



THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1981/3

AUG-SEP

NEW RELEASES



Jimmy Blanton on "BLUES" (22Nov39)

Though there was a test pressing of "MINUET IN BLUES" it was never released in Europe on 78rpm

MADE IN ENGLAND
 TEST RECORD
 NOT FOR SALE
COLUMBIA
 No. *AM-1117A*
 This record may not be placed on sale until sanctioned by Copyright Department, nor publicly performed.
 TITLE *Minuet in Blues*
 ARTISTE *Barney Bigard*
 REMARKS *+ orch*
 OK 5376

► CBS 88521 (2-LP Set) "THE COMPLETE DE - VOLUME 14"

2Jun39 JH&O: You Can Count On Me(A) / Home Town Blues(A) / 6Jun39 DE&HO: Cotton Club Stomp(A) / Doin' The Voom Voom(A) / Way Low(A) / Serenade To Sweden(A) / 8Jun39 Q+BB&O: Utt-Da-Zay(A) / Chew Chew Chew(A) / BB&O: Barney Goin' Easy (A) / Just Another Dream(A) / 12Jun39 DE&HO: In A Mizz(A) / I'm Checkin' Out, Go'om-Bye(A) / A Lonely Co-Ed(A) / You Can Count On Me(A) / 22Jun39 CW&RC: Night Song(A) / Blues A Poppin'(A) / Top And Bottom(A) / Black Beauty(A) / 28Aug39 DE&HO: Bouncing Buoyancy(A) / The Sergeant Was Shy(A) / Grievin'(A) / 1Sep39 JH&O: The Rabbit's Jump(A) / Moon Romance(A) / Truly Wonderful(A) / Dream Blues(A) / 14Oct39: DE&HO: Little Posey(A) / I Never Felt This Way Before (A) & (B) / Grievin'(A) / Tootin' Through The Roof (A) & (B)

Another volume in the series. A few remarks: "I'm Checkin' Out", take B, and "Sergeant Was Shy", take B, are missing though they were earlier available on Raretone 23004. "Grievin'" (28Aug39), "I Never Felt", take B, and "Tootin' Through", take B, are in the liner notes said to be unissued though they too were among those released on Raretone 23004, "Grievin'" and "Tootin'" also on Smithsonian R-010. Note, by the way, that "I'm Checkin' Out" on VDisc in most discos said to be the B-take is in reality from a CBS bc on 24Nov39. The same is true for the VDisc-version of "Tootin'".

► CBS 88522 (2-LP Set) "THE COMPLETE DE - VOLUME 15"

14Oct39 DE&HO: Weely(A) / JH&O: Skunk Hollow Blues(A) / I Know What You Do(A) / Your Love Has Faded(A) / Tired Socks(A) / DE: Blues(A) / 16Oct39 BB&O: Early Mornin'(A) / DE&HO: Killin' Myself(A) / Your Love Has Faded(A) / Country Gal(A) / 22Nov39 BB&O: Minuet In Blues(A) / Lost In Two Flats(A) / Honey Hush(A) / DE&JB: Blues(A) / Plucked Again(A) / 14Feb40 DE&HO: Solitude(A) / Stormy Weather(A) / Mood Indigo(A) / Sophisticated Lady(A) / BB&O: Pelican Drag(A) / Tapioca(A) / Mardi Gras Madness(A) / Watch The Birdie(A) / 15Feb40 CW&RC Black Butterfly(A) / Dry Long So(A) / Toasted Pickle(A) / Give It Up(A)

The last volume in the series. Then Duke changed to Victor in March 1940. A few remarks: "Blues", p solo, is in the liner notes said to be unissued though earlier released on Raretone 23004. "Solitude", "Stormy Weather", and "Mood Indigo" were recorded on February 13th, not on the 14th as stated in all discos.



Tizol's "NIGHT SONG" in his own handwriting

NEW RELEASES (ctd.) / RERELEASES

- ▶ CBS 84307 "BLUES IN ORBIT"
Same as Columbia CS-8241.
- ▶ CBS 84308 "ALL AMERICAN IN JAZZ"
Same as Columbia CS-8590 (CL-1790).
- ▶ CBS 84309 "ELLINGTON UPTOWN"
Same as Columbia ML-4639 (Masterworks series).
- ▶ CBS 84402 "BLUE ROSE"
Same as Columbia CL-872.
- ▶ CBS 84405 "SUCH SWEET THUNDER"
Same as Columbia CL-1033.
- ▶ CBS 84407 "THE COSMIC SCENE"
Same as Columbia CL-1198.
- ▶ CBS 84408 "NEWPORT 1958"
Same as Columbia CS-8072.
- ▶ CBS 84411 "ANATOMY OF A MURDER"
Same as Columbia CS-8166.
- ▶ CBS 84412 "FESTIVAL SESSION"
Same as Columbia CS-8200.
- ▶ CBS 84415 "MASTERPIECES BY ELLINGTON"
Same as Columbia ML-4418 (Masterworks series).
- ▶ CBS 84417 "FIRST TIME! - THE COUNT MEETS THE DUKE"
Same as Columbia CS-8515 (CL-1715).
- ▶ Duke D-1011 "DE&HO" "GOIN' UP"

19Nov42 Fort Dix, N.J.: Coca Cola Theme & Intro./Perdido/
/ Hayfoot, Strawfoot / Don't Get Around Much Anymore / (Coca
Cola commercial) / Goin' Up / Things Ain't What They Used To
Be / A Train(theme) / Coca Cola Theme & Close / 22Apr45, 400
Restaurant, NYC: A Train(theme) / After Awhile / I Ain't Got
Nothin' But The Blues / Riff Staccato / I Didn't Know About
You / Main Stem & Close

This is a new Italian label.

The first portion is from a NBC "Spotlight Bands" bc (see
entry 42-39, WWofDE '42-'44 volume to which add this issue
to corresponding titles) It is a pity we couldn't have the
complete bc this time, some portions are excluded. "Don't
Get Around" and "Goin' Up" were earlier released both on
Black Jack 3004 and on Rarities 70. The second portion of
the LP comes from a CBS bc not earlier obtainable in this
form.

DEAR DEMS - MEMBER:

Your Balance	S.Cr.:	:
DEMS Bulletin		0:-
Postage/Exp		:
Remaining deposit		=====

WANTEDS ON VHS CASSETTES (PAL system)

Professional or private Ellingtonia recordings on VHS
cassettes wanted. Other artists in the jazz and swing field
are of interest as well. Please contact:
Rune Rask, Storgatan 62, S-88100 SOLLEFTEÅ, Sweden.

ANATOMY OF A THEME (Ref. Bull80/3, page 3)

"Repeated listening to the three editions of the P.I. Five
HAPPY ANATOMY available to me, does not reveal any differ-
ences besides those that can be given technical explanat-
ions. My records are:

- CBS(F) S-63939
- CBS(F) 84411 (the new Collectors Series)
- Philips(H) 429 675 BE

All seems identical and that goes all the way down to the
faint sound of what may be Johnson putting down one of
his drumsticks while Duke's last note fades away. Does
this mean that the European EP came in different pressings
carrying the same catalogue-number, but presenting differ-
ent takes of the tune in question?

Another possibility: The two French LP's both use the
"rare" take while the original US LP-release and the early
European editions (that I do not know), carried the take
considered the common one?

The "wax" on my Dutch EP reads:

- 6D AA 429675 1E// 670 . 3 (or what looks like a
small 3 to me) on Side 1 - and on Side 2:
- 6D AA 429675 2E (and the "3" from side one dis-
integrated into some unreadable fly-shit).

Is the Philips(Eu) S-63939 a misprint for the French CBS
carrying the same number?" (U Renberg)

DEMS comments: Thank you for your observations. We have
just compared the following two issues:

- Columbia(US) CS-8166
- Philips(H) 429675 BE

The P.I. Five tracks are undoubtedly from a same take.
Unfortunately we cannot ask the late Ove Wilson for some
clarification in connection with what he found out in this
case. We must rely on help from other DEMS members.

Concerning your last question: Yes, it was a misprint, as
already apologized for in Bull80/4, page 6.



DUKE ELLINGTON'S STORY ON RECORDS

MASSAGLI-PUSATERI-VOLONTÉ

(Ctd. from Bull 81/1, page 5):

- ✓ 31Mar65 MERCER session: West Indian Dance / Y.G.O. / Prowling Cat / "C" Jam Blues
- ✓ 18May65 MERCER session: A View From Central Park / Beige No.2
- ✓ 28May65 Waukesha, Wis., broadcast: DE Interview
- ✓ 30Jun65 MERCER session: U.M.M.G. / A Train / Passion Flower / Saada / Daydream / Just A-Settin' And A-Rockin'
- ✓ 2Jul65 MERCER Session: Raincheck / Chelsea Bridge / M.C. Blue / A Flower Is A Lovesome Thing / Your Love Has Faded / Calypso
- ✓ 17Jul65 Monterey: A Train/ Ad Lib On Nippon / unidentified title / El Viti / El Busto / When I'm Feelin' Blue/Things Ain't What They Used To Be / Harmony In Harlem / Skin Deep / Tell Me It's The Truth / Come Sunday - Lord's Prayer / Tulip Or Turnip / Satin Doll / Sophisticated Lady / Tootie For Cootie / Rockin' In Rhythm
- ✓ Sep65 San Francisco, Fairmont Hotel: DE Interview by Bob Smith
- ✓ 20Sep65 Recording session: Add OLDS (3 takes - at least)
- ✓ Dec65 CBS-TV "The Strolling 20's": Add It Don't Mean A Thing

SOME LP's OF INTEREST TO ELLINGTON COLLECTORS

(Continued from Bull 81/2, page 3)

- ✓ ● Bandstand BS-7127 "JAZZ HIGHLIGHTS OF THE 1920's & 30's" "VOLUME ONE"
 - Track 4a has "Rockin' In Rhythm", from a film sound track, originally from the 1933 Paramount Pictures "Bundle Of Blues", but here used for a jazz cavalcade with a presenter dubbed in. Track 4b has "Harlem Romance", in the liner notes said to be known also as "Clouds In The Sky". The correct title however is "Clouds In My Heart", recorded on May 18, 1932. The take is take B, as earlier used.
- ✓ ● Polydor 2335.061/2335.062 (2-LP Set) "JAZZ HISTORY VOL. 10" "DUKE ELLINGTON"
 - Brazilian issue = Polydor 2679.004. Recorded 7/8 February, 1956, for Bethlehem. Here in "stereo".
- ✓ ● International Polydor 623.218 "DUKE ELLINGTON CLASSICS"
 - German issue = Polydor 2679.004, first record ("stereo").
- ✓ ● Bandstand BS-7128 "JAZZ HIGHLIGHTS OF THE 1930's & 40's" "VOLUME TWO"
 - Track 3a has "Pussy Willow", said to be from a "President's Birthday Ball" broadcast in 1939. A more exact date is uncertain. This broadcast has been circulating among Duke collectors as being from either May 28, 1939, or August 5, 1939. Most collectors believe none of the dates to be correct.
- ✓ ● International Polydor 623.227 "DUKE ELLINGTON WOODS"
 - German issue = Polydor 2679.004, second record ("stereo").
- ✓ ● Philips(E) BER-8085 "VISIT TO JAZZLAND"
 - 10" LP. One DE item is included. Track three has "Golden Cress" (1Sep47). Take used is take indicated as take 1.
- ✓ ● Columbia CB-20 "THE KING, THE COUNT AND THE DUKE"
 - A Columbia LP Record Club bonus record. Four Duke tracks are included: "Lady Of The Lavender Mist", "Air Conditioned Jungle", "Prelude To A Kiss", and "The Gal From Joe's".
- ✓ ● Philips(F) D99-556-R "JAZZ POUR TOUS"
 - Two DE tracks are included. Track 3 has "Merry Go Round" (30Apr35), track 5 has "Stompy Jones" (19Dec36).
- ✓ ● Columbia CL-777 "164,000 JAZZ"
 - One DE item is included: "I Let A Song Go Out Of My Heart" (-2).
- ✓ ● Time-Life Records (3-LP Album, plus booklet)
 - Issued by the TIME-LIFE BOOKS INCORPORATED, Alexandria, Virginia 22314, U.S.A. Familiar material. No previously unissued takes used.
- ✓ ● Columbia CL-1020 "JAZZ OMNIBUS"
 - One DE item is included: "Cop-Out".
- ✓ ● Columbia CL-1036 "JAZZ MAKERS"
 - One DE item is included: "The Sergeant Was Shy".
- ✓ ● Ember EMB-3335 "TRIBUTE TO THE GRAND ORDER OF WATER RATS"
 - One DE item, track three: "Blue Skies" (25Nov46).
- ✓ ● Halo 50242 "JAZZ"
 - One DE item, track three: "Blue Skies" (25Nov46).
- ✓ ● Metro 2356.078 "VERVE JAZZ NO.7" "ELLA FITZGERALD"
 - Has four DE tracks. Track 5: "Take The A Train"(24Jun57), tracks 8, 9 and 10: "Everything But You" / "Drop Me Off In Harlem" / "Caravan" (25/26Jun57).
- ✓ ● MGN 2000-2 (2-LP Set) "STAN GETZ AT THE SHRINE"
 - Duke does not perform but acts as emcee introducing Stan Getz.

Page 4 and 5 consists of re-arranged text material from the 1952 Downbeat ELLINGTON SPECIAL (Silver Jubilee) issue. Further pages will be attached to future DEMS BULLETIN issues enabling you to arrange your own document from this memorable occasion - think of it, it is 30 years ago next year!

Music World Salutes The Duke

DOWN BEAT
NOVEMBER 5, 1952
ELLINGTON SPECIAL

'Beat' Congratulates A Genius —Edward Kennedy Ellington

By HAL WEBMAN
(Editor-In-Chief)

How can one congratulate genius? Certainly it is more appropriate to be thankful for genius, for out of genius the world is bound to gain either esthetically or materially. Thus we must be thankful for Edward Kennedy Ellington, the only Duke I know who is truly a King!

For the Duke has delivered to the people of the world from his genius a still-fertile flow of esthetic delights. Measured in terms of giving pleasure, his music has done as much to comfort and unburden his fellow man as has any man's in our time. Measured in terms of social significance, his music has spoken an international language in behalf of his race. His music says that any man, regardless of the color of his skin, is capable of artistic genius and contribution.

Thus we are thankful for the Duke on the celebration of his 25th year as a major American composer and conductor. Yet we must at the same time be awkward and congratulate him, for attaining a Silver Jubilee is an achievement which society has decreed shall be a moment for congratulatory accolade.

We Are Proud

Down Beat is proud that this issue will preface two weeks of national celebration of the Duke's anniversary. We are proud too that we were influential in the hatching of a full-fledged "Ellington Silver Jubilee."

It was our Leonard Feather who made the initial suggestion of the idea to Sidney Mills, general man-

ager of the Mills Music publishing firm, which owns the greatest bulk of the Ellington copyrights, and whose founder, Irving Mills, played perhaps the most significant role in the development of Ellington.

So the idea was planted. The last week in August Sidney Mills phoned me with his plan to run off an Ellington celebration for two weeks beginning Oct. 24. On the spur of the moment, I told Sidney that *Down Beat* should and would do everything it could to help make the celebration a memorable one.

An Issue Is Born

Thus this issue was born. And born on short notice. We had but five weeks from that phone call to deadline for this issue (and two other *Down Beats* to put to bed in between). My entire staff made this project a work of love, and the results are in these pages to behold. There is no press-agented dogma in the issue, and of this accomplishment, considering the size of our staff and the time we had to work in, we are mighty proud.

Since we started to work on this issue and to talk about the Ellington Silver Jubilee, we have been pleased to behold the many beautiful things that have been

happening to the Duke as a direct result of these efforts and those of Sidney Mills.

The Results

Disc jockeys, as well as live radio and TV, all over the country have programmed extensive Ellington tributes running the entire two week period. Duke, who at this moment is working at the New York Paramount theater, was scheduled to be given a "night" over WNEW disc jockey Art Ford's Milkman's Matinee. RCA Victor Records has dug into its files and collated an album of cut-out Ellington recordings. Columbia Records, his current disc affiliation, has put into the works several Ellington projects.

Back to Harlem

Duke will be back in Harlem, on the site of the Cotton Club, the scene of his first major engagement, the engagement which in this issue is being celebrated. He will work at the Savoy Ballroom for a week in December, with a possibility that the old Cotton Club (now the Club Sudan) will again be the Cotton Club for the night of Dec. 4, the actual opening date of the Ellington engagement there in 1927.

Insurance Policy

And there will be a concert at Carnegie Hall to honor and feature the Duke (see story page 1). And there will be many other events, many we know about and others which are just being dreamed about.

There is one other factor which we feel is significant, one that we feel will insure that the Duke will be well tended so that the possibility of the Golden Jubilee is not a remote dream. And that factor is Joe Glaser, the man whose Associated Booking Corp. currently is guiding the Duke's career.

Duke Carnegie Concert Set

New York—Negotiations were completed here last week for what promises to be a highlight of the current Ellington Jubilee celebrations—a concert by the Duke at Carnegie Hall.

The affair has been set for Nov. 14 at 8:30 and midnight, promoted by Patricia Music, new publishing outfit that has also been dabbling in concert promotions (including the Big Show at Carnegie Oct. 11).

Instead of a straight Ellington concert, the show will be an all-star one with one of the strongest line-ups of jazz names presented at Carnegie.

Acts already set include Billie Holiday, Charlie Parker with strings, Dizzy Gillespie, Stan Getz and the Ahmad Jamal trio.

The entire program will be broadcast from coast to coast on the NBC network, marking the first time that a complete jazz event at Carnegie will have been aired.

On The Ball?

New York—With the advent of the Silver Jubilee celebrations for Duke Ellington, and the attendant honors such as this issue of *Down Beat*, his Carnegie Hall concert and numerous other impending nation-wide publicity breaks, this would appear to be a banner season for sales of Barry Ulanov's biographical book, *Duke Ellington*, which was published in 1946 by Creative Age Press but is now owned by Farrar, Straus & Young.

However, a *Down Beat* representative who called the publisher at presstime was astonished to learn that not only was the company unaware of the celebrations, but also that the book was out of print and there were no plans to reprint it!

Silver Jubilee ELLINGTON SPECIAL

The Ellington Effect

By BILLY STRAYHORN

In 1934, in Pittsburgh, I heard and saw the Ellington band perform for my first time. Nothing before or since has affected my life so much. In 1939, I became his protégé, enabling me to be closer and see more.

His first, last and only formal instruction for me was embodied in one word: observe. I did just that, and came to know one of the most fascinating and original minds in American music.

Ellington plays the piano, but his real instrument is his band. Each member of his band is to him a distinctive tone color and set of emotions, which he mixes with others equally distinctive to produce a third thing, which I like to call the Ellington Effect.

Here's How He Does It

Sometimes this mixing happens on paper and frequently right on the bandstand. I have often seen him exchange parts in the middle of a piece because the man and the part weren't the same character.

Ellington's concern is with the individual musician, and what happens when they put their musical characters together. Watching him on the bandstand, the listener might think that his movements are stock ones used by everyone in front of a band. However, the extremely observant may well detect the flick of the finger that may draw the sound he wants from a musician.

By letting his men play naturally and relaxed Ellington is able to probe the intimate recesses of their minds and find things that not even the musicians thought were there.

Lately, personnel changes have prompted the comment that what I call the Ellington Effect has been replaced by something different. This, I believe, comes about from listening with the eyes instead of the ears. The same thing has happened every time there has been a change during my stay, and, even before my time, the advent into the band of the very people who have left brought forth the same remarks.

The same comment accompanied my arrival, but has long since simmered down to a whodunit game indulged in by the band (which always puzzles me, because I think my playing and writing style is totally different from Ellington's).

The Ellington Effect has touched many people, both listeners and performers, princes and paupers, the loved and the unloved, and will, as long as there is, and after there is Ellington.

The Odd Adventures Of Ellington Disc Collectors

By GEORGE HOEFER

There have been many collectors of hot jazz who specialized in the records of Duke Ellington, and excluded the work of all other jazz artists from their shelves. These discophiles obtained rare items by other jazz artists to trade for more Ellingtons. Their allegiance to the Duke has been a rare tribute to Edward Ellington's music for many years.

Duke Ellington collecting has been a full, interesting, and exciting activity since the late '20s. Duke and the various small groups attached to his band have been in almost every recording studio in the country now existing and many of those who have become defunct in the last 25 years. An Ellington collection contains close to 100 different labels and 25 or more pseudonyms for studio recording groups definitely identifiable as Duke Ellington and band. There have been such titles as the Harlem Footwarmers, the Washingtonians, Memphis Hot Shots, Six Jolly Jesters, Ten-Black Berries, and the Whoopee Makers, to mention a few. Well known Ellington side men like Johnny Hodges, Barney Bigard, Rex Stewart, and others lent their names to many small recording groups whose work was essentially Ellingtonian.

Complications

It has been a consistently fascinating game to follow the recording activities of the Duke. He has made so many different versions of some of his jazz classics such as *Mood Indigo* and the *Black and Tan Fantasy* that collecting them alone becomes an involved game to those bitten by the Ellington

bug. As far as can be definitely established Duke's first recording was made in late 1925 in New York for the Perfect label. The band was under the name of Duke Ellington's Washingtonians and waxed *Trombons Blues* and *I'm Gonna Hang Around My Sugar*. Several years ago John Steiner unearthed a nickelodeon roll in an unusual bar in Chicago, owned by a man named Valente, who has made a hobby out of collecting nickelodeons for many years. These ancient curios are on display in Valente's Chicago bar and John borrowed a roll attached to one of the machines. The tune was *Jig Walk* and the piano sounded enough like Duke to inspire John to forward it to Duke for identification. Ellington confirmed the fact that he had made the roll but was unable to give the exact date. This may have predated the late 1925 recording session by the band.

Hinde-mythical Duke

One of the more amusing incidents of the many that have occurred in relation to Ellington's colorful recording career happened back in 1947, when an Iowa hot jazz collector bought a Hindemith album of *Ein Kleine Kammermusik*. He sat down and listened blissfully to two sides but

when the third side started he jumped up in amazement. The music coming out of his machine was undeniably that of Duke Ellington and his orchestra playing a jazz melody unfamiliar to the collector.

A few weeks later the Ellington band played Cedar Rapids and Duke and Barney came out to listen to the side. They couldn't name the tune either. Duke remembered he had written the melody while waiting for a train in Rockford, Illinois. George Avakian of Columbia records finally identified the number as *Dusk in the Desert*. The error was made on a few albums by mistake in pressing the Hindemith due to a similarity of master numbers. *Dusk in the Desert* carried master number M651, while the number covering the correct Hindemith work was AM651.

From Duke To Prints

There have probably been several practically complete Ellington collections. Charlie Mitchell of Oak Park, Illinois, up until he moved to China to live, had a complete collection of Ellingtonia. When he lacked one record, an obscure item on a Blu-disc label. He offered a hundred dollars for a copy, any copy. The record was obtained, but the strain of keeping a complete run-down on Duke's recording was too much. He sold the entire collection and moved to China to live, and is now collecting Oriental prints.

Stories and anecdotes relating to Duke and his records could go on forever. Anybody starting out at this time to accumulate a complete Ellington library would have a life's work cut out for him. Many of the more obscure items have found themselves into private collections. There are probably very few out of print Ellington records lying around loose anymore.