicago papers of that time indicate that local
talent filled out the remainder of the billing.
Perhaps this was the basis of some premature
speculation that Ellington was about to leave the
Cotton Club permanently for the greener pasture*
of theatre tour*; the Publix contract reportedly
carried "a stipulation bearing more than four
figures."

For its part, the Balatan & katz chain had
already the reputation of giving b'Piis to black
performers, and here, no doubt, Irving Mills
sensed the golden opportunity. At the beginning
of February h l K had cast the comedy tear of
Chiltor. and Thomas to head the stage production
Hhirj o' Luck at the Oriental and thence, upon
Ellington's premier there, to the Uptown and or.
to a Publix tour out of town. From the point of view
of the agents, bookers and management, Ellington
was just the act to yank Chicago and environs out
of the Depression doldrums.

The public here was well-aware of Duke
Ellington, from the musicians* grapevine to the
average radio listener, a market that included
just about everybody. The Mills office's
publicity, coupled with Cotton Club broadcasts
nationally over CBS, was largely responsible for
the ev>r-increasing local ballyhoo over Ellington;
moreover, many Chicagoans had seen the band in its
early film appearances, including the new Rathe
Studio revue then showing at the Metropolitan
Theatre. Word-of-mouth, the most reliable of all
publicity, rad it that the band, at a theater in
Boston the wee? before his Chicago debut, had
received a twenty-two minute standing ovation
after the curtain went down down on the show. The
Bostonian audience, never known for being the
demonstrative kind, continued to applaud until the
picture was stopped and Du?e came out for another
bow. With this kind of momentum, Duke Ellington
really couldn't miss a Chicago,

Many of the important components of what would
become the standard Ellington p.r. sheet were
already beginning to fill the local show-business
columns. One such piece in the *Chicegc Defender*,
whimsical in tone and in its byline of "Anon.
Weinschenk," may have been the first of a long
line of capsule biographies of Duke. It dubbed
Ellington "the leading exponent of what is known
as *dirty end hot music*,U and chronicled the band's
meteoric rise from a three-piece society orchestra
in Washington salons to the pinnacle of celebrity
at the Cotton Club, one of the showpieces Mayor
Jimmy Walker mt*kes viSiting *shimmers to see*.*
Duke's first recording of *Creole Rhapsody* having
appeared in January, this article may also have
been the first to reveal Ellington's intention to
complete, in an extended form, **his musical
history of his Rece,** an idea which would
preoccupy Ellington for many more years. Even at
this date, there appeared in Ellington's career
the dichotomy between "serious art" and "popular

Duke In Chicago (ctd.)

success" (which had been »jnc* *t least the previous* year, when *Hood Indigo* became the first of his hit songs.

The band's opening on Friday, February 13, kicked off an engagement that broke all attendance records at the Oriental Theatre. For the matinee performance, as the theatre opened its doors at 1:33, Chicagoans "pushed, shoved and thronged the ert.'snce...to get a peel at Herlee's king o'l jazz," some of them having stood the February weather for three hour*. The phrase *Herlem's king of jazz* was surely the brain-child of Ned U/jliarrs, then doing h l K's publicity and soon to become the heart of the Mills office promotion of Duke Ellington. Ned's most obvious talent was his rapid-fire compression of images, phrases and slogans, which filled his ad copy for the big daily papery.

The patient crowd at the Oriental was "amply repaid" by Duke once they took their seats:

Some of the little feames- efter gr-nding at their type*r;tirs ell dey. related under that learning pe'serality sMile that the Duke e»nlates(sic). But me soothing than his smile is the music that he and h:s bayd dispense. Hyai rbythe? Hy-ai ha'■sony' Mb.at unison'

The Fegal Theatre, chorus op?-eo the show with their *Strike Up the Fand* dance routine, and then sang a special number introducing the great Ellington. A second curtain ascended to reveal Duke alone under an ande- spot, cueing the band into *Ping Lea Bells* and *Three Little Herds*, which they had pa-formed in the feature-film *Check end Vcubl*_check*.

Thar came a bit of magic. Ivie Anderson, at age twenty-five, was already a show-business veteran, having been a professional singer for ten yf-i's both at home and abroad. She had most recently worked as a featured attraction in Earl Hines's G»and Terrace Fevye on Thirty-fifth Street, and she expected he' current try-out with Ellington to last no longer than his Chicago broking. For eleven more years, *Iv:ie* was to spark the Ellington band's appearances with her verve, wit and dignity, becoming a star in her own right, but nowhere did she ir.c.e an audience more effectively than here at the Oriental Theatre. Recalling Harlem's Florence Mills, Ivie gave her re-ditior of *I'm a Little Fla:third*, *rd the chee-ing mob would not let rket go. It took four brw? and a speech to get her offstage at the operng show.

Third on the bill, Duke returned wth *ll l Could Fe with You*, "and the femmes sigh end close their eyes." Then, against lurid Jungle scenery, the Fegalettes came back to dance to Duke's latest arrangement of *Tiger Hag*. They were followed in the fourth spot by the old vaudevillean dance team of Ford, Marshall and Jones. The Ellingtonian* closed out the show with a set of Du»e*s compositions: the mournful *Bjeck end Ten Fantasy*, with a blue klieg full upon them all, and the astounding *Old Han Blues* as a rousing finale.

Duke's opening on the South Side the following week did not go without fanfare. On Friday, the day of the premiere matinee at the Regal, the *Defender* carried notice of a morster parade to be held ir Duke's honor. Inviting "everyone with *r. automobile and a heart full of welcome for Duke Ellington,*" the throng stretched downtown from Fo-ty-tev-er-th and South Park way by noon. The Fegal opening was billed as the biggest in the history of that theatre, with advance publicity proclai ming Ellington "the only band in the world that plays jazz *ith the primitive rhythm that thrills to the finger tips, »ith harmony blending soft. »*y* jungle melodies in perfect syncopation," --again the obvious work of Ned E. Will: airs.

Si gr-ificantly, some of Ellington's publicity in the NegrC. press reflected black America's hunger for race 'heroes and champions it could call its own. One article of the time, earned by the *Ce'er-der*, went sc far as to depict Duke as a sort of black Jack-Armstrong. Slugged "*Duke Ellington Fronts Mettle ir> Cotton Club Blaze*," the story informed South Side reade-s how Ellington, "rushing in, loaded with pails of water," saved the chorus girls from a dressing-room fire at the Cotton Club, thus showing "that he could cool things deter just as fast as he coaid ware them up." The story did not mention the amount of "warming up" Ellington had done at that particular dressing room!

The band closed at the Regal the following Thursday night, February 26, and opened at the Uptown the next day. The show tht-e was essentially the same as that presented at the Oriental and the Regal, except that the Ford, Marshall and Jones team was replaced by the Four Blare*. The final week at the Uptown brought Duke's first Chicago stay to a fitting conclusion. The band would go on with its Fubli* tour at the Pa-adise, Tivoli and Fisher theatres in Detroit befo-e returning East for an engagement at the t-cok l yr, Fa-amount, but it was a diffe-ent band than the one it had beer three weeks before. Chicago was the origin of many new motifs in the Ellingtor. story.

Some comments received concerning BEGGAR'S HOLIDAY

(SN Bull85/3-11f1?)

● In regard to the BEGGAR'S HOLIDAY SONG LIST I car add one more version of "TOMORROW MOUNTAIN", which i* included in an album by the Gene Lowell Singers, entitled "Voices in Song". The album* recorded in April* 1960* is on TIME S/2003.

Also* there is a new albuva by Richard Rodney Bennett* entitled "The Lyrics of John LaTouche" on AUDIOPHILE AP-206. There are several songs included from "BEGGAR'S HOLIDAY".

Note: The Lena Horne version of "Tomorrow Mountain" on STANYAN way or may not be the sane varson that I have by her in her "Stormy Weather" albuva on RCA VICTOR LPM-1375. I am not familiar with STANYAN* and do not know if it was leas- ed froo, RCA* or if she has actually recorded "Toaorrow Mountain" on two occasions. (Jacobs)

Referring to the number's listing (see previous Bulletin)* here are some-additions*

- v 5. also known as WANNA BE BAD.
- 8. copyrighted as NICE FATE FOR JUNIOR. EU 65047.
- 9. add EU 173673.
- ;14. the full title is A VIRGIN'S LIKE ORE FROM A GOLD MINE* add EU 65052.
- v 18. add EU 177289.
- 32. also known as WHERE IS MY HERO?
- 46. probably the saae as QUARREL FOR THREE in the program (not listed under this title here).

The following were issued in A COLLECTION OF SOMGS FROM BEGGAR'S HOLIDAY* published by Chappell i Co.* Inc. EP 20155* 5* 7* 9, 12* and 13.

- The following copyrighted pieces are probably identical to some of the pieces listed under different titles*
 - v DUET OF POLL* AND LUC*. EU 65048; /PIGHT. EU 65049; ufoILLARD WOMAN. EU 65051; SWEET LUC*. EU 65053; vTHERE'S NO ONE BUT *OU. EU 65055; VWE BRIGHTEN LIVES. EU 65059; v DADDY'S IN THE HOSPITAL. EU 65061. (Wiwl«Mnn)

THE DUKE ELLINGTON STUDY GROUP FOURTH ANNUAL CONFERENCE

4th Annual Duke Ellington Study Group Conference will be held in the greater New fork Area duriiy the first or second week of June 1986. The conference will take place froo Thursday through Sunday and conoluda a waek long festival celebrating the musio of Duka Ellington. Both avants will be sponsored by The DE Society (New York Chapter). All and everyone intending to attend are requested to write TDES as early in advance as possible. Doing so kindly state if you will attend the conference (4 days)* will you attand the festival (7 days)? If answer to this is yes or maybes Will you stay at Headquarters Hotel?* How many people will be in your party?* Will you make a presentation?

Please send your letter to* Morris Hodara* 30-20 Parsons Blvd.* FLUSHING* NY 11354* U.S.A.