

DEMS BULLETIN

FOR
DEMS
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DUKE ELLINGTON MUSIC SOCIETY

1992/1 Mar-May



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

ALL FOR THE LOVE OF DUKE !

NEWS FROM DANMARKS RADIO.

I am planning some new programs from the Mercer Ellington donation. DR has launched a new series called Duke box to be send on Saturdays of each month. 4 brand new programs and edited versions of previous broadcasts from 1985-86. Bjarne Busk and I are producing 4, (2 each). The broadcasts are scheduled to be sent on April 4, April 11 and May 23. Accurate details not yet determined but I may be presenting stuff from "MY PEOPLE" including bits from the only known live performace in exsistence. I am also considering after hours attempts from November 23, 1968. Maybe also some takes from May 1971 or it may turn out to be something entirely different.

(Sjølund)



NEW RELEASES

AND RE-RELEASES

✓ ● Affinity(E) CD AFRS 1000 (CD)
"DE - '65 REVISITED"

A Train/Rock. In Rhythm/ Satin Doll/Prowling Cat/ Do Nothin' .../Afro Bossa/Step In Time/ Supercali-fragi.../Fly Me To The Moon/ Never On Sunday/ Cotton Tail/Medley/Banquet Theme/ Skillipoop/ Tutti For Cootie/ A Train

12Jan65, from "THE BIG BANDS" sound track (see DEMS86/1-2 and 2-10), as on video (VIDEO FILM CLASSICS/CHARLY/FILM OFFICE). The CD titles are in same sequence as on the video tapes, and not as on original films (No.19, see DESOR 976; No.20, DESOR 975), which means that "Jam With Sam", missing on the videos, is also missing on the CD. Date in liner notes just as 1965, "Edited from McCuen's original liner notes for the SWINGTIME VIDEO COLLECTION".

(Moulé)

✓ ● Atlantic(J) AMCY-1082/1083 (2x CD)
"THE GREAT PARIS CONCERT"

Same as Atlantic (US) 304-2. (Yuze)

✓ ● Audio Archive/Tring(Eur) AA 014 "DE -
20 REFLEXIVE RECORDINGS"

1. The Mooche (a) / 2. Honeysuckle Rose (b) / 3. Take The A Train (c) / 4. (from RCA, 11/05/66) / 5. (from

(RCA 2 edited and
re-released)

RCA, 10/05/66) / 6. Crosstown (c) / 7. (from Victor, 11/05/45) Caravan / 8. Tea For Two (c) / 9. Frustration (a) / 10. Perdido (c) / 11. One O'Clock Jump (c) / 12. Coloratura (a) / 13. 9:20 Special (c) / 14. Love You Madly (a) / 15. Moon Mist (c) / 16. Rose Of The Rio Grande (a) / 17. Just Squeeze Me (c) / 18. Jam With Sam (d) / 19. Black And Tan Fantasy (b) / 20. Primpin' For The Prom (as "... At The Prom") (from COLUMBIA, 22/12/52).

(a) "Metropolitan Opera House", NYC, 21Jan51. 5

(b) "Carnegie Hall", NYC, 11Dec43. 2

(c) CAPITOL TRANSCRIPTIONS. 20

Tracks issued on RARE RECORDS RR 3, EMBER EMBD-2001 & HINDSIGHT series.

No locations/dates. Details above from personal aural comparisons. Nice looking CD, in a cardboard jacket on top of the plastic one, and white and gold CD, but rather poor sound quality, and another useless issue, anyway ... (Moulé)

✓ ● Bethlehem (J) OOCY-7403 (CD) "DE PRESENTS"

Same as Atlantic (US) BR 5019. (Yuze)

✓ ● Vee Jay (J) FHCY-1023 (CD) "IN CONCERT - CARNEGIE HALL"

7 DE items from 14 Nov 52: Body & Soul; Star Spangled Banner; Mooche; How High The Moon; Lullaby Of Birdland; Medley; Lover Come Back To Me (Yuze)
(ctd. page 2)

SOME CHICAGO RECORDING DATES

For some reason I was interested in taking a closer look at the "Stockpile" recording dates known as 17th, 18th, 19th March, and April, 1956. With help of still more gathered material and increased knowledge I came to the following conclusions:

The three March dates were earlier accepted according to the then at hand listings, among which my contemporary ones, being the same as still in the Mercer listings. The 17Mar56 session has proved to be false. The correct date should be accepted to be 3Jan56 (as once correctly stated in the Danish bcs. DR-01 and DR-06).

Reasons: The first of the tape boxes (fig.1) from the session makes the date as 3Jan56 trustworthy - the date is handwritten on the back of the box. Consequently we must accept the notation "5613-1" as to be understood as "1956, January 3rd, followed by a number indicating the first title recorded on the session, "Feet Bone". Further: Duke had just finished a Blue Note engagement, 21Dec55-2Jan56, being around in Chicago. On 17Mar56 he was playing LaSalle/IL.

The 18Mar56 session is still accepted as a correct date for this event (fig.2). One should observe, in this case, that the "3054, 3055, and 3056" numbers are title assignment numbers. (The "3054", not mentioned below, refer to an unissued composition named "Leotard", later known as "Blue Rose".)

The 19Mar56 is also accepted. However, two sessions took place (see next paragraph). Again, compare 3Jan56 above, we can accept the date info on the back of the box, this time typed (fig.4). The "55319-" should read "56319-", the second "5" being a misinterpreted written "6".

The "April, 1956" is what, more recently, has been believed to be the month for the so called "Pentape" session. Also Mercer's listing is giving "April", though with a false year as "1957" (fig.3). Today we have at least two reasons to change the date from "April" to 19Mar56:

- 1) The date is given on the tape box (fig.5).
- 2) The row of numbers connected with the titles adjoin to the previous 19Mar56 ones, except for one item missing (title so far unknown).

The Pentape release is particular in that, when issued, the content was solely obtainable on tape, and not, as otherwise common, also on microgroove. Only in later years they are to be found on LP releases. LP liner notes seem all to state a wrong date/year. The same goes for hitherto published discographies.

INVESTIGATED

by

Benny Aasland

Commended in Parliament 920315

Chicago		UNIVERSAL studios				18 Mar 56
WC CT CA RN, QJ Bwmm JSrs, PG JHtn JH RP HC, DE JWde SWrd						
3055	-1fs	SHORT SHEET CLUSTER *)	DR-09			
	-2brk	SHORT SHEET CLUSTER *)	DR-09			
	-3fs	SHORT SHEET CLUSTER *)	DR-09			
	-5	SHORT SHEET CLUSTER *)	DR-09			
	-7	SHORT SHEET CLUSTER *)				L
	-10	SHORT SHEET CLUSTER *)	DR-10	Azure CA-10		
3056	-1%	UNCONTRIEVED	DR-06			
	-2%	UNCONTRIEVED	DR-06			
	-3	UNCONTRIEVED	DR-06			L

L = LMR 83000 (CD)
*) SHORT SHEET CLUSTER is later known as JET STRIP, also as LAUNCHING PAD.

Chicago		UNIVERSAL studios				19 Mar 56
WC CT CA RN, QJ Bwmm JSrs, PG JHtn JH RP HC, DE JWde SWrd						
56319-1	-12	MISS LUCY	DR-21			L
56319-2	-2	PRELUDE TO A KISS	DR-21	Azure CA-10		
	-5	PRELUDE TO A KISS				L
56319-3	-1	MARCH 19TH BLUES +)	DR-01			L
		(a few accidental opening bars)	DR-01			

L = LMR 83000 (CD)
+) In Aasland's contemporary listing as JOHN SANDERS-BLUES (5:21). Later known as P.O.E. NO.4, same as TOTAL-JAZZ.

Small group: RN x), JSrs, JH JHtn, DE JWde SWrd:

Chicago		UNIVERSAL studios				3 Jan 56
WC CT CA RN, QJ Bwmm JSrs, PG JHtn JH RP HC, DE JWde SWrd, BS						
5613-1	-1	FEET BONE	DR-01	Azure CA-10		
	-9	FEET BONE	DR-01			L
5613-2	-3fs	DISCONTINUED	DR-06			
	-4	DISCONTINUED a)	DR-06			L
interval		CARNEGIE BLUES	DR-06			
interval		BLUES IMPROVISATION	DR-06			
5613-3	-reh	SCRATCHIN' THE SURFACE	DR-06			
	-5	SCRATCHIN' THE SURFACE b)				L
5613-4	-9	DO NOT DISTURB c)				L
	-10	DO NOT DISTURB c)	DR-08			
5613-5	-1	TEA FOR TWO	DR-22			
5613-6	-1	LONG TIME BLUES d)	DR-22%	Azure CA-06		L

- L = LMR 83000 (CD).
- a) DISCONTINUED consists of BASSMENT/RED CARPET, Pt.2/ /BASSMENT. It is also known as DADDY'S BLUES, as well as TROMBONE TRIO.
 - b) SCRATCHIN' THE SURFACE same as JUST SCRATCHIN' ..., and is also known as NEW TRENDS IN MUSIC.
 - c) DO NOT DISTURB later known as LE SUCRIER VELOURS.
 - d) LONG TIME BLUES is in DEMS' original files listed as BLUES, Pts.1 & 2 (Time 11:10).
The version on DR-22 starts going too fast in chorus 17, and ends in chorus 18. The contemporary version, at hand in Aasland's collections, is edited. The joint is probably made between chorus 16 and 17. On LMR 83000 the problem is avoided by stopping just before the end of chorus 15.

NEW RELEASES (ctd.)

THE GOLDEN AGE OF JAZZ(It) JZCD 301 (CD)
"1. DE - THE ESSENTIAL V-DISCS"

- Hop, Skip And Jump/Creole Love, Call/ Diminuendo In Blue / Crescendo In Blue / Kissing Bug/In The Shade Of The Old Apple Tree / Esquire Swank / Frankie And Johnny (Part 1) & (Part 2) / Black, Brown & Beige (Part 1): Blues; (Part 2): West Indian Dance - Emancipation - Sugar Hill Penthouse / Air Conditioned Jungle / New York City Blues / The Tattooed Bride (Part 2)

13 tracks. All dates in liner notes are correct, except for "In The Shade ...", given as 24 Nov 45, instead of 26 May 45. (Moulé) (ctd. page 6)

CT?

Reel No.		Track	Date Recorded	Subject	Footage	Recording Speed	Time in Min.
DUKE Reel #1							
15 RPM							
5613-1					Jan 8th 1956	Universal	
Foot bone Take 1							
-	-	-	-	-	2	Rob	
-	-	-	-	-	3	Rob Paul Key	
-	-	-	-	-	A FS		
-	-	-	-	-	B FS		
-	-	-	-	-	6		

Fig.1

Reel No.		Track	Date Recorded	Subject	Footage	Recording Speed	Time in Min.
Duke Ellington							
955 or 956		1		Reels 3055			15
				Shot Sheet Cluster			
				(Clark Terry)			

Fig.2

April, 1957, Universal, CHI WHERE'S THE MUSIC
 RUBBER BOTTOM
 WAY BACK BLUES
 PLAY THE BLUES AND GO
 Ellington, Hodges, Hamilton, Car
 Nance

Fig.3

audiotape

Universal Recording Corp.

3-19-56

TEMPO MUSIC DUKE ELLINGTON

1. 56319-1-MISS LUCY-3'12"

2. 56319-2-T2-PRELUDE TO A KISS-3'24"

3. 56319-2-T5-PRELUDE TO A KISS

4. 56319-3-MARCH 19th. BLUES

111 E. ONTARIO ST. - CHICAGO

Fig.4

Universal Recording Corp.

3-19-56

TEMPO RODS, DUKE ELLINGTON STEREO

1. WAY BACK BLUES

4. 55319-8 BLUES & GO HOME (INST.)

2. 55319-5 WHERE'S THE MUSIC

3. 55319-6 RUBBER BOTTOM

STEREO

111 E. ONTARIO ST. - CHICAGO

PentAPE MASTER-IN-ORDER

Fig.5

Duke Ellington ORIGINALS

Side 1: Way Back Blues, Where's The Music

Side 2: Rubber Bottom, Play The Blues and Go

PENTAPE RECORDED TAPE

PENTAPE Recorded Tape

Duke Ellington ORIGINALS

The Duke's original orchestrations have won him acclaim due a composer of international importance. These PENTAPE originals are no exception. Duke Ellington has devoted more than 3 decades to producing exciting, important music. With his own personal sound, he has carved out jazz landmarks. With PENTAPES, the Duke is freed from the confines of mechanical reproduction through the magic of magnetic tape. Every new melodic invention is now yours to enjoy.

ENGINEERING DATA
 Recorded under the personal supervision of Mr. Bill Putnam, President, Universal Recording Studios, Chicago. Recorded on Dynacord tape recording equipment.

ask your dealer about the other fabulous PENTAPES available now

28T-800 Printed in U.S.A.

The Pentape box contained a 5" open reel.

JAZZ RECORDS 1942-80

Forthcoming discography:

"JAZZ RECORDS, VOL. 6".

Duke Ellington (1942-1974) *Edited by Ole J. Nielsen*

Comments by Flemming Sjølund

Volume 6 of the series "Jazz Records", is scheduled to be published in connection with the Duke Ellington Convention in Copenhagen from May 28th to May 31st 1992.

It is published by *JazzMedia Aps*, Dortheavej 39, DK-2400 Copenhagen NV, Denmark.

For this volume, the author *Ole J. Nielsen* was permitted a much wider approach than previous issued volumes. As a result, it is in many ways different from its predecessors, and I find it necessary to explain the reasons. The book is devoted to one single subject: the music played by Duke Ellington as a performer as well as with his orchestra. Based upon the author's own collection and extensive research, it is a record not only of Ellington's music issued on disc, but of all his post-1941 musical performances that were preserved one way or another. This encompasses unissued commercial recordings, performances recorded from radio or the audience on tape or audio cassette, film soundtracks, and electrical transcriptions. Every recording that has come to the author's attention has been included. Still, I am convinced that the Ellington material accessible to the author in preparation of this book represents but a fraction of all the Ellington music that was recorded. Joe Igo's "Duke Ellington Chronicle" - updated and continuously revised by Gordon Ewing -, and the itineraries in Dr. Klaus Stratemann's forthcoming book on Duke Ellington (yet untitled) provide the picture of an orchestra that was performing under an amazingly busy schedule. Not only did Ellington himself record his band prolifically - frequently at his own expense -, but his performances were recorded by others anywhere and anytime he and his orchestra made an appearance. It is thus to be expected that with the passage of time numerous "sessions" will surface in addition to those that we were able to verify.

Ole J. Nielsen has tried to document Mr. Mercer's donation to the Danish Radio, the "stockpile" as painstakingly as possible, based upon information from the Danish broadcasts, the Danish Radio and from private sources.

Among the contributors we find: Benny Aasland, Sjef Hoefsmit, Dr. Klaus Stratemann, Erik Wiedemann and many others.

The book contains 613 pages and the price for this blue coloured hard-back edition will be app. 50\$.

Published by *Stainless/Wintermoon* ISBN: 87 - 88043 - 14 - 2

Distributed by *JazzMedia Aps*

Dortheavej 39, DK-2400 Copenhagen NV, Denmark

NV,

DEMS: We have a feeling it is a misjudgement by the publishers not making the JAZZ RECORDS, Vol.6, as well as the FILM BY FILM books available right now, and ahead of the Copenhagen Ellington Conference.

DUKE ELLINGTON DAY BY DAY AND FILM BY FILM

DR. KLAUS STRATEMANN

'At the center of big band jazz music is Duke Ellington' stated German jazz critic Joachim Ernst Behrendt. But Ellington was not just one orchestra leader among many. And he was not simply the most successful and most important big band leader in the history of Afro-American music: He was also among the major composers of large orchestral works of the 20th Century, and has as such been mentioned in one breath with the likes of Schönberg, Bartók, and Stravinsky. Ellington's compositions ranged from dance tunes and popular songs such as "Sophisticated Lady", "Satin Doll" to extended suites and Sacred Music. He wrote for floor shows, stage shows, the ballet, the theatre; for television, and for motion pictures; in short, he wrote for every conceivable medium. In a musical career spanning roughly five decades (1922 to 1974), Ellington and his musicians performed their music at every type of event and location imaginable: from small clubs to concert halls and large arenas; at intimate private parties and before audiences of several thousand; at dances and in concert presentations. This book is a first among the many publications devoted to Duke Ellington in that it recounts the entire range of his multiple professional activities in chronological order, almost, though not always, day by day.

The band's engagements and the audiences they drew, the grosses they made and the artists they shared the stage with; every detail the author could assemble from literary sources and the pages of trade papers such as "Down Beat", "Billboard" and "Variety" is laid down, from 1929 - the year of Ellington's first film - to the end of his illustrious career in 1974. The detail combined with background information on recording affiliations and managerial contracts almost amounts to a history of big band jazz, exemplified in Duke Ellington and his orchestra. From the days when a big band would play a theatre for a week and a nightclub for months, to those when there was a different gig in a different town every night, its all in this book's 700-plus pages. Generously illustrated with reproductions of ads and rare original documents; and with over 300 photos, most of which have never been published before, the book also provides a visual record of Duke Ellington's distinguished career. Special sections are devoted to his motion pictures, detailing his work on the screen, on the sound stages and as a film composer. With data collected from film company archives - back to the year 1930 - these film chapters alone are likely to correct many an earlier misconception circulating among Ellington discographers.

(ctd. page 6)

Three sample pages (diminished):

1934 INTERLUDE 6

- Aug. 21 Greenwich Village, Dayton, Ohio (DESB)
Aug. 22 Starlight Garden, Valley Dale, Columbus, Ohio (DESB)
Aug. 24 Hall of Fashion, Canadian National Exposition, Toronto, Ont. (Var. 7.8.34p39)
Aug. 31 Syria Mosque, Pittsburgh, Pa. (PC; 25.8.34p9)
Sept. 1 Casino, Bemus Point, N.Y. (DEMS 89/2)
Sept. 2 Majestic Theatre, Bridgeport, Conn. (Var.: 4.9.34p52; through Sept. 8)
Sept. 12 Brunswick recording session, New York
Sept. 14 Elm Street Theatre, Worcester, Mass. (Var: 4.9.34p54; through Sept. 20)
Sept. 21 Palace Theatre, Hartford, Conn. (Var: 11.9.34p52; through Sept. 27)
Sept. 28 College Theatre, New Haven, Conn. (Var: 25.9.34p53; through Oct. 4)
Oct. 5 Apollo Theatre, New York (AN: 8.10.34p8; through Oct. 11; rev.: NYA: 13.10.34p4)
Oct. 14 Danceland, Ocean Beach, New London, Conn.
Oct. 15 Cook's Butterfly Ballroom, Springfield, Mass.
Oct. 23 Colonial Theatre, Allentown, Pa. (DESB; through Oct. 29)
Nov. 2 Century Theatre, Baltimore, Md. (Var: 30.10.34p49; DESB; through Nov. 8)
Nov. 9 Fox Theatre, Washington, D.C. (Var: 8.11.34p57; DESB; through Nov. 15)
Nov. 15 Valencia Theatre, Brooklyn, New York (Var: 13.11.34p51; DESB)
Nov. 23 Lincoln Theatre, Philadelphia, Pa. (DESB)
Nov. 28 Lincoln Theatre, Philadelphia, Pa. (DESB) (closing night 7)
Nov. 30 Howard Theatre, Washington, D.C. (DESB; through Dec. 6)

BELIEF OF THE NINETIES

Presented by Adolph Zukor
Paramount Public
Prod.: William LaBaron
Dir.: Leo McCarey
Assistant dir: James Dugan
Story & screenplay: Mae West
Photography: Karl Struss
Film editor: LaRoy Stone
Recording engineer: Harry Mills

© Paramount Pictures Inc., 21 Sep. 34
Premiere: 21 Sep. 34, Paramount Theatre, N.Y.C.
Made at Paramount Studios, Hollywood, Cal.
March 12 - cr. June 5, 1934;
Retakes (wedding scene): July 6 - July 8, 1934
The Ellington band worked on the film intermittently from March 13 to May 8!
FL: 75 mins. (8 reels); B & W
Prod. # 994

SONGS:

- Arthur Johnston & Sam Coslow: My American Beauty, My Old Flame, Troubled Waters, When A St. Louis Woman Comes Down To New Orleans (w. Gene Austin)
I'm In Love With A Tattooed Man (background instrumental)
I Met My Waterloo (recorded but not used)
Stephen Foster: Swanee River (Old Folks At Home); I Seen Her At The Window, Nellie Was A Lady
Charles Botford: Black And White
W.C. Handy & George A. Norton: Memphis Blues (lyric revisions: Sam Coslow)
Scott Joplin: Maple Leaf Rag
Scott Middleton-Billy Smythe: Hezitation Blues (lyric revisions: Jo Trent?)
R.H. Douglas & Walter Passmore (public domain): Pam Tiddley-On Pom
Ward & Palmer (public domain): The Band Played On
Carrie Jacobs Bond: I Love You Truly

CAST

Mae West(Ruby Carter), Roger Pryor(Tiger Kid), John Mack Brown(Brooks Claybourne), John Miljan(Ace Lamont), Katherine DeMille(Molly Brant), James Donlan(Gibby), Stuart Holmes(Dirk), Harry Woods(Slade), Edward Gargan(Stogie), Libby Taylor(Jasmine), Warren Hymen(St. Louis fighter), Benny Baker(Blackie), Morris Cohen(Butch), Tyler Brooks(comedian), Sam McDaniel (Brother Eben & coach man), Tom Herbert(Gilbert), Frederick Burton(Colony Claybourne), Augusta Henderson(Mrs. Claybourne); and Wade Boteler, George Walsh, Eddie Borden, Fuzzy Knight, Kay Deslys, Sam Flint, Walter Walker, Mike Mazurki, Edward Hearn, Frank Rice, James Pierce, Charles Bruin(crooner) (not Gene Austin, according to Paramount files).

DUKE ELLINGTON AND HIS ORCHESTRA:

- SOUNDTRACK: The full personnel: Arthur Whetsol, Freddie Jenkins, Cootie Williams(tp), Joe Nanton, Juan Tizol, Lawrence Brown(tb), Johnny Hodges(ss), Barney Bigard(cl/s), Marshal Royal(ss) (March sessions), Otto Hardwick(ss) (May 7 & May 8 sessions), Harry Carney(tr), Duke Ellington(p), Fred Guy(g), Wellman Braud(b), Sonny Greer(dm)
- SCREEN: (see illustrations): Freddie Jenkins(tp & vin), Cootie Williams(tp), Joe Nanton, Lawrence Brown(tb), Johnny Hodges, Barney Bigard(reeds), Duke Ellington(p), Fred Guy(g), Wellman Braud(b), Sonny Greer(dm)

- 1. See the West Coast Work Schedule in INTERLUDE 4, and the documentation in chapter "THE 1934 PARAMOUNT FILMS IN REVIEW".
2. According to a California Eagle report dated April 28, 1934, "A Ain't No Sin" was then "a hit nearly equal for some relative Duke Ellington's best". This is probably a reference to the May 7 and May 8 recordings.
3. Lytold J. Trent was then a staff writer at Paramount Studios. A decade earlier, he had been Ellington's collaborator on four songs for the all-black revue, "Chocolate Kiddies", which toured Europe in 1925 and 1926.
4. In his interviews with Patricia Willard (spring 1983) and Steven Lasker and Claire Gordon (February 1980), Royal stated that in 1934 he was in the band for approximately three weeks, during which time "Sole Of The Minister" was made, but he played just the pre-arranging sessions. The Ellington band interrupted work on "Sole" on March 28, for a period of five weeks. By May 7, the date of the next session for "Sole", Hardwick must have returned.

ORCHESTRA MANAGER'S TELEVISION FILM REPORT
REPORT BASIC SCALE EARNINGS ONLY
STUDIO * CALIFORNIA * PRODUCING COMPANY BRADY PICTURES DATE March 14, 1932
PICTURE * DUKE ELLINGTON ORCHESTRA * PROD NO. # 128
Type Of Call: [X] Recording [X] Sideline [] Rehearsal
Title of Musical Numbers Recorded: CARAVAN * V.I.P.'S BOOGIE * SOPHISTICATED LADY *
HOOD INDIAN * THE NAME TAKES * THE MOOCH * IN MY SOLITUDE *
P.M. SESSION * 7 Musicians
Instrument Musicians - Full Name Time Worked by Session Total Hours Dmg. Hours Total Minimum Scale Pay Union Tax
Leader Duke Ellington piano 12:30 - 7:30 168.00
Manager Harry Zimmerman TAX PAID 64848 MAR 20 1932 84.04
Mus. 1. Harry Carney 1 Dbl. 165.99
Mus. 2. Russell Procope * 165.99
Mus. 3. Paul Gonzales * 165.99
Mus. 4. Willis Smith * 165.99
Mus. 5. Jimmy Hamilton * 165.99
Trpt. 6. Ray Hance * 165.99
Mus. 7. Clark Terry 84.04
Mus. 8. John W. Cook 84.04
Mus. 9. William Anderson 84.04
Trpb. 10. Juan Tizol 84.04
Mus. 11. Quentin Jackson 84.04
Mus. 12. Britt Woodman 84.04
Bass 13. Wendell Marshall 84.04
Drums 14. 84.04
Mus. 15. Louis Bellson TAX PAID # 802 (white) 84.04
16.
17.
18. 3 hrs. Rec. 5 Hrs. 59.99
19. 1 hr. 2 X Hrs. 28.00
20. 4 hrs. Sideline 14.04
21. 24.04
22.
23.
24.
Arranger: William Strayhorn
Copyist: William Strayhorn
TOTALS
In support of the above, individual arrangers and copyists Union bills must be attached to this report.
Signed:
Tax Officer AMERICAN FEDERATION OF MUSICIANS
Telephone HUDSON 2-2161 817 Vine Street Hollywood 36, Calif. LOCAL 47

Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS (32)

— ISFAHAN —

SLOWLY, LAZILY

It is some measure of my regard and affection for the genius of Johnny Hodges that I follow, straightaway, with yet another beautiful paraphrasing of yet another beautiful melody from the Ellington treasure chest. This delectable reading of ISFAHAN comes from the 1966 recordings of THE FAR EAST SUITE, and stands — to my heart and ear — on a pinnacle of achievement, both as a characteristic illumination of the incomparable, uniquely Ellingtonian way with harmony: with lush progression and seamless modulation, the while integrating and absolutely stunning tune with the quite wonderful and surprising chord progressions.

So, in this musical example I have awarded equal attention to the splendid chording beneath the equally splendid strain, and, to inspire the full impact and richness of the accompanying changes, have voiced them in six-part harmony, mostly spanning two octaves, sometimes more.

I evaluate this particular movement from this altogether superb suite as a supreme demonstration of the art, craft and cooperation of both composer and interpreter. Yes, the work of Johnny Hodges, Ellington's premier soloist, remains a miracle of poise, depth, soul and unsurpassable beauty.

SOURCE: "The Far East Suite" on Victor LPM(S) 3782 (LP), recorded in New York on 20 December 1966.

FILM BY FILM (ctd.)

A special chronological appendix of Duke Ellington's TV appearances; and another with charts of the personal fluctuations in the Ellington band add to the rich documentation.

This is definitely not a book to be read from beginning to end in one sitting; and not everyone is likely to be interested in all that is found between its covers.

It is one to browse through, or to turn to in

search of information: Access is provided with 80 pages of indexes on persons and musical units; on compositions, venues, cities; and with a general index covering films, radio, TV, theatre and other subjects.

This is a book for the scholar and the jazz enthusiast; for the film lover and for anyone with an affinity for American show business. Above all, it is a must for those with an interest in that genius of American music, Duke Ellington.

Publication in conjunction with the ELLINGTON CONFERENCE in Copenhagen, where the book will first be made available by Knudsen's JazzMedia APS. The price is yet to be set by the publisher.

Size DIN A4, hard bound with dust cover
700 pages of text; plus indexes
350 black and white photos and reproductions of documents, advertisements and programs.

NEW RELEASES (ctd.)

Classics (EEC) 596 (CD) 'DE&HD 1930 VOL.2'

- 12 Jun 30 Double Check Stomp (-2) / Black And Tan Fantasy (-1) / 20 Aug 30 Ring Dem Bells (-3) / Old Man Blues (-2) / 26 Aug 30 Ring Dem Balls (-6) / Old Man Blues (-6) / Three Little Words (-5) / 2 Oct 30 Hittin' The Bottle (-2) / That Lindy Hop (-3) / You're Lucky To Me (-2) / Memories Of You (-1) / 14 Oct 30 Big House Blues (-C) / Rocky Mountain Blues (-B) / 17 Oct 30 Runnin' Wild (-A) / Dreamy Blues (Mood Indigo) (-A) / 27 Oct 30 Home Again Blues (-B) / Wang Wang Blues (-A) / 30 Oct 30 Ring Dem Bells (A) / Three Little Words (-C)* / Old Man Blues (-B) / Sweet Chariot (-B) / Mood Indigo (-B)** / 8 Nov 30+ I Can't Realize You Love Me (-A)

Above dates/takes as on included printed info.

* = Aasland files show five takes made. None was used by the Okeh Company. When finally released on Parlophone R-883 the E-take was used (but with a new control number as 480028-C).

** = 8 Jan 31 (!) is the correct date (but new control number as 480023-B).

+ = 8 Jan 31 (!) is the correct date (404802-A).

(DEMS)

FOR DEMS MEMBERS ONLY

AZURE

CA-12

PARIS OLYMPIA THEATRE CONCERT, 2 Feb 63
(continued from CA-11)

- MISFIT BLUES
- SCHWIPTI
- NEW CONCERTO FOR COOTIE
- TOOTIE FOR COOTIE
- THE STAR-CROSSED LOVERS
- THINGS AIN'T WHAT THEY USED TO BE
- PERDIDO
- THE BLUES AIN'T
- DO NOTHIN' TILL YOU HEAR FROM ME
- ONE MORE ONCE
- TAKE THE A TRAIN

Now obtainable.
See Supplement sheet.