

DEMS BULLETIN

FOR
DEMS
MEMBERS
ONLY

DUKE ELLINGTON MUSIC SOCIETY

1995/2

JUN-SEP



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.

Live recording of a concert given by the Duke at the Hamilton Forum February 8, 1954

Radlex Music(Can) RDX-1000 (CD)
"DUKE ELLINGTON IN HAMILTON"

CD ONE: A Train & Intro. / The Mooche / How High The Moon / Serious Serenade / Theme For Trambean / Skin Deep / Tenderly / Perdidio / Monologue(Pretty and ...) / MEDLEY: Don't Get Around ...-In a Sentimental Mood - Mood Indigo - I'm Beg. to see the Light - Sophisticated Lady - Caravan - It Don't Mean a Thing - Solitude - C Jam Blues - I Let a Song ... / (Intermission) Total Time: 56:00

CD TWO: Things Ain't ... / Satin Doll / Stompin' at te Savoy / I Let a Song ...-Don't Get Around ... / Caravan / The Bunny Hop Mambo / Isle of Capri Mambo / Hawk Talks / All the things you are / Duet / Blue Jean Beguine / A Train / Warm Valley / Jam With Sam / Closing Remarks - God Save the Queen (Total Time 66:38)

... recorded privately in the Forum, a former hockey arena, on Monday evening, 8 February 1954. The label is new ... (...) Although Jimmy Grissom was with the band, he is not represented on the album.

Hornaby

Also See Jerry's Listings.



(From *The Spectator*)

DUKE ELLINGTON TREASURE

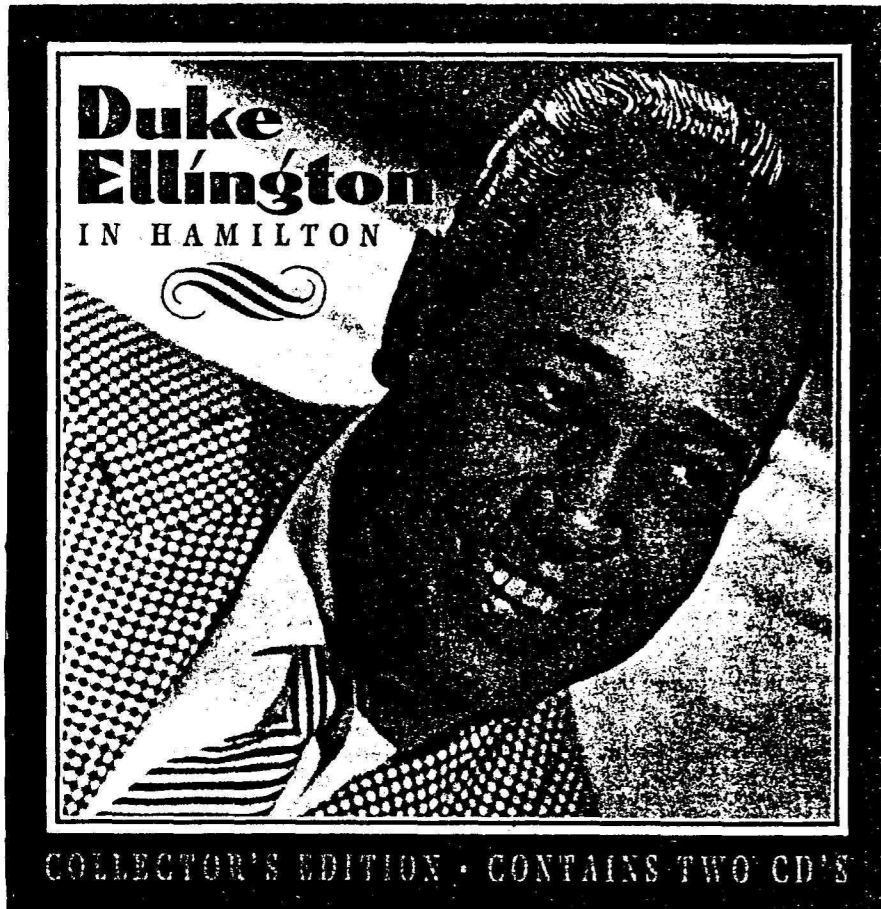
Stories by
HUGH FRASER
The Spectator

Hamilton's old Barton Street Forum was hardly a musical Mecca, even back in February 1954.

The concrete and wood, barn-like arena, that crumbled to the wreckers ball in 1976, was more suited to the pounding pucks of the Junior A Hamilton Red Wings and the grappling of Whipper Billy Watson than the pretty pianissimo of such suave aristocrats of the music world as Duke Ellington.

And yet it is the old Barton Street Barn that figures in the latest item of Ellington esoterica to surface. Collecting rare performances of the Duke's has become something of a cottage industry since the great jazz musician died May 24, 1974.

The latest is a two-CD compilation
(ctd page 2)



DEMS AZURE CASSETTES:

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	(Still pending - details later)	
CA-18 *)	"20 Years Later"	(see DEMS 94/2-8)
CA-19 *)	"21 YEARS LATER"	(see this bulletin, page 6)

Valid from April 1st, 1995, we ask for donations as follows, estimated sending costs should be added:

(For donations asked for from March 15, 1994, see DEMS94/3-7). Tasks agreed to earlier will remain unchanged.)

*) SEK 60

□) SEK 40

Up to 3 copies of one and a same cassette are allowed for members.

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 60 (For contents see DEMS85/3-7 and 85/4-5).

For Danish broadcasts, DR-01 up to and including DR-59 we ask for a donation of SEK 100/each, with the following exceptions (since these broadcasts are about 25-30 mins. ea. They are delivered as follows (2 bcs/cass): DR-02/03, DR-04/05, and the new ones (see DEMS94/3-4) will likewise be delivered as follows: DR-52/53, DR-54/55, DR-56/57, DR-58/59.

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 30.

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 30. 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 7.3; a GBP (British Pound Sterling) = SEK 11.4; a French Franc = 1.4; a German Mark = 5.1; etc.

JAZZ-INSTITUT DARMSTADT, Kasinostrasse 3, D-64293 DARMSTADT, Germany

The Jazz-Institut is flourishing. We have lots of visitors and are being used by people all over Europe as well as overseas. *...* Two years ago we had a conference on Jazz In Europe (among many others) Erik Kjellberg (Sweden) talked about some aspects of jazz history in Sweden. Eric Wiedemann (Denmark) was also present as were colleagues from the Netherlands, Switzerland, Estonia, Rumania, the Czech Republic etc.

A new bibliographical service provided by the Institut offers a computer index of articles published in periodicals available in the Institut's archive. The chronological listings allow quick reference to features, interviews, concert reviews and the like concerning specific musicians. It covers more than 50 current periodicals and many of the main jazz magazines back to the 1930's. More information about the **Jazz Index** can be ordered from the Jazz-Institut

Wolfram Knauer

The Institute has for years also published a periodical, **Jazz-Newsletter**. Redaktion: Dr. W. Knauer. We suggest you to contact the Institut asking for further details.

DEMS

THE ELLINGTON '95 CONFERENCE IN PITTSBURG

A brief report

Back home again in Sweden, after the 13th Ellington Conference, one can just draw attention to the fact that the interest for Duke Ellington and Billy Strayhorn musical treasures are increasing year after year.

The Pittsburgh conference assembled 250 delegates from 10 countries and 18 states within the US.

The 4-day programme included lectures, video presentations, ballet, big band, and small groups music, analyzes, etc.

The Conference was organized and led by Dr. Gregory Morris, nephew of Billy Strayhorn. In addition 12 members of the Strayhorn family.

Among the 18 presentations I would like to mention the following:

- Patricia Willard, who let us see a video with the 1965 film "Duke Ellington : Concert of Sacred Music at Grace Cathedral", and commented on, and in dialogue with Louie Bellson, who participated in the film.
- Alexander Rado, who spoke about "Billy Strayhorn in Paris". A. Rado was a good friend of Billy.
- Sim Simmons Belgium, who talked about "The underrated Sonny Greer".
- Walter van de Leur, who talked about Billy Strayhorn, "Seldom Seen But Always Heard", leading into a presentation of "Portrait of a Silk Thread and Other Newly Discovered Works of B.S.

In the evening performed the "Dutch Jazz Orchestra", under the leadership of Jerry van Rooijen very first performance of Billy Strayhorn's 10 hitherto unplayed arrangements from his stockpile. A CD was obtainable at the conference.

Dr. Ted Shell presented a film from Paris in 1969 celebrating Duke's 70th Birthday. A. Rado was there.

David Hajdu spoke about "Strayhorn and the Mad Hatters" that contained information of the period before B.S. and D.E. met. Among other things we listened to a Body and Soul rendition with Billy as solo pianist.

Mercedes presented and commented on the video recording "Pretty and the Wolf".

The Conference terminated with an invitation by John Horns to participate in the 1966 Conference in Toronto, Canada.

(to be continued next issue)

Wallén

Duke in Hamilton (ctd from front page):

ation called Duke Ellington in Hamilton put out by Radiex Music of Rexdale. It was discovered and passed on to us by Michael Cunliffe, manager of Sam Record Man's store in Burlington's Mapleview Centre.

It is the live recording of a concert given by the Duke in the Forum on Barton Street East between Sanford and Wentworth Feb. 8, 1954 and it can be bought for \$19.99.

Hamilton trumpeter Charlie Decker remembers being at the Forum for the Duke's show.

"I remember the crowd was a little sparse," he said. "I remember remarking to someone it was too bad Ellington didn't have a larger crowd."

Decker, who played with Morgan Thomas at the Brant Inn backing such names as Nat King Cole, Sophie Tucker and the Ink Spots, likes to joke he was often mistaken for that great jazz trumpeter Roy Eldridge.

"It was our nicknames that did it," Decker quips of the confusion. "His was Little Jazz and mine was Very Little Jazz."

Sparseness of crowd wasn't the impression left with local boy turned Hollywood and TV actor Jeff Cooper, who, as Dr. Albee, was Sue Ellen's shrink on the prime-time soap Dallas and who starred with David Niven in The Impossible Years and Jack Elam in a puter called A Knife For The Ladies.

Cooper, who has moved back to Hamilton, was a jazz-mad 18-year-old in 1954 "and we had splurged to get the best seats we could," at the Forum, he recalls.

That would be the exorbitantly priced \$1.25 seats. Others were \$1 and .75 cents.

"It was such a big deal to us," Cooper recalls. "We were just out of our minds. This was before Elvis and this was the hippest thing to be at at that time. All the young studs were there in their Raglan top coats. It was something. We were into it all the way"

Cooper remembers the place as being crowded, which might have been more to do with the noise being made. What the crowd lacked in size, it made up for in presence and it was hearing a cut from the record and the crowd noise that brought the whole event back so vividly for Cooper.

Noisy audience

Spectator reviewer Fred Marshall wrote well of Ellington and his musicians under the headline ad: "Duke" Takes Battle Over Noisy Audience.

Indeed, the Duke himself on the record thanks the crowd with silken sarcasm for inviting him and his band to "your dance." Continuous whistling and what reviewer Marshall complained was people clapping in time to the music, despite Ellington changing tempos on them, marred the performance, but not the recording to any great extent.

For that you can thank the less-than-hi-fi production.

Recorded on tape without the benefit of a sound check, the music was transferred on to high-quality acetate discs that hadn't ever been played when they were recently discovered in a private collection. Occasional distortions and overloadings and the lack of balance are all from the original, making it seem strange to our modern ears. The band appears to be in a room across the hall, the rhythm section in another room to the left and the soloists are right in your lap.

Thus you get baritone overblower extraordinary Harry Carney blasting

away twice as large as life on Serious Serenade, with the band spiking riffs between his phrases sounding about 100 miles away. If the soloist stands and blows from his chair instead of coming to the central mike, as Quentin Jackson does on Caravan, he's as faint and distant as the band.

Technical flaws

Some of this imbalance is sorted out during intermission and the second half is better than the first but, despite the technical flaws, lots of very fine jazz is captured on the disc.

This is the band Ellington had after Johnny Hodges, alto saxophone stalwart of the band since 1928, left taking trombonist Lawrence Brown and drummer Sonny Greer with him. Britt Woodman does "the Brown and his own thing", while Dave Black whips the already raucous audience into a frenzy with Louis Bellson's drum feature Skin Deep.

Hodges' replacement, altoist Rick Henderson, blows some gorgeous modern jazz on All The Things You Are. All the other Ellington virtuosos, like Paul Gonsalves, Clark Terry, Willie Cook, Cat Anderson, Ray Nance and Jimmy Hamilton are in fine form. Even though it sounds miles away, the band deserves a concentrated listen for its crisp section work, sounding less like Ellington than Woody Herman at times, as Ron Brown's points out in his excellent liner notes.

Mercifully, all the vocals by Jimmy Grissom have been left off the recording. Duke's taste in vocalists was a severe trial even to his most devoted fans, though Ray Nance does sing on Take The A Train.

For Ellington fans this is a rare and very worthwhile find.

And for Hamiltonians, it's a piece of history.

MANY EXTREMELY INTERESTING ITEMS INDEED:



NEW RELEASES
ON COMPACT DISC THROUGH MARCH 1985
by Jerry Valburn

APOLLON MUSIC (J)
BY 28-7

SWINGIN' AND JUMPIN' V-DISCS ON CD - VOLUME ONE "BIG BANDS OF THE 40s" :
3- In The Shade Of The Old Apple Tree

ASV LIVING ERA (E)
AJA 5152

BEN WEBSTER COTTONTAIL The Best of BEN WEBSTER 1931-1944 : 10- Cottontail 11- Stardust 12- Blue Serge
13- Just A-Settin' And A-Rockin' 14- All Too Soon 15- Conga Brava

AVID (E)

AVC 526
AVC 527
AVC 531
AVC 532

WITH VOCAL REFRAIN WHAT A DIFFERENCE A DAY MADE ! : 13- It Don't Mean A Thing 20- St. Louis Blues
WITH VOCAL REFRAIN ...AND THE ANGELS SING : 11- Five O'Clock Whistle 18- Doin' The New Low-Down
BLUE & SENTIMENTAL : 7- Mood Indigo 20- Blue Again
HARLEMANIA : 1- Harlemania 6- Jungle Nights In Harlem 10- Cotton Club Stomp 16- Doin' The New Low-Down
21- Harlem River Quiver 25- Harlem Airshaft

BEST OF JAZZ (F)
4020

IVIE ANDERSON HER BEST RECORDINGS 1932-1942 : It Don't Mean A Thing If It Ain't Got That Swing/
I've Got The World On A String/Troubled Waters/My Old Flame/Let's Have A Jubilee/Cotton/Truckin'/
Isn't Love The Strangest Thing/Oh, Babe ! Maybe Someday/Shoe Shine Boy/It Was A Sad Night In Harlem/
I've Got To Be A Rug Cutter/There's A Lull In My Life/All God's Chillun Got Rhythm/Alabama Home/I
'm Checkin' Out, Goo'm-Bye/Killin' Myself/Chocolate Shake/I Got It Bad And That Ain't Good/Rocks In My Bed/
Hayfoot Strawfoot

BLUEBIRD (US) The following is a special re-issue including, for the first time 4 new alternate takes !

07863 66551-2 THE FAR EAST SUITE - SPECIAL MIX : Tourist Point Of View/Bluebird Of Delhi/Isphan/Depk/Mount Harissa/
Blue Pepper / (Far East Of The Blues) / Agra/Amad/Ad Lib On Nippon (followed by) Tourist Point Of View -5
Bluebird Of Delhi-8 Istahan-2 Amad-5 (All original takes are documented in my CD book)

CAPITOL (US) (Same catalog numbers probably apply to EMI in Europe)

CDP 7243 8 27813 2 5 BIG BANDS IN HI-FI Volume 1 LET'S DANCE : (2 CD Set) : (2) 7- Rockin' In Rhythm
18- Don't Get Around Much Anymore

CDP 7243 8 27816 2 2 BIG BANDS IN HI-FI Volume 2 IN THE MOOD (2 CD Set) : (2) 4- Take The "A" Train
14- Sophisticated Lady 21- Perdido

CAPITOL JAZZ (US) (Capitol Records Inc.)

cdp 7243 8 31501 2 0

THE BEST OF DUKE ELLINGTON : Satin Doll/Warm Valley/Fleming/Just A-Sittin' And A-Rockin'/
Black And Tan Fantasy/Things Ain't What They Used To Be/Happy-Go-Lucky Local/Rockin' In Rhythm/
C-Jam Blues/Bakiff/Caravan/Harlem Air Shaft/Serious Serenade/It Don't Mean A Thing

CENTURY RECORDS LTD (J)

CECC 00663

GREAT NUMBER OF AMERICAN NOSTALGIA 10- Take The "A" Train 14- Kinda Dukish-Rockin' In Rhythm

CLASSIC JAZZ (E) (Charly Records Ltd)

CDCD 1184

PIANO POWER - 20 JAZZ PIANO CLASSICS : 3- Black Beauty

CLASSICS (F)

CLASSICS 805

THE CHRONOLOGICAL DUKE ELLINGTON & HIS ORCHESTRA 1940 : You, You Darlin'/Jack The Bear/Ko-Ko/Morning Glory/
So Far, So Good/Conga Brava/Concerto For Cootie/Me And You/Bojangles/Cotton Tail/Never No Lament/Blue Goose/Dusk/
Bojangles/A Portrait Of Bert Williams/Blue Goose/Harlem Air Shaft/At A Dixie Roadside Diner/All Too Soon/
Rumpus In Richmond/My Greatest Mistake/Sepia Panorama

COLUMBIA RECORDS (EU/F) (Sony Music Entertainment)

COL 473686 9

ESSENTIEL JAZZ COLLECTION : 3- Blues To Be There

COL 477131 2

JAZZ STORY VOLUME TWO VERSIONS ORIGINALES : 8- Take The "A" Train 9- Perdido 10- C Jam Blues

EASTWORLD (J) (TOSHIBA-EMI LTD)

TOJC-5939-40

DUKE ELLINGTON AT FARGO LIVE 1940 (2 CD Set)

(= JAZZ HERITAGE (US) 523176A)

EYEBIC INC. (J)

TWE 4

DANCE MUSIC EARLY CONTEMPORARY ALBUM (2 CD Set) : 14- Stardust 16- Caravan

JAZZ HERITAGE (US)

513764A

DUKE ELLINGTON THE NEW YORK CONCERT

(= MUSIC MASTERS (US) 65122-2)

JSP (E)

JSPCD 335

LONNIE JOHNSON - PLAYING WITH THE STRINGS : 14- The Mooche 15- Move Over 16- Hot And Bothered

JSPCD HOAGY 2

HOAGY CARMICHAEL VOLUME TWO : 15- March Of The Hoodlums

MOSAIC RECORDS (US)

THE COMPLETE CAPITOL RECORDINGS (1953-1955) 5 CD SET. Contents are documented elsewhere in this
current issue of DEMS. Needless to say, this is truly complete and contains completely previously unissued
items. For the first time we will now hear NIGHT TIME ; the complete version of LA VIRGEN DE LA MACARENA
which was edited down to 2:27 on the original issue. An unissued take of HARLEM AIR SHAFT (-2) is here as
well. Other unissued items include DON'T TOUCH ME - HEAR MY PLEA - WHAT MORE CAN I SAY ? -
CHILE BOWL (Ellington quintet with Ray Nance) and OH WELL. Producer Michael Cuscuna went through all the
Capitol ledgers and the original information on the tape boxes themselves. For the first time we now have complete
information on all takes used as well as original titles. We now have corrections on personnel as listed in discographies.

OVERSEAS RECORDS (J) (Teichu Records LTD)

30CP-173

GOLDEN BIG BAND ERA Vol. 2 : 4- Magenta Haze 20- Sophisticated Lady

RECORDING ARTS/THE GOLDEN AGE OF JAZZ (IT)

JZCD 361 LXI. JOHNNY HODGES. RARITIES & PRIVATE RECORDINGS (*indicates non-DE items) : I Cried For You/ On The Sunny Side Of The Street*/The Jeep Is Jumpin*/Dooji Wooji/Day Dream/Squatty Roo/Design For Jivin*/ Mood To Be Wooed/Violet Blue/Passion Flower/The Sheik Of Araby*/A Little Taste*/Jeep's Blues/Harmony In Harlem/ Things Ain't What They Used To Be

RAIDEX RECORDS (CA)

RDX-1000 THE DUKE IN HAMILTON THE FORUM, HAMILTON, ONTARIO, CANADA February 8th, 1954 (2 CD Set) : (1) Take The "A" Train-Introduction/The Mooche/How High The Moon/Serious Serenade/Theme For Trambear/ Skin Deep/Tenderly/Perdido/Monologue (Pretty And The Wolf)/ Ellington Medley : Don't Get Around Much Anymore- In A Sentimental Mood-Mood Indigo-I'm Beginning To See The Light-Sophisticated Lady-Caravan-It Don't Mean A Thing- Solitude-C-Jam Blues-I Let A Song Go Out Of My Heart-Intermission (2) Things Ain't What They Used To Be/ Satin Doll/Stompin' At The Savoy/ I Let A Song Go Out Of My Heart-Don't Get Around Much Anymore/ Caravan/The Bunny Hop Mambo/Isle Of Capri Mambo/The Hawk Talks/All The Things You Are/Duet/ Blue Jean Beguine/Take The "A" Train/Warm Valley/Jam With Sam/Closing Remarks - God Save The Queen

RETRO MUSIC (E)

SLD 13402 (CD is manufactured in Canada) DUKE ELLINGTON TAKE THE "A" TRAIN : Take The "A" Train/One O'Clock Jump/Crosstown/Mood Indigo/Pretty Woman/ 9:20 Special/Moon Mist/Just Squeeze Me/Happy Go Lucky Local/How High The Moon

STATUS (E)

DSTS 1008 DUKE ELLINGTON AND HIS ORCHESTRA AT THE MONTEREY JAZZ FESTIVAL, PART 1 : Introduction by Lambert- Hendrix and Ross/Take The "A" Train/Perdido/Overture from The Nutcracker Suite/Half The Fun/Jeep's Blues/ Newport Up/Suite Thursday - Pts 1-4

DSTS 1009 DUKE ELLINGTON AND HIS ORCHESTRA AT THE MONTEREY JAZZ FESTIVAL PART 2 : The opening and most of this CD is by the Cannonball Adderly Quintet, THEN comes Jimmy Rushing and the Duke Ellington Orchestra : Take The "A" Train/On The Sunny Side Of The Street/Goin' To Chicago-Sent For You Yesterday/Red Carpet

RCA (J)

ON THE THREE ISSUES REPORTED IN DEMS 95-1 I SHOULD HAVE REPORTED THAT ALL THREE ISSUES HAVE BEEN PRODUCED AS 20 BIT EDITIONS, SPECIAL HI-FI RE-PROCESSING.

VERVE (US)

314 527 032 ELLA FITZGERALD JAZZ 'ROUND MIDNIGHT AGAIN : 1- A Flower Is A Lovesome Thing 12- I Didn't Know About You

● **Arcade(Sp) 9902222/SP (CD) "100% JAZZ"**
9904222/SP (Cassette)

The date is 24Sep60. You should also consult Jerry's CD listing this issue.

One DE item included: Track 6 A Train (15 Feb 41). Navas Ferrer

● **EL GRAN JAZZ(Sp) GJ003 (CD) "LA JOYAS DEL DUQUE"** (The Jewels of Duke)

● **Status²⁾ Records** (Release n° unknown) (CD) "DUKE & ELLA FROM THE GREEK THEATRE, LA., 23Sep66"

A Train (15Feb41) / Don't Get Around ... (Never No Lament) 4May40 / Cotton Tail (4May40) / I Got It Bad (25Jun41) / Concerto For Cootie (15Mar40) / I Let A Song ... (3Mar38) / Caravan (14May37) / Merry Go Round (30Apr35) / In A Sentimental Mood (30Apr35) / In A to Mel-lotone (5Sep40) / Sophisticated Lady (15Feb33) / Ko-Ko (6Mar40) / Harlem Airshaft (22Jul40)

And here is another new find, that we were never sure of being recorded. No dates are at hand so far. From the following day at the Greek Theatre we have some details. The personnel is there given as CW CA HJns MEtn; LB CCrs BCpr; JHtn RP JH PG HC; DE JLmb SWrd and the Ella part is accompanied by JJns JimHughart and EdThigpen. Aasland

A bunch of CD releases under the heading "EL GRAN JAZZ" (The Big Jazz) in form of an encyclopedia. The project will consist of 70 CDs. Two are by DE&hO, numbered N°3 (the one mentioned above), and N°67 (not yet issued). Navas Ferrer

²⁾ The label name is so far not verified.

● **Goldies(Portugal) GLD 63158 (CD) THE GREAT DUKE ELLINGTON**

● **Trend Records** (Release n° unknown) (2xCD set) (Title unknown - from unidentified concert, Ontario, Canada)

Happy Go Lucky Local (Pts. 1 & 2) / Filippant Flurry / "THE BEAUTIFUL INDIANS": Hiawatha/Minnehaha / Blue Skies / Magenta Haze / Golden Feather / Sultry Sunset / Diminuendo in Blue / Jig Walkin' / Lost in Meditation / Carnival in Caroline / Azure

A wild guess: This could be from a Stratford, Ontario, Canada concert given at the Festival Theatre, 5Aug66. Aasland

Most selections emanates from well-known Nov-Dec 1946 Musicraft material. Aasland

We suspect the last four selections to emanate from radio broadcasts from which at least a couple of have been released on Jazz Archives LP(s). Further investigation needed. DEMS

● **Verve(Eur) 527 223-2 (CD) "ELLA FITZGERALD DAY DREAM / DUKE ELLINGTON SONG BOOK"**

- 1 Take the A Train
- 2 Day Dream
- 3 Everything But You
- 4 Azure
- 5 Solitude
- 6 The E and D Blues
- 7 Bli-Blip
- 8 It Don't Mean A Thing
- 9 I Ain't Got Nothin' But The Blues
- 10 I Got It Bad
- 11 Just Squeeze Me
- 12 Cotton Tail
- 13 Squatty Roo
- 14 Rocks In My Bed
- 15 Rockin' In Rhythm
- 16 Mood Indigo
- 17 All Too Soon

1 24Jun57, NYC Fine Studios, CA SBkr WC DGillespie RN; QJ JSrs BWmn; JHtn RP JH FFoster HC; DE JWoode SWrd
2 24Jun57, DGillespie Rn out; BS for DE
6, 7, 17 27Jun57, NYC Fine Studios
3, 9 25Jun57, NYC Fine Studios, CA WC SBkr(or RN) CT; QJ JSrs BWmn; JHtn RP JH PG HC; DE JWoode SWrd
15 28Jun57, NYC Fine Studios, Frank Foster for PG
4, 5, 8, 11, 12 4Sep56, Barney Kessel(g), Hwd Radio Recorders
11, 12, 14 4Sep56, BW; Stuff Smith(v); Paul Smith(p)
13 17Oct57, Hwd Capitol Studios, Oscar Peterson(p); Herb Ellis(g); Ray Brown(b); Alvin Stoller(dm)
14 BW out

● **Prestige/Divicusa(Sp) 31-196 (CD) "MOOD INDIGO"**

1. Sophisticated Lady / 2. The Mooche / 3. Jump For Joy / 4. Diminuendo and Crescendo in Blue / 5. Mood Indigo / 6. A Train / 7. Do Nothin' Till ... / 8. Crosstown / 9. One O'Clock Jump / 10. Solitude / 11. Perdido / 12. Things Ain't ... / 13. Stompy Jones.

1-5-7-10 10/11 May 66. The Popular DE
2 17 JULY 46
6-8-11 28 MAR 46
3 3 JULY 62
4 JUNE 58 (THE WAILING INTERVAL)
9 16 JULY 46
12 JAN 57
13 9 JAN 34
Total Plying Time 49:05. Navas Ferrer

● **Status Records(E) DSTS 1008 & 1009 (2 CDs) "MONTEREY JAZZ FESTIVAL 1960"**

This event, with Duke participating, has been known for long among DEMS members - see DEMS91/1-6 and , especially 93/3-3, "It Happened In Monterey". Aasland
These two CDs includes "exactly the same program as I wrote about in 93/3-3. Even the last item "Red Carpet" is incomplete as on my reel-tape". Nielsen

In the included CD booklet the year for Subtle Slough (= Just Squeeze Me) should read 1941. Subtle Slough was first recorded by a small DE group (RS&O) on July 3rd, 1941. Aasland

(Also see page 7)

THE ELLINGTON SOLOISTS

(43) Johnny Hodges: BASIN STREET BLUES

Looking back through my files, I find that during the ten years since I began transcribing the extempore thoughts of the famed Ellingtonian soloists for our Bulletin I have returned to the contributions of incomparable Johnny Hodges no less than eight times. This particular essay makes it nine, and I promise you that the next contribution will carry the tally of Hodges appreciations into double figures! There is so much of intrinsic worth and delectable quality in Hodges's wonderful way with jazz that these close and frequent encounters seem to be entirely desirable.

So here goes:

Transcribed from that outstanding 'ack o ack' session from 1959, this Spencer Williams song (not quite a blues in harmonic structure, but a functional progression of related dominant seventh chords which turns up frequently in Duke and popular song generally, and was, in truth, coopted much earlier by Franz Liszt in 'Libestraum') possesses changes of fluid and cozy relationships which have inspired Hodges to produce an improvisation at his melodic best, a scintillating display of smooth, logical musical invention.

Consider Bars 1 and 2; simple, unfussy, on-the-chord constructions, then a spacious pause in Bar 3, followed by a chromatic lead-in over Bar 4 to the perfectly poised and melodious motifs over Bars 5 to 8 to complete the first half of the chorus. But cast a backward glance over that rolling, exquisitely developed triplet passage in Bar 7, instantly composed to a strictly pentatonic discipline, so essential to the blues.

During Bars 9 and 10 the soloists has virtually repeated the thoughts expressed in Bars 1 and 2, with a certain reshuffling of notes in Bar 9, but even more intriguing and dramatic is the 16-note explosion in Bar 12. Pure Hodges, highly syncopated accenting, propelling the lower notes of the flurry through a descending, perfectly chromatic line to connect up with the smooth closing statement over Bars 13 to 16. And his insinuation of the thirteenth into Bars 8 and 14 adds strength and surprise to his already wonderfully rounded improvisation.

A sixteen-bar gem. What a treasure this man was/is, for sure...

MM $\text{♩} = 64$

HODGES

HARMONY

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Ken Rattenbury '95

SOURCE: Issued as 'Back To Back, Duke Ellington and Johnny Hodges Play The Blues'. Recorded in New York on 20 February 1959. Ellington (p), Hodges (as), Harry Edison (tp), Leslie Span (g), Sam Jones (b), Joe Jones (dm). EMI (Verve Series) CLP 1316. Rattenbury

In addition to the releases mentioned in Nielsen's disco this version, take 22733-4 (8:05), and we have Verve VSTC-209 (open stereo tape reel), Verve 2352 072 (lp), 823 637-2 (cd). Aasland

21 Years Later

This DEMS tape, Azure CA-19, has been especially composed by Benny Aasland and Sjeff Hoefsmit to be presented at the ELLINGTON '95 CONFERENCE in Pittsburgh.

Nothing is more appropriate than the dedication of this cassette to Billy Strayhorn. In making our choices for this cassette we concentrated on Billy the piano player. It may sometimes be rather difficult (if not impossible) to establish who wrote a certain composition: Duke or Billy. Many times it is also quite a mystery who played the piano. Much more often than we know for sure, Billy played the piano in the studio to make it possible for Duke to "control" the control room.

We start with one of the rare recordings that reveal incidentally who the piano player is. It is also an authentic example of the way Billy and Duke communicated without an interviewer in the neighborhood. The recording is from March 16, 1962.

There are only a few recordings known of Billy replacing Duke during a concert. The one made in Bombay, October 12, 1963, when Duke was indisposed, is of very low quality. Indisposition was also the excuse given by Cab Calloway for replacing Duke in Lambertville on August 12, 1963, but Klaus Stratemann gave a more believable reason: Duke was occupied in Chicago with the preparations for the show *My People*. Whatever the reason, the audience seemed to be very pleased with the replacement.

Not earlier than during the third selection of this concert, "Silk Lace," we are able to distinguish the piano among the other instruments. In recent years we have enjoyed the release of several rather unbalanced recordings of the band in which the piano (played by Duke) is too much accentuated. This gives us a beautiful view of Duke's constant improvisations. In this recording we would have loved to have the same listening position near the piano, but this time the mike was closer to the base player, Ernie Shepard, who made good use of this situation.

Side B of the cassette starts with the usual medley. Now we can really enjoy Billy's very different approach to the piano. In "Caravan" he even seems to indulge himself as a real stride piano player.

As a tribute to Cab Calloway, whom we lost in November of last year, we have included one of the selections in which he is heard as the vocalist.

On July 11, 1960, Duke was interviewed by Ralph Gleason in San Francisco for a KQED telecast entitled "Jazz Casual." We copied the two selections in which you can hear Billy. While the quality of the recording is low, the music is very interesting. In the first selection you not only hear the second theme of "Happy-Go-Lucky Local," but also quotations from "Princess Blue," "Falling Like a Raindrop" and "Drawing Room Blues."

On February 18, 1965, during the recordings for the BBC 2 telecast "Ellington in Europe," Duke surprised us with an astounding interlude between "Work Song" and "Come Sunday." Against Billy's serene improvisations the band played interruptions taken from "Taffy Twist."

Another surprise was Billy's appearance in the Fifth Avenue Presbyterian Church during the Sacred Concerts of December 26, 1965. He appeared with his great friend Lena Horne. This recording is from the first of the two concerts.

We conclude with an untitled piano composition, found on a tape between recordings made on March 4, 1965. When this was broadcast through the Danish radio in December 1985, Bent Kauling credited Duke for having played this lovely piece of music. But later our Danish friends changed their mind and I agree with them: this must have been Billy. Make up your own mind and enjoy!


ALL FOR THE LOVE OF DUKE !

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DUKE ELLINGTON

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FOR
DEMS
MEMBERS
ONLY

AZURE

CA-19

The contents must under no circumstances be used for commercial purposes.

Copies are ready for shipment
See page 10 "DEMS AZURE cassettes"

NYC, WNEW-TV studio 1 29 Jul 64

A Train / B&T.CLC-Mooche / The Opener / Harlem / Metro-media Blues (Jam With Sam / Passion Flower-Things Ain't ... / Rockin' In Rhythm / A Train

There have been uncertainties regarding this "A Portrait In Music" TV show, also, also referred to as "Robert Herridge Show", for instance the presence of Rolf Ericson among personnel, or not..

VIDEOTAPING WITH DUKE

The final rounds and television taping of the show was scheduled for 1 p.m. No one was late. No one, that is, except the man who was supposed to bring Duke Ellington's suit, and he held things up considerably.

By 12:30 p.m. Ellington himself was arriving down the hall toward WNEW-TV Studio 1. Inside, technicians were moving lights and cameras and chatting. And musicians were chatting, mostly, as usual, on the quantity and quality of last night's show. Tom Whaley, the Ellington orchestra's staff copyist of many years, looking distinguished and carrying a brown-movie camera, which he put to frequent use during the afternoon. Billy Strayhorn arrived, loaded down with a beige raincoat and the morning Times. Johnny Hodges was sprawling around, occasionally ruffling the feathers of the hat being at his work.

The orchestra's chairs were set up, saxes on a raised platform to the left, brass similarly to the right, with Ellington's piano, Sam Woodyard's drums, and Major Holley's banjo centered in the rear. The setup made a kind of inverted U, and it would allow the camera to move in close to the sections and the individual players. Producer Robert Herridge and director Arace Necks had five cameras on the floor.

Conde Williams arrived at several of the brass men were casually taking their places at music stands. But the mulling around hadn't stopped yet. Nat Hensoff was talking with Harry Carney near the saxophones' platform. And Herridge was on the studio floor now, inconspicuous except for his clothing—a rough blue denim shirt, a pair of rumpled khaki trousers, and yellow work shoes.

then for national syndication—on WNEW-TV, the New York City television outlet of the Metropolitan Corp. One of those was to be an hour by Ellington, to be shown Sept. 2 and 6. Again, Hensoff was serving as technical advisor, and one of his first acts was to persuade Herridge and director Necks to have the Ellington orchestra's second-in-command, Strayhorn, in the engineering booth. Strayhorn would give specific musical cues, signals on what was happening and about to happen throughout the taping, these to be relayed by headphones to the men on the roving cameras and boom microphones on the studio floor.

Things were beginning to settle down on the studio floor. One of the men was attaching a typed sheet of instructions to the side of his camera. A piano tuner was doing a final checking of the concert grand that Ellington was to use. Ellington was out on the floor now, but suddenly Harry Carney's business seemed cut through the buzz of the room, and Coobe was warbling up (using his plunger, by the way, even for this), playing *From Here to Eternity*.

Around these two sounds the Ellington orchestra gathered.

At 1:15 p.m., one of the trombonists told a joke that set the whole brass platform laughing. Over in a corner Hensoff explained to a friend that a few weeks before there had been some trouble in getting to Ellington, that is, to get through to him as agent and manager, and to get him to sit down and discuss a purely instrumental hour's presentation of his music for television. Ellington had also agreed, but with some apparent reservation, that the group could dress informally for the show. "All right," he said, "the men can wear their own suits, but we'll bring the new uniforms along just in case."

The show was to begin with a full performance of *Take the "A" Train* featuring Williams. Then four separate musical sections were to follow. And the idea the afternoon was to take things singly, to run through one section at a time and then tape it.

At the early proprietor of Camera 3, an experimental television show done by the New York station of the Columbia Broadcasting System, WCBZ-TV, Herridge had sought to discover what things would come across effectively on the small television screen and how they could be made more effective. He often presumed just on Camera 3.

Subsequently, as producer of *The Liveliest Arts* for CBS, Herridge was responsible, with technical advisers Whitney Balliett and Hensoff, for the show called *The Sound of Jazz*, a program that had featured Count Basie, Thelonious Monk, Red Allen, Billie Holiday, Pee Wee Russell, Jimmy Rushing, Gerry Mulligan, among others. Herridge had become convinced that the best presentation of jazz was informal, with a minimum of comment and a close concentration by the camera on the deep involvement of the musicians as they played—physical involvement that manifested psychological involvement as well.

Later, for CBS syndication to local stations, the *Robert Herridge Theater* offered a program by Miles Davis with an orchestra led by Gil Evans, a program featuring Ben Webster and Ahmad Jamal, and a ballet on *Frontal and Jaws* for Vernon Hayden with music by Charlie Mingus and featuring Jimmy Rushing.

Currently, Herridge is taping a group of shows, some drama and some musical, for New York presentation—and

in the second section, there would be a version of the extended *Tone Parallel to Harlem*.

The third section would be taped last, since its length was the most flexible. It was to include a piece Ellington worked up with the orchestra at the previous day's rehearsal, which he punningly titled *Metro-media*, followed by *Jam With Sam*, both featuring extended soloing. Finally, they would go back to run down and tape the third section with two Hodges features, *Passion Flower* and *Things Ain't What They Used to Be*, followed by the Ellington feature *Kinda Duhish* leading into *Rockin' in Rhythm*.

"Daddy, baby, up on the light!" a man in a brown hat shouted. Strayhorn had driven a pale blue curtain backdrop around three sides of the studio and suddenly everything looked orderly, bright, and vaguely surreal.

"... just as soon as Duke finishes shaving..." The words drifted up in reply from somewhere in the crowd. "Fellas in the hood" was Necks, the director, now on the floor in the center of things—"we'd like you to be dressed the way you're going to be when we tape. We want to see about the lighting and so forth."



To his left someone was checking the sound on Ellington's voice microphone . . . "Yeah, I hear you now."

And then Ellington was back in the studio, temporarily in a tan jacket and a blue knit sports shirt and no tie. So they were still waiting for his suit. Herriage was leaning over the piano with Tom Whaley at his side. Whaley sat down to roll out an old semicentennial ballad to everyone's amusement. Then Strayhorn sat on the piano bench and did the same ballad with some fine, archaic trumets.

Then a characteristic denouement run of notes announced that Ellington himself was now at the keyboard.

The lights went down, and the tension went up. A camera man shouted, "Arty, baby . . ." and a light man heard, "Send by with me, Deany. I'll see you."

Ellington started to improvise on the first eight bars of "A Train. Woodyard came in under him. The lights came up quickly as the main camera backed away, taking the whole band. Suddenly over the loud-speaker, a voice from the control room shouted, "Hold it, Duke! Hold it."

"I wasn't rehearsing," he answered calmly. "Is this suite on? You'd better test it."

There was a conference in the center of the floor on lights and camera movements. . . . "You kill the lights except on Duke. He plays. Then you bring them up fast when the band comes in. At the same time, the camera moves back fast to take in everybody."

In the background of all this, Ellington was marking a slow, broadly-impressionistic series of piano chords.

Then, "Okay, fellows. Stand by. Duke, stand by, please."

Everything went as it was supposed to. Ellington approached the front of his introduction, the lights came up, and the camera backed away to take in the whole band. Williams stepped to the center for his solo. His sound had a hurried edge even as open horn. He began in a kind of paraphrase tribute to Ray Nance's old "A Train solo and then went off on his own. The safety sounded fine. Williams

played his during solo.

Then the whole Ellington band his voice microphone and began to announce the melody of early piece. He didn't get far . . . "Hold it, hold it. We lost a light. And if he stops up that way for his solo, he's in the way of the camera."

Another conference of technicians.

In the control room, one monitor screen showed a peaceful face of Ellington, his head on his arm, resting across the top of the piano.

They began it again, and during the opening chorus of "A Train, the superimposed lifted flapped by a PORTULAC IN MUSIC: DUKE ELLINGTON AND HIS ORCHESTRA.

"Beautiful opening!" somebody said. Next was continuing from one camera that was close up on Williams to another trained on the piano, as the players exchanged phrases. Next spoke freely to an assistant, who in turn spoke to the camera man on the floor through their headphones: "Stand by Camera 1! Take one: Stand by three. Take three!" Then he instructed the lighting director, who in turn spoke to his man on the floor through photos. And to the second man, who instructed his man on the floor and the boom on the floor. In the control room, it showed a busy controlled pair of dials and ordins. But none of this technical turmoil reached the players, and the show was coming out orderly on the monitor screen.

Williams began the Black and Tan-Creole Love Song-Muskrat melody. Then Bill Strayhorn came in, also playfully. Tom Russell played on drums. All five cameras trained on him from different angles: his face, his cymbals, his legs . . . medium shot, full length. Next was the various angles as his solo unfolded. Then there were three cameras on The Moon-Premon-Carney, and Jimmy Hamilton, "Hold, on they all on the military. Then Lawrence Brown, giving his own kind of lyric stream to his corner, and the camera's plunger trumets. Then Williams ended it, with the clarinet holding a long, impassioned note under him.

"It's going back pretty far for these pieces," someone remarked solemnly on the studio floor.

"Well, that's basic American music, man. What else could be? Chester Ford!"

The Opre-and Gonzalez, Cooper, and Anderson stepped to the center for their solos.

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Williams picked it up and then began to pass the phrase to the whole band again. Ellington was at the center of the orchestra, conducting with both arms. Tom Cooper was talking, and Ellington held a stick toward his horn. Woodyard, alert to the trinity tempo change, whipped up the "Latin" section. Then Lawrence Brown, with a felt gone on his horn, stated the Sunday morning theme. Then Premon, Hamilton, and Carney, all on clarinet, were a variation on it.

"I'm sorry, I'm sorry. Hold it, Duke. Cut!"

The technicians noted their problems in a moment.

"Duke, one of us got back to Lawrence Brown's number one?" Yes. (They learned this error too in the previous day's rehearsal it seems.)

"Yeah, what letter is that?" Ellington asked again.

Brown stood up again and resumed his theme. Again the director recognized it. As they played, Ellington used the camera, apparently assuming a fugue. Then he was working and granting the group into the finale. Left arm, right arm, left arm, right arm.

"Take four!"

It wasn't exactly a break for everyone, although several players headed for the hall and the bank of telephones against a bank wall. There were various conferences about camera angles, lighting positions, and the rest. To the rest of the studio, Whaley took some kidding about his comic comment: "In one that type doesn't come out, you see always all them what you're going, I suppose?"

"You know I just some wonderful stuff on the set when we were working on Paris Street," Whaley said. "And the director, he had some kidding about a kid's birthday party. I was and was but never did get my film back."

Around the room he could hear: "They're going to take longer than they planned at this."

"When do you think they'll wrap it up?"

"They're, fellows! From the top of the show!"

"Hey, Duke's clothes came! Now we'll move!"

Soon, Ellington came in a blue suit. Light television blue shirt, dark blue tie, and blue suede shoes.

"Shoes, fellows! From the top of the show!"

Next was on the floor for a final word with the camera man.

"Let's make this one. . . ."

"Hold your shot. Is Duke ready?"

"Hold it, hold it, hold it. . . ."

"Get ready. . . . Wait one second."

"Okay, Arnie! Okay, roll the tape."

Ellington's introductory approach in and. The camera quickly pulls back.

No.

"Duke!"

"Okay, again. Fade 'em down, Cam, Duke."

The tape brought the music fully to life; so one was counting now. On the monitor, the camera caught Lawrence Brown in last days movie of a kid's birthday party. Another, his hands, manipulating plunger and stick. Another, the slight but telling movement of his body in time with his phrasing.

On The Opre, Gonzalez crushed. Cooper's cymbals crashed and rapidly. And Ed Anderson was caught by one camera in laughing amusement at his own high-pitched outing, the moment after he finished his solo.

"Beautiful ending!" someone shouted.

"There was only one thing I didn't like in the whole segment." It was Herriage's voice; he didn't go on to say what.

Inside the studio, the assemblies was still subdued and quiet until someone shouted, "Take four!"

Ed Anderson was considerably less than five minutes later when the show went up in the hall outside the studio door, "Okay, everybody! We're gonna tape Harlem now!"

The musicians re-entered the studio and moved toward the stage.

Ellington sat in a spotlight at the center of the group, smiling but not that the tape was running. He joked mildly with the band under his breath. Then on his own, he did his speech about Harlem.

"Two camera men took Coe's opening pronunciation: 'Harlem, Harlem. . . ."

One was suddenly aware of the careful attention to sound the crew was giving this show, a quiet sound that for television, even on a musical program. There were even mikes for the music alone.

Ellington continued with no more, of course, encouraging, quieting, easing, Woodyard's hard-toned snare produced a strong "Yeah!" from the leader.

Then, as the lyric Ellington marking these was muted, first by Brown and then by the clarinet, no more could Ellington, suddenly in response with his hand resting on his arm across the piano. The Duke was! church this morning; everlast.

At the end, a simple "Okay, Duke," quietly spoken through the loud-speaker, hardly gave an indication of how pleased man in the control room were with the response.

"Every shot came off right," Herriage remarked, smiling, on entering the studio.

A 4:35 P.M. the piano tuner had finished retuning the instrument, and there was a cry of "Okay, fellows, let's run through the final camera one."

Let the old camera. Ellington explained that Peter Flower featured Johnny Hodges and that Robert Herriage left that the meaning of a "tomato" was better experienced than explained. Then he pointed to his right and turned. And now go Hodges.

"Where are you going to hit?"

"Well, I'm over here."

"Oh."

As Hodges stepped from Peter Flower into Things Ain't What They Used to Be, Whaley sat in one corner, stepping out some parts for the new piano, down-on-down. When they finished Hodges in Riposte, on inside jobs out up a rear from the orchestra. As it died down, Nests announced loudly, "Please be in your seats in exactly one hour. Then we will tape this session, time what we have, and then do the third session."

About 10 minutes later, most of the musicians had left to set up for the next. But Anderson was still around, watching the tape playback on a monitor in the studio. He laughed again at his own ending to The Opre and at the shot of himself looking surprised.

"This is even better than the show we did in England!" he said. "Of course, they only used three cameras."

"Hey, there's a camera showing behind Coe in that shot."

"Herriage doesn't care. He wants it informal, and he doesn't see any sense in preventing to the viewer that there aren't any camera around. So if one camera picks up another, what about it?"

Ellington watched the playback on another monitor, seated in a chair in the director's booth. His face was sober and did not give away his feelings much. Behind him, a semicircle of camera men and light men were more vocal.

"Hey, look at that shot George got!"

"Eddie, did you see that?"

"That's good, that's good. . . ."

"Sure I got the one right. I'm old enough to know that piece for a long time."

By 6:15 p.m., everyone was back, feeling cheery and well fed. Rickles in Riposte did rock, and they finished the whole show by 8.

Then there was a birthday party.

"How old am I—55?" Ellington asked, smiling and lapping off 10 years.

It was a surprise party; yet it probably surprised no one. Still, it was not the sort of thing one often sees in a television studio.

But then, an hour of music by a great jazz orchestra, carefully produced, well photographed and well recorded. It was not the sort of thing one often sees in a television studio either.

(Originally published in a DownBeat magazine)

Rickles

VIDEO NEWS

VIDEO YESTERYEAR (tape #763) (NTSC) ELLA FITZGERALD IN CONCERT

This tape contains some interesting material. To begin with this tape does not adequately describe its contents, which is labelled as follows: (July 27, 1966), "Plenty of Ella with Duke Ellington and Benny Goodman and their Orchestras. 66 minutes."

Certainly a confusing description, so here is what the tape actually contains:

ELLA FITZGERALD SHOW Listed fully on pgs. 565/566 of Dr. Klaus Stratemann's book. We

have approximately 35 minutes of the kinescope. By itself this performance is an excellent addition to our video collection, for those who don't already have a copy.

As a "Bonus" the tape contains an Ella Fitzgerald "gem." This is a 15 minute portion of the ancient Dave Garroway TV show from sometime in the 1950's. Ella performs with Benny Goodman, Red Norvo, Teddy Wilson, and Harry James, plus a duet with Jo Stafford.

Finally the tape contains a portion of DUKE ELLINGTON AT THE COTE D'AZUR. (See page 539 of Stratemann's book). The portion which concludes the videotape, contains "Satin Doll", "Jazz Samba," and "Something To Live For."

Cost of tape USD20:00. Video Yesteryear, Box C, SANDY HOOK, Connecticut, 06482, U.S.A.. Jacobs

STRAYHORN FINDS

DUTCH JAZZ(Netherlands) 95001 (CD) PORTRAIT OF A SILK THREAD

Blue Star / Bagatelle / Love Has Passed Me By Again / Le Sacre Supreme / Portrait Of A Silk Tread / Tonk / Wounded Love / Cashmere Cutie / Lana Turner / Pentonsilic / Lament For An Orchid / The Blues

Recordings by the Dutch Jazz Orchestra. These newly discovered works of Billy Strayhorn were also presented by the same orchestra at the Pittsburgh Conference. 8 tracks, out of the 12 ones, feature pieces that were never heard before. The other tracks were recorded by Duke or Billy at some point in the past, but this CD gives the original first versions, often written decades earlier than their issued counterparts. (Also see the DESS offer elsewhere in this issue).

Aasland

DISCUSSIONS - ADDITIONS - CORRECTIONS

94/3-5: On Ken Rattenbury's "Black and Tan Fantasy": This version which has always been released as "Black and Tan Fantasie" was indeed recorded on 26 Oct 27 but the location is not New York but Camden, at Church Studio N° 1. Valburn Some early issues, mostly 78rpm, were released as "... Fantasie", but later changed as "... Fantasy" DEMS

29 Dec 45: "The Club Queensway, Toronto, 30-minute live broadcast by CBC. See Nielsen, page 66 for contents." Hornsby This CBC bc was way back included in Aasland's 1945 Duke manuscript (most of it listed in our bulletin) as a "Dominion Dancing Party" from Queensway Ballroom. DESOR listed it also as an addition (373.0a-h), but states it as an ABC bc. Aasland

THE COMPLETE CAPITOL RECORDINGS

(See Jerry' listing on page 3 for this coming 5-CD set)

For the first time we now have **Titles, Mx-numbers, actual takes, and original issues.**

Benny Aasaland has gone through the material from the Capitol ledgers and added additions and corrections from his collections of contemporary notes and other things. The picture survey below comes from his collections.

(Note: Recordings marked as "unissued" are, of course, now included in the 5-CD release)



Arranger Billy Strayhorn (in checked shirt, at right) advises reed section on instrumental riff in "Doll" as Ellington debates whether tenor sax lick by Paul Gonsalves (in white shirt, at left) properly ends chorus. Decision was finally resolved that it does. At right is singer Jimmy Grissom.



Drummer: Butch Ballard.



Bass: Wendell Marshall.



Terry, Tizol and Cook.



Cat Anderson, Ray Nance.



At this point "Doll," new tune by Duke, has no name. Dexter: "What you want to call it?" Duke: "I hadn't thought about it."



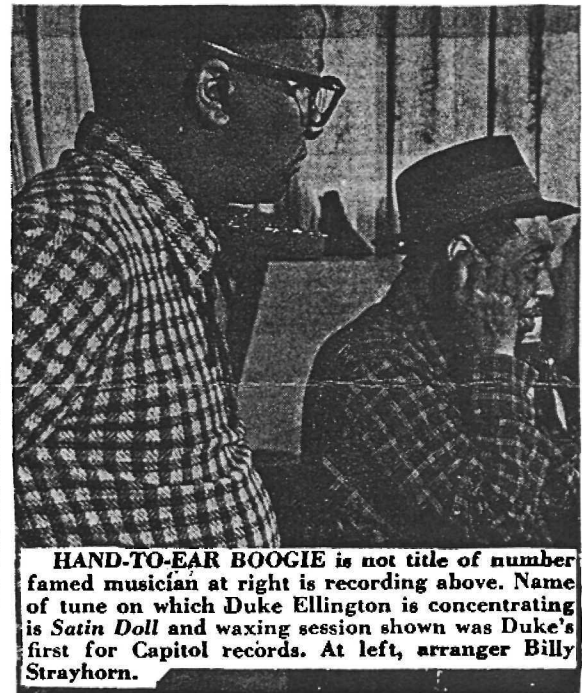
Gonsalves moodily studies score as Duke and alto man Rick Henderson (right) confer. In cap is Jimmy Hamilton, tenor and clarinet.



Holding one ear to heighten sense of pitch, Ellington hears Ray Nance run through trumpet solo. Trombonist is Quentin Jackson.



Shirt open at his throat, Grissom belts into the climax of "Without a Song." A fluff in lyrics caught by Strayhorn, disk was done over.



HAND-TO-EAR BOOGIE is not title of number famed musician at right is recording above. Name of tune on which Duke Ellington is concentrating is *Satin Doll* and waxing session shown was Duke's first for Capitol records. At left, arranger Billy Strayhorn.

6 Apr 53 Los Angeles, Capitol Hollywood Studios, Melrose Ave:
CT CA WC RN QJ BWmn JT RP RH PG JHtn HC
DE WMsl BBld vJGsm
11398-1 SATIN DOLL 2458 T795 T1602
11399-4 WITHOUT A SONG vJGsm -
11400-7 COCKTAILS FOR TWO H/T440

7 Apr 53 Same origin and same personnel
11414-3 MY OLD FLAME H/T440
11415-3 I CAN'T GIVE YOU ANYTHING ... -
11416-3 NOTHIN', NOTHIN', BABY a) vJGsm 2503
11417-5 STORMY WEATHER H/T440
11418-8 STARDUST -
11419-6 THREE LITTLE WORDS -
11420-5 ORSON T637

a) also issued as AIN'T NOTHIN' NOTHIN' BABY WITHOUT YOU. The Capitol paper gives only AIN'T NOTHIN' NOTHIN' (BABY WITHOUT YOU)

9 Apr 53 Same origin and same personnel
11421-6 BOO-DAH 2598
11422-6 BLOSSOM T679
11423-2 BALLIN' THE BLUES vJGsm 2503
11424-3 WARM VALLEY 2546 T1602
11406-9 FLAMINGO *) H/T440 T1602

*) The start of the intro has 2 bars on most issues. The 16 transcription "Here's To Veterans" 358 has three bars. In DESOR description is one bar only.

11407-8 BLUEJEAN BEGUINE 2546
11408-10 LIZA H/T440

13 Apr 53 Same origin
DE WMsl BBrd (Brd spelt as Pollard in Cap. listing)
11431-6 WHO KNOWS H/T477 B2-92863
11432-1 RETROSPECTION (omit drums) -
11433-4 B SHARP BLUES b) -
11434-3 PASSION FLOWER -
11435-2 DANCERS IN LOVE -
11436-1 REFLECTIONS IN D (omit drums) -
11437-4 MELANCHOLIA (omit drums) -
11438-2 PRELUDE TO A KISS -
b) also known as B SHARP BOSTON.

14 APR 53 Same as 13 Apr 53
11439-2 IN A SENTIMENTAL MOOD -
11440-5 THINGS AIN'T WHAT THEY USED ... -
11441-3 ALL TOO SOON -
11442-2 JANET -

30 JUN 53 Chicago, Universal Studios (for Capitol)#
CT CA WC RN QJ BWmn JT RP RH PG JHtn HC
DE WMsl BBrd vJGsm
11620-4 GIVE ME THE RIGHT vJGsm 2598
11621-5 IS IT A SIN? (MY LOVING YOU) vJGsm 2875
11622-6 DON'T TOUCH ME c) vJGsm unissued
tpVRN CT QJ dRP DE WMsl BBrd:
11623-4 BASIN STREET BLUES c) Up-To-Date 2009
c) also see DEMS84/1-6.

THE COMPLETE CAPITOL RECORDINGS

(See Jerry' listing on page 3 for this coming 5-CD set)

For the first time we now have *Titles, Mx-numbers, actual takes, and original issues.*

Benny Aasaland has gone through the material from the Capitol ledgers and added additions and corrections from his collections of contemporary notes and other things. The picture survey below comes from his collections.

(Note: Recordings marked as "unissued" are, of course, now included in the 5-CD release)



Arranger Billy Strayhorn (in checked shirt, at right) advises reed section on instrumental riff in "Doll," as Ellington debates whether tenor sax lick by Paul Gonsalves (in white shirt, at left) properly ends chorus. Decision was finally resolved that it does. At right is singer Jimmy Grissom.



Drummer: Butch Ballard.



Bass: Wendell Marshall.



Terry, Tizol and Cook.



Cat Anderson, Ray Nance.



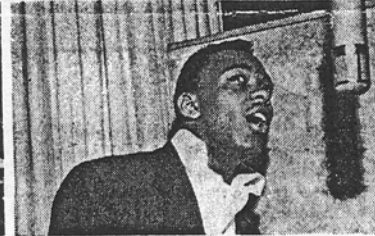
At this point "Doll," new tune by Duke, has no name. Dexter: "What you want to call it?" Duke: "I hadn't thought about it."



Gonsalves moodily studies score as Duke and alto man Rick Henderson (right) confer. In cap is Jimmy Hamilton, tenor and clarinet.



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CT CA WC RN QJ BWmn JT RP RH PG JHtn HC
DE WMsI BBld vJGsm

- 11398-1 SATIN DOLL 2458 T795 T1602
- 11399-4 WITHOUT A SONG vJGsm
- 11400-7 COCKTAILS FOR TWO H/T440

7 Apr 53 Same origin and same personnel

- 11414-3 MY OLD FLAME H/T440
- 11415-3 I CAN'T GIVE YOU ANYTHING ...
- 11416-3 NOTHIN', NOTHIN', BABY a) vJGsm 2503
- 11417-5 STORMY WEATHER H/T440
- 11418-8 STARDUST
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a) also issued as AIN'T NOTHIN' NOTHIN' BABY WITHOUT YOU. The Capitol paper gives only AIN'T NOTHIN' NOTHIN' (BABY WITHOUT YOU)

9 Apr 53 Same origin and same personnel

- 11421-6 BOO-DAH 2598
- 11422-6 BLOSSOM T679
- 11423-2 BALLIN' THE BLUES vJGsm 2503
- 11424-3 WARM VALLEY 2546 T1602
- 11406-9 FLAMINGO e) H/T440 T1602

e) The start of the intro has 2 bars on most issues. The 16 transcription "Here's To Veterans" 358 has three bars. In DESOR description is one bar only.

- 11407-8 BLUEJEAN BEGUINE 2546
- 11408-10 LIZA H/T440

13 Apr 53 Same origin

- DE WMsI BBrd (Brd spelt as Pollard in Cap. listing) H/T477 B2-92863
 - 11431-6 WHO KNOWS
 - 11432-1 RETROSPECTION (omit drums)
 - 11433-4 B SHARP BLUES b)
 - 11434-3 PASSION FLOWER
 - 11435-2 DANCERS IN LOVE
 - 11436-1 REFLECTIONS IN D (omit drums)
 - 11437-4 MELANCHOLIA (omit drums)
 - 11438-2 PRELUDE TO A KISS
- b) also known as B SHARP BOSTON.

14 APR 53 Same as 13 Apr 53

- 11439-2 IN A SENTIMENTAL MOOD
- 11440-5 THINGS AIN'T WHAT THEY USED ...
- 11441-3 ALL TOO SOON
- 11442-2 JANET

30 JUN 53

- Chicago, Universal Studios (for Capitol) #
CT CA WC RN QJ BWMN JT RP RH PG JHtn HC
DE WMsI BBrd vJGsm
- 11620-4 GIVE ME THE RIGHT vJGsm 2598
 - 11621-5 IS IT A SIN? (MY LOVING YOU) vJGsm 2875
 - 11622-6 DON'T TOUCH ME c) vJGsm unissued

tp/vRN CT QJ dRP DE WMsI BBrd:
11623-4 BASIN STREET BLUES c) Up-To-Date 2009
c) also see DEMS84/1-6.

1 Jul 53 Chicago, Universal Studios (for Capitol)
Same complete personnel as 30 Jun 53

11624-8 **BIG DRAG** T679
11625-10 **HEAR MY PLEA** c) unissued
11626-3 **DON'T EVER SAY GOODBYE** c) *Up-To-Date 2009*
11627-1 **WHAT MORE CAN I SAY?** vJGsm c) unissued
c) also see DEMS84/1-6. DON'T EVER SAY GOODBYE is marked "UNTITLED" on *Up-To-Date*.

3 Dec 53 Chicago
DE WMSl DBck, Ralph Collier (cga) *, vJGsm

20246-9 **KINDA DUKISH** d) T637 B2-92863
20247-11 **MONTEVIDEO** e) T637 B2-92863
20248-6 **DECEMBER BLUE** f) -
20249-2 **I'M JUST A LUCKY SO And ...** vJGsm *Up-To-Date 2008*
20250-7 **IT SHOULDN'T HAPPEN TO ...** vJGsm *Up-To-Date 2008*
d) original working title was ENTERTAINMENT INDUSTRY
e) mistakenly issued as NIGHT TIME on all issues until CD 92863.
f) original working "title" was TITLE #3.

5 Dec 53 NYC
CT CA WC RN QJ BWmnb George Jean RP RH
PG JHtn HC DE WMSl DBck a) vJGsm

20263-7 **WHAT MORE CAN I SAY?** vJGsm *Up-To-Date 2007*
20264-2 **ROCKIN' IN RHYTHM** -

13 Apr 53 Same origin
DE WMSl BBrD (Brd spelt as Pollard in Cap. listing) H/T477 B2-92863

11431-6 **WHO KNOWS**
11432-1 **RETROSPECTION** (omit drums) -
11433-4 **B SHARP BLUES** b) -
11434-3 **PASSION FLOWER** -
11435-2 **DANCERS IN LOVE** -
11436-1 **REFLECTIONS IN D** (omit drums) -
11437-4 **MELANCHOLIA** (omit drums) -
11438-2 **PRELUDE TO A KISS** -
b) also known as B SHARP BOSTON.

14 APR 53 Same as 13 Apr 53

11439-2 **IN A SENTIMENTAL MOOD** -
11440-5 **THINGS AIN'T WHAT THEY USED ...** -
11441-3 **ALL TOO SOON** -
11442-2 **JANET** -

30 JUN 53 Chicago
CT CA WC RN QJ BWMN JT RP RH PG JHtn HC
DE WMSl BBrD vJGsm

11620-4 **GIVE ME THE RIGHT** vJGsm 2598
11621-5 **IS IT A SIN? (MY LOVING YOU)** vJGsm 2875
11622-6 **DON'T TOUCH ME** c) vJGsm unissued
tp/vRN CT QJ cRP DE WMSl BBrD:
11623-4 **BASIN STREET BLUES** c) *Up-To-Date 2009*
c) also see DEMS84/1-6.

(cld. next bulletin)

NEW DISCOVERIES:

● Evanston, Illinois Northwestern University Concert
in Cahn Auditorium **29 Jan 57:**
Broadcast live over WNUR-FM:
Matumba (On the LP version = "Congo Square")
Stompin' at the Savoy
The Mooche (Duke's intro party cut) RN RP QJ
Perdido CT
Clarinet Melodrama JHtn
Theme for Trambean BWmnb
Sophisticated Lady HC
A Train RN PG
La Virgen de la Macarena CA
Pretty and the Wolf DE (narrating) HC JHtn RP
VIP's Boogie / Jam With Sam
End of part one of concert.

Intro to part 2
The Hawk Talks
Newport Up PG JHtn CT
Jeep's Blues JH
All of me JH
Things Ain't what ... JH
Prelude to a Kiss JH
Skin Deep SWrd
MEDLEY: Don't Get Around ... - Do Nothin' Till You ... - In a Sentimental Mood - Mood Indigo - I'm Beginning to see ... - Sophisticated Lady - Caravan - I Got It Bad - Just Squeeze Me (vRN) - It Don't Mean A Thing - Solitude - C Jam Blues - I Let a Song ...
Sign-off.
Unlisted in Nielsen and in Timner. Hornsby

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(Please note they are not obtainable through DEMS)

The **PORTRAIT OF A SILK THREAD** will cost you USD25 plus estimated sending costs,

and the **BLACK BEAUTY** will cost you SEK 110:- plus sending costs.

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