

DEMS BULLETIN

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DUKE ELLINGTON
MUSIC SOCIETY

1994/4 - Feb 1995



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DISCUSSIONS - ADDITIONS - CORRECTIONS

We must apologize for the more than acceptable amount of typos, etc. that occurred in our previous bulletin. The printing, we were informed, had to be postponed for another month, unless the material was not delivered immediately. Thus there was no time for usual proofreading. Sorry about that

● 93/3-1: RCA(F) 74321 "Concert Of Sacred Music". If this is indeed a CD re-issue of RCA (LP) LPM/LSP 3582 then the contents are not from the Grace Cathedral concert in San Francisco on 16Sep65 but are from the recordings RCA made at the Fifth Avenue Presbyterian Church on 26Dec65 (1st and 2nd Concerts):
In The Beginning God / Tell Me It's The Truth / Come Sunday / The Lord's Prayer / Come Sunday / Will You Be There? - Ain't But The One / New Wold A-Comin' / David Danced Before The Lord With All His Might
Götting/Valbum

● 94/3-3: Pablo-Live 2308-247 "In The Uncommon Market". The selection Bula (Afro-Bossa) is not from 3Jul62 but from the Stockholm Concert of 6Feb63 at the Konserthuset. Further on this issue, I have correctly shown Kinda Dukish without Rockin' In Rhythm in the text section of the CD book. In the index section it unfortunately got mixed up and was placed under the listing for Kinda Dukish-Rockin' In Rhythm.
Valbum
In Europe the label name, for some reason, is just Pablo, not Pablo-Live.
Aasland

"Silk Lace" (8Jun63) on the Pablo LP runs for 4:47 only and does not fit with the DESOR 892 structure: coda 130JHa. Are we sure it is from the evening concert as DESOR 892 and in Nielsen's disco? I ask the question because I have on tape a longer "Silk Lace" version, said to be from 8Jun63, running for 5:38 approx and fitting the DESOR structure with coda130JHa, although fading at the end. Can someone help?
Götting

● 94/3-3: The "Sidewinders" (US) LP release, the catalog number HSRD 698 should be added.
Valbum

● 94/3-6: The Chicago Opera House Concerts. To begin with, the DETS material from this concert (not another date) was taken directly from the evening concert and other source material from the AFRS Date With The Duke transcription N° 38. Further as indicated with the letter L on the right column, the CD label is Limeight and not Laserlight. Also released first on Music Masters and then in the (US) on Jazz Heritage.
Valbum

● 94/3-2: In the discussion of the Ellington '95 Conference in Pittsburgh, there is a reference in passing to the effect that Billy Strayhorn was borned in that city. While I believe Strayhorn attended high school in Pittsburgh, all my references indicate that he was born in Dayton, Ohio, on 29 November 1915.
Waters, Jr.
Yes, I think we all already accepted Dayton, at least after reading Ulanov's Ellington bibliography in the late 40s.
Aasland

● 93/3-1 "Duke's first piano teacher": The matter of the name of Ellington's first piano teacher has been definitively spoken to through the extraordinary scholarship of Mark Tucker, although not in a way which would be obvious to the casual reader. Mark Tucker's book: *Ellington: The Early Years*, is based upon his doctoral

dissertation, *The Early Years of Edward Kennedy "Duke Ellington - 1899 -1927* (Ph.D. diss., The University of Michigan, 1986), a fact which does not appear to have been pointed out by any reviewer. As is customary when a dissertation is to be published in book form, the dissertation was edited to make it more readable in a non-academic context. In this instance, as is typical, some of the changes made to dissertation are reflected in the book involved footnotes from the dissertation being omitted entirely of being incorporated in the text of the book, in whole or in part, to improve flow of the language. An examination of this editing process as it was applied to Tucker's discussion of the role of Mrs. Clinkscales plays a part in her identification. On Page 23 of the book, the following sentence appears: "His teacher was Marietta (Mrs. M. Harvey) Clinkscales, whose name has been spelled variously as Klinskale, Klinskales, Klingscale, even Chinkscales." This sentence is not footnoted in the book. The equivalent passage in the dissertation (p. 52) is as follows: "His teacher was Mrs. Clinkscales (spelled in various sources as Klinskale, Klinskales, Klingscale, even Chinkscales)(f/m 46), who introduced him to the basics of keyboard technique, hand position, and theory." Footnote 46 reads as follows:

"Mrs. Clinkscales" was probably Mrs. Marietta (M. Harvey) Clinkscales, who announced she was accepting piano students in the *Washington Bee* (5 December 1914 and 2 October 1915). The *Bee* also reports at least two annual recitals of her pupils, one in the Florida Avenue Baptist Church (26 June 1925), the other at the Second Baptist Church (21 July 1917). The program for the first of these suggests the type of pieces Ellington may have studied or played: Dance of the Moonbirds (Stasny); Shower of Roses (Streibog); Evening Schottische (Elicker); Fireside Memories (Frailey); Gleaming Waters (Kimball).

Marietta Clinkscales also accompanied the Clinkscales-Tyler Female Chorus (*Bee*, 4 May 1914 [1]) and played at the annual commencement of the Youth Beauty School in 1917 (*Bee*, 30 June 1917 [5]).

The *Washington Bee* was a leading Black newspaper of the day. The content of the second and third sentences of this footnote, somewhat rewritten, appears as footnote 35 to subsequent text on page 23 of the book. The content of the first and last sentences of this footnote, however, does not appear in either the text of the book or any footnote in it. Considered as a whole, footnote 46 in the dissertation makes clear that Tucker has positively identified Mrs. Marietta Clinkscales as a known and publicized piano teacher in Washington, D.C. during (or shortly after) the years Ellington would have been her pupil. We should factor into this discussion three other things: (1) the similarity of the name "Kingsdale" to the other documented mispronunciations or misspellings of "Clinkscales"; (2) the significant time interval between Ellington's early studies with Mrs. Clinkscales and the transcribing of his recollections of those years; and (3) Ellington's well-known proclivity for catchy turns of phrase, word games, and nicknames, e.g. introducing Lil Greenwood as "Lillie Gee Gee." *DEMS Bulletin*, 1994/2, p. 8. In summary I think Mark Tucker has definitively and correctly identified Mrs. Marietta Clinkscales as Ellington's first piano teacher.
Waters, Jr.

In Ulanov's book, just referred to above, he wrote "When Edward was seven Mrs. Klingscale has been called, variously, "Chinkscale," "Klinskale", any number of reproductions of a tinkling sound com-
(ctd. page 8)

A MERRY CHRISTMAS and
A PROSPEROUS NEW YEAR to all
you LOVELY DEMS members !



Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS

(42) Bubber Miley: TAKE IT EASY

MILEY

SAXOPHONES

Handwritten musical score for 'Take It Easy' by Bubber Miley. The score is written for Miley and Saxophones. It consists of 15 measures. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as plunger markings (+ for closed, o for open), triplets, and chord symbols (Bb, F7, Eb, EbM11). There are also handwritten annotations like '5 (PASSING NOTE)' and '10'. A 'KEY' box is present in measure 15.

KEY

W * INDICATES A TRUE 'BLUE NOTE'.

Ø NOTES SEEMINGLY AT VARIANCE WITH THE ACCOMPANYING HARMONY.

W P = NOTE WITH THROAT GROWL.

+ PLUNGER CLOSE TO BELL (ALMOST CLOSED).

o PLUNGER WAIVED AWAY FROM BELL (SAY, 2 INCHES).

It seems only fitting, with an Ellingtonian as important as Bubber Miley - whose early performances and compositional collaborations had imprinted such an indelible pattern on the Master's oeuvre - that he should merit a second essay, on one of his most sublimations. Recorded only five months after Black and Tan Fantasy, which was discussed in the previous Bulletin, it bears - and this is not at all surprising - the self-same identifying features: the intense blueness, the almost-human utterances, those vowel sounds being so well simulated through the adroit manipulation of the plunger mute, the gruff, gritty throat growls colouring almost every other bar. I have purposely indicated the mechanical basics of this style (the notes on score marked '+' for closed plunger, then 'o' for open) to confirm the quite complex manoeuvres which the soloists had to follow to bring about those incredible human sounds. As one who has laboured for over fifty years at the sharp end of a trumpet for a living, I can vouchsafe that one has one's hands full, not to mention one's lip! Miley's tricks have passed into the vocabulary of the blues brassman, and will always remain there

The 'blue note' phenomenon is also well-represented, their striking dissonances are well used in Bars 7 and 8, possibly the 'bluest' passage in the performance. There are also some instances (marked Ø on score) where Miley's chosen notes seem quite at variance with the rich, full saxophone chords behind, but in most instances can be justified, particularly the eight D-flats in Bar 12, where they set up an augmented dominant 7th chord, in spite of the fact that there is a C-natural only a semitone away from the said D-flat. This, I feel, is where innate

CAT ANDERSON

The Musician And The Man

by
Alexandre Rado

Before starting to speak of one of the more specific and controversial trumpet player who has appeared in the world of Ellingtonia, I would like first of all to underline how much Sweden has been an important country for Duke Ellington. He composed a few pieces related to this country and it is not a surprise that the motto for the Stockholm Conference is Smorgasbord and Schnapps. Or was it Serenade to Sweden ?. Quite a number of Swedish jazz artists had the pleasure to play with the Duke Ellington Orchestra and I would like to mention three of the unforgettable ones : Ake Persson, Rolf (or better Roffe) Ericson who perhaps was the only European musician to play in Duke's band on a regular basis and of course Alice Babs who had the nice idea to make with Duke a historical record in Paris and also grace with her talent the only concert of sacred music Duke gave in Paris in the Saint Sulpice Church. When listening to Alice Babs all Ellington fans are like Duke becoming somehow Swedish.

William Alonzo Anderson, better known as Cat Anderson, was really a controversial musician and also a controversial human being. Last year in New York, I had the privilege to present dear Paul Gonsalves who was a man of such sweet character that nobody could ever become his enemy. Speaking of someone else, Paul very often was stating : "He is a nice cat "; Well, Cat Anderson was not always a nice cat but I believe that his life story is making this understandable.

Before diving in a rather gloomy side of Cat's biography, I would like to cheer up this presentation with a couple of anecdotes. When we became friends in the late fifties, I was not sure he wanted to be called Cat but he seemed to enjoy his nickname. It had been said that his strong profile was responsible for it. I read also that in his younger days while fighting with other children they said he was fighting like a cat. When in much later years I questioned him he told me that in his childhood his nickname was given to him due to his eyes. As I expressed some surprise he moved his eyes from right to left and backwards and immediately I saw the child he has been, imitating a cat in a cartoon. He liked to be called Cat and titles of many of his compositions included his nickname. For instance, Swingin' The Cat, Cat's Boogie, Cat's in the Alley or for an album with a wave in direction of Tennessee Williams, A Cat On A Hot Tin Roof. Some more can still be mentioned like A chat with Cat with a French play of word with chat and cat, The Cat In G. Flat, The Cat Hums, Cat Speaks, El Gato (the cat in Spanish) and even Meow which needs no translation. When he was recording I used to make him some proposals. I remember two he turned down: Cat Man Do which he found too Nepalese and Cat As Cat Can as there was too much wrestling in it for his taste.

We paid once a visit to a friend musician with whom he wanted to write some arrangements. When the door opened a beautiful cat was kindly meeting us in the entrance. Cat Anderson jumped back, and rushed down the stairs. I followed him and met him downstairs. I asked : << What's the matter ? >> and Cat replied << I cannot stand cats. If I am five minutes in the same room with them, my face gets swollen >>. This is how I discovered that Cat was allergic to cats.

William Alonzo Anderson was born on September 12, 1916 in Greenville, South Carolina, and his father and mother died while he was only four years old. He was therefore placed in the Jenkins Orphan Home School in Charleston. Psychologists usually state that the first years in a lifetime do have a significant importance for the rest of your life. Without having to call for help old man Freud I think there are better conditions to start in life than to be a black orphan in South Carolina. I read one or two articles about his rather awful childhood and here and there Cat said a few words about it. In fact, I understood that he did not want to speak of those days and I never asked him questions about it.

Several years after he left Duke's band, while we were chatting after hours like the people of the jazz world love to do it, speaking of the good old time and exchanging latest news about friends, I can't remember how we came to speak of musicians from Carolina, but he suddenly talked about his childhood. What he said was not only dreadful but explained to a great extent the musician and the man he became.

He told me how he fought daily with other boys and also what ill physical treatment he received. He was whipped regularly during several

years. The orphanage had also as task to prepare the pupils of the school for a job once they had to be on their own. There were two main possibilities, the farm and the factory. Another one was music and many orphans, gifted or not, did their best to be accepted in one of the seven or eight bands which were sometimes touring South Carolina and the nearby States. Cat Anderson started to play trombone and tried also quite a number of instruments before choosing for good the trumpet. The teachers were also using the whip in order to help the pupils to make progress. Cat told me that he received his share more than other candidates because he was not gifted. As I expressed some surprise he repeated that he was not gifted and that he had to scuffle before playing in a rather satisfactory way. I could hardly believe such a statement because even those musicians who did not like him were praising his equipment and ease. Cat was really insistent on that point and then put an emphasis on the thoughts which entered his mind. He decided that all his strength of will should be concentrated in one direction only which he called "survive". Survive meant also for him "survive by all possible means if necessary".

During his stay with Duke, Cat Anderson was mainly considered a high notes specialist. Even today, I don't see anybody who could equal his performances in this respect. He told me that in the school he was competing with other fellows as he wanted to play better than all his neighbours. His efforts were not successful until he convinced himself to practice essentially the upper register. When he reached the point where he could play one octave higher than the others he thought that an important stage had been reached.

Cat Anderson was playing in the number five band and eventually this band became known as the Carolina Cotton Pickers, not because of the Mc Kinney's Cotton Pickers but due to the fact that some of the members of the band were still sometimes working in the farm. The Carolina Cotton Pickers toured from 1929 onwards and during several years the East and the South coast as far as Boston in the North and Texas in the South. They did not meet much success. They certainly could not be compared with the best big bands of the thirties including the best territory bands. Very often they were left stranded somewhere and had to go back home as they could. The pay was of course at the lowest. The Carolina Cotton Pickers cut however a few records in Birmingham, Alabama, in march 1937. Cat's idol was Louis Armstrong and although he followed the various developments which occurred in the History of Jazz, Satchmo remained all the time his preferred trumpet player. One can easily hear his influence in Cat's solo in Deed I Do, the pianist and perhaps arranger being Cliff Smalls.

A few months later Cat left the Carolina Cotton Pickers. He received several offers and taking the best paying one he joined the Hartley Toots orchestra in Florida. Toots was a guitar player and his band was not really better than the Carolina Cotton Pickers. After having played with Toots in New York's Apollo, Cat preferred to try his luck in the Big Apple. He joined Claude Hopkins, and afterwards the Sunset Royals, who became later on Doc Wheeler and the Sunset Royals. This time he met a good band including musicians like Reunald Jones, Robert Smith, Raymond Tunia and Al Lucas, the two outstanding soloists being Sam "The Man" Taylor and Cat Anderson himself. This orchestra was specialized in pieces with a vocalist holding a dialogue with the whole band, a gimmick soon imitated by Tommy Dorsey and many others. An interesting piece composed by Cat Anderson is "How About That Mess ?" which later became "Swinging The Cat". When listening to him one can understand that he was expected to play one day with ... Lionel Hampton. His high notes ability is also shown in "Big And Fat And Forty-Four" after Doc Wheeler's vocal about a lady who apparently disappointed him.

Doc Wheeler's Sunset Royals cut some 10 titles in 1941 and 1942, Cat Anderson left them just after the last session because he was enrolled in a Special Service band as war had started. Afterwards he played in quite a number of bands as his reputation had grown. He was known also as an excellent lead trumpet. He told me that from then on he replaced in his own philosophy "survive" by "live". He was ready to jump from one orchestra to the other as long as more attractive conditions were proposed. He played within two years with Lucky Millinder, Erskine Hawkins who did not like to be overshadowed by him in the upper register, Lionel Hampton, Sabby Lewis, before joining again Lionel Hampton. A few titles

remain from his Hampton period of 1944, like "Loose Wig" showing his high notes capacities. Out of the many Flying Homes there is one where he follows another Ellingtonian to be, Al Sears. His solo shows Cat searching his way in a rather unsettled style, partly post-Armstrong and partly modern *ma non troppo*.

Duke Ellington proposed him several times to join his orchestra but he turned these offers down. In fact, he knew more the Ellington band from records than from shows or concerts. Cat, as he told me, was used to play in jump bands where the members of the trumpet section before playing were moving their instruments in rhythm or let them turn in their hands. He was not like so many musicians who were dreaming to play in Duke's band and sometimes waited 10 or 20 years before succeeding, not to speak of those who never reached that goal. Cat was just enjoying himself in trying to make his best for a living and that's it! This state of affair changed however end august 1944. He confirmed to me the story which has been several times reported. Lionel Hampton was playing in Chicago and Cat discovered that the band would leave by train to the West Coast but that no sleeper had been booked. He called Duke who was playing one-nighters en route from the West to the East Coast. Duke said he would be shortly in Chicago in order to engage him. Cat's first appearance with Duke's band happened on September 1st 1944 at the Earle Theatre in Philadelphia. He told me that during the rehearsal Duke decided to give him all the lead parts. Once in the theatre, he discovered that seven trumpet players were on the stage which can be explained by the fact that during the war musicians were often drafted on the spot and that bandleaders engaged sometimes several substitutes, notwithstanding those musicians who rather unexpectedly were coming back. Anyway, Cat had no stand and layed the music on the floor. When the concert started, most of the lights went out and Cat in the dark could hardly play a note. After the show, Duke came to him smiling, gave him a slap on the shoulder, and said: << Cat, you really played wonderful tonight >>. From that day on, Cat explored a new world like all newcomers did. He felt lost during a few weeks. As usual also Duke soon found out how to make the best use of the incredible ability Cat was permanently showing in the upper register. He wrote for him the part called *Coloratura* in the *Perfume Suite*. He also included him in the wonderful arrangement written by Mary-Lou Williams on *Blue Skies* before transforming it in a five trumpets concertino, developed by degrees with a matchless performance by Cat Anderson at the end. The soloists in the *Musicraft* session were: Taft Jordan, Harold Baker with bridge by Ray Nance and Harold Baker again, Francis Williams, Cat Anderson with bridge by Ray Nance and Cat Anderson again.

Very soon however Cat became unsatisfied to be utilised mainly as specialist in pyrotechnics. On the other hand Duke was facing the wellknown problem of having so many stars in his band which meant that each of them had to get his part of exposure. Among his qualities Cat had a fabulous capacity to memorize music. In later years I saw him learn quickly the book of a big band and play his part the same day as if he knew it since weeks. He was also a great listener and in Duke's band he very soon memorized all the solos of his trumpet partners. This was for Duke an advantage because in case of sickness he had a substitute on the spot. For his colleagues it also meant a danger. If someone was late or in bad shape, Cat was always there to take the business over. Let us face it: Duke could be mischievous from time to time and call one of his soloists to take a solo which was practically someone else's property. If Duke for instance was calling Paul Gonsalves to take one of Johnny Hodges' solo, you could see how Paul was reluctant just in the way he walked to the mike. As far as the music was concerned he played the notes straight and with no embellishment. In a similar case Cat gave the impression that he was taking advantage of the opportunity. He did so once Rex Stewart was late and they did not speak to each other for 15 years. Rex Stewart had added in the forties to his numerous qualities a tendency to play in the high register. The arrival of a phenomenon like Cat Anderson was of course not of real help. Rex however was such an incredible and original soloist that he offered resistance, for instance when playing after Cat in *Stomp Look And Listen* from a broadcast in the 400 club, New York.

As I stated it earlier, Cat wanted to show other sides of his talent and in order to persuade Duke to give him a chance he proposed compositions of his own like *A Gathering In A Clearing* where you can hear him playing with a mute.

In January 47 he left Duke's band, victim of leaderitis. He wanted to have his own big band and it was just not the right time to make of such dream a reality. This band lasted two years and Cat played then mainly in

the Boston area with Sabby Lewis and Jimmy Tyler's bands. He came back to Duke's orchestra end 1950. From then on till 1971 Cat played with the Ellington band but I would say in and out as he left the band and came back probably more than any other of his members. He had a rather difficult relationship with Duke too and money was sometimes a crucial point in their disputes. I remember Cat leaving Duke's orchestra in Paris and next night playing with Johnny Griffin in Paris' *Blue Note*. He knew very well that he was not too popular in his circle and quite often when I asked him whether he played with so-and-so the reply was: << No, he does not like me >>.

I do not wish however to paint a gloomy picture of Cat Anderson. Most of the time he was good-humoured. He was not the kind of person who remained in his corner. He liked to socialize with people and was at ease in his relationship. I never had a quarrel with him, but I was not a trumpet player.

I would not like either to appear as a barrister trying now to persuade you of the innocence of my client but I would just state that seen from the outside there was something of a Dr. Jekyll and Mr. Hyde in Cat Anderson. As far as good-humour is concerned I would like to mention something which could be a scoop for some of you, that is the quotation of Rossini's "Wilhelm Tell" in *Just Squeeze me*. Most critics and discographers prefer not to commit themselves about the author of this quotation and those who usually do propose Taft Jordan, Ray Nance or Harold Baker. Take my word, Cat was the joker and he confirmed it to me. I even like to imagine that in his subconscious something remained of Rossini's cat duet. *Il Duetto Buffo Di Due Gatti*, when Cat played the aforementioned *Meow* which you can hear for instance in a recently issued version of a Paris concert in 1965.

There are only few musicians who do not always control their emotion when they play. For instance, when you listen to records made by Ben Webster you can often feel whether he was that day angry or in a sentimental mood. Here and there, Cat was showing his personal feelings as in a "C" *Jam Blues* from another Paris concert in 1969 where in excellent shape he follows Archie Shepp playing with Paul Gonsalves' instrument. There are obviously extra comments in the way he quoted *La Marseillaise*.

The importance of Cat Anderson as a musician can nowadays be evaluated historically. He certainly could do all what he wanted with his instrument. His range of expression was exceptionnaly large. As a master of high notes he had no real rival. He could play in a remarkable way in an Armstrong influenced style, which was his true basis. He also could express himself in a style inspired by Harry James' one. He mastered the half-valve technic which made partly Rex Stewart's reputation and played *Boy Meets Horn* in a convincing way. I know only one musician able to play Rex's showcase as well, that is Gordon "Chris" Griffin. Cat also played very effectively with all kinds of mutes including the plunger. He also could adapt himself to many different surroundings. He played with boppers, hard boppers and toured Europe with Charles Mingus. In fact, he was a real all-round trumpet player. With such a honours list one should have expected him to be ranged among the greatest trumpet players of all time. If it is not the case it is a partly because as improviser he did not show an imagination comparable to a Louis Armstrong, a Dizzy Gillespie or a Clark Terry, and also because as Goethe would have said, he had the vices of his virtues and the virtues of his vices. He wanted to be better than all trumpet players he was meeting and with this ambition he did not really take the time to create a true style of his own.

In his post-Ellington period the old warrior gave up the main part of his aggressiveness. As he told me after "survive" and "live" he decided he should "live old" and consider the world in a more quiet way. he performed with many bands, made records even with musicians of whom he earlier said "they don't like me", was conductor of the orchestra accompanying the *Ice Capades* show, played for a *Super Bowl*, meeting the hugest audience he ever faced. He became a teacher and enjoyed having pupils. He also constantly toured, specially in France where he was very popular. On several occasions he lived in Paris for some three to six months. Through the years I think he made more records under his own name in Paris than in USA, having the opportunity to show the different facets of his personality. In France like in the other Latin countries his bravuras in the highest register were enthusiastically received. Ole! Elsewhere, opinions were more balanced. People sometimes were arguing about the pure musical value of his performances or discussed his taste to decide whether it was good or bad. Duke himself knew that Cat Anderson was irreplaceable and that he was, like other stars, an inimitable
(cld. page 8)

NEW RELEASES

ON COMPACT DISC THROUGH DECEMBER 1994

by Jerry Valburn



ASV LIVING ERA (E)

CD AFS 1036-4 **100 GREATEST JAZZ AND SWING HITS 1917-1942 (4 CD BOX) :**
 (1) 20- Cocktails For Two (2) 6- I Let A Song Go Out Of My Heart (3) 5- Three Little Words (4) 1- Caravan
 CD AJA 5117 **FINEST VINTAGE JAZZ :** 4- East St. Louis Toodle-Oo 5- Creole Love Call
 CD AJA 5132 **CLARINET MARMALADE 25 GREAT JAZZ CLARINETTISTS:** 25- Barney's Concerto

BEST OF JAZZ (F) (*indicates non-DE tracks)

BEST OF JAZZ 4010 (The Swing Era) JOHNNY HODGES : Tishomingo Blues/The Mooche/Flaming Youth/
 Double Check Stomp/The Sheik Of Araby/Dear Old Southland/Sugar Plum*/Blue Reverie/Fine And Dandy*/Whoa Babe*/
 On The Sunny Side Of The Street*/The Gal From Joe's/Jeep's Blues/Hodge Podge/Dooji Wooji/Good Gal Blues/
 Never No Lament/Warm Valley/Day Dream/Jump For Joy/Squaty Roo/Passion Flower

BEST OF JAZZ 4013 (The Swing Era) ETHEL WATERS 1921-1940 : 12- I Can't Give You Anything But Love 13-Porgy

BRUNSWICK (C) (Just For Fun Series)

2CD 515610-2 **SWING PARTY (2 CD Set) :** (1) 1- Stompy Jones 12- It Don't Mean A Thing

CAPRICE (SD) (Souvenir record produced for Ellington '94)

CAP 21452 **SERENADE TO SWEDEN :** 1- Birthday Interview 2- Serenade To Sweden 3- Rockin' In Rhythm
 4- In A Little Red Cottage By The Sea

CIRCLE RECORDS (US)

OCD-101 **DUKE ELLINGTON AND HIS ORCHESTRA - 1943 - Volume One :**

Rockin' In Rhythm (5 takes, 2 complete)/Blue Skies (4 takes, 1 complete)/Boy Meets Horn
 (2 complete takes)/Do Nothin' Till You Hear From Me (3 takes, 2 complete)/Summertime
 (2 takes, 1 complete)/Sentimental Lady (2 complete takes)/Tea For Two (2 takes, one
 complete)/C-Jam Blues/Hop Skip & Jump/Blue Skies (2 takes, 1 complete)/Mood Indigo
 (2 takes, 1 complete)/Main Stem (2 takes, 1 complete)

OCD-102 **DUKE ELLINGTON AND HIS ORCHESTRA.- 1943 - Volume Two :**

Main Stem/A Slip Of The Lip (2 takes, 1 complete)/Three Cent Stomp (3 takes, 2 complete)/
 I Wonder Why (4 takes, 2 complete)/Go Away Blues/I Don't Want Anybody At All/
 Ain't Misbehavin'/Things Ain't What They Used To Be (3 takes, 2 complete)/Baby Please
 Stop And Think About Me (3 takes, 2 complete)/Caravan/It Don't Mean A Thing
 (3 complete takes)/Johnny Come Lately (2 complete takes)/Creole Love Call (3 takes, 1 complete)

OCD-103 **DUKE ELLINGTON AND HIS ORCHESTRA - 1943 & 1945 - Volume 3 :**

Somebody Loves Me/Jack The Bear/Harlem Air Shaft (3 complete takes)/Ring Dem Bells/
 Rose Room (2 complete takes)/Honeysuckle Rose/Chopsticks/Midriff (2 complete takes)/
 I Didn't Know About You (4 takes, 1 complete)/I'm Beginning To See The Light (2 takes,
 1 complete)/The Mood To Be Wooded/Blue Cellophane (3 takes, 1 complete)/Subtle Slough
 (3 takes,, 2 complete)/Hit Me With A Hot Note (4 takes, 2 complete)/The Air Conditioned Jungle

OCD-104 **DUKE ELLINGTON AND HIS ORCHESTRA - 1945 - VOLUME FOUR :**

The Air Conditioned Jungle/Pitter Panther Patter/Frantic Fantasy (2 complete takes)/Don't You Know
 I Care? (3 takes, 2 complete)/I Ain't Got Nothin' But The Blues (6 takes, 2 complete)/
 Blutopia (3 takes, 2 complete)/Let The Zoomers Drool (2 takes, 1 complete)/You Never Know The
 Things You Miss (2 complete takes)/Teardrops In The Rain (3 takes, 2 complete)/Riff Staccato
 (3 takes, 2 complete)

OCD-105 **DUKE ELLINGTON AND HIS ORCHESTRA - 1945 - VOLUME FIVE :**

Metronome-All-Out ((2 takes, 1 complete)/Esquire Swank/Down Beat Shuffle (4 takes, 1 complete)/
 Ultra Blue (2 complete takes)/Everything But You/Frustration (2 takes, 1 complete)/Hollywood
 Hangover/Blues On The Double (3 takes, 2 complete)/Kissing Bug/Every Hour On The Hour
 (3 takes, 2 complete)/In A Jam/In The Shade Of The Old Apple Tree

Duke's Jazz Flower

CLASSIC JAZZ (E) (Charly Records LTD)

CDCD 1156 **DUKE ELLINGTON'S GREATEST HITS, VOL. 2 :** East St. Louis Toodle-OO/Black And Tan
 Fantasy/The Mooche/Ring Dem Bells/Doin' The Voom Voom/Creole Rhapsody, Pts. 1-2/It Don't Mean A Thing/Slippery Horn/
 Merry-Go-Round/Drop Me Off In Harlem/Hyde Park/Showboat Shuffle/Stompy Jones/Clarinet Lament/In A Jam/Harmony In Harlem/
 Steppin' Into Swing Society/The Gal From Joes/Country Gal/Warm Valley

CDCD 1157 **BIG BANDS' GREATEST HITS, VOL .2 :** 10- Take The "A" Train

CLASSICS (F)

765 **CHRONOLOGICAL DE 1939 :** Lady In Blue/Smorgasbord And Schnapps/Savoy Strut/Rent Party Blues/
 Dance Of The Coon/Good Gal Blues/Finesse (Night Wind)/Portrait Of The Lion/(I Want) Something To Live For/
 Solid Old Man/Kitchen Mechanic's Day/My Heart Jumped Over The Moon/You Can Count On Me/Home Town Blues/
 Cotton Club Stomp/Doin' The Voom Voom/Way Low/Serenade To Sweden/Utt-Da-Zay (The Tailor's Song)/
 Chew Chew Chew (Chew Your Bubble Gum)/Barney Goin' Easy/Just Another Dream

COLLECTION - THE (H)

COL 012

DUKE ELLINGTON COLLECTION : Take The "A" Train/How High The Moon/Perdido/The Mooche/Tea For Two/Do Nothin' Till You Hear From Me/Caravan/Don't Get Around Much Anymore/Frisky/Frustration/In A Jam/Jam With Sam/Blue Lou/The Surburbanite/Just You, Just Me/The Unbooted Character/Double Ruff/Crosstown/On The Alamo/Rockabye River/Moon Mist/Passion Flower/Tip Toe Topic/Ring Dem Bells/Transblucency

COLUMBIA (US)

CK 64274

DUKE ELLINGTON - BLACK, BROWN AND BEIGE (24 Bit Gold CD) :

(= COLUMBIA (F) 468401-2) While the content is equal the sound on the French Columbia is better

COLUMBIA/LEGACY (US) (On 1st item below no DE & band on*)

C2K 53584

DUKE ELLINGTON & HIS ORCHESTRA LIVE AT NEWPORT 1958 (2 CD Set) :

(1) Intro/Take The "A" Train (excerpt)/Princess Blue/Duke's Place/Just Scratchin' The Surface/Happy Reunion/Juniflip/Mr. Gentle & Mr Cool/Jazz Festival Jazz/Foot Bone (2) Hi Fi Fo Fum/I Got It Bad/Bill Bailey/Prima Bara Dubla/El Gato/Multicolored Blue/Introduction To Mahalia Jackson/Come Sunday/Keep Your Hand On The Plow*/Take The "A" Train/Jones (NOTE) The CD contains the complete Ellington performance at Newport. The LP recording (Newport + Studio) is available only on COLUMBIA (F) CD 468436 2

CK 57901

DUKE ELLINGTON 16 MOST REQUESTED SONGS :

It Don't Mean A Thing/In A Sentimental Mood/Solitude/Caravan/I Let A Song Go Out Of My Heart/Do Nothin' Till You Hear From Me/Don't Get Around Much Anymore/Sophisticated Lady/I Got It Bad/Perdido/In A Mellow Tone/Mood Indigo/Prelude To A Kiss/Satin Doll/I'm Beginning To See The Light/Take The "A" Train

DA MUSIC (US)

CD 3703

THE ORIGINAL JAZZ MASTERS SERIES VOLUME THREE (5CD Set) :

(2) Do Nothin' Till You Hear From Me (5) 3- Sophisticated Lady

DECCA (US) (probably will also be issued in Europe on MCA (G) with same catalog n°)

GRD-3-640

(The Original Decca Recordings) EARLY ELLINGTON COMPLETE BRUNSWICK AND VOCALION RECORDINGS OF DUKE ELLINGTON 1926 - 1931 (3CD Box) :

(1) East St. Louis Toodle-oo/Birmingham Breakdown/Immigration Blues/The Creeper (-23)/The Creeper (-24)/New Orleans Low Down/Song Of The Cotton Field/Birmingham Breakdown/East St. Louis Toodle-oo/Black And Tan Fantasy/Soliloquy/Red Hot Band/Doin' The Frog/Take It Easy/Jubilee Stomp/Black Beauty (-93)/Black Beauty (-94)/Yellow Dog Blues/Tishomingo Blues/Awful Sad/The Mooche/Louisiana (2) Doin' The Voom Voom/Tiger Rag, Pt.1 (-A)/Tiger Rag, Pt.1 (-B)/Tiger Rag, Pt.2/Rent Party Blues/Paducah/Harlem Flat Blues/Black And Blue/Jungle Jamboree/Ain't Misbehavin'/Doin' The New Low Down/Jolly Wog/Jazz Convulsions/Six Or Seven Times (-A or -B)/Six Or Seven Times (-B or -A)/Coin' Nuts/Oklahoma Stomp (-A) Oklahoma Stomp (-B)/Sweet Mama/Wall Street Wail (-A)/Wall Street Wail (-B)/Cincinnati Daddy (3) Maori/When You're Smiling (-A)/When You're Smiling (-B)/Maori (-A)/Maori (-B)/Admiration/Double Check Stomp/Accordion Joe (-A)/Accordion Joe (-B)/Cotton Club Stomp (-A)/Cotton Club Stomp (-B)/Runnin' Wild/Dreamy Blues/Home Again Blues/Rockin' Chair/Rockin' In Rhythm/Twelfth Street Rag/The Peanut Vendor/Creole Rhapsody, Pt.1 (-A)/Creole Rhapsody, Pt.1 (-AA)/Creole Rhapsody, Pt 2/Is That Religion?

A marvelous booklet accompanies the CD set. Steven Lasker handled the entire production, writing, transfers, & discography

DISCOVERY (J) (Manufactured in the US by WEA Manufacturing Inc. for Japan)

VACM 3501

AFRO-BOSSA :

(= DISCOVERY (US) 71002)

VACM 3502

THE SYMPHONIC ELLINGTON :

(= DISCOVERY (US) 71003)

DRIVE ARCHIVE (US) (Drive Entertainment, Inc.)

DE2-41019

DUKE ELLINGTON SIR DUKE :

Jam-A-Ditty (Concerto For 4 Horns)/Overture To A Jam Session, Pts. 1 & 2/The Beautiful Indians - Hiawatha/The Beautiful Indians - Minnehaha/Happy Go Lucky Local, Pts 1 & 2/Blue Skies/Diminuendo In Blue/Magenta Haze/Golden Feather/Sultry Sunset/Flippant Flurry

ELEKTRA-NONSUCH (US)

9 79340-2

"BASEBALL" A FILM BY KEN BURNS - ORIGINAL SOUNDTRACK :

18- The New Black And Tan Fantasy

ENTERTAINERS -THE (G)

CD 303

ROSEMARY CLOONEY : 4- Sophisticated Lady 5- It Don't Mean A Thing 6- Mood Indigo

16- I Got It Bad 17- I Let Song Go Out Of My Heart 18- Me And You 19- Grieving'

ESSEX ENTERTAINMENT (US) (RCA Special Products)

JCD-7004

THOSE WONDERFUL YEARS-SENTIMENTAL JOURNEY: 8-Don't Get Around Much Anymore

JCD-7006

THOSE WONDERFUL YEARS-SWINGTIME : 6- Caravan

FAVOURITES (H) (Incorrectly listed as Jazz Favourites in DEMS 94/2)

FAV 002

JAZZ FAVOURITES : 2- Take The "A" Train

FRÉMEAUX & ASSOCIÉS S.A. (F)

FA 011

SWING PIANO BAR : 12- Solitude

FA 022

BALLADS IN JAZZ (2CD Set) : (1) 1- Mood Indigo 11- All Too Soon 15- I Got It Bad

17- Finesse (2) 1- Warm Valley 11- Chelsea Bridge 17- Day Dream

FUN (B)

FUN CD 9059

REMEMBER...THE SWINGING BIG BAND ERA : 5- Mood Indigo 16- Take The "A" Train

GIANTS OF JAZZ (IT)

CD 53171 JOHNNY HODGES PASSION FLOWER : 1- Passion Flower 2- St. Louis Blues 3- Loveless Love
4- Squeeze Me 12- Beale Street Blues

GOLD (H) (Incorrectly reported in DEMS 94/2 as GOLD 011. 011 is the CD catalog N^o)

HOT'N SWEET/EPM MUSIQUE (F)

152252 DUKE ELLINGTON VOL. 9 MOOD INDIGO : Sweet Dreams Of Love/Jungle Nights In Harlem/

Sweet Jazz O' Mine (-1)/Sweet Jazz O' Mine (-2)/Shout 'Em Aunt Tillie/Sweet Mama/Hot And Bothered/

Double Check Stomp/Black And Tan Fantasy/Ring 'Dem Bells (-2)/Ring 'Dem Bells (-3)/Old Man Blues (-3)/

/Ring 'Dem Bells (-6)/Old Man Blues (-6)/Three Little Words/Hittin' The Bottle (-1)/Hittin' The Bottle (-2)/

That Lindy Hop/You're Lucky To Me/Memories Of You/Big House Blues/Rocky Mountain Blues/Runnin' Wild/Mood Indigo

JAZZ ARCHIVES (H) (Item from DEMS 94/2: The 2nd Item "FIREWORKS" is a French issue)

JAZZ HERITAGE (US) (Reminded by Mr. Carmack's information in DEMS 94/2 I am pleased now to add the following item that did not appear in the CD book. It is also available on LP & cassette)

513184W THE GREAT ELLINGTON UNITS : (= BLUEBIRD (US) 6751-2-RB)

JAZZ TIME (F) (EMI France)

252710-2 HARLEM RHYTHM - VOL. 1 - 1933 : 1-Merry-Go-Round 2- Merry-Go-Round

3- Sophisticated Lady 4- I've Got The World On A String 5- Down A Carolina Lane

LASERLIGHT DIGITAL (US) (Delta Music, Inc.)

12301 BING CROSBY Ww II RADIO BROADCASTS : 12- Frankie And Johnny

LE JAZZ (E) (Charly Records, LTD)

LE JAZZ CD 27 DUKE ELLINGTON AND HIS ORCHESTRA ELLINGTON '56 : (= AFFINITY CD CHARLY 20)

MADACY (CA)

MAD-2-2308 BEST OF THE BIG BANDS : 7- Take The "A" Train 8- Tootie For Cootie

MASTERS OF JAZZ/MEDIA 7 (F)

MJCD 32 BILLIE HOLIDAY VOLUME 3 1934-1937 : 1- Blues (Big City Blues)

MEMOIR (E)

CDMOIR 507 HARLEM JOYS : 6- Jungle Nights In Harlem

MOON (SP)

MCD061-2 DUKE ELLINGTON CARNEGIE HALL '64- VOL. 1 : (= JAZZ UP (IT) JU 322)

MOVIE PLAY (BZ)

AUDIO NEWS VOL.1 JAZZ AND BLUES COLLECTION : 1- Sophisticated Lady

JHR 73500 A JAZZ HOUR SPECIAL VARIOUS ARTISTS (Sampler) : 7- A Portrait Of Bert Williams

MUSICRAFT (J) (Video Arts Music, Inc.)

VACM 3015 DUKE ELLINGTON HAPPY-GO-LUCKY LOCAL : (= MUSICRAFT/DISCOVERY MVSCD 52)

ORIGINAL JAZZ CLASSICS (OJC) (G) (originally reported in DEMS 94/2 under Fantasy, OJC is correct label issue and add 6- Latin American Sunshine

PRO-ARTE US) (Intersound, Inc.)

CDD 457 POCKETFUL OF DREAMS BING CROSBY : 4- St. Louis Blues (-A)

RCA (F)

ND 89279

(Jazz Tribune N^o 54) LOUIS ARMSTRONG FROM THE BIG BAND TO

THE ALL STARS 1946-1956 (2CD Set) : (1) 1- Long Long Journey

(Jazz Tribune N^o 60) THE INDISPENSABLE DUKE ELLINGTON

AND THE SMALL GROUPS (2CD Set) : (= RCA (F) LP SET NL89582 (2))

RCA (US) ORIGINAL MOTION PICTURE SOUNDTRACK CORRINA, CORRINA :

9- It Don't Mean A Thing

RECORDING ARTS (IT)

5-304-2 DUKE ELLINGTON THE MILLINEUM COLLECTION (3CD Set) :

(1) Black And Tan Fantasy/Creole Love Call/East St. Louis Toddle-oo/The Mooche/Saturday Night Function/Cotton Club Stomp/

Saratoga Swing/Jungle Nights In Harlem/Mood Indigo/Rockin' In Rhythm/Echoes Of The Jungle/Delta Serenade (2)

Sophisticated Lady/Prelude To A Kiss/Diminuendo In Blue/Crescendo In Blue/Ko-Ko/Do Nothin' Till You Hear From Me/Harlem Airshaft/

All Too Soon/Sepia Panorama/Across The Track Blues/Chloe/Take The "A" Train (3) Slippery Horn/I Let A Song Go Out Of My Heart/

I'm Beginning To See The Light/The Mood To Be Wooded/Oh, Babe! Maybe Someday/Downtown Uproar/

Demi Tasse/Azure/Carnival In Caroline/Dinah's In A Jam/The Gal From Joe's/Riding On A Blue Note

5-306-2

KINGS OF SWING THE MILLINEUM COLLECTION (3CD Set) :

(3) Duke Ellington : Sophisticated Lady/Prelude To A Kiss/Diminuendo In Blue/Crescendo In Blue/Ko-Ko/

Do Nothin' Till You Hear From Me/Harlem Airshaft/All Too Soon/Sepia Panorama/Across The Track Blues/

Chloe/Take The "A" Train

RIVERSIDE (US)

3RBCD-005-2 RIVERSIDE HISTORY OF CLASSIC JAZZ (3CD Set) : (3) 5- Rainy Nights

SMITHSONIAN COLLECTION OF RECORDINGS -THE (US) (*Seattle Concert) (**Sacred Concert)

RD 104 DUKE ELLINGTON BEYOND CATEGORY (2CD Box) : (1) Eat St. Louis Toddle-oo/

Black And Tan Fantasie/Creole Love Call/Black Beauty/Old Man Blues -6/Mood Indigo/Rockin' In Rhythm -1/Creole Rhapsody, Pss 1-2/

Daybreak Express/Delta Serenade/Jack The Bear/Ko-Ko -2/Concerto For Cootie/Cotton Tail/Dusk/Pitter Panther Patter/

Across The Track Blues/Mobile Bay/Take The "A" Train/I Got It Bad/Subtle Slough/Passion Flower (2) Things Ain't What They

Used To Be/Chelsea Bridge/Moon Mist/Main Stem/I'm Beginning To See The Light/Carnegie Blues/Transblucency/Harlem*/Caravan*/

Come Sunday**/Isfahan/Ad Lib On Nippon/Blood Count/Intimacy Of The Blues/Lotus Blossom (trio)



SONY MUSIC SPECIAL PRODUCTS (US) (For Friedman/Fairfax*)

A 24382* SWING KINGS (CD WITH BOOK) : 5- The New East St. Louis Toodle--oo

AK 57766 SUNDAY BRUNCH : 11- Dusk In The Desert

TIME-LIFE MUSIC (US)

TCD-0023 BIG BAND MEMORIES : 6- Take The "A" Train

VERVE (US)

314 519 853-2 INTRODUCING THE VERVE JAZZ MASTERS : 6- Diminuendo In Blue And Blow By Blow

314 521 485-2 VERVE'S GRAMMY WINNERS : 6- I Ain't Got Nothin' But The Blues

314 521 867-2 ELLA FITZGERALD THE BEST OF THE SONGBOOKS THE BALLADS : 4- Day Dream

VOGUE (F)

670601 JAZZ BY NIGHT : 1- Mood Indigo

When you go into a music store these days you usually see CDs and Cassettes only. A store that I visited recently had a small section of 7" 45rpm records in an "Oldies but Goodies" record bin. I found one Ellington item! I then contacted the company which produced the record and found that there were four more Ellington items in their catalog! A full report will appear in my next column.

For those of you who wish to contact me directly my winter address in Florida is as follows :

2077 Berkshire E, Deerfield Beach, FL 33442.

Happy Holidays and a Happy and Healthy New Year to all !

Jerry Valburn

ELLINGTON SOLOISTS - B. Miley (ctd. from page 2)

bluesmanship transcends the rules, surely Ellingtonian doctrine at its most attractive and personal? It does, just, however seem that, at the start of Bar 12, that B-flat, and, in Bar 13, the other B-flat on the third beat, then the E-natural on the very last half-beat of the bar, could be mispitches (happens now and again in the very best company!) - but I wouldn't argue - this kind of natural licence is all part of the rich tapestry woven by a weaver of dreams such as Bubber Miley.

A monumental, well-nigh monolithic moment or more in the pantheon. Miley tells a moving tale

"Take It Easy" was recorded by Duke Ellington's Washingtonians in New York during March 1928. Reference to Timmer's "Ellingtonia" elicits the following discographical data: Issue on Pathé 108081-1/2946 A and Cameo 2946B.

Remark: The numbers above are matrix numbers chosen for issues.

Rattenbury
DEMS

CAT ANDERSON (ctd. from page 4)

Ellingtonian soloist. This is the reason why he called him back so many times.

When I talked with Cat Anderson, I regularly discussed with him his feats which were so to say his signature. I was amazed not only by the high notes he could reach but also by his ease when playing them. Usually which was one of those Cat played when he was starting an ascent. Once, during a recording session I saw him playing the theme one octave over the trumpet section with one hand while conducting the band with the other one.

He always emphasized that the main point for playing in the upper register was purely psychological. I first had doubts that this was true, but through the years he almost convinced me that, as he said, with some will and autosuggestion it was after all possible to reach those peaks. A part of mystery still remains nevertheless.

As things are, I produced one of his last records. He came several times to my home to listen to records. As one of my sons was learning to play guitar he gave him some advice about the way he should play the blues and at his last visit he taught him Sweet Georgia Brown saying that they would play it together when coming back.

On returning to Los Angeles he felt faint in the taxi getting him home and was immediately taken to hospital where a brain tumor was diagnosed. After a while he was sent home. I spoke to him on the phone a few times and then one day I had to explain to a youngster at home that he had to find another partner for Sweet Georgia Brown. For the Paris Session I mentioned I asked him whether he would agree to play Lush Life and when he entered the studio he showed me the original adaptation Billy Strayhorn wrote for him. His interpretation remains one of the most moving ones ever made of his piece.

I remember one of the last talks I had with Cat. After having listened to quite a number of Ellington records he commented them with great accuracy and depth. For almost one hour he explained how his musical life has been completely changed by Duke Ellington and all what he learned from him. He also praised the playing of the other musicians who were his neighbours during his very long association with Duke. As he was a great listener the opinion he expressed carried an unexpected weight. He also had a sound way to explain the qualities and details of Duke's and Strayhorn's arrangements. All of a sudden he stopped speaking, remained silent for a while and then said a few words which other

musicians could have said but which coming from Cat Anderson were sounding like the end of a confession. "Duke" he just said," he made Cat Anderson possible".

RADO
(copyright Alexandre Rado)

DISCUSSIONS - ADDITIONS - ... (ctd. from page 1)

bined with the name of the octave base of Western music, in a kind of onomatopoeic justice. Edward was a tolerable pupil. ..." I think Ulanov wrote this in 1947 or 1948. The source for my 94/1-1 remarks comes from an article published in an US magazine in the early 40's (possibly 1943?, maybe earlier).

Asland

The WORLD Broadcasting transcription recordings are now at hand on 5 Circle CD's, see page 5 this issue: "They are probably the most important CD releases of 1994 and come at a perfect time. They are beautifully re-mastered by Jack Towers."

Valburn

As you remeber, the 9 LPs contained every note that the recorders got during the sessions. Wendell really scoured all the locations of the WORLD vaults to find all the original discs. George Buck had them stored in various cities. At one time Wendell decided we would have to do the job relying partly on some of the issued WORLD discs. But he did finally get all the original discs.

Many of the acetates were glass based. The aluminium had to go to the production of was aircraft. Many of the glass discs were cracked. However the sessions were recorded on two cutters. Luckily, when one disc was cracked, the same numbers were in fine shape on the duplicate disc. Only "umvertime" was cracked in both cases, but we got by OK.

Midway through the bunch, they processed the original acetates and made test pressings for use in dubbing the issued masters. Of course, we had those same test pressings.

At the end we were back to the original acetates which ended with that great "In the Shade of the Old Apple Tree."

Wendell and George Buck were debating for several years on how to package the WORLD material. Should they just include the issued numbers, or the issued numbers and the alternate takes and skip the breakdowns? Jerry and I urged them to include everything, which they did.

Towers

All of you attending the 1985 DEMS meeting in Stockholm, where Jerry and Jack, a.o., were "rehearsing" the premier presentation for the Manchester Conference of the WORLD material, will now recall all the happy moments and happenings during this exclusive meeting.

Asland

Early Ellington Complete Brunswick and Vocalion Recordings 1926-1931 (3CD Box), see page 6: "Some of this material has never been released before."

Valburn

93/3-4: In addition to what is said concerning "Air Conditioned Jungle" -2 (on V-Disc): "I have a CD, 'DE - The Essential'" (concluded page 9)

A "MADLY" PRODUCTION/FOR COLLECTORS ONLY
NOT FOR COMMERCIAL USE
(P) 1997.

d. ellington 2

Duke Ellington



unissued tapes

Madly c-2

MADLY
C-2

based on C-O Carlsson material
with additional remarks by Moulé/Aasland/Hoefsmit

Madly(F) c-1 (MC) DUKE in FRANCE

30 Jan 65 (1): A Train / Midriff / Afro-Bossa / AD LIB ON NIPPON:
a) Part 1 - b) Igoo - c) Part 3 - d) Tokyo / From BLACK, BROWN
AND BEIGE: a) Work Song - b) Come Sunday - c) Montage (Light);
31 Jan 67 (2) (From either 1st or 2nd concert): A Train / Johnny
Come Lately / Chelsea Bridge / Swamp goo / Rue Bleu / Mara Gold /
The Shepherd / Things Ain't ... ;
1 Nov 69 (3) (From 1st concert): Black And Tan Fantasy *) /
Perdido *).

*) Released on JMY (Jazz Music Yesterday) JMY 1011-2
(CD), see DEM915-4.

Madly(F) c-2 (MC) DUKE in FRANCE

28 Oct 71 (4) (From 1st concert): C Jam Blues / MEDLEY: B&T-
CLC-Mooche / Kinda Dukish-Rockin' In Rhythm / Happy Reunion /
A Train / Chinoiserie / TOGO BRAVA SUITE: a) Soul Soothing Beach
- b) Naturellement - c) Amour, Amour / d) Right On Togo / Come Off
The Veldt (Go) / (From 2nd concert): Happy Reunion / Fife /
Chinoiserie / I Can't Get Started / GOUTELAS SUITE: a) Get-With-
Itness - b) Something - c) Having At It / Goof / Addi / Satin Doll (with
Raymond Fol, guesting at the piano).

Madly(F) c-3 (MC) DUKE in FRANCE

27 Jul 66 (5): Mainstem / MEDLEY: B&T-CLC-Mooche / The
Opener / La Plus Belle Africaine / A Train / Such Sweet Thunder /
Half The Fun / Madness In Great Ones / The Star-Crossed Lovers / I
Got It Bad / Things Ain't ... / Wings And Things / Kinda Dukish-
Rockin' In Rhythm / Sophisticated Lady;
28 Jul 66 (5): Old Circus Train Blues (rehearsals - excerpts).

Madly(F) c-4 (MC) DUKE in FRANCE

4 Jul 70 (6): Meditation / Soda Fountain Rag (short) / (Theme from
Le Sucrier Velours #) - (Strophe from) Somebody Cares #) -
Caravan / A Train (with Cecily Forde (vcl)) / Mooche / The Lake
(from "The River") / Heaven (short) / C Jam Blues / MEDLEY:
Sophisticated Lady-I Let A Song ...-Don't Get Around ...-Mood Indigo /
Monologue (with guitar accomp.) / Woman, Girl, Child, Baby ##)
#) Both as "Unknown title" on c-4.
##) as "Blues" (with half-sung vocal by Duke) on c-4;

3 Jan 73 (7): MEDLEY: Solitude-Don't Get Around ...-I Don't Mean
A Thing;

2 Jul 70 (8): La Fleur Africaine (Little African Flower) / A Train /
Warm Valley / Things Ain't ... / Paris Blues / Come Sunday / Lotus
Blossom / Black Beauty / New World A-Comin' / Satin Doll /
Dancers In Love;

24 May 75 (9), as a bonus item: Solitude (sung by pop-singer Mirelle,
in French, and with unknown string orchestra.

- (1) Paris, Théâtre des Champs-Élysées.
- (2) & (3) Paris, Salle Pleyel.
- (4) Paris, Théâtre National Populaire (TNP).
- (5) Antibes/Juan-Les-Pins.
- (6) Aix-Au-Provins (Paris), from ORTF-TV "Bienvenue à Duke
Ellington", telecast on 7Aug73.
- (7) Paris, from ORTF-TV recording "Stéphane Grapelly Pro-
gram" (viSgra pDE), telecast early 1973.
- (8) Paris, ORTF-TV videotaped, telecast on 25Jul74 & 27May74.
- (9) Paris, from telecast, further details unknown.

Aasland honoured

The Duke Ellington Swedish Society (DESS) held its first Annual Meeting on September 22, 1994. More than 40 members attended the meeting. Today there are over 90 members. It seems there is more Ellington music on radio and among performing musicians than before the Ellington '94 Conference.

The Ellington Swedish Society decided to donate SEK 10,000 to DEMS as a benefit. Mr Aasland received the prize during the meeting for his over 50 years of documenting, analyses, discographical research, and for being the focus in all respects concerning Ellington music and Ellingtonia during all this time throughout the whole world, also an inspiration for discographers, writers, record producers, conference arrangers, to name a few fields.

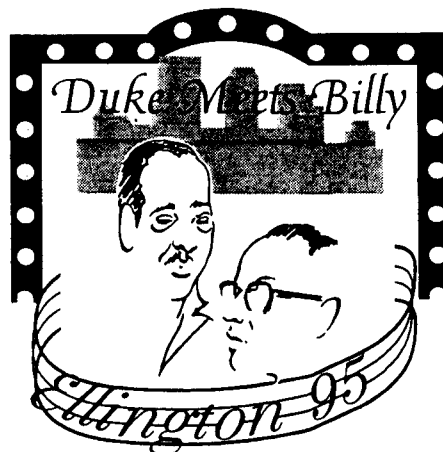
The Duke Ellington Swedish Society intend to annually reward arrangers, musicians, and others, who have worked to enrich the knowledge within the Duke Ellington musical field, or better fields.

The DESS meeting closed with a set of Duke-inspired piano renditions by Davor Kajfes, followed by Ellington music performed by the Kustbandet. Together they entertained for 2 hrs and a half. Highly appreciated. Wallén

13th Annual International
Duke Ellington Conference
May 24 - 28, 1995
Celebrating the Ellington &
Strayhorn Collaboration

DISCUSSIONS — CORRECTIONS — (ctd.)

al V-Discs I' on a label '2ZCD 301 SUISA' that lists 'VD833BAir
Conditioned Jungle' as trk 11." (A terrible condition of the transfer
where the surface noise competes with the music to an alarming
degree.) Morton



For
further
details write:

THE BILLY STRAYHORN CHAPTER of TDES,
P.O. Box 10285, PITTSBURGH, PA 15232, USA.

BACK TO SOUND BASICS

In view of Steve Voce's unreliability and untruthful statements as reflected in the article *Memories of Duke* the following is published in the September issue of the *Jazz Journal International*:

Memories of Duke

It has been brought to our attention that there were several misunderstandings inadvertently created within the feature of this title, published in our April 1994 issue. At their request therefore, we are pleased to make it clear that: (1) The Duke Ellington Music Society is in fact a private club consisting of friends of Mr Benny Aasland of Sweden, and any conference, convention or meeting, wherever held, is merely a private non-commercial gathering. (2) The club's membership is restricted and there are no vacancies. (3) Any published material, recordings or videos, are for private circulation within the membership only and not for public consumption. (4) The DEMS has no connection with the annual Duke Ellington Study Conference, which is an entirely different organisation. (5) The information concerning Stanley Dance's attitude towards the DEMS was incorrect (see *Lightly and Politely* column, this issue).

Eddie Cook

("At their request" referred to above is unknown to us - certainly not from anyone in Sweden. Below follows comments by Stanley Dance):

INTER VIVOS

We wish Steve Voce would desist from presenting assertions, assumptions, suppositions and gossip as though they were facts. In the April issue, for example, he says we regard DEMS with scorn and refuse all its demands for session dates. Both claims are totally false. We have been a member of DEMS longer than we care to remember and are well aware of the service it performs for Ellington record collectors, but we cannot recall any

demands from the society or having ever refused them. We have the highest respect for discographers and our admiration has not ceased since helping Roy Schlemmer and Charles Delaunay with their pioneering books. Much Ellington session data first appeared in this column, and it only ended when Ellington himself felt it was best not revealed, because of increasingly harmful bootlegging. Messrs Massagli, Pusateri and Volonte, producers of the best of all jazz discographies, never asked for our help, nor did Ole J. Nielsen. They obviously have their own good sources. On the other hand, when Tom Lord wrote us, we were glad to assist in correcting some previous errors.

There are, of course, minor differences sometimes about dates, as between those on the tapes in the collection Mercer Ellington bequeathed Danish Radio and those on Duke Ellington's reference tapes and our own session notes. Discrepancies occur, too, when a session begins, say, at 9pm and ends at 3am, because the engineer may write either date on the tape boxes next day.

As for our 'negative wielding of power,' does Voce really believe that the writers of liner notes can dictate to record companies what they should print or omit on their CD booklets? Since the personnel and venue were cited, it should have been a simple matter for him to check the *year* of performance in a discography.

We're sorry to be registering this complaint, because we fear he may be in jail by now. If he is really telling jokes on the radio like Paul Gonsalves's one about the tapeworm and the lemon cookie, that is surely where he will end!

For the next DEMS period, Mar95-Mar96, the third in a row, the donation asked for will be unchanged SEK 130.

It is now confirmed that the 14th Annual Duke Ellington Conference will be hosted by the Toronto Chapter. The dates are Wednesday, June 19, to Sunday June 23, 1996 with registration and a welcoming reception on Wednesday evening.

Arrangements with a downtown Toronto hotel are being made and the organizing committee is generating lots of ideas to make this a most exciting conference.

THE DUKE ELLINGTON SOCIETY, 95 Thorncliffe Park Drive, Suite 2906, TORONTO, Ont., Canada M4H 1L7.