

# DEMS BULLETIN

DUKE ELLINGTON  
MUSIC SOCIETY

1989/3 OCT-NOV



DUKE ELLINGTON

Volume 6

FOR  
DEMS  
MEMBERS  
ONLY

## THE PRIVATE COLLECTION

DANCE DATES - CALIFORNIA 1958

Liner-notes state all selections as from either Travis AFB March 4, or Mather AFB March 5. Below we have added the date in question following each title. Also added are the DESOR code specifics, and finally keys to previous LP releases.

- |                            |               |       |     |
|----------------------------|---------------|-------|-----|
| 1. Such Sweet Thunder      | <u>5Mar58</u> | 692y  |     |
| 2. The Blues To Be There   | "             | 692v  | A   |
| 3. Juniflip                | "             | 692m  |     |
| 4. The Star-Crossed Lovers | "             | 692z  | B   |
| 5. Together                | "             | 692aa | A   |
| 6. Californio Mello *)     | "             | 692g  | B   |
| 7. Suburban Beauty         | "             | 692s  | A C |
| 8. C Jam Blues             | "             | 692j  | B C |
| 9. Blues In Orbit          | <u>4Mar58</u> | 691k  | D   |
| 10. Mood Indigo            | "             | 691y  | E   |
| 11. Honeysuckle Rose       | "             | 691r  | ∅ E |
| 12. Willow Weep For Me     | "             | 691g  | D   |
| 13. Caravan                | "             | 691w  | D E |
| 14. Wailing Interval       | "             | 691gg |     |

A = Unique Jazz WJ-16    B = Unique Jazz WJ-34  
C = Koala AW-14157    D = Jazz Connoisseur JC-4  
E = Koala AW-14284

\*) = DESOR & WJ-34 "Unknown Title".

3. Duke's spoken introduction to "Juniflip" is edited: The dedication to Major and Mrs. Pitman is cut out.  
6. This is the same as "Commercial Time" (see DEMS 85/2-6), and the same as "John Sanders' Blues".

"Commercial Time" is recorded both on 17May55 and 9Sep57, "John Sanders' Blues" both on 11Jun55 and 20May64. What is wrong on the CD is not only the title, but the fact that the title "California Mello" is credited to Duke Ellington, though being a genuine Rick Henderson composition, who also wrote the arrangement for the band.

8. The liner notes says that after "The C Jam Blues" a "coffe break" follows. This is not true. After the "C Jam" came "All Heart".  
14. "Wailing Interval" is the same as "Blow By Blow", among other titles used for this "interval". What is heard here is the encore after "One O'Clock Jump" (issued on LMR CD-83001, see DEMS88/2-9). It is strange giving the impression the producers did not know the two adjacent titles were both on CD-83001 ("Private Collection - Vol.2").

General comment: It looked very much so, when Volume 2 wa released, that the producers tried to give only "fresh" music by carefully selecting parts that had never earlier been released. This was highly appreciated and welcomed as a friendly gesture. Now we know better. Only three titles on this CD are "fresh" (total time 10'24"). (The time indications on the cover are not correct.) Nevertheless, the whole of 68'50" is a constant listening pleasure. (Hoefsmit/Aasland)

DUKE ELLINGTON

Volume 7

## THE PRIVATE COLLECTION

STUDIO SESSIONS 1957 & 1962

Below titles are given in the same sequence as on the CD cover. On the CD itself tracks 17 and 18 changed places, and the same happend for tracks 19 and 20.

- |                     |                |      |  |
|---------------------|----------------|------|--|
| 1. Things Ain't ... | <u>Jan57</u>   | 648c |  |
| 2. Something Sexual | <u>Feb57</u>   | 648d |  |
| 3. The Riff         | <u>17Jan57</u> | 646a |  |
| 4. Bluer            | "              | 646b |  |
| 5. Wailing 'bout    | "              | 646d |  |

- |                           |                |      |   |
|---------------------------|----------------|------|---|
| 6. I Cover The Waterfront | <u>17Jan57</u> | 646c |   |
| 7. Blues A Ia Willie Cook | <u>29Jan57</u> | 647a | F |
| 8. Slow Blues Ensemble    | "              | 647b | F |
| 9. Circle Of Fourths      | "              | 647c |   |
| 10. Perdido               | "              | 647d |   |
| 11. Three Trumps          | "              | 647e |   |
| 12. Deep Blues            | "              | 647f |   |

(ctd. next page )

As a DEMS 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 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 DEMS. As a DEMS 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 ! DEMS is a non-profit organization, depending on voluntarily offered assistance in time and material. Sponsors are welcomed.

**THE PRIVATE COLLECTION** Vol.7 (ctd.)

13. Things Ain't ...	<u>29Mar62</u>	818c	°)	27B(-1)
14. Paris Blues	"	818b		
15. I Got It Bad	"	818d	°)	27C(-2)
16. Circle Blues	"	818e	°)	27D(-2)
17. Perdido	<u>20May63</u>			
18. The Sky Fell Down	"			
19. Cottontail	<u>6Jun62</u>		°)	21J(-7)
20. Passion Flower	<u>20May63</u>			

F = previously issued on Up-To-Date 2009

°) = Danish broadcast, as surveyed in DEMS86/2

1. This is from a session where no choir was added, though the liner notes might you get to thinking otherwise.
2. We also know this title as "Something Saxual" (a nice little word-play). The CD cover gives the date as Jan57. This is false - see above. "Something Saxual" is the same as "Dual Highway".

( To be continued in the next Bull )

3. "Bluer" is based on "Hey, Buddy Bolden".
8. On Up-To-Date 2009 is Clark Terry excluded, although he is the one taking the only solo part.
11. Same as "spacemen".
12. In the original listing called just "Blues" when recorded. In Mercer's listing as "Jam On C".
13. Since track 1 on this CD is not a vocal rendition there is little sense in mentioning explicitly that this version on track 13 is an instrumental.

17-18-20. Date in Mercer's listing 20May63, but on cover erroneously as from 29Jan57. Since track 10 on this CD is not a vocal rendition there is little sense mentioning explicitly that this version is an instrumental, and, as pointed out above, when one wants to hear "Perdido", one must push number 18. Otherwise you'll hear "The Sky Fell Down".

Another whimsical curiosity is found in the personnel where PG is mentioned twice. (Aasland/Hoefsmit)

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DEMS Bulletin 0

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Centre de Cheques Postaux, 10306 STOCKHOLM,  
Sweden.

## DISCUSSIONS - ADDITIONS - CORRECTIONS

● DEJA VU label: The copies I've seen states "Made in Switzerland" on both case and sleeve (not Austria). (Moulé)

● 29Apr38: BBC celebrated Duke (30') from the Cotton Club (could be heard in Sweden, if turned to BBC between 21:30-22:00). Titles according to BBC: Rock-in' in rhythm/Clarinet lament/Diminuendo in blue/Crescendo in blue/Caravan/MEDLEY: Black and tan fantasy-Black beauty-Mood Indigo/The Skrontch/Chatterbox / I let a sing go out of my heart. (Hällström)

● 6oct38: NBC, from the Apollo Theatre, short wave to BBC (22:30-23:00, Swedish time(?)). Due to an error by NBC the first 5 or 6 minutes was not received by BBC (also see DEMS85/4-4). (Hällström)

● 15Mar39: The broadcast is on Azure CA-4 called "America Dances". The correct designation should be "Swing Music From America" - a parallel series to "America Dances". The program delay, referred to by the BBC announcer, occurred one hour earlier, and affected the subsequent program. Thus the CBS broadcast was not put on by BBC until 7:02:45 (local time). According to BBC (spellings as follows) the program included: Jazz potpourri/The lady in doubt/Evah day/Jeep blues/King Dooji/Hold tight/Azure/Harmony in Harlem. The broadcast originated from NYC, Columbia Studios. (Hällström)

● 10Jun40 (see DEMS85/4-4, as "12Jun40"): Said as broadcast 3:00-3:30 (English local time). For this "America Dances" the following titles were booked, as stated by BBC: Ko ko/Morning Glory / Jack The Bear / Concerto For Cootie/Me And You/So Far So Good/Tuxedo Junction/I'm Checkin' out, Goombye/Pussy Willow/The Sergeant Was Shy/Never No Lament/ Cottontail / Blue Goose. As we all know the following titles were chosen for the actual broadcast (see "Wax Works" RCA Victor period, 40-15: East St. Louis Toodle-Oo & intro./Ko-Ko/Blue Goose/So Far, So Good / Cotton Tail/ Concerto For Cootie/Jack The Bear/Boy Meets Horn/The Sergeant Was Shy/Never No Lament (announced incorrectly as "E.St.L. Toodle-Oo") & Close. (Hällström)

● Here is the first broadcast date in England for the "SITTING-IN WITH" (the Duke) program: In a recent letter from BBC I cite: "...the only programme I have found in the index under the title "Sitting in with" is a Duke Ellington programme of 28.12.1945 called "Kings of Jazz ...". (Hällström)

DEMS: See Aasland's early 1945 Wax Works manuscript (DEMS87/4-10).

● 19-20Feb68: Does DEMS know the exact recording date of "Meditation" (DESOR 1145) on Fantasy? (Götting)

DEMS: Sorry, we can't. As far as we know this title is still unissued. Right?

( ctd. page 3 )



## DUKE IN THE PICTURE

VIDEOS AND FILMS

### ● Charlie(EEC) VID JAM 1 "SWINGTIME COLLECTION"

"DE&HFO 1965": A Train/Rockin' In Rhythm/Satin Doll/Prowling Cat/Do Nothin' .../A Train

Same contents as on Swingtime Video(US) Vol. 101 (see DEMS86/2-10). The balance by Count Basie and Lionel Hampton. (Aasland)

### ● Charlie(EEC) VID JAM 8 "SWINGTIME COLLECTION"

"DE&HFO 1965": A Train / Afro Bosso (sic!) / Step In Time / Superfragillisticexpialidocious / Fly Me To The Moon/Never On Sunday/Things Ain't ... (Clng theme)

Same contents as on Swingtime Video(US) Vol. 108 (see DEMS86/2-10). Balance by Basie and by Hampton. (Aasland)

### ● Charlie(EEC) VID JAM 11 "SWINGTIME COLLECTION"

"DE&HFO 1965": A Train / "Medley": Caravan-I Got It Bad-Don't Get Around ...-Mood Indigo-I'm Beginning To See The Light-Soph.Lady-Do Nothin' ...-Banquet Theme / Skillipoop/Tootie (as "Tutti") For Cootie / A Train

Contents = Swingtime Video Vol. 111. Balance by Basie and by Harry James.

The contents of all the above three tapes were shot on 12Jan65 (see DEMS86/2-10 & 89/1-8). These video versions are all edited. (Aasland)

### ● Charlie(EEC) VID JAM 12 "SWINGTIME COLLECTION"

"DE&HO 1943": Mood Indigo-Soph.Lady / It Don't Mean A Thing / Don't Get Around ...

This is the "DE&HO" ("Jamboree") film short from June 1943 (see "Wax Works" (Recording Ban Period) item 43-59). Balance by A.Shaw, J.Teagarden, C.Calloway, B.Raeburn. (Aasland)

### ● Charlie(EEC) VID JAM 17 "SWINGTIME COLLECTION"

"DE&HFO 1952": Mood Indigo/Caravan/Soph.Lady / VIP's Boogie/Mooche/Solitude/Hawk Talks

Here we have the famous seven "Snader Telescriptions", filmed on 14Feb52. Balance by L.Hampton.

The PAL system concerning above videos. (Aasland)

### ● DEMS89/1-8 ("Video Film Classics")

I have in my collections copies of these "Big Band Sound" (from 16mm films and other sources). Thus I possess all numbers in DESOR 975 and 976. Only on "A Train/Afro Bossa" JH is found sitting between JHtn and RP, including "Never On Sunday". (Navas Ferrer)

### ● DEMS89/2-6 ("CHANGE OF MIND")

The film was never exactly distributed very widely. In fact, it appears to have been shown at drive-in theatres exclusively. In all my years of research, I have not seen a print yet. Never having been a successful film, there is little chance that it will be commercially distributed on video cassette, I would guess. (Stratmann)

### ● DEMS89/2-8 ("Tinner's Book" - right column)

Correction to a correction: Juan Tizol is indeed in the film, BLACK AND TAN. Though not a regular member of the band yet, he played one of his occasional guest roles, as he is known to have done on other occasions as well, before he joined permanently. (Stratmann)

### DISCUSSIONS... (ctd.)

#### ● DEMS82/3-4 (bottom of page)

The Contijoch question, is as far as I know, not yet answered.

"Ella & Duke on the Cote d'Azur": "Mack The Knife" is from 28Jul66. (Hoefsmit)

#### ● DEMS83/1-3 (see DESOR ..., last lines)

My remarks concerning the Australian trip do not make much sense. The following should be corrected in the note:

Pert was Thursday (Feb3) and not (Feb6).

The conclusion is that 1245 (Studio 21) is from Feb6 and 1244 (Municipal Stadium) is from Feb7, and not, as stated, the other way around. (Hoefsmit)

#### ● DEMS83/1-3 ("Discuss.-Addit.-Corr.")

Recordings made after 5Dec73: also 8Mar74, Sarasota Van Wetzel Center (DESOR 1458). (Hoefsmit)

#### ● DEMS88/4-5, second column)

Jazz Life(G) 2673.722, "SUCH SWEET THUNDER": "Perdido", listed by the record producer as 2/6/63 on this LP, is certainly incorrect. Clark Terry is featured on trumpet and was long gone by 1963. (Beckhardt)

#### ● DEMS89/2-6

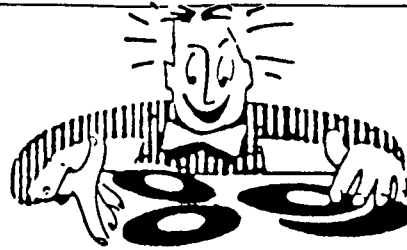
There's two spellings of Chatauga (Chatauqua) Lake in your entry. Please point out the correct one. (Stratmann)

DEMS: None of the spellings correct. The correct spelling should read Chatauqua!

● On the PRIVATE COLLECTION CD, Vol.8: Tracks 4-8 are Mono, takes 14-17 has a bad kind of stereo. (van Waes)

( ctd. page 9. )

# NEW RELEASES AND RE-RELEASES



● B & C (US) 70002 2 (CD)  
"THE BIG BIG BIG BIG BANDS - Vol. 2"

17Jul46 The Mooche (plus 11 not DE). (Moulé)

● B & C (US) 70006 2 (CD)  
"THE BIG BIG BIG BIG BANDS - Vol. 6"

11May66 Do Nothin' ... (plus 11 not DE) (Moulé)

● B & C (US) 74082 2 (CD)  
"SWING BACK WITH DE AND YOUR FAVOURITE BIG BAND HIT"

10May66 Soph.Lady / 28Mar46 A Train/17Jul46 Mooche  
/11May66 Do Nothin' .../11Jul46 Pretty Woman / 1945  
Frankie And Johnny/11May66 Mood Indigo/17Jul46 Moon  
Mist/16Jul46 One O'Clock Jump/18Mar37 Caravan (a-  
bridged)/28Mar46 Perdido

The sleeve reads "1940's", but some tracks are from the 60's, as stated above. Tremendous echo affects the RCA cuts, while the Capitol Transcriptions are better. The "Frankie And Johnny" 'live' version has no similarity to other versions in my collection (not similar to DEIS, for instance). (Moulé)

● Carrere(F) 98.577 (2-CD set)  
"LE TOP ARTISTES DE JAZZ"

35 tracks. CD1 has 11Jun51 Caravan (DE/BS All Stars).  
CD2 has 1May62 A Train (DE&ho, feat. Gonsalves).  
Balance not by DE. (Moulé)

● Carrere(F) 98.578 (CD)  
68.578 (LP); 78.578 (Cass)  
"LE TOP DES ARTISTES DE JAZZ"

Has one DE: 1Jun51 Caravan (Same as on the 2-CD set), plus 18 not Ellington. (Moulé)

● CBS(F) 463396 2 (CD)  
"LES PLUS GRAND MOMENTS DU JAZZ"

1961 A Train (with Basie)/30Jun60 Happy-Go-Lucky  
Local, plus 20 not DE. (Moulé)

● CBS(F) 463466 2 (2-CD set)  
"LES PLUS GRAND MOMENTS DU JAZZ"

1961 A Train (with Basie)/30Jun60 Happy-Go-Lucky  
Local/2Dec59 C Jam Blues, plus 31 not DE) (Moulé)

● CBS(US) 463342 2 "INDIGOS" (CD)

Have just received this re-release, stating two "previously unissued" takes. Each time "prev. uniss." is mentioned, one automatically turns sceptic. In the case of "All The Rhings ..." it is the same as on "DUKE 56/62 vol.1" (3'48") or it is an alternate. Better experts than me must find out the correct circumstances. (Lidtveit)

Same as Columbia CS-8053 "INDIGOS" version.

10Oct57 Night And Day/All The Things ... are stated as previously unreleased, but both are on CBS 88653

"DUKE 56/62 vol.1". 10Oct57 "Autumn Leaves" is indicated to be an alternate take. This is wrong. It is the same take but with the first chorus with Ozzie Bailey singing in French. That part was deleted on CBS 8053 and CBS CL-1085. Now, for the first time we have the complete version. (Perrottet)

Digital re-master by Michael Brooks. In an article by him, "Ruminations on the hazards of producing record re-issues", we found an article as follows: "On 'Ellington Indigos' I included the two unreleased cuts (including one that wasn't even listed on the Duke Ellington's contract sheets and was obviously recorded informally between takes). On the down side I omitted "The Sky Fell Down" and used an alternate of "Autumn Leaves" with Ozzie Bailey singing in French. "The Sky Fell Down" came from an earlier session and was the only cut not recorded in simultaneous mono/stereo versions. Rather than include a cut with a totally different sound I decided to delete it and use it in a subsequent reissue, along with some other cuts recorded the same way. When I found the alternate of "Autumn Leaves" I consulted Stanley Dance who told me that this version was the only one favoured by Duke on his concert dates until an unfortunate incident occurred in Paris. Bailey, who had an impeccable French accent, was given the bird by a Parisian audience who thought that the authenticity of Bailey's diction was merely an example of American show-boating. Bailey was very upset and Duke was so angry that he forbade the song ever to be performed that way again." (Lidtveit)

● D.E.T.S. 46 (LP)  
Treas. Show 5Oct46; Treas. Star Parade 231/2/3

5Oct46 A Train & Intro./Can't Help Lovin' That Man/  
(DE bond promo)/Just You, Just Me/Just Squeeze Me/  
Things Ain't ... (as closing theme)

Jun43 A Train & Intro./Don't Get Around .. /Caravan /  
(Bond promo)/It Can't Be Wrong/Johnny Come Lately /  
(Bond promo)/Treas. Star Parade theme "Any Bonds To-  
day?"

Jun43 A Train & Intro. /Wait For Me, Mary /Moon Mist  
/(Bond promo)/A Slip Of The Lip/Things Ain't ... /Any  
Bonds Today?

Jun43 A Train & Intro./Tonight I Shall Sleep/Go Away  
Blues/(Bond promo)/Creole Love Call/Three Cent Stamp  
/(Bond promo)/Any Bonds Today?

The 5Oct46 was shortened and is the last known one in the 1945-1946 series of Treasury Duke broadcasts. But already in June 1943 the Treasury Department recorded three 15 minutes shows (transcriptions), "Treasury Star Parade" (Nos. 231, 232, 233). On these the bond promotions are read by the announcer, Jimmy Wallington. (Aasland)

(ctd. page 5)

NEW RELEASES

(ctd. ):



D.E.T.S. 47 (LP)  
Chicago, BLUE NOTE Bcs.: 24Jun53 & 1Jul53

24Jun53 A Train/Harlem Air Shaft/Creole Love Call / C Jam Blues/Is It A Sin?/Just A-Settin' And A-Rockin' / Moonlight Fiesta/Hawk Talks/Satin Doll & Close

1Jul53 A Train/Bluejean Beguine / Boo-Dah / Cocktails For Two/Nothin', Nothin', Baby/Jump For Joy/Perdido/ Blue Moon/Satin Doll & Close

Two NBC broadcasts. "Nothin', ..." has once been issued on lp, TOM-10. All other titles are fresh.

(Aasland)

D.E.T.S. 48 (LP)  
Chicago, BLUE NOTE, 17Jul53 & 24Jul53

"17Jul53" A Train/Caravan/I Let A Song ...-Don't Get Around .../Hawk Talks/Come On Home/Flamingo/Jump For Joy/Satin Doll/A Train & Close

"24Jul53" A Train/Tattooed Bride/Nothin', Nothin', Baby / Rock-skippin' At The Blue Note / Just Squeeze Me /Ting-A-Ling/Satin Doll & Close

These are transcribed broadcasts, NBC in cooperation with the Treasury Department, from Duke's stay at the Blue Note, 12Jun53-2(or 3)Jul53, a three week engagement. The actual bc dates are not known. "The Tattooed Bride" is the same as the second part of this longer work. "Nothin', ..." is this time given on the label as "Nothin' Ain't Nothin' Baby". The original issue on Capitol(US) 2546 has the title as "Nothin', Nothin', Baby", but when released in England changed as "Ain't Nothin' Nothin' Baby Without You". However MIMM states the correct title as "Nothin', ...".

(Aasland)

D.E.T.S. Bonus (LP)  
NYC 400 REST., 14Apr45; Chi, BLUE NOTE, 1Aug53

14Apr45 Moon Mist/New World A-Comin' /Nobody Knows The Trouble I've Seen/Mood Indigo/Dirge/Chant For F.D.R. (American Lullaby)/Come Sunday/A City Called Heaven (Poor Pilgrim Of Sorrow)/Creole Love Call / Moon Mist and close

A Franklin D. Roosevelt commemorative ABC program originating from the Radio City studios, and not as from the 400 Restaurant (I believe that Jerry himself verified this on my last visit). There seems to be an extra, nonexistent, item in the row of titles printed on the label, "Chant For F.D.R. (American Lullaby)". As far as I know (and other collectors)"Dirge" is the one subtitled "Chant ...". Anyway, there are 9 pieces, not 10, as given on the label. This is of course of minor importance - what is really important is that the fidelity on this LP is superior to the version once issued on the FDC/Ariston lp.

Side 2:

"1Aug53" A Train/Boo-Dah/What More Can I Say/Frustration/Basin Street Blues/Duet/Ballin' the Blues / Satin Doll & Close

Again a transcribed broadcast emanating from the above mentioned Blue Note stay.

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These four D.E.T.S. LPs brings to an end a most

remarkable and rather fantastic task undertaken by Jerry Valburn, started in 1981 (see DEMS81/1). This effort has forever placed Jerry among outstanding DE researchers, also contributing to the now established Smithsonian Ellington project. (Aasland)

EMI(F) 251273-2 (CD)

"SWING IN AMERICA - THE CHARLES DELAUNEY SESSIONS 1946" ("Jazz time" series)

3Sep46 Esquire Swank/Midriff (+ 21 not DE) (Moulé)

The Entertainers(EEC) 0251 (CD)

"SOPHISTICATED LADY"

9Sep58 A Train/7Jul56 Soph.Lady/7-8Feb56 Cotton Tail

/Creole Love Call/E.St.L. Toodle-Oo/8Sep59 Perdido/

7Jul56 I Got It Bad/9Sep57 Mood Indigo/31Mar58 Satin Doll

/7Jul56 B&T Fantasy/8Sep59 Things Ain't ..

1Oct57 Prel. To A Kiss/9Dec57 Dancers In Love/10Aug

52 Mooche/7-8Feb56 Ko-Ko/Daydream/In A Mellotone/14

Feb40 Solitude/19Dec36 Caravan (-1)/7-8Feb56 Indian

Summer

No locations /dates on sleeve, except for years. Total playing time: 71'55". (Moulé)

Frequentz(It) 003 "DUKE ELLINGTON" (CD)

Jun57 (Carrolltown) A Train (which version?)/ Such

Sweet Thunder/Soph.Lady/Perdido/28Dec58 (Blue Note)

Passion Flower/Things Ain't .../On The Sunny Side Of

.../In A Mellotone/4Mar58 (Travis AFB) Mainstem/Just

A-Sittin' And .../Stomp Jones/Mooche / Honeys.Rose

/Mood Indigo/One O'Clock Jump/Wailing Interval

All items already issued except "Wailing ..."

(Moulé)

Giants Of Jazz(It/F) 53046 "DE 1932-41" (CD)

15Feb41 A Train/4May40 Don't Get Around/Cotton Tail

/26Jun41 I Got It Bad/15Mar40 Conga Brava/ Concerto

For Cootie/28May40 Portr. Of Bert Williams / 17Oct40

Warm Valley/14Feb40 Solitude/16Oct39 I Let A Song ..

/20Sep37 Dim.&Cres. In Blue/27Feb36 Echoes Of Har-

lem/14May37 Caravan/27Feb36 Clarinet Lament/30Apr35

Merry-Go-Round/In A Sent. Mood/12Apr34 Live and Love

Tonight/15Feb33 Soph.Lady/15Aug33 Harlem Speaks/18

May32 Slippery Horn

Total playing time: 70'56". (Moulé)

Hot'n Sweet(F) FDC-5104 "DE vol.1" (CD)

"THE BIRTH OF A BAND" "1924-1926"

Jig Walk/It's Gonna Be A Cold, Cold Winter / Parlor

Social De Luxe/Choo Choo/Rainy Nights/Deacon Jazz/

Oh, How I Love My Darling/How Come You Do Me Like You

Do/Everything Is Hotsy-Totsy Now/I'm Gonna Hang A-

round My Sugar/Trombone Blues/Georgia Grind / Parlor

Social Stomp/You Got Those "Wanna Go Back Home Again"

Blues/If You Can't Hold The Man You Love / Animal

Crackers/Li'l Farina/Lucky Number Blues / I'm Gonna

Put You Right In Jail/E.St.L. Toodle-Oo / Birmingham

Breakdown/Immigration Blues/The Creeper (2 takes)

Has fair sound. (Lawrence)

(ctd. page 6)

NEW RELEASES ... (ctd.)



● Jazz & Jazz(It) JJ-602 "JAM A DITTY" (LP)  
 SIDE A 1Jul47 A Train/Orchids For Madame / Golden Feather/Flippant Flurry/Jam A Ditty/Passion Flower/"Beautiful Indians": a) Minnehaha, b) Hiawatha / A Train  
 SIDE B 4Jul47 A Train/Caravan/Brown Penny/In A Mello-tone/Mooche/Prisoner Of Love/Happy Go Lucky Local  
 Broadcast recordings, Denver/CO during the band's two week stay at the El Patio Ballroom.  
 (Navas Ferrer)

● Maestros del Jazz(Sp) LSP 980689-1 (LP)  
 CSP 980689-4 (Cass)  
 "THE JAZZ OMNIBUS"

SIDE B includes "Echoes Of Harlem" (CW&hRC), and "Alabama Home" (Gotham Stompers). The balance is not by Duke or the Ellingtonians.  
 (Navas Ferrer)

● Melodia(USSR) 26781 002 and 26779 004 (LP's)  
 "DUKE ELLINGTON"

Praise God/Supreme Being/Heaven/Something About Believing/Almighty God/The Shepherd/In The Beginning God/Tell Me It's The Truth/Come Sunday/Will You Be There-Ain't But The One/New World A-Coming / David Danced Before The Lord

Two LPs with Sacred Concert excerpts originally released on Victor 3582 and on Fantasy 8407/08. From 26Dec56, 22Jan68, 19-20Feb68. Very nice covers and more than acceptable pressing quality. Duke is still alive in Russia too ...  
 (Götting)

● No Label(E/made in Sweden) ONN-43 (CD)  
 "ONE O'CLOCK JUMP"

CD  
 Crosstown/Everything Goes/Translucency/Rugged Romeo/Tip Toe Topic/Rockabye River/Unbooted Character/Suburbanite/Moon Mist/In A Jam/Intrana/I Can't Believe That You're In Love With Me/Someone/Mooche/Tea For Two/One O'Clock Jump

From Capitol Transcriptions. On the outside formula stating "Manufactured in the U.K." is mentioned, whereas the CD states "Made by CD Plant Sweden."  
 (Moulé)

● Romance of Jazz(EEC) 10016 (CD)  
 "ROUND MIDNIGHT"

Track 2: I Got It Bad (Moulé)

● Romance of Jazz(EEC) 10019 (CD)  
 "BODY AND SOUL"

Track 4: Mood Indigo (with Armstrong); Track 14: Rockin' In Rhythm (Moulé)  
 Both Romance ... CD's need more investigation.

"THE PRIVATE COLLECTION" (5 CD's):

● Saja(USA) 7 91230-2;	WEA(G) 255 922-2	; WEA(J) 27P2-2816	Vol.6 "DANCE DATES"	"CALIFORNIA 1958"
7 91231-2	255 923-2	27P2-2817	7 "STUDIO SESSIONS 1957 & 1962"	
7 91232-2	255 924-2	27P2-2818	8 "STD. SESS. 1957, 1965, 1966, 1967"	
7 91233-2	255 925-2	27P2-2819	9 "STUDIO SESSIONS 1968"	
7 91234-2	255 926-2	27P2-2820	10 "STUDIO SESSIONS 1965, 1966 & 1971"	

The second set of 5 CD's in the series. Contents and comments to be found elsewhere in this issue.

● Starlite(EEC) CDS-51053 "SOLITUDE" (CD)

7-8Feb56 In A Mello-tone/10Aug52 Mooche/1oct57 Prel. To A Kiss/20Sep59 Mood Indigo-I'm Beginning To See The Light-Soph.Lady-Caravan-Satin Doll-Just Squeeze Me -It Don't Mean A Thing-Solitude-Don't Get Around .. /7Jul56 B&T Fantasy/9Sep58 A Train (Moulé)

● Tax(Sd) 3720-2 "THE DUKE 1940" Volume 1 (CD)  
 3721-2 Volume 2 (CD)

"'LIVE' FROM CRYSTAL BALLROOM, FARGO/N.D."

VOL.1 Mooche/Ko-Ko/Pussy Willow/Chatterbox/Mood Indigo/Harlem Airshaft/Warm Valley/Stompy Jones/Bo-jangles/You Took Advantage Of Me/Rumpus In Richmond/Flaming Sword/ Never No Lament/Clarinet Lament

VOL.2 Slap Happy/Sepia Panorama/Boy Meets Horn/Way Down Yonder In New Orleans/Oh Babe! Maybe Someday/Five O'Clock Whistle/Rockin' In Rhythm/Soph. lady/Whispering Grass/Conga Brava/Stardust/Rose of The Rio Grande/St. Louis Blues

The Jazz Society(Sd) 2-LP set AA-520/521 was the very first one to issue the famous 7Nov40 Fargo dance date with Jack Tower master-handled tapes with real good sound. Now we have Fargo on CD for the first time, and still better Tower sound.  
 (DEMS)

● WH/Carrere(F) 96754 "DE&HO" (CD)

In series "Les Triophes Du Jazz". Contents on CD is the same as on Bethlehem(US) BCP-60 and BR-5013.  
 (Moulé)

E L L I N G T O N I A

● Prestige Carrere 98340 (CD)  
 "JOHNNY HODGES ALL-STARS"

Same as Prestige P-24103 (2-LP set), 24 titles.  
 (Lawrence)

● Musicmasters(H) MMD-60176L (CD)  
 "FOUR SYMPHONIC WORKS BY DUKE ELLINGTON"

27Jun88 BLACK, BROWN AND BEIGE" (18'04")/THREE BLACK KINGS (19'11")/NEW WORLD A-COMIN' (13'47") / HARLEM (15'23")  
 (van Waes)

C O R R E C T I O N S - 2 . 2 . 2 ( c t d . )

● DEMS89/2-6  
 Ellington couldn't well have played the Bemus Point Casino on 20Jun32. He was at the Palace Theatre in Chicago/IL 18-24Jun32. 'Billboard' reviewed the band there for its issue of June 25 (p.11).  
 (Stratemann)

● DEMS89/2-6  
 The 1Sep32 date might fit into the itinerary, as the band was playing the Majestic Theatre in Bridgeport/CT, for a week, beginning 31Aug, and may have done a gig at the Bemus Point Casino in addition to its stage appearance in Bridgeport. Likewise the 27Aug38 ties in with the band's itinerary.  
 (Stratemann)


**THE ELLINGTON SOLOISTS**
**(21)**

DUKE ELLINGTON

**JIG WALK (PART II)**

**C**



**D**



*Ken Rattenbury '89*

Here is the second part of the transcription of Duke's early rag-influenced piano arrangement of his tune from the 'Chocolate Kiddies' revue of 1923/4. It begins (Score reference 'C') with the first 'middle eight' section of the work, again with much rhythmic reliance on the 'Charleston Beat(CB)', but moves to a different phrasing -- mid-beat -- in bar 19 (bracketed 'A'), and again, this second time over the first two beats of the bar, in bar 24. This type of phrasing is really the fundamental device of syncopation. And, as in Part I, the implication of on-the-beat banjo rhythm accompaniment is seen to be strong in the left hand over bars 19 and 20 and again over bars 23 and 24. Section 'D' of the score reiterates the main strain, modulating in bar 32 into what will be an interesting variation on the previous 'middle eight' at 'C'. But that will be discussed next time, when the transcription is concluded.

**SAD NEWS**

The last conference in Washington has been overshadowed by the passing of dear friend and DEMS member Ray Knight. He has been involved in the organisation of both Washington conferences: the one from 1983 and the one this year. He was a loyal and active member of Chapter 90 of IDES. He had a wide interest in jazz, especially the big bands. He was very knowledgeable and did many radio shows and interviews with musicians. But most of all, he was a warm-hearted, under-

standing and gentle friend. It was impossible to be his enemy. He didn't have any. He died in the middle of the day on Wednesday May 3, 1989, and at the funeral there was a tremendous amount of good friends. I will always be extremely grateful for the example he has set, as well during his healthy life, as during the difficult years of terminal illness. I feel very privileged that I could tell him that, the day before he died.

Sjef Hoefsmit

TIMNER'S BOOKSome commentaries to the  
third edition (continued)

(T) = Timner, (H) = Hoefsmit, (A) = Aasland

12Jun30: (H): "Double Check Stomp" -1 is claimed to have been issued on Velvet Tone.

(A): As far as I know take -1 is unissued, but take -2 was issued on Velvetone 7082-V.

26Aug30: (H): "Old Man Blues" -5 is claimed to be issued on Franklin Mint.

DEMS: See Carmack's comment DEMS84/1-3. We hope Timner to verify -5 and his source for that!

30Oct30: (H): "Three Little Words": 5 takes is given. Everyone agrees one take only as issued, but multitude of opinions of the number of takes.

(A): See DEMS83/1-4. There were five takes made by Okeh, -A, -B, -C, -D, -E. None was used by the Okeh Company. When finally issued on Parlophone R-983 (as by "Philadelphia Melodians") the E-take was used, but with a new control number as 480028-C. This same take was bootlegged by Biltmore (1034), and issued on Odeon(US) ONY-31666 (as by "Harlem Music Masters"), and on Parlophone(US) PNY-34156 (as by "Frank Brown and his Tooters").

21Nov30: (H): Only one take is given for "I'm so In Love With You".

(A): It is generally considered that take -2 is the one used for all issues so far. There is but a possibility that RCA(J) RA-31 has take -1. Personally I suspect RA-31 as -1 to have been overtaken from the RCA(F) 741048 where the take is stated as -1. Must be further investigated. *see 9011-4*

8Jan31: (H): Two takes are given for "Mood Indigo", and both have alternate mx-numbers.

(A): See DEMS83/1-4 !!

14Jan31: (H): "Wax Works" has no piano part for Benny Payne. DESOR and Bakker has him as 2nd pianist on the last two titles, Timner only for the last title ("Twelfth Street Rag").

(A): DESOR and Bakker are wrong, Timner is right, and so is "Wax Works" (take a closer look!).

3Feb32: (H): There is some confusion about the correct matrix-numbers.

(A): Confusion exists in other discos. According to my own investigations mx-numbers and takes should read as follows: 71811-1, -2 (both unissued); 71812-1 (unissued), -2 and -3 (both issued).

12Apr29(out of sequence) (A): Only two takes are given of mx 51158. The Victor sheet reports three takes.

9Feb32: (H): Again confusion about mx-numbers.

(A): There are two genuine takes (unissued) of matrix 71837 (skip Timner's "probably dubbing" remark). From this date there are curiously two Victor sheets. The recording session is divided: The medley recording as taken place 9:00 to 11:00, "Dinah" and "Bugle Call Rag" as from 11:00 to 12:00. Curious, but must have some meaning. By the way: DESOR and Bakker are both wrong stating mx 71837 as a recording of only "B&T Fantasy". The takes contain however the whole medley.

18May32: (H): "Slippery Horn" -B is erroneously stated as unissued. (Consult DEMS83/4-3 & 84/1-3).

17Feb33: (H): I think Timner has not yet included Up-To-Date 2009, because he has take B13080-C as unissued.

Mar33: (H): Concerning the sound track "A Bundle Of Blues" Timner repeats two mistakes. He gives Fred Guy instead of Benny James, who replaced Guy on this session, and Marshall Royal as replacing Otto Hardwicke. The only source which has the same mistakes is Meeker (491). You should see DEMS83/3-6, bottom.

9May33: (H): All sources, but Timner, agree about Barney Bigard as replaced by Joe Garland. Wax Works alone says Otto Hardwicke to be out on the first title, "Happy As The Day Is Long".

(A): I still claim Hardwicke not to be present on "Happy ...".

16May33: (H): Timner claims a second take, B13338-B, for "Sophisticated Lady" released by American Record Company (ARC). On Blu-Disc T-1003 this ARC pressing (made for 'Theatre use') was used stating mx B-13338-B. This "B"-take sounds exactly the same as the usual take -A (see DEMS83/4-3).

Mar34: (H): the unknown vocalist on "Murder At The Vanities" is Gertrude Michael.

Mar/Apr34: (H+A): "Sophisticated Lady" from the "Many Happy Returns" film sound track is issued on Up-To-Date 2009.

12Apr34: (H): (T) is the only source claiming that Marshall Royal should be added to personnel.

(A): Victor sheet says 3 saxes. Reed solo parts during the rec.sess. are identified as by JH, BB, HC.

17Apr34: (H): (T) is the only source claiming Marshall Royal to be added to personnel, and OH deleted.

(A): Victor sheet says 4 saxes. OH is definitely in the reed section.

Apr34 & 23Apr34: (H): (T) gives two sessions for "Belle Of The Nineties", which suggests the two versions of "My Old Flame" to be different.

DEMS: See DEMS84/4-6 (Strateman's discussion) !!

9Apr34: (H): Debroe's auction-catalogue makes one believe "Troubled Waters" -1 and -2 to be identical, also mentioned in Bakker.

(A): They are not identical.

Sep/Oct34: (H): "Symphony in Black": The musicians from the Mills Blue Rhythm Band don't play a note of music. I think they should not be mentioned as added to DE's personnel.

(A): I agree (see DEMS84/5-2, Strateman's contribution).

3Oct40: (H): "In A Mellotone" should have been noted issued on Jazz Supreme (JS-705).

( T o b e c o n t . )



## THE "ELLINGTON '89" WASHINGTON CONFERENCE

The following report is based on Sjef's video documentation,  
European participant's letters and phone calls.

\*) = Member of the Smithsonian National Museum of History.

DAY ONE was a Smithsonian all-day - preliminaries by Rodger G. Kennedy, director \*), John Conyers, congressman from Detroit.

Mercer Ellington presented reminiscences from earlier days.

John Edward Hasse, curator \*), presented, during his "THE ELLINGTON, AND HISTORY OF JAZZ, COLLECTION", specimens from all categories of the Ellington collections, and how they are planned to be organized and handled at the Smithsonian.

Mark Tucker, from the NYC Columbia University, commented on "THE MUSIC IN THE ELLINGTON COLLECTION", viewing the fact that the music mostly was not documented in writing by the Master, but mainly collectively shaped by him, using his men to derive the wanted results, also when he ment to showcase a certain member of the band. However, the collection also includes numerous written down parts, here and there used for section use, etc. Examples from scores were displayed and commented on.

Marcia MacAdoo Greenlee \*) informed about "THE SMITHSONIAN DE ORAL HISTORY PROJECT", whys and ways.

Martin Williams, editor at the Smithsonian Press, presented "THE DEVELOPMENT OF THE BOOK-AND-RECORD SET '70 MASTERPIECES 1926-1958'", a task in progress, and hopefully completed around Christmas time, CD's and cassettes.

Patricia Willard \*), who worked with Duke for 25 years as publisher and researcher on the West Coast, now a part of "The Oral History Project", presented "BILLY STRAYHORN (the other genius of the Ellingtonians) AND THE ELLINGTON COLLECTION". Included was also excerpts from a Willis Conover Billy interview in the 60's, interesting pieces of information revealed.

Arthur Murray, author and personal friend of DE, presented "THE PLACE OF DE IN THE NATIONAL PANTHEON", the Pantheon being, as we all know, a sacred place dedicated to all the Gods, and also, in a wider meaning, a "temple" within the Smithsonian.

Mark Tucker appeared again, now presenting a piano recital, "THE DE SOLO PIANO PIECES" - eleven compositions excellently performed.

DAY TWO, at the Mayflower Hotel, was introduced by Mike Hazeldine, Ann Ledgister and Terrell Allen.

A panel, consisting of Jerry Valburn, Gordon Ewing, Klaus Stratemann, Steven Lasker, Sjef Hoefsmijt, (and François Moulé), discussed ways and means to correctly document all kinds of DE activities, and projects going. Excerpts were also performed from newly found acetates from the 40's. A most interesting 'dream', outlined by Gordon, was future possibilities, due to latest computer technics, to make it possible for a person, with a matching computer, to be able to receive a Smithsonian copy, containing wanted portions, as date(s), where all known information could be displayed, allowing him/her to find specifics from screened tables, such as origins, venues, personnel, program titles, etc. For instance should the personnel table also lead to a photo of a certain party, along with relevant data. From the title index a specific tune would be chosen to be played - other selectio. This would then certainly be a grand Smithsonian service to the people.

Kurt Dietrich, a trombone player himself, presented "LAWRENCE BROWN, TROMBONE PLAYER": Views and recorded examples were displayed in a fascinating way with solos of this remarkable musician.

Andrew Honzy guided the audience through the never studio recorded "LA PLUS BELLE AFRICAINE", making way for an extended appreciation of various versions, the last one being accompanied with slides.

Joseph Mc Laren presented aspects on "ELLINGTON'S AFRO-AMERICAN HERITAGE", beginning with Duke's childhood backgrounds, as well as

(P.T.O.!)



subsequent influences. Slides were also used to point out the aspects.

Bruce Kennan spoke about "THE SPOKEN ELLINGTON" along with many recorded examples, among which the especially fascinating "Madame Kokonol" (1958).

Ted Hudson raised many questions concerning the "LITERARY SOURCES FOR ELLINGTON MUSIC". How much was Duke a first hand reader, or consumer of literature? Influences on the music? Commented connections humourously presented.

Martin Williams, on "STEALING FROM THE DUKE", with a row of examples, must have risen many an eyebrow with marks of interrogation quite a few times on quite a few.

Klaus Stratemann commented on "DUKE ON THE SILVER SCREEN". Portions from "Cabin In The Sky", "Bell Telephone Hour" (5Dec65, with the Music of Harold Arlen), "Contemporary Memorial" (after 6Jun68), "A Day At The Races" (Jan37), "Masquerade Party" (10Mar55), "Good Days Are Tomorrow" (Jun71). The film and telecast (Kinescope) sequences were presented with usual Stratemann knowledge.

Evening concert by Doug Richards and the Great American Music Ensemble and The Army Blues Jazz Ensemble playing Ellington music. Jimmy Hamilton participated on many numbers, and so did Herb Jeffries, a very touched Herb, as a 'Herb Jeffries Day' (28Apr89) was proclaimed.

DAY THREE begun at the Mayflower Hotel in the early morning.

Sjef Hoefsmit took everyone up and around at this time for an extended and exiting Duke train trip with many exchanges along the line. The journey contained surprises, views, twists and variations.

Followed a visit to the place where Duke was born. A ceremony took place.

Jerome Sashen emphatically placed DE as the most important of contemporary composers; why so, and further backgrounds for this assertion, during his speech "PSYCHOANALYSIS OF DE'S MUSIC". And of course Mr. Sashen is right, if "contemporary" means everything up to present time, and maybe for ever.

Don Miller commented on the wealth of "ELLINGTON ON CD'S", among which the first five of "The Private Collection" CD's are now out on the Atlantic label, etc. There were many aspects on CD's, LP's nowadays out, CD's solely for the future. Don's outlook outlined a situation for "microgrooves & CD's" the same as once for "78's & LP's". ... and what will follow next?

During the Conference the DUKE ELLINGTON BUILDING was visited in the US Capital, impressive big lettering highest up on the impressive central post office building.

One of the feelings the conference emphasized maybe was that, unlike the rest of the world, the USA as a whole, is unbelievably happy having still a long way to go discovering the full greatness of Duke Ellington's contribution to the Nation, now however enthusiastically and seriously undertaken grounded on the newly acquired collections. Let us all indeed be ready to share all the joy and happy experiences for them to come!

Visitors from abroad appreciated the Smithsonian all-day as ideal. For the rest there were some disharmonies - quoting from just one of many letters sent to DEMS: "Organization was not so good, ..., and surroundings not as friendly."

Next conference will take place in Ottawa, 17-20May90. Write ELLINGTON '90, 500 Laurier Ave. W., Suite 1702, OTTAWA, Ont., Canada K1R 5E1. (Aasland)

● FOR DEMS MEMBERS ONLY:

=====  
The Jazz Society AA-524/525 (2-lp value cassette) is completely out of stock and no longer available in original design. But DEMS is now allowed to make copies from the original for our members. Kindly let us know if a copy would be sufficient, and we will take care of it.

Azure CA-1, CA-2, CA-3, CA-5, CA-6, LP-431 are no longer available. As for CA-4, CA-7, CA-8 & CA-9 they are still available.

Concerning the LQM L-117 (LP), C-117 (CD) we regret the offer mentioned in our previous Bulletin is no longer current.

● Another "Discographical And Micrographical basics" volume (No.3) is now published by Dick M Bakker, and should be observed for the continuation of "DE On Microgroove" (Pt.2)(see previous Bulletin).

● A most impressive work, "The Swing Era - The Development of Jazz 1930-1945" by Gunther Schuller is recently published (868 p.p. + index) and containing an Ellington section of more than 110 pages. Published by Oxford University Press, Inc., 200 Madison Avenue, New York, NY 10016, USA.

**CORRECTIONS:** Among typos and misspellings here are a few of the more important ones:  
Front page (Vol.6, right column, track 6: "California Mello" is the correct title. (Vol.7, track 2): "Something ..." is the correct spelling; (Vol.7, track 7): Title should read: "Blues A La Willie Cook".  
Page 3 (bottom): "(ctd. page 6)", not page 9.

● In late August the Smithsonian Institution flew one of the staff members, Patricia Willard, to Sweden for an exclusive interview with Benny Aasland in Järfälla. The two-day interview took place on behalf of "The Duke Ellington Oral History Project" sponsored by the Archives Centre & the Division of American History of the Smithsonian Institution".