

DEMS BULLETIN

FOR
DEMS
MEMBERS
ONLY

DUKE ELLINGTON
MUSIC SOCIETY

1994 / 2

Jun - Aug



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.

NEW DISCOVERIES

An unissued video recording has been discovered in the RAI-TV state television archives in Rome. The exact date has not yet been determined. So far we believe this concert as being taped in Milan, Teatro Dal Verme, at one of the two concerts given on **17 Nov 58**. The following day Ellington performed in Torino, (Teatro Alfieri, two concerts*). There is a possibility the recording might emanate from this occasion.

The date circulating as 17Nov58 as from the Kongresshalle in Zurich must really be false.

* Given in the Aasland files.

Portaleoni



THE MAY 19-22

ELLINGTON 94

SERENADE
TO SWEDEN

STOCKHOLM
CONFERENCE



This most happy event turned out be a well deserved success. Among all the goodies contained in the handsome conference bag were, besides the 40-paged program book, which in addition to interesting articles also included a special CD, a Jazz Information 4001 LP, "Serenade To Sweden", the DEMS Azure conference cassette (see elsewhere this bulletin), evening concert tickets, guides to other jazz and music events,

etc. etc. In our next bulletin we will present comments from the participants. They came from quite a lot of countries: 92 Sweden, 66 USA, 32 England, 14 Canada, 5 Denmark, 5 France, 4 Belgium, 4 Germany, 4 Switzerland, 4 Norway, 2 Czech Republic, 2 Finland, 2 Italy, 2 The Netherlands, 2 Spain, 1 Greenland, 1 Portugal, 1 Scotland, and there were probably a few more (origin unknown).

DEMS

DISCUSSIONS - ADDITIONS - CORRECTIONS

On May 20, 1990, Charles Waters did a presentation at the last day of the Duke Ellington Conference in Ottawa. He proved (as the lawyer he is) without a shadow of a doubt that the generally accepted connection between Duke's cover-story in Time Magazine and his success at the Newport Jazz Festival does not exist.

Not only the result, but also the story of his research is highly interesting and amusing. It is good that he could be persuaded to write it down in an article, which is published in the recently issued Annual Review of Jazz Studies # 6, to be obtained directly from the publisher, as follows: Scarecrow Press, 52 Liberty Street, P.O.Box 4167, Metuchen, New Jersey, telephone (908) 548-8600. The preferred way to order would be to telephone and ask for "Customer Service". Major credit cards are accepted. The price is \$39.50 U.S. plus postage. Hoefsmit

DEMS 94/1-3 right column first item:
A typing-error: The musical selections for "Salute To Duke" were recorded on Monday March 6, 1950. Hoefsmit

DEMS 94/1-4 left column, middle.
LRC(US)CDC 9061(CD) "Things Ain't What They Used To Be"
If the first 7 selections are indeed from 26Jul66, it is good to know that 6 of them are published on Sarpe Top Jazz SJ-1018 DE "3" (Antibes) mentioned in DEMS 91/2-7. This could help for the identification when one has both CDs available. Hoefsmit

DEMS 94/1-6 right column, bottom.
An extraordinary experience, pleasant though, to find out that we have more different recordings in our collection than we reckoned with. Unbelievable however that the producer of these releases didn't know what he was doing, otherwise he would certainly have printed François Moulé's discovery in great letters on top of his CD: "7 selections never before issued!"

There is a poor quality tape circulating with not more than 4 Ellington tracks on it, claimed to be recorded at the Carnegie Hall on 26March67. These four selections are: "Rue Bleue" as on the CD; "Chromatic Love Affair" as on the LP; "Salomé" different from both CD and LP and "Blood Count" identical with both CD and LP. This makes it likely to say that "Rue Bleue" from the LP, "Chromatic Love Affair" from both CD and LP, "Salomé" from both CD and LP are not from the Carnegie Hall, while "Blood Count" on both CD and LP can be confirmed to be from the Carnegie Hall.

The selections, not from Carnegie could be from Los Angeles Hollywood Bowl, recorded 1Jul67. But it is also possible that they are still from Carnegie, since there have been two sessions, each approximately 30 minutes long, one on 4:00 PM, the other on 8:30 PM. This also can explain why we have two different versions of "Cotton Tail".

More important than to know when these supplementary recordings have been made, is the pleasure they give when listened to. Hoefsmit

(ctd. page 4)



Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS

(40) DUKE ELLINGTON and JIMMY BLANTON

To round off this affectionate study of a delightful Ellington miniature, here is its final statement of the twelve-bar blues.

Ellington's jaunty, descending melodic line over Bars 97 to 100 is supported, with contrapuntal ingenuity, by Blanton's elegant, developing figures until, from Bar 101, and the almost identically-constructed Bar 102 he takes over centre stage, and Duke's sparse, but richly-voiced comments simply point the way ahead. From Bar 103 to the final cadence in Bar 108, the emphasis shifts to Blanton's afore-mentioned ability to create memorably melodic phrases, with particular admiration directed to his neat cooption of the dominant 13th (the B-

natural) in Bar 106. Thereafter, via the slightly well-worn "I-m-gonna-wash-my-father's-shirt" phrase occupying Bar 107, to the stentorian emphasis of Bar 108.

Mr. J.B. Blues is a classic: the music is timeless, quintessential Duke, and a most valuable reminder of a glorious period in the Ellington pantheon. ...

Transcribed from the 1983 reissue, on RCA (Jazz Tribune Series) PM 45352, which includes an alternative 'take' of all four titles from the session. The date of the original recording was 1 October 1940.

Rattenbury

MR. J. B. BLUES (CONCLUSION)

HARDWICK or CARNEY (again)

see DEMS 93/2 and 93/3

by Jan Bruér

From the first crucial period when both OH and HC were in the band there are 38 takes, from Oct27 through Mar28. They both played as, bars, cl, ss and at least OH also played bass sax (bsx). Here are my suggestions concerning who is playing reed solos or obbligatos (plus ensemble work).

6Oct27:

Washington Wobble (40156-1, -2): RJ cl, OH as, RC cl (as+ts+bars in the beginning, ss+as+ts or bars after the p solo, 2 as+ts after the as solo, 3 cl in last chorus, one of them changing to bars in the end)

26Oct27:

Creole Love Call (39370-1): RJ cl (3 cl in the beginning and the end, 2 as+ts in the middle)

The Blues I Love To Sing (39371-1, -2): OH ss (HC as, RJ ts in ensemble)

Bland And Tan Fantasy (40155-4): OH as (+HC as, RJ ts).

Washington Wobble (40156-5) as earlier takes of 6Oct27.

3Nov27:

What Can A Poor Fellow Do (81775-A): (OH as lead), HC as (solo debut) (3 cl in first chorus, then 2 as+ts).

Black And Tan Fantasy (81776-B, -C): OH as (+as+ts)

Chicago Stomp Down (81777-C): RJ cl, OH as, RJ cl (RJ also plays ts after the voc chorus. In last chorus OH and HC plays as and bars, it is hard to say who plays what.)

19Dec27:

Harlem River Quiver (41244-1, -2, -3): OH bars (as+ts+bars in intro and first chorus, bars changes to as after tb solo, 2 as+ts again after bars solo).

East St Louis Toodle-Oo (41245-2): OH bars, HC cl (as+ts+bars in the ensemble) The bars solo is not improvised but I think it is OH, because of his sound. In earlier - and later - versions OH plays this strain, together with other reed men, on ss or cl. The cl solo here might be by HC because it sounds like ts+bars in the background, but it could also be RJ on cl and as+bars in background. The bars could even be bsx in this one, at least in the first ensemble)

Blue Bubbles (41246-1): HC as, OH bars, HC as. (as+ts+bars in the beginning, 2 as+ts in the end). This is a most convincing example!

Blue Bubbles (41246-2): HC's first solo is played on ss, otherwise like -1.

29Dec27:

Red Hot Band (E6824): HC as, HC as, RJ cl (2 as+ts in the beginning, 3 cl in the end).

Do In' The Frog (E6826): OH as, OH bsx, OH bsx (prob. as+ts+bsx in the first chorus. OH changes to as before the tb solo and then back to bsx. In last chorus again 2 as+ts).

9Jan28 (Acoustic recording without a bass player):

Sweet Mama (145488-3): (OH as in the intro) HC bars obbl, not improvised, during tp solo, (HC as after p interlude), OH ss, BB cl (3 cl in the end).

Stack O'Lee Blues (145489-3): BB cl (2 as+ts in the beginning and in the end, 2 as before cl solo).

Bugle Call Rag (145490-3): BB ts (2 as+ts during LM's solo in the 3rd chorus), OH bars, HC cl, (ts+bars before p solo) OH as, HC cl, (as+ts during cl solo in the end)

Take It Easy (W400030-B): OH as, BB cl, OH as, BB cl (2 as+ts in ensemble). Jubilee Stomp (400031-A): OH as, HC bars obbl, not improvised, during BM's tp solo and BB's first cl solo, BB cl, OH as, BB cl (2 as+ts in the beginning and the end, before BB changes to cl in the last seconds). (The bars obbl only in this version.)

Harlem Twist (400032-A): BB cl, OH bars, still not improvised -compare with ESLTO of 19Dec27. (as+ts+bars in the ensemble. During cl solo it sounds like as+bars)

21Mar28:

Take It Easy (E27090): OH as, BB cl, OH as, BB cl, (OH lead as + HC as in the end)

Jubilee Stomp (E27091): OH as, BB cl, BB cl, OH as, BB cl (2 as+ts)

Black Beauty (27093, 27094): BB cl. (2 as+ts in ensemble).

26Mar28:

Black Beauty (43502-2): BB cl (2 as+ts in ensemble).

Jubilee Stomp (43503-2): OH as, BB cl, BB cl, OH as, BB cl (2 as+ts)

Got Everything But You (43504-2): HC bars, OH as, BB cl, HC bars.

28?Mar28:

East St Louis Toodle-Oo (2944-A, -B - 108079-1, -2): BB cl (prob. as+ts+bars in ensemble, as+bars during cl solo and 2cl+ss in last strain before BM's ending).

Jubilee Stomp (2945-A, -B - 108080-1, -2): OH as, BB cl, BB cl, OH as, BB cl (2as+ts)

Take It Easy (2946-A, -B - 108081-1, -2): OH as, BB cl, OH as, BB cl (2 as+ts in ensemble, 2as in the end)

My suggestion is that HC played his first real solo on baritone sax in **Got Everything But You (26Mar28)**. His style of phrasing on both as and bars is somewhat different from OH's. HC improvises with more large interval steps than OH usually does, and HC usually plays more staccato while OH plays more legato, "softer" even when his attac is strong. Also, in that time teenager HC was not so rhythmic certain as the more experienced OH. Regarding their sounds and vibratos, it is a bit hard to analyse, because both OH and HC used different kinds with more or less vibrato.

It is no surprise that the as solo in **What Can A Poor Fellow Do (3Nov27)** and the bars solo on **I Must Have That Man (15Nov28)** is played by the same musician (HC) considering the style of the solo. Compare this with **Got Everything But You (26Mar28)** - the same style again, and different from the other earlier solos on bars. Just listen to all of OH's excellent bars examples from the spring of 1927 and earlier. It is quite obvious that OH plays the bars solos on **Song Of The Cotton Field**, **Birmingham Breakdown**, **Down In Our Alley Blues** etc. (Hop Head has no bars-solo, it is ts - and **Chicago Stomp Down** as no bars-solo, only ensemble part).

This is confirmed in an interview I did with Harry Carney in November 1969 (published in the Swedish Orkester Journalen January 1970). "...It is possibly Otto Hardwick (better known as alto player) who plays all solos on baritone before Carney. However, Hardwick continued to play baritone after Carney came with the band. Carney played just a few solos, almost exclusively on alto, on Ellington records from 1927 and 1928 - the baritone solos are played by Hardwick...."

NEW RELEASES

AND RE-RELEASES



✓ ● Azure CA-18 (MC) 20 YEARS LATER
 This is the cassette made for the Ellington Stockholm Conference. For specifics see elsewhere this issue. DEMS

✓ ● Atlantic Jazz(G) 7567-90043-2 (CD)
 DE - RECOLLECTIONS OF THE BIG BAND ERA

- 1) Minnie The Moocher / 2) For Dancers Only / 3) It's An Lonesome Old Town / 4) Cherokee / 5) The Midnight Sun Will Never Set / 6) Let's Get Together / 7) I'm Getting Sentimental Over You / 8) Chant Of The Weed / 9) Ciribiribin / 10) Contrasts / 11) Christopher Columbus / 12) Auld Lang Syne / 13) Tuxedo Junction / 14) Smoke Rings / 15) Artistry In Rhythm / 16) The Waltz You Saved For Me / 17) Woodchopper's Ball / 18) Sentimental Journey / 19) When It's Sleepy Time Down South / 20) One O'Clock Jump / 21) Goodbye / 22) Sleep, Sleep, Sleep / 23) Rhapsody In Blue

Original sessions produced by Duke Ellington.
 According to the liner notes dates as follows:

6) 7) 8) 11) 20) 21)	Chicago	29 Nov 62	a)
3) 9) 13)	New York	11 Dec 62	b)
1) 18)	New York	13 Dec 62	c)
2) 19)	New York	14 Dec 62	d)
10) 22) 23)	New York	20 Dec 62	e)
12)	New York	29 Dec 62	f)
5) 15) 17)	New York	3 Jan 63	g)
4) 14) 16)	New York	4 Jan 63	h)

- i) a) Universal Recording Studios. Of the known "One O'Clock Jump" takes this is the longer one (7:20). The shorter one is only 3:35.
 b) Probably A&R Studios. Add Eddie Preston (tp); pBS on "Ciribiribin".
 c) - - - - - Omit Eddie Preston. An additional unissued and unverified title listed, "Candle Light Waltz", another title for "Auld Lang Syne". This can indicate a first recording, but rejected.. (See "f)" below.)
 d) Probably A&R Studios.
 e) A&R Studios. "Contrasts" is also known as "Oodles Of The Noodles".
 f) Probably A&R Studios.. "Auld Lang Syne" is here take -3 spliced with an inserted coda (marked take -7).
 g) Fine Sound Studios, or A&R Studios
 h) Fine Studios.

Aasland

✓ ● Caprice(Sd) CAP 21452 (CD) SERENADE TO SWEDEN - ELLINGTON '94

29 Apr 39: Birthday Interview (4:01) / Serenade To Sweden (5:32) / Rockin' In Rhythm (4:24) / In A Little Red Cottage By The Sea (I En Röd Liten Stuga) (5:21).

This is the CD included in the 40 page Conference printed program. The three orchestra numbers have earlier been available on LP(s). A small part of the interview was included on an Azure cassette, but now it is the first time the whole thing can be enjoyed on CD, directly from the Swedish Broadcasting Co. recordings. There were more recordings made at this historic event, however lost. One of the vanished acetates contained "The Mooche", and we think we know of at least one more, possibly "Mood Indigo". We have through the years tried to find out what might have happened to them. We have a notion where to search, but circumstances are still very emotionally tinged. Maybe Someday ...

Aasland

✓ ● Jazz Band(it) EB CD 2110-2 (CD)
 DELLA REESE WITH DUKE ELLINGTON ORCHESTRA

This release is originally mentioned in DEMS94/1-5 in Jerry's New CD releases. Here are some additional facts and views:

13 Feb 62: Go With The National Guard (theme) 1) / Comes Once In A Life Time * 1) / Sophisticated Lady / Chopin's Etude In E (Softly In Love) * 1) / A Train 1) / Bye Bye Blackbird * 2) / Satin Doll 2) / Don't You Know * 2) / Things Ain't ... 2) / A Foggy Day * 3) / Mood Indigo 3) / And That Reminds Me Of You * 3) / Taffy Twist 3) / Bill Bailey * 4) / Do Nothin' ... 4) / You're Nobody Till Somebody Loves You * 4) / Jam With Sam 4) / 14 Jan 64: Introduction / Afro Bosso ** / New Rockin' In Rhythm *** / East St. Louis Toodle-oo.

*) vocal by Della Reese.

**) "Afro Bossa" is the correct spelling.

***) Delete "New" - t is simply "Rockin' In Rhythm", and without the piano variations called "Kinda Dukish". In this case the preceding variations are on "Rockin' In Rhythm" cords.

- | | |
|--|---------|
| 1) From National Guard 16" Transcription | NGT-37. |
| 2) " " " " " | NGT-38. |
| 3) " " " " " | NGT-39. |
| 4) " " " " " | NGT-40. |

Björck

All transcriptions as "Your National Guard Musical Varlet Show", and all opened the same way with Nat. Guard theme.

Aasland

It's great to have this available to everyone but unfortunately it seems to have been processed through some sort of click-removing device with

resulting jerky editing that interferes with the musical content, Many collectors have tapes of this material which are much smoother. Rutter

● Hot'N Sweet (F) 151042 (CD) DE - THE BIRTH OF A BAND - VOL.1 (1924-1926) - THE COMPLETE RECORDINGS

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 / Everyting Is Hotsy-Totsy Now / I'm Gon-na Hang Around My Sugar / Trombone Blues / ..etc..

Scherman

● Hot'N Sweet(F) 151112 (CD) DE - BLACK AND TAN FANTASY - VOL2 (1927) - COMPLETE RECORDINGS

If You Can't Hold The Man You Love / New Orleans Lowdown / Song Of The Cotton Field / Birmingham Breakdown / E.St.L. Toodle-oo / Hop Head / Down In Our Alley Blues / B&T Fantasy / Soliloquy / Washington Wobble / Create Love Call / ..etc..

Scherman

● Hot'N Sweet(F) 151122 (CD) DE - BLACK BEAUTY - VOL.3 (1927-1928) - COMPLETE RECORDINGS

Blue Bubbles (1-2) / Red Hot Band / Doin' The Frog / Sweet Mama / Stack O'Lee Blues / Bugle Call Rag / Take It Easy (1-4) / Jubilee Stomp / Harlem Twist / Got Everything But You / Yellow Dog Blues / E.St.L. Toodle-oo (1-2) / ..etc..

Scherman

● Hot'N Sweet(F) 151272 (CD) DE - THE MOOCHE - VOL.4 (1928) -THE COMPLETE RECORDINGS

Diga Diga Doo / Black Beauty / Swampy River / The Mooche / Move Over / Hot And Bothered / Louisiana / I Can' Give You Anything ... / No, Papa, No / Bandanna Babies / Misty Morning / Hottentot / I Done Caught You Blues / Awful Sad / It's All Coming Home To You / ..etc..

Scherman

● Hot'N Sweet(F) 151282 (CD) DE - HARLEMANIA - VOL.5 - (1928-1929) - THE COMPLETE RECORDINGS

Harlemania / I Must Have That Man / Blues With A Feelin' / Goin' To Town / Misty Mornin' / St. Louis Blues / Blackbirds Of 1028 / Doin' The Voom Voom / Tiger Rag / Flaming Youth / Saturday Night Function

Scherman

● Hot'N Sweet(F) 151292 (CD) DE - COTTON CLUB STOMP - VOL.6 (1929) - THE COMPLETE RECORDINGS

Rent Party Blues / Paducah / Harlem Flat Blues / Dicty Glide / Hot Feet / Sloppy Joe / Stevedore Stomp / Saratoga Swing / Ir's Tight Like That / He Just Appeal To Me / I Must Have That Man / Freeze And Melt / Mississippi Moan / A Night At Cotton Club / Arabian Lover / That Rhythm Man / Beggar's Blues

Scherman

● Hot'N Sweet(F) 152232 (CD) DE - Wall Street Wall - VOL7 (1929) - THE COMPLETE RECORDINGS

Black And Blue / Jungle Jamboree / Snake Hip Dance / Doin' The Voom Voom / Flaming Youth / Saturday Night Function / Jolly Wog / Jazz Convulsions / Mississippi / Six Or Seven Times / Oklahoma Stomp / Lazy Duke / Blues Of The Vagabond / Wall Street Wall / Cincinnati Daddy / ..etc..

Scherman

● Hot'N Sweet(F) 152242 (CD) DE - JUNGLE BLUES VOL.8 (1929-1930) - THE COMPLETE RECORDINGS

Sweet mama / St. James Infirmary / When You're Smiling / Rent Party Blues / Jungle Blues / Maori / Admiration / Sing You Sinners / The Mooche / E.St.L. Toodle-oo / Double Check Stomp / I Was Made To Love You / ..etc..

Scherman

● Hot'N Sweet(F) 152252 (CD) DE - MOOD INDIGO - VOL.9 (1930) - THE COMPLETE RECORDINGS

Mood Indigo / Sweet Dreams Of Love / Jungle Nights In Harlem / Sweet Jazz O'Mine / Shout 'Em, Aunt Tillie / Sweet Mama / Hot And Bothered / Double Check Stomp / B&T Fantasy / Ring Dem Bells / Old Man Blues / Three Little Words / Hittin' The Bottle / That Lindy Hop / ..etc..

Scherman

NEW RELEASES

(ctd.)



Jazz Archives(F) 157512 (CD) LADIES SING JAZZ
Contains Ivie Anderson's "Stormy Weather". DEMS

Jazz Archives(F) 157882 (CD) ADELAIDE HALL
WITH DUKE ELLINGTON and others
Contains "Creole Love Call" and "The Blues I Love To Sing" DEMS

Jazz Archives(F) 158112 (CD) JABBO SMITH -
THE COMPLETE 1928/1938
Plus sessions with DE (1924), Fats Waller (1928), Charlie Johnson (1927/28), Ikeay Robinson, Loyd Smith (1930) DEMS

Jazz Archives(F) 158142 (CD) Duke Ellington
Creole Love Call / B&T Fantasy / Solitude / Mooche / Mood Indigo / Caravan / Ko Ko / A Train / Perdido / Dim.&Cresc. In Blue / C Jam Blues / Rockin' In Rhythm / It Don't Mean A Thing / Sophisticated Lady / Prelude To A Kiss / I Let A Song ... / Stomp Jones / Merry Go Round / Cotton Club Stomp / ...etc.. DEMS

Jazz Archives(F) 157932 (CD) DE - IN THE TWENTIES
Choo Choo / E.St.L. Toodle-Oo / Birmingham Breakdown / Immigration Blues / Hop Head / Creole Love Call / Blues I Love To Sing / B&T Fantasy / Washington Wabble / Harlem River Quiver (Brown Berries) / Blue Bubbles / Take It Easy / Black Beauty / Jubilee Stomp / Got Everything But You / Swampy River / ...etc.. DEMS

Jazz Heritage(US) 513583L (CD) THE GREAT
313583W (MC) LONDON
913583Y (LP) CONCERTS
Same contents as on all Great London Concerts releases. Carmack
Total Time = 66:40; ADD.

Jazz Heritage(US) 523584W (2-CD set) THE GREAT
323584Z (2-MC) CHICAGO
923584F (2-LP set) CONCERTS
AT THE CIVIC OPERA HOUSE. 1946

DISC No.1: Ring Dem Bells / Jumpin' Punks / Beale Street Blues / Memphis Blues / Golden Feather / Air-Conditioned Jungle / Unbooted Character / Sultry Sunset / DEEP SOUTH SUITE: Magnolias Dripping With Molasses - Hearsay - There Was Nobody Looking - Happy-Go-Lucky Local / Things Ain't ... / Hiawatha / Ride, Red, Ride / Blues Riff / Imprisonment #2 / Honeysuckle Rose / Blue Skies (Trumpet No End) (TT=71:26)
Disc No.2: Star Spangled Banner / In A Mellotone / Solid Old Man / Come Sunday / Work Song / Rugged Romeo / Circe / Dancers In Love / Coloratura / Frankie And Johnny / Caravan / A Train / Mellow Ditty / Fugue / Jam A Ditty / Magenta Haze / Pitter Panther Patter / Suburbanite (TT=69:29; ADD). Carmack

Limelight(EEC) 844 401-2 (2-CD set)
THE GREAT CHICAGO CONCERTS
Same as just above. DEMS

Music Masters 01612-65106-2 (CD)
THE GREAT LONDON CONCERTS

20 Feb 64: A Train / (DE intro.) / Perdido 1) / Caravan 1) / Istahan / The Opener / Harlem / A Train (feat. bassist Ernie Shephard as vocalist) 2) / 22 Jan 63: Mood Indigo / C Jam Blues / Don't Get Around ... / Dim. And Cresc. In Blue / Single Petal Of A Rose / 20 Feb 64: Kinda Dukish-Rockin' In Rhythm Björck

On 21 Jan 63 there was a telerecording for *The Story Of Jazz* at Granada TV Chelsea Studios, and on the next day, 22 Jan 63 the telerecording continued for *he Story Of Jazz*, same place. *The Story Of Jazz* was scheduled for transmission on 13 Jan 63, *DE And His Famous Orchestra*, and on 26 Jan 63, *Duke's Return*. In *DESOR* and "Day by DAY" the date is mis-dated as 26 Jan 63.

On 20 Feb 64, *Jazz On Campus*, was filmed as *Ellington In Concert* from the BBC TV Theatre in London. Assand

More than ten years ago the famous TV series "JAZZ 625" was rediscovered, a series which provided many hours of great jazz viewing and listening to British audiences. First aired in April 1964, on the then brand-new BBC 2 channel, JAZZ 625 ran for two and a half years, presenting

jazz film researcher David Meeker discovered a large number of the programmes. In February 1984 many of those were on the cinema screen of the National Film Theatre in London. The first programme in the "JAZZ 625 Festival" presented Ben Webster with the Ronnie Scott Qt., Thelonious Monk's Qt., and Duke Ellington. The Ellington concert, in fact, is from the very first JAZZ 625.

The 20 Feb 64 Duke program has been telecast in England on April 21 and May 29, 1964, and in Denmark on July 14, 1968.

1) Included on the video-release *Vidjazz 11* (VHS/PAL).

2) The Azure CA-16 cassette has this item included..

Music Masters/Limelight(UK) 518 446-2 (CD)
UNRELEASED MASTERS - DUKE ELLINGTON

Same as "THE GREAT LONDON CONCERTS". Rutter

Musica Jazz(it) MJCD 1099 (CD) DE - LIVE
IN EUROPE - GUEST STAR ELLA FITZGERALD

28 Jan 67: A Train / Johnny Come Lately / Swamp Goo / Up Jump / The Shepherd / A Train / Chromatic Love Affair / Rue Bleu *** / Wild Onions / Mara Gold / Beautiful Woman Walks Well / On The Sunny Side Of The Street *) / You've Changed *) / Mack The Knife *) / Cotton Tail **)

Total Time: 66:35.

*) Ella + Jimmy Jones 3.

***) Ella + pDE and B. Cranshaw(b), SWrd(dm) plus DE's band.

****) Earlier available for DEMS members on Azure CA-8 (see DEMS 88/2-3).

The above is from a concert held in Rotterdam, at the Doelen, The sound is excellent. Total Time: 66:35.

The CD comes together with the *Musica Jazz Magazine* (May '94). Included is also a 40 page insert on Duke Ellington with photos, articles, and the "story" of Duke on 80 compact discs.

Portaleoni/Volonté/Massagli

Novus/Bluebird(US) NDJ 63150-2 (CD) JAZZ PIZZAZZ
NOVUS RECORDS CELEBRATES 5 YEARS

One DE item, among 16 selections, is included, track 12: Jumpin' Punks(from RCA, "Victor Jazz, The First Half-Century: The 20a - 60s", 07863-66084-2/4.

Promo Only - Not For Sale.

DEMS

Roulette Jazz(UK) 7243 8 28637 2 4 (2-CD set)
DE - LIVE AT THE BLUE NOTE

Titles are already mentioned in Valburn's 1st edition of "DE On Compact Disc", and you may take a look on "Things To Come" (DEMS92/4-2). Here are they as listed on the back of the set:

CD ONE: THE FIRST SET: A Train * / Newport Up * / Haupe (Polly's Theme) / Flirtbird / Pie Eye's Blues / Almost Cried * / Duell Fuel (Dual Filter) * / Sophisticated Lady / Mr. Gentle And Mr. Cool / El Gato * / SECOND SET: C Jam Blues * / Tenderly * / Honeysuckle Rose * / Drawing Room Blues * / Tonk *

CD TWO: In A Mellotone / Jeep's Blues / THIRD SET: Mood Indigo * / Perdido / Satin Doll * / A Disarming Visit By June Christy & Stan Kenton / Newport Up * / Medley: a. B&T Fantasy - b. Creole Love Call - Mooche / Passion Flower / On The Sunny Side Of ... / El Gato *.

* PREVIOUSLY UNISSUED.

DEMS

DISCUSSIONS - ADDITIONS - ... (ctd.)

I've discovered a previously "unknown" concert on Duke Ellington's tour of England in 1933. I have a dated program of the concert at the seaside resort of Margate on June 23, 1933. The program is signed by Duke, Ivie Anderson and Freddy Jenkins. I have never seen any reference to this concert in the standard works, or anywhere else until now. Rutter

In Gordon Ewing's manuscript for "The Duke Ellington Chronicle", a work in progress, the following is given for 23 Jun 33: Concert at the London Palladium, and then for dance at the Sherry's Ballroom in Brighton. Could you confirm this? Please let us know. DEMS

(ctd. page 6)

ELLINGTONIA

Varese Sarabande() VSD-5466 (CD)
DUKE ELLINGTON'S "TIMON OF ATHENS"

(Overture : B&T Fantasy) / Timon's Theme / First Banquet / Toasts / Dinner Music : Bonding Of Friendship / Dance : Skillipoop(The Mooche) / Compulsive Giving : (Creole Love Call)/Timon's Theme / Market Crasch / False Friends : Banquet Theme / Revolutionary March / Creditors : Draggin' Blues / The Senate/Second Banquet / (Soured For The Second Banquet : Creole Love Call / Entr'acte / Gold / (Alcibiades' Camp : Ring Dem Bells) / Revolutionary March / Poet And Painter / Timon's Theme / Finale and Curtain Call : Revolutionary March/Timon's Theme.

NEW RELEASES ON COMPACT DISC THROUGH THE BEGINNING OF APRIL 1994

By Jerry Valburn



There has recently been an abundance of new CD items from Europe, Japan and the United States. Here are the titles and details. The continuing strong releases makes me feel certain that I will have to publish a supplement to my CD book before the year is over.

ANALOG PRODUCTIONS (US) (Distributed by Accoustic Sound, Inc.)CAP J-015 THIS ONE'S FOR BLANTON : (A high-Tech 24 bit gold-plated CD prodution of the PABLO recording)BLACK LABEL (US)BLCD5-1 SARAH VAUGHAN "MEMORIES" (5 CD SET) : (2) 2- Love You Madly 3- Perdido 4- Mean To MeCAPITOL (US)CDP 724382810 629 MOOD INDIGO - CAPITOL SINGS DUKE ELLINGTON : 1- Duke's Place 13- I Got It Bad
20- It Don't Mean A Thing (First 2 items from Armstrong/Ellington Roulette, 3rd item complete, first appeared on UP-TO-DATE)CAPITOL-ROULETTE JAZZ (US)724382 863724-2 (Already listed in the CD book but without the catalog number LIVE AT THE BLUE NOTE CHICAGO, 1959 (2 CD SET))CHARLY CLASSICS (E) (on earlier releases this label was called Classic Jazz)CCCD 2017 THE BEST OF DUKE ELLINGTON, VOLUME 1 : (All Brunswick source) Rockin' In Rhythm/Mood Indigo/
Double Check Stomp/Awful Sad/Yellow Dog Blues/Louisiana/Black And Tan Fantasy/Creole Rhapsody (Pt. 1 & 2)/Immigration Blues/
East St. Louis Toodle-oo/The Mooche/New Orleans Low Down/Rent Party Blues/Cotton Club Stomp N° 1/Home Again Blues/Sweet Mama/
Harlem Flat Blues/Jungle JamboreeCLASSICS (F)747 CHRONOLOGICAL DUKE ELLINGTON and HIS ORCHESTRA 1938-1939 : Delta Mood/
The Boys From Harlem/Mobile Blues/Gal-Avantin'/Blue Light -2 (Translucency)/Old King Dooji/Boy Meets Horn/Slap Happy -1/
Like A Ship In The Night/Mississippi Dream Boat/Swingin' On The Campus/Dooji Wooji/Beautiful Romance/Boudoir Benny/
Ain't The Gravy Good/She's Gone/Just Good Fun/Informal Blues/San Juan Hill/I'll Come Back For More/"Fat Stuff" Serenade/
Pussy Willow/Subtle LamentCOLUMBIA (F/H)COL 471320 2 A DRUM IS A WOMAN : (Part I) A Drum Is A Woman/Rhythm Pum Te Dum/What Else Can You Do With
A Drum (Part II) New Orleans/Hey Buddy Bolden/Carrabee Joe/Congo Square (Part III) A Drum Is A Woman-Part 2/
You Better Know It/Madam Zajj/Ballet Of The Flying Saucers (Part IV) Zajj's Dream/Rhumbop/Carrabee Joe-Part 2/Finale
COL 473099 2 POCKET JAZZ : 5- PerdidoCOLUMBIA LEGACY (US)CK 53569 THE ESSENCE OF ROSEMARY CLOONEY : 9- Sophisticated LadyDELLA INC. (J)PFW-115-6 SWING JAZZ SUPER BEST COLLECTION (2 CD SET) : (1) 16- Take The "A" Train 17- Solitude
18- Caravan (2) 4- Sophisticated Lady 5- In A Sentimental Mood (All Victor material)DISKY ()DCD 5337 THE BEST OF THE BIG BANDS (2 CD BOX) : (1) 15- Take The "A" TrainEMI-ROULETTE JAZZ (EU)PLEASE SEE CATALOG NUMBER AND COMMENT UNDER CAPITOL-ROULETTE JAZZ (US)FANTASY (OJC) (EU)OJC CD 1001-2 ALL THAT JAZZ IS BACK (ANTHOLOGY) : - Latin American SunshineFIVE COLORS (SW)FC 5753 THE SOUND OF THE FORTIES II : 2- Cotton TailGOLD O11 (H)O11 DUKE ELLINGTON "GOLD" : Take The "A" Train/Perdido/Tea For Two/Do Noth8n' Till You Hear From Me/
Caravan/How High The Moon/In A Jam/Rockabye River/On The Alamo/Moon Mist/Blue Lou/Just You, Just Me/Crosstown/Don't Get Around...INTERSOUND (US)CDC 1014 HIT PARADE ! FAVORITE THEMES FROM THE SWING ERA (2 CD SET) :
(1) 17- Take The "A" Train (PLEASE NOTE : This is a re-packing of CDC 1014 THEMES OF THE BIG BANDS with new title/art work)JAZZ ARCHIVES (H)90.105-2 DUKE ELLINGTON - A TRUE COLLECTOR'S ITEM :
CAD 466 FIREWORKS (SAMPLER) : 6- SolitudeJAZZ CLUB COLLECTION/VENZIO (F)AE 124 THE ORIGINAL BLEND CLASSICAL & JAZZ : 3- On The Sunny Side Of The Street

(ctd. next page)

JAZZ FAVOURITES (H)FAV 002 UNTITLED (ANTHOLOGY) : 2- Take The "A" TrainMASTERS (H)MACD 61095-2 GREAT JAZZ & BIG BAND THEMES : 3- East St. Louis Toodle-ooMEMOIR (E)CDMOIR 502 CRAZY FOR GERSHWIN : 20- Sam And DelilahPABLO (OJC) (US)810-2 (2310-721) THIS ONE'S FOR BLANTON : (A FANTASY re-package with new art work and showing OJC catalog no's for the first time.)ROMANCE OF JAZZ (B)18050/53 THE GOLDEN YEARS OF JAZZ (4 CD BOX) : INCLUDES 10011 & 10013 (IN THE CD BOOK)18055/56 THE ROMANCE OF JAZZ (2 CD BOX) : INCLUDES 10016 & 10015 (NO DE) (IN THE CD BOOK)VERVE (US)314 516 338-2 VERVE JAZZ MASTERS 4 DUKE ELLINGTON : see DEMS 93-4 & 94-1 FOR CONTENT314 519 822-2 VERVE JAZZ MASTERS 6 ELLA FITZGERALD : 2- 1 Ain't Got Nothin' But The Blues314 521 737-2 THE VERVE STORY 1944-1994 (4 CD BOX) (3) 3- Stompy JonesGITANES 314 521 501-2 CHARLIE HADEN - QUARTET WEST - "ALWAYS SAY GOODBYE" : This is a live recording of this group with intercuts from recordings by other artists. 12- Low Key Lightly (Variation On The Theme of Hero To Zero) Ellington

I have heard from many good friends in DEMS inquiring on my record production activities and my Ellington book projects. I am no longer producing LPs but I still have stock on many items already produced. A S.A.S.E.(I.R.C Postal Coupon) to our box address : P.O. Box 156, Hicksville, NY 11802-0156, a list will be sent to you. As far as my book efforts are concerned :

- 1) Duke Ellington and The Treasury Series 1943-1945-1946 : This 85 page book is completed and awaiting publishing later this year.
- 2) Duke Ellington on Microgroove, 7" and 10" recordings - text and index. This book is also completed and is waiting to be published, hopefully by the end of this year.
- 3) (IN PROGRESS) Duke Ellington on Microgroove, the 12" LPs - Mono and Stereo. I am currently completing the text section (all titles and track locations) of this book. The estimated size of the text section will be close to 300 pages. The discography/index section is a major undertaking and I hope to have this large book completed sometime in 1995. There are some excellent collaborators/editors working with me on this : Georges DeBroe & Léon Dierckx from Belgium; Frank Rutter & Willie Timmer from Canda; and Edward F. Polic & Anthony Rotante in the United States. There are also contributors from Australia; Brasil; and Japan as well. I will close this by asking DEMS readers if they would prefer seeing one book combining 7", 10" and 12" into a single large volume. Your replies are greatly appreciated.

KEEP SWINGING AND KEEP DUKE'S MUSIC ALIVE AND PLAYING ON YOUR SOUND SYSTEM !

DISCUSSIONS — CORRECTIONS — (ctd.)

remarks regarding Jerry Valburn's entry in No. 4/1993:

1. Thanks for the correction about the Pathé Building-Capitol Records-WMCA.
2. Bandbox engagement vs. Blue Note broadcast.
The Bandbox engagement - July 7 through July 19, 1953, according to my book (p. 350), was announced in Variety and confirmed in Down Beat (see the quotes in *Day By Day*).
The Bandbox engagement was preceded by a Blue Note, Chicago, engagement, June 12 through July 2 (see bottom of page 349, *Day By Day*).
All my Blue Note entries were confirmed by Gordon Ewing, who graciously lent me copies of the original contracts. I believe these entries to be 100% correct, also the instances when Duke was released from a contract by Frank Holzfeind, so he could attend to film studio commitments.
Nowhere is there a claim in *Day By Day* of a New York broadcast on July 17, 1953, nor is anything said about the possibility that Jerry's "July 17, NBC, Blue Note" acetate was pre-recorded. When compiling *Day By Day*, I did indeed encounter this problem of conflicting dates, but since the engagement dates were the only ones I could be fairly certain of, they were the only ones entered.

I certainly hope Jerry can find a pertinent date for his broadcast acetate, for the benefit of us all.

Finally, a brief note addressed to Carl Hallström:

Thank You for the broadcast information. I sure wish the Bob Inman scrap book info had been available at the time *Day By Day* was compiled, instead of the newspaper entries/reviews I had to resort to. I'm glad that another small section of the Ellington chronology is finally correct.

STRATEMANN

Dick Hyman plays Duke Ellington (CD)
(Reference Recordings RR-500DCD, USA)

The first time we could hear Dick Hyman play for us at one of the Ellington Conferences was on June 16, 1991 in Los Angeles. He didn't show up in person. A playback-demonstration was given of a recording which made the keys and pedals move and the Bösendorfer 275SE sound as if Dick was actually playing. Neither the demonstration nor the

this time he impressed me tremendously. I have listened to my video-recordings several times to enjoy his marvellous performance.

Recently I found a CD, made with this technique: first the recording as described earlier, corrections made by Dick Hyman later and finally when everything was perfect, technicians made a direct recording on CD. Again I am not impressed by the technical quality. It sounds fine. But the reason I want to focus your attention on this CD is the quality of the music. It is hard to admit, but the performance of "Tonk", played by this single pianist appeals more to me than the four recordings I have heard with Ellington and Strayhorn either on one or on two piano's.

In the other 13 selections, Duke stayed unbeaten.

Dick Hyman is a great pianist. Many times, he comes close to Art Tatum and he does marvellous things like combining "Echoes Of Harlem" with "Prelude To A Kiss". The only disadvantage of this 24-karat Gold disc with more than a full hour of brilliant music is the price: enough for three or four other CDs. It could be however a perfect birthday-present for an Ellington collector who has "already everything". Hoefsmit

DEMS 94/1-1 left column bottom and 94/1-5 second item.
Capitol(F) 1551893 (3-LP box) "SHOWCASE"

Again a typing error, made by me: the matrix number of "Just A-Settin' And A-Rockin'" from 21Dec53 is 20291 and not 20292.

This is not the only error that has ever been made in connection with "Just A-Settin' And A-Rockin'" in the past. This is the story:

In May 1975 Raretone published volume 9 of DESOR which gave "Just A-Settin' And A-Rockin'" as performed by a quartet on 15Dec53 and issued on Pickwick, without a matrix-number.

In October 1983 Jerry Valburn published a listing with "Just A-Settin' And A-Rockin'" on 15Dec53, issued on Pickwick with the matrix-number 20278. The same listing appeared in DEMS 83/4-2.

This was confirmed in DEMS 84/1-6, but now appeared also a "Just A-Settin' And A-Rockin'" in the 21Dec53 session with matrix-number 20291, claimed to be a remake. To our confusion, it was ~~also~~ ~~erroneously~~

Ring Dem Bells and Jump For Joy!

Take It Easy,
no more Misty Mornings,
finally it's here:—a brand new magazine,
devoted entirely to DUKE ELLINGTON & His Music!

O h , B a b e !

It's partly an Ellington *scrap-book* with all those long forgotten clippings from newspapers and magazines (from 1927 and onwards); and

it's also partly a *research journal* with radio-logs, record reviews (yes, CDs too!) and other Ellington memorabilia and a photo-section!

**If it's rare Ellingtonia you're looking for,
Get Yourself A New Broom AND a subscription to
THE DOOJI REVIEW and then it's High Life!!**

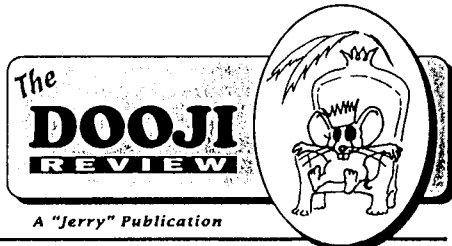
Limited press-runs so don't be a Johnny-Came-Lately;
but After All, So Far—So Good, a 4 issue subscription will cost you SEK 100:-
(or USD \$ 15 or GBP £ 10) in bank notes.

International Postal Money Orders may also be used,
but, please, **no personal cheques!**

Magazines sent via Air Mail-Letter Post worldwide!

Best Wishes from The Stepping-Into-Swing-Society and

Carl A. Hällström, Liljefors Gata 85, S-754 29 Uppsala, Sweden.



The expected question: "which one is the correct date for the Pickwick release", was answered in DEMS 84/3-10: 15Dec53 matrix 20278

In DEMS 84/5-4 the contents of Up To Date 2008 were published: "Just A-Settin' And A-Rockin'" was claimed to be from 15Dec53, matrix 20278 and played by a full band.

The version of "Just A-Settin' And A-Rockin'" on the Capitol 3LP Box 1551.893 was described in DEMS 85/3-7 as being from 15Dec53. In addition to this description of the 3LP Box, the result from my comparisons was published: "Just A-Settin' And A-Rockin'" on this set was identical with Up To Date 2008.

A straightforward question in DEMS 86/1-3 was again answered as follows: 20278, 15Dec53 on UTD and 20291, 21Dec53 on Pickwick.

The question was not raised again until I tried to increase the confusion in DEMS 89/1-12 by quoting the liner-notes of the Capitol 3LP Box 1551.893: "Just A-Settin' And A-Rockin'" is from 3Dec53 and has matrix-number 20275 with a question-mark.

Two years later in my description of the CD Giants Of Jazz 53066, I trusted the liner-notes and copied the date as 15Dec53. When I would have listened to this CD, I would have noticed that this is the recording with the full band and not the small group recording as claimed in the same liner-notes.

A similar discovery was again made by François Moulé: on the Capitol 3LP Box is the full band version which is in contradiction to the liner-notes. These liner-notes happen to have their own additional mistakes. It is claimed that there are two selections with the date 3Dec53 and played by a trio: "Kinda Dukish" and "Just A-Settin' And A-Rockin'". The date of 15Dec53 with a quartet including Billy Strayhorn in stead of Duke is mentioned in the liner-notes but not connected to any selection. It must have been the intention to connect it with "Just A-Settin' And A-Rockin'".

I have compared: the CD, Pickwick, Up To Date 2008 and Capitol 1551.893. Only Pickwick has the small group. The three other releases do all have the same identical big band version. This is a simple fact, which can easily be checked by anybody who has these releases at hand.

Correct dates and correct matrix-numbers is another matter. Here I have to rely on information which I can not check. In my own private files, I have put the small group recording on 15Dec53 with matrix 20278 and the full band recording on 21Dec53 with matrix 20291. Please feel free to do it otherwise. Hoefsmit

DEMS 94/1-6 left column, bottom.
4Sep29 session: "Personnel probably" also includes
Cootie Williams, Johnny Hodges and Harry Carney. Hoefsmit

SPECIAL OFFER TO DEMS MEMBERS

For the Ellington '94 Conference a 40 page book was produced containing Alice Babs telling her Memories of Duke plus a bonus CD with Ellington in Stockholm 1939 (3 tunes and an interview). From this limited edition of 1.500 copies there are only about 50 copies left. DEMS members have a chance to buy one or two copies. For each copy send 100 SEK (Sw. Crowns) or 15 U.S. \$ or 10 £ in bank notes or POSTAL INTERNATIONAL MONEY ORDERS (IMOs) to Birgit Josefsson, Svenska Rikskonserter, Box 1225, S-111 82 Stockholm, Sweden.



DEMS 94/1-4 right column, middle.
Europe 1/RTE(F) 710433/434 (2-CD set) "DE&HO"
Maybe a typing error: Boo-Dah is not from 29Jan(9:00PM) but from
30Jan(12:00PM). Hoefsmit

A Fond Recollection

Until I received a tape of these 4 pieces I had almost completely forgotten this one-day meeting I had in 1966 with some of the greatest musicians of the Ellington Band.

Listening to the recording gradually brought back what was a very dreamlike experience for me.

As I recall, Mercer Ellington had called me to play on the date; he was one of the established musicians in the 60's that was very encouraging to me as a young newcomer to the New York scene. I thank him again for that.

It's funny that, at that time, my appreciation for the great Legacy of Ellington music was only slight. It wasn't until years later that I began to understand and study the great wealth of music that Duke and his great bands have left for all to enjoy and be inspired by.

As I remember, I felt a little out of place in the musical setting established by these great musicians that day. I listened hard and really tried to add something appropriate but, my understanding of the style was lacking.

The tune called "Ugh" is actually a song I wrote around that time properly titled "Windows". It was recorded later on by Stan Getz ("Sweet Rain") and by Hubert Laws. I have no idea how the title became "Ugh".

I remember being very impressed by the lyricism of the soloists: Gonsalves, Hodges and Carney. Since, Paul Gonsalves has become one of my favorite tenor saxophonists of all time.

Since that date, my appreciation of Duke Ellington has continually increased to a point where his music and Legacy are important touchstones for me in the development of Jazz and 20th century music in general.

Chick Corea / 1994

**FOR
DEMS
MEMBERS
ONLY**

**AZURE
CA-18**

For immediate delivery. We ask for a donation of SEK 57:-. Allow for postal fees.

20 Years Later

This DEMS tape, Azure CA-18, has been especially composed by Benny Aasland and Sjöf Hoefsmid to be presented at the ELLINGTON '94 CONFERENCE in Stockholm.

Side A

<i>Symphony in Swing</i> (February 16, 1949)	<i>Salute to Duke Ellington</i> (March 6, 1950)
Take the "A" Train	Things Ain't What They Used to Be *
Suddenly It Jumped	Hello, Little Boy
On a Turquoise Cloud	The History of Jazz in 3 Minutes
Dancers in Love	She Wouldn't Be Moved *
Knock Me a Kiss	Violet Blue
Frankie and Johnny	Take the "A" Train *
You Oughta	You of All People

Charles Waters found in a Ray Avery auction five beautiful 12" acetates, containing what Klaus Stratemann explained to him later to be "soundtrack pre-recordings" of the 1949 and 1950 Universal Pictures' productions *Symphony in Swing* and *Salute to Duke Ellington*.

After Jack Towers made copies on tape, he could enjoy the excitement of listening to two "fresh" discoveries: "You Oughta," a vocal rendition by Ray Nance, foreseen on page 296 and "You of All People", mentioned on page 312 of Klaus' monumental *Duke Ellington - Day by Day and Film by Film*.

It also worked out that some of these pre-recordings were much longer than what later appeared in the actual pictures.

Charles wanted to share his excitement with you and allowed us to use his valuable collector items for this 1994 Conference Cassette. Because he will not be in Stockholm, I give you his address: 8809 Echo Valley, Houston, Texas 77055. You might want to thank him.

I copied his material in the sequence used for the pictures with the "fresh" selections at the end. The three selections marked with an asterisk as well as Duke's comments were copied from the video copies of these pictures.

Erik Wiedemann dedicated his presentation in New York to the remarkable recording session of August 25, 1972, when Duke played the piano and accompanied Anita Moore and Tony Watkins. One of the selections was on the Conference Cassette of last year: "A Mural from Two Perspectives".

I promised to include this year the comment Duke made after his attempt to play this number. When I found out that I could put the whole session on the rest of this year's cassette, I couldn't resist the temptation to do so.

First the selections used for broadcast # 36 on the Danish radio:

Le Sucrier Velours *
Lotus Blossom

Side B

Melancholia *
The Blues
I'm Afraid of Loving You Too Much
I Didn't Know about You (instrumental) *
I Didn't Know about You (vocal)
New World A-Comin'

(When I copied this selection, I remembered vividly the marvellous performance by Mark Tucker during Ellington '93. To hear this "live" was for me the high point of this terrific conference.)

From broadcast # 8 a repeat of:

A Mural from Two Perspectives *
(This time followed by Duke's comment)

From broadcast # 46:

I'm Afraid of Loving You Too Much
The Anticipation (from the *UWIS Suite*) *
Le Sucrier Velours
Come Sunday
A Mural from Two Perspectives *
My Little Brown Book *

The selections with an asterisk were presented by Erik Wiedemann on August 13, 1993. There was no time for more. Now you have everything which has been broadcast through the Danish Radio.

It is difficult to understand why these magnificent recordings never have been issued.

ALL FOR THE LOVE OF DUKE !

This cassette is produced by the DUKE ELLINGTON MUSIC SOCIETY
Box 4026, S-17504 Järfälla, Sweden.

Copies made in Belgium.

Contents must under no circumstances be used for commercial purposes.
DEMS is a non-profit organization, depending on voluntarily offered assistance in time and material. Sponsors are welcomed.

"L'Alhambra", BORDEAUX / France by Francois-Xavier Moulié

- C Jam Blues
- Medley : Black And Tan Fantasy-Creole Love Call-The Mooche
- Kinde Dukish-Rockin' In Rhythm

"Goutelles Suite" :

- Goutelles
- Get-With-Itness
- Something
- Having At It
- Take The "A" Train
- Chinoiserie

"Togo Breve-Breve Togo Suite" :

- Soul Soothing Beech
- Naturellement
- Amour, Amour
- Right On Togo
- Perdido
- Set In Doll
- Jeep's Blues
- Things Ain't What They Used To Be
- Atrique

1st concert, 7:30 PM, 27 Oct 71

- Medley :

Introduction
Prelude To A Kiss
I Let A Song Go Out Of My Heart
Don't Get Around Much Anymore
Mood Indigo
I'm Beginning To See The Light
Solitude (Tony Watkins, voc)
It Don't Mean A Thing If It Ain't Got That Swing (Tony Watkins, voc)
I Got It Bad (Neil Brookshire, Cootie Williams, voc)
Everybody Wants To Know (Neil Brookshire, voc)
Sophisticated Lady
Caravan

- Goff
- Addl
- Hello Dolly (Money Johnson, voc)
- One More Time For The People (Neil Brookshire, Tony Watkins, voc)
- Lotus Blossom (DE, piano solo)

Note : From concert recording, on a portable recorder, from the audience.
Rather poor quality, but still audible, sound recording (saturation, comments from people in the audience, microphone rattling sounds...).

Recording of the complete concert (over 2 hours).

(ctd. next bull)

BEYOND CATEGORY

Queries/Comments

by A. Pilkington

ERRORS

PAGE NO.

BOOK STATEMENT

CORRECTION

QUERIES/COMMENTS

PAGE NO. BOOK STATEMENT

QUERY/COMMENT

112	"In July 1920, black singer Mamie Smith made the first blues record, "Crazy Blues"..."	"Crazy Blues" was recorded by Mamie Smith & Her Jazz Hounds on August 10, 1920. Rust, 4th edition, page 1460.	111	"In March 1928, Ellington brought in... Johnny Hodges..."	Can this date be verified? In JAZZ: THE ESSENTIAL COMPANION, page 235, the authors claim that Duke signed Hodges on 18 May 1928. QUERY.
113	"Born Albany Bigard in 1901 in New Orleans..."	Berny Bigard was born on March 3, 1906. WHO'S WHO OF JAZZ, J. Chilton, 5th edition, page 34. Also WITH LOUIS AND THE DUKE, Berny Bigard, 1986, page 5.	127	"Then in May (1930)...the Ellingtonians played the Palace Theater..."	This gig was May 17 to 30, 1930, but the band had played at this venue earlier, April 21 to 27, 1929, which is not mentioned. COMMENT.
117	Photo caption: Seated Cootie Williams, Freddie Jenkins, Arthur Whetsol.	Freddie Jenkins, Cootie Williams, Arthur Whetsol.	145	"...so he was booked into the Oriental Theater five times in 1931..."	Verified dates at this venue in the DEI are: 1931 - February 12-19; March 12-16; August 14-20 and November 20-December 10. What is the date of fifth engagement? QUERY.
124	"Ellington's orchestra...introducing portions of "Ring Dem Bells"..."	"Ring Dem Bells was not used in the film CHECK AND DOUBLE CHECK according to Klaus Stratemann's DAY BY DAY & FILM BY FILM, page 37.	274/L40	"...[In June 1944, when the band's instruments were stolen from a Toronto nightclub, Colley said, he brandished the gun and forced their return..."	This appears to be a fanciful story by Al Colley. Contemporary reports in the Toronto newspapers state that Colley was contacted by telephone and advised that the instruments would be found outside the Queenway Ballroom which was true. They were recovered and Al Colley never saw the thieves. COMMENT.
162	"...Ellington's performances during the 1930s never made it to record..."	"I'm Satisfied" was recorded on August 15, 1933 and released on Brunswick 6638. DEBOR, 1932-1938, page 48.	351	Timon of Athens. "The composition received good reviews..."	This was not true of the music heard at the Stratford Festival opening on July 29, 1963. Nathan Cohen, Toronto Star, 3 August 1963. "Duke Ellington's contribution is innocuous. The score contributes nothing to his reputation." Selph Hicklin, Globe and Mail, 30 July 1963. "It permits the use of an undistinguished score by Duke Ellington." J.B. Martin, London Free Press, 30 July 1963. "As for such-heralded scores, do not look for it soon at your favourite record counter... Several sketches of incidental music that might have been created by a Juilliard graduate... COMMENT.
176	"The southern tour began in Dallas on September 23, (1933)"	The DEO was at the Chicago Theatre, September 22 to 28, 1933. They opened in Dallas at the Majestic Theatre on September 30 and closed at that venue on October 6, 1933. DAY BY DAY, page 68 and D.E. ITINERARY (1923-1974) from G. Being.			
182	Photo Caption: Harry Carney is identified as Fred Guy.	Harry Carney is behind William Broad. See DAY BY DAY, page 70. For correct photo caption of complete group.			
207	"On March 15, 1937, Ellington returned to the Cotton Club..."	"Night Club Notes" in the N.Y. Times, March 13, 1937, states that the opening has been postponed from 15th March to 17th March to allow time for more rehearsals. An ad in the N.Y. Times, March 17, 1937, page 30 mentions "Premiere Tonight".			
213	"On May 19, 1938, the Ellington orchestra participated in a "Carnival of Swing" on Randall's Island..."	DAY BY DAY, pages 153 & 155 have incorrect date. The event was held on May 29, 1938. Review in Variety, 1 June 40, P.40. DUKE ELLINGTON by B. Ulanov, page 178.	376	Photo caption: "Ellington clutching one of the seventeen honorary doctorates he was awarded?"	MUSIC IS MY MISTRESS, pages 476 and 478 list fifteen such honorary awards. The following would seem to be the most complete record I have found to date. - in N.Y.M.
213	"Ellington's tenth show at the Cotton Club began on Wednesday, March 9, 1928"	The revue opened on Thursday, March 10, 1928. Ad in N.Y. Times, March 10, page 16. See also DAY BY DAY, page 152.	1947	20 Oct St. Ambrose College, Davenport IA.	DAY BY DAY, page 286, lists this award as the first such degree, but the College has no record of the event per letter to A. Pilkington, dated 6 January 1993.
270	"...his Carnegie Hall debut on January 26, 1943..."	Concert date was January 23, 1943. "He repeated the program five days later (28th) in Boston". See pages 260 and 264.			
278	"And on March 28, 1946, trombonist Tricky Sam Nanton would be felled by a stroke, a jolting loss..."	Nanton's first stroke occurred the week of November 18, 1945, and he actually returned to the band on March 28, 1946, remaining until his death on July 20, 1946. See DAY BY DAY, pages 264 & 266. "The Moocher" noted on page 199 was recorded on July 17, 1946. Nanton's last solo on record.			
297	"...a benefit concert for the NAACP at New York's Metropolitan Opera House on January 18, 1951..."	The concert date was January 21, 1951. See review in N.Y. Times, January 22, page 13. DEO was in Philadelphia PA on January 18th.			
320	Photo caption: Jimmy Woods, Russell Procope, Johnny Hodges, Jimmy Hamilton and Harry Carney.	Jimmy Woods, Jimmy Hamilton, Johnny Hodges, Russell Procope and Harry Carney. Hamilton and Procope are misidentified.			
324	"Late on the evening of July 8, 1956..."	The live performance was either late on the evening of July 7th or the early hours of July 8th. See pages 319 and 320.			
377	Index shows Stratemann, Klaus	Stratemann, Klaus.	391	"One by one, the pioneers and collaborators dropped..."	Perhaps the following could have been included in this category: Wallace Jones, 23 March 1983; Billy Taylor, 2 September 1986; Tom Whaley, 5 September 1986. COMMENT.

O.J. Nielsen's discography JAZZ RECORDS 1942-1980

Information/Additions/Corrections by S. Portaleoni

- ✓ NYC, January 7, 1959 (tv show) videotape include also SQUEEZE ME but L.Armstrong & J.Cleason speaks over the music.
- ✓ Coventry, February 21, 1966 (tv show) In The Beginning God is a montage of two tunes. The band play: IN THE BEGINNING GOD - FATHER FORGIVE! - IN THE BEGINNING GOD
- ✓ Paris, Alcazar, November 20, 1960 (tv show) videotape include also SATIN DOLL THEME (1:30) - HAPPY BIRTHDAY (played by members of the band) - FIFE - DIMINUENDO & CRESCENDO IN BLUE - SATIN DOLL Closing theme (1:40). Plus, naturally, the regular SATIN DOLL (4:45) included in the discography.
- ✓ Stuttgart, March 6, 1967 (radio broadcast) tape in my hand include also 2 tunes "announced" as: FREAKISH LIGHT and NOP HILL (?)
- ✓ Zurich, October 9, 1959 (from radio broadcast) add NEWPORT UP - PASSION FLOWER - C JAM BLUES - HAPPY REUNION.
- ✓ Amsterdam, November 2, 1958 add KINDA DUKISH - ROCKIN' IN RHYTHM / THINGS AIN'T WHAT THEY USED TO BE
- ✓ Manchester, February 29, 1964 (from TV Show or broadcast) recorded in studio with limited audience. "Duke Ellington o solo with female singer. Ellington speak between the tunes with the interviewer. SOPHISTICATED LADY*/BLUEBIRD OF DELHY/I GOT IT BAD*/C JAM BLUES/THE MOOCHE.
- ✓ Tokyo, May 16, 1966 (from TBS-TV) Studio recordings without ~~some~~ applicable titles: TAKE THE A TRAIN/PERDIDO/MOOD INDIGO/CARAVAN/SATIN DOLL/TAKE THE A TRAIN theme.
- ✓ Newport July 3, 1966 (bc) D.Ellington band + J.Jones trio + Ella Fitzgerald. Duke Ellington on piano, anyway. COTTONTAIL / IMAGINE MY FRUSTRATION
- ✓ Newport July 3, 1965 (VOA recordings? Tape exist?) AD LIB ON NIPPON/CHELSEA BRIDGE/NEW TOOTIE FOR COOTIE/PASSION FLOWER/THINGS AIN'T WHAT THEY USED TO BE/THE OPENER/SOLITUDE with Bea Benjamin voc.
- ✓ Reprise recording session, NYC, March 4 & 17 / April 14, 1965 LP Discovery DS 841 (same as Reprise RS-6185) do not contain "Ad Lib On Nippon".
- ✓ Colgate University, May 1964 - Tape exist? unknown titles
- ✓ Newport July 6, 1966 Baby Laurence (taos) added on Take the A Train. Concert was completed by: KING FIT THE BATTLE OF ALABAM.
- ✓ NYC, Museum of Modern Art, February 1962 (tape exist?) Duke Ellington p. Aaron Bell b. Sam Woodyard dm. * piano solo. BLUE BELLS OF HARLEM*/THERE WAS NOBODY LOOKING*/THE CLOTHED WOMAN*/TAKE THE A TRAIN*/ LOTUS BLOSSOM/SATIN DOLL/SINGLE PETALS OF ROSE/DANCERS IN LOVE.
- ✓ Chicago, Hotel Sherman, July 27, 1942 on my tape exist also: WAY LOW
- ✓ NYC, Hurricane Restaurant, August 3, 1943 on my tape exist also the incomplete DON'T GET AROUND MUCH ANYMORE
- ✓ Akron, Ohio, June 23, 1945 Body and soul issued on Fanfare 35-135 is the same issued on Fairmont FA-1008, but here is incomplete and the announcer voice is overdubbed on the Al Sears solo. But the tune is exactly the same.
- ✓ Cornell University, Ithaca, April 19, 1947 Tape in my hand contains also JUST A-SETTIN' AND A-ROCKIN'. That's right? = 10 Dec 2003
- ✓ Antibes, Juan-les-Pins, July 26-28, 1966 (exact date is unknown to me) radio broadcast Duke Ellington band + Jimmy Jones trio + Ella Fitzgerald vo. Duke Ellington on p.* THOU SWELL/SATIN DOLL/WIVES AND LOVERS/SOMETHING TO LIVE FOR*/LET'S DO IT/SWEET GEORGIA BROWN/COTTONTAIL*
- ✓ Paris, February-March, 1963 (TV show) this video present a medley, probably incomplete. MEDLEY: Don't get around much anymore - Mood indigo - I'm beginning to see the light. (tot 2 times)

DEMS AZURE CASSETTES:

Valid from March 15, 1994 (also see previous bulletin):

CA-1 *)	"JAZZ MODERNE" / "JAZZY"	(see DEMS 87/4-5)
CA-2 *)	"10 YEARS LATER"	(- 84/3-7)
CA-3 *)	"11 YEARS LATER"	(- 85/3-14)
CA-4 □)	"AMERICA DANCES" & other bc/tv portions from the Aasland collection	(- 87/3-8)
CA-5 *)	"12 YEARS LATER"	(- 86/3-6)
CA-6 *)	"13 YEARS LATER"	(- 87/2-5)
CA-7 *)	"14 YEARS LATER"	(- 88/3-8)
CA-8 *)	"15 YEARS LATER"	(- 89/2-3)
CA-9 *)	"THE DEMS 10 YEARS ANNIVERSARY CASSETTE"	(- 89/2-4)
CA-10 *)	"16 YEARS LATER"	(- 90/2-2)
CA-11 □)	"PARIS OLYMPIA THEATRE CONCERT, 2 FEBRUARY 1963", part 1	(- 90/4-8)
CA-12 □)	"PARIS OLYMPIA THEATRE CONCERT, 2 FEBRUARY 1963", part 2	(- 92/1-6)
CA-13 *)	"AMSTERDAM CONCERTGEBOUW CONCERT"	(- 91/3-3)
CA-14 *)	"17 YEARS LATER"	(- 91/3-4)
CA-15 *)	"18 YEARS LATER"	(- 92/2-7)
CA-16 *)	"19 YEARS LATER"	(- 93/3-8)
CA-17	(Pending - details later)	
CA-18 *)	"20 YEARS LATER"	(- 94/2-8)

Up to 3 copies of one and a same cassette are allowed for members. A donation concerning the above is requested for your order:

- *) SEK 57:- } Estimated sending costs should be added, or may be subtracted from your deposit.
 □) SEK 35:- }
 (Please observe that tasks agreed to earlier than 15 March 1994 will remain unchanged.)

In agreement with Panorama Records we can offer superb copies of the Jazz Society cassette AA 524/525C "DE 1967 RAINBOW GRILL BROADCASTS" (2-LP value) for SEK 57:- (For contents see DEMS 85/3-7 and 85/4-5).

For the Danish broadcasts, DR-01 up to and including DR-51 we ask for an unchanged donation of SEK 95:-/ea.

IMPORTANT !

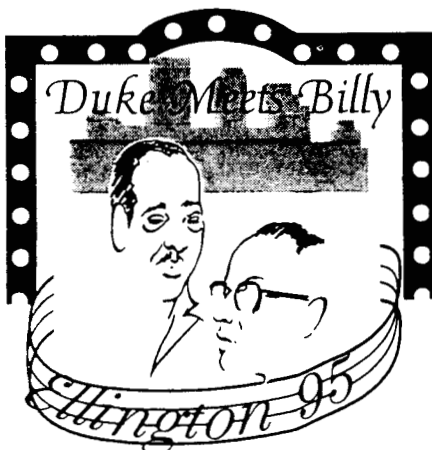
Money transactions **MUST** be addressed and payable to: Birgit Åslund, Box 4026, S-175 04 JÄRFÄLLA, Sweden. Easiest and fastest is enveloped money (all current bank notes acceptable) (Registered letters, should you feel safer). An alternative is to use **POSTAL** (supplied at your local post office) **INTERNATIONAL MONEY ORDERS (IMOs)** stated in **Swedish currency (SEK)**. If not in Swedish currency, the Swedish Post Authorities will charge at least SEK 28.

Another alternative for most European countries is the use of **POSTAL GIRO**. In this case there is (at present time) a postal fee of SEK 28:-. Such fees, mentioned above, are to be added in connection with your transaction. The **POSTAL GIRO** address: Birgit Åslund, Acct. 441 21 72 - 1, Centre de Cheques Postaux, S- 103 06 STOCKHOLM, Sweden.

Please observe new Swedish bank regulations:

For **BANK CHECKS** you must now add SEK 60:-, regardless stated in Swedish SEK, or any other currency (Swedish banks seem to be unparalleled in global money transactions).

For your guidance: For quite some time the Swedish Crowns are down to a very low rate, meaning most foreign currencies are in a very favourable position. Thus (at present time) one US Dollar is approx. = SEK 7.7; a GBP (British Pound Sterling) = SEK 11.9; a French Franc = 1.4; a German Mark = 4.8; etc.



*13th Annual International
Duke Ellington Conference
May 24 - 28, 1995*

*Celebrating the Ellington &
Strayhorn Collaboration*