

THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN



1983/3 JUN-JUL-AUG-SEP

NEW RELEASES

AND RE-RELEASES

Accord SN-7200

"HEADS OF STATE"

Count Basie & Duke Ellington (one side each). The DE side:
In A Jam / Moon Mist / Everything Goes / Tip Toe Topic /
/ The Unbooted Chracter

No discographical information is provided in the liner
notes. (Carmack)

DEMS: Consists of World & Capitol transcription material.

Atlantic 7-90043-1
BAND ERA"

"RECOLLECTIONS OF THE BIG

Same as originally on Atlantic SD-1665.

D.E.T.S. 28

TREASURY SHOWS

20 October (latter half) & 27 October (1st portion) 1945

20Oct45 Take The A Train(theme) & Return / Waiting For The
Train To Come In / I'd Do It All Over Again / (Bond promo)
/ Fancy Dan / Homesick, That's All / Blues On The Double /
/ Every Hour On The Hour / (bond promo) / Caravan / Riff
'N' Drill / Things Ain't What ... (theme) & Close

27Oct45 A Train(theme) & Intro. / Johnny Come Lately / I
Can't Believe That You're In Love With Me / I'll Buy That
Dream / Stomp, Look And Listen (& Stn break) / A Train(theme)
& Return / The Wonder Of You / (Bond promo) / Joshua Fit
The Battle Of Jericho / The General Jumped At Dawn

D.E.T.S. 29

TREASURY SHOWS

27 Oct (last portion) & 3 Nov (1st half) 1945

27Oct45 The Mood To Be Woood / Three Cent Stomp / Yester-
days / (Bond promo) / Do Nothin' Till You Hear From Me /
/ Stompy Jones / Time's A-Wastin' (theme) & Close

3Nov45 A Train(theme) & Intro. / Clementine / The Jeep Is
Jumpin' / Don't Take Your Love From Me / It Don't Mean A
Thing / (Bond promo) / If You Are But A Dream / Emancipation
Celebration / Caldonia / Ring Dem Bells (& Stn break)

D.E.T.S. 30

TREASURY SHOWS

3 Nov (latter half) & 10 Nov (1st portion) 1945

3Nov45 A Train(theme) & Return / A Door Will Open / (Bond
promo) / Court Session / That's For Me / On The Atchison And
Santa Fé / Every Hour On The Hour / (Bond promo) / How Deep
Is The Ocean / Victory Drive / Autumn Serenade / A Train
(theme) & Close

10Nov45 A Train (theme) & Intro. / Just A-Settin' And
A-Rockin' (into Stn break) / A Train(theme) & Return / 9:20
Special / Frustration / (Bond promo) / Jenny / Dancing In
The Dark / Crosstown / Passion Flower



D.E.T.S. 31

TREASURY SHOWS

10 Nov (last portion) & 17 Nov (1st portion) 1945

10Nov45 (Bond promo) / Victory Drive / Get On Board Little
Children (& Stn brk) / A Train(theme) & Return / Come Sun-
day - Light / (Bond promo) / 11:60 PM / Tell It To A Star /
/ I Ain't Got Nothin' But The Blues / Cotton Tail / Waiting
For The Train To Come In / The Star Spangled Banner & Close
17Nov45 A Train(theme) & Intro. / Walking With My Honey /
/ Jack The Bear / (Bond promo) / Tell It To A Star / Hey
Diddle Diddle / I Can't Begin To Tell You / How Deep Is
The Ocean

D.E.T.S. 32

TREASURY SHOWS

17 Nov (last portion) & 24 Nov (complete) 1945

17Nov45 The Wonder Of You / Victory Drive / As Long As
You Live / A Train(theme) & Close
24Nov45 A Train(theme) & Intro. / Way Low / C Jam Blues /
/ Kissing Bug / (Bond promo) / Just A-Settin' And A-Rockin'
/ Caldonia / Fancy Dan / I'm Just A Lucky So-And-So / A
Train (theme) & Stn break / A Train(theme) & Return/Last
Time I Saw You / On The Atchison Topeka And Santa Fé / (Bond
promo) / If I Loved You / I Can't Begin To Tell You / Wonder
Of You / Riff 'N' Drill & Close

D.E.T.S. 33

TREASURY SHOW 20 January 1946

20Jan46 Caravan / Sono / Rugged Romeo / Circe / "THE TONAL
GROUP": (a) Rhapsoditti, (b) Fugue-A-Ditty / A Train(theme)
& Be intro. / "TONAL GROUP" (concluded): (c) Jam-A-Ditty /
/ Magenta Haze / Diminuendo In Blue / Transblucency /
/ Crescendo In Blue / Pitter Panther Patter / Air
Conditioned Jungle

Here are six more LPs in the Treasury Show series. What a
tremendous task to make all those 1945/46 performances
available to all DEMS members around the world.

Nr.28: In continuation to the previous LP here is the com-

NEW RELEASES ...

(etd.)



plete second half of the 20Oct45 show. Music portions from this were once used for the AFPS DWD-58, excluding the A Train theme and the final two selections. One selection, "Caravan", was also used for DWD-78. The DWD transcription selections were, except "Blues On The Double", used for a Queen LP release (Q-006), but here is all unabridged and complete. As for the 27 October show nothing has earlier been available on microgroove. Parts were used for DWD-61.59.

No.29: The 27 Oct show is here completed. Parts once used for DWD-59 and 60. The 3 Nov portion only earlier used for DWD-61 (from 1st part).

No.30: The 2nd portion from the 3 Nov show was earlier only used for DWD-62. Nothing of the contents on DETS 29 and 30 has earlier been available on LP. The same is true for the first half of the 10 Nov show, parts however once used for DWD-40.

No.31: The 10 Nov show completed. The Mellotones were special guests on the show and participated on "Get On Board Little Children" and on the 17 Nov show on "Diddle, Diddle". The last bars of "Get On Board" was on the broadcast mingled with the station break. On DWD-40, however, a complete and intact version was used. The balance of the broadcast was to greater part used for DWD-41, which in turn later was used by "Giants Of Jazz" for their LP GOJ-1020, though the "Come Sunday" part was left out.

"Walking ..." was also used by AFPS on DWD-45. Both "11:60 PM" and "Tell It ..." were used on DWD-59. The 17 Nov broadcast was at the time somewhat shortened. Two thirds is included here, the final one to be found on the next LP.

No.32: See above. Nothing has been available on microgroove from the 17 Nov show. The musical selections were used for DWD-39, "Walking ..." also on DWD-45, and "Tell It ..." also on DWD-59. The balance of the LP consists of the complete 24 Nov show. Here again we meet the Mellotones, on "Caldonia" this time. All the musical selections, except the closing number, were used on DWD-36 and 37. "Caldonia" was also repeated on DWD-61. Back in the 78 rpm days we were once able to obtain "Way Low" and "C Jam Blues" on the French pirate label "Jazz Society", in turn later used for inclusion on the "Family" 641 LP.

No.33: On this date, 20Jan46, there were 2 concerts and a Treasury broadcast from Chicago's Opera House. The Treasury broadcast took place 11:30-12 MID, and begun after "Tugue-A-Ditty". Here we have the bc portion, plus - due to the generosity of Mr. Valburn - a preceding concert portion (not broadcast) from this same famous event.

Broadcast origin for all (except No.33): Radio City Studio 6B.

● Franklin Mint (unnumbered) "THE GREATEST JAZZ RECORDINGS OF ALL TIME: JAZZ MASTERS OF THE SAX"

4-LP Set. Contains the following DE items: 18Aug62 Mood Indigo ✓ / 7Mar29 Dicty Glide (-2) ✓ / 19Aug35 Accent On Youth (-1) ✓ / 28Mar38 Rendezvous With Rhythm (-2) / 1Sep39 Dream Blues (-4) ✓ / 14Oct39 Tired Socks (-4) ✓ / 2Nov40 Junior Hop (-1) ✓ / 4Jan45 Mood To Be Wooded. (-2) ✓ / 3Sep46 Esquire Swank (-1) ✓ / 31Mar58 Alice Blue Gown (CO 60748) ✓ / 28Aug67 Blood Count (no mx) ✓

Takes as furnished with the accompanying booklet. (Carmack)

● I Grandi Del Jazz 23 (on the record jacket) 07 (on the record labels) "BILLY STRAYHORN"

Things Ain't What They Used To Be / Sophisticated Lady / Jeeps Blues / Mr. Gentle And Mr. Cool / All Of Me / In A Mellow Tone / Passion Flower / On The Sunny Side Of The Street / Mood Indigo

Contains perviously issued 1958 titles from the Roulette

label plus a previously issued "Mood Indigo" (CBS/Columbia) from the year 1950. (Carmack)

● Longines Symphonette Society SYS-5112/5116 (LWS-382/386) "THE BEST OF THE TELEPHONE HOUR" (5-LP Set)

Contains only one DE title, "Mood Indigo". 22 84/1-5
No discographical information on this. Does anyone know any details, especially the recording date? (Carmack)

● Musica Jazz 2MJP-1005 "DE LIVE 1958, GÖTEBORG"

6Nov58 Take The A Train / MEDLEY: Black And Tan Fantasy, Creole Love Call, The Mooche / Perdido / Sophisticated Lady / Sonnet To Hank Cinq / Boo-Dah // On The Sunny Side Of The Street / Things Ain't What ... / MEDLEY: Caravan, I Got It Bad, Just Squeeze Me, It Don't Mean A Thing, Satin Doll / El Gato

● Musica Jazz 2MJP-1008 "IL CLARINETTO NEL JAZZ"

One DE track is included, "Clarinet Lament" (28Feb36).

"Musica Jazz" is the leading jazz mag in Italy. This mag issues a series of LPs only obtainable as bonus records together with their magazine issues. So far the two above mentioned LPs are of interest to DE collectors, especially the first one presenting parts from a concert given in Göteborg (Gothenburg), Sweden. An edited version from this occasion was broadcast in Sweden on 10Nov58. It seems the contents on this LP is using material from this bc, though to our surprise we find "Boo-Dah", which was not used for the bc. We know, however, that material from this bc was also used for a Norwegian bc - perhaps this "Boo-Dah" is emanating from this (we don't know the contents on the Norwegian version). Anyway, this was a happy event, and reflected in a happy way on this Italian LP. This series of LPs was put to our attention both by Mr. Masera and Mr. Hill.

● Musicraft (J) YW-7583-EV "DUKE ELLINGTON 1946"

Happy-Go-Lucky Local 1+2 / Overture To A Jam Session 1+2 / Hiawatha / Minnehaha / Flippant Plurrry / Golden Feather / Sultry Sunset / Jam-A-Ditty / Magneta Haze / Tulip Or Turnip / Trumpet No End / It Shouldn't Happen To A Dream / Diminuendo In Blue

Familiar material. (Hill)

● Phontastie NOST-7619 "TIGER RAG - 1931"

Contains one DE track, "Rockin' In Rhythm" (E-35801A), 14Jan31.

● Phontastie NOST-7641 "SMOKE RINGS - 1932"

Contains three DE tracks: "It Don't Mean A Thing" (2Feb32), "St. Louis Blues" (-B) (11Feb32), and "Diga Diga Doo", 22Dec 1932 (the version with the Mills Brothers). ✓

● RCA (F) FM-43697 "THE INDISPENSABLE DUKE ELLINGTON - VOLUMES 3 / 4"

FACE 1: 11Apr30 Double Check Stomp (-2) ✓ / 4Jun30 Sweet Dreams Of Love (-1) ✓ / Jungle Nights In Harlem (-2) ✓ / Sweet Jazz O' Mine (-2) ✓ / Short 'Em Aunt Tillie (-2) ✓ / 20Aug30 Ring Dem Bells (-3) ✓ / 26Aug30 Old Man Blues (-6) ✓ / 21Nov30 Nine little Miles From Ten Ten Tennessee (-2) ✓ / 10Dec30 When A Black Man's Blue (-4) ✓

FACE 2: 10Dec30 Mood Indigo (-4) ✓ / 16Jan31 Rockin' In Rhythm (-1) ✓ / 11Jun31 Creole Rhapsody, I & II (-2, -3) ✓ / 16Jun31 Limehouse Blues (-1) ✓ / Echoes Of The Jungle (-1) ✓ / 17Jun31 It's Glory (-1) ✓ / The Mystery Song (-1) ✓

FACE 3: 9Feb32 Dinah (-1) ✓ / Bugle Call Rag (-1) ✓ / 26Sep33 Rude Interlude (-1) ✓ / Dallas Doings (-2) ✓ / 4Dec33 Dear Old Southland (-1) ✓ / Daybreak Express (-1) ✓ / 9Jan34 Delta Serenade (-2) ✓ / Stompy Jones (-2) ✓

FACE 4: 10Jan34 Solitude (-1) ✓ / Blue Feeling (-1) ✓ / 12Apr34

NEW RELEASES

Ebony Rhapsody (-2)✓ / Live And Love Tonight (-2)✓ / 17Apr34
I Met My Waterloo (-2)✓ / 23Apr34 My Old Flame (-1)✓ / 9May34
Troubled Waters (-2)✓ / My Old Flame (-2)✓

Two new volumes in continuation to the previous two volumes in the French RCA "Jazz Tribune" series. Takes above is as stated in the liner notes. "Sweet Jazz O' Mine" has the more uncommon take, as is also the case for "Ring Dem Bells" (As we know from Barnet himself he didn't hit those chimes on this Victor recording). "Nine Little Miles" has the more uncommon version. The 23Apr34 "Old Flame" is not a Victor recording as always stated in the discographies. There is a possibility however, that this is from a 46" transcription (film track recording). As far as we know this has never been proved.

● RCA (J) RGP-1089 ✓ "THE JAZZ PIANO"

Same as RCA LPM-3499 (Pittsburgh, 20Jun65). (Hill)

● RCA (J) RGP-1091 ✓ "SEATTLE CONCERT"

Same as RCA LJM-1002 (25Mar52). (Hill)

● Trend (US) TR-529 ✓ "THE SYMPHONIC ELLINGTON"

Same as originally on Reprise R9-6093.

● UP-TO-DATE 2007 "DUKE ELLINGTON - THE STUDIO SERIES" "VOL. VI 1930-1958"

SIDE ONE: 20Mar30 When You're Smiling (-B) / 22Apr30 Accordeon Joe (-B) / Keep Your Temper (Cotton Club Stomp) (E32614-B) / 21Dec53 Ultra De Luxe (uniss. take) / Flying Home (uniss. take) / What More Can I Say? (uniss. take) / 2Feb54 Rockin' In Rhythm (uniss. take) / 18May55 Serious Serenade (uniss. take)

SIDE TWO: 20Mar57 Your Love Has Faded (uniss.) / Allah Bye (5756-2)(uniss.) / Piano Improvisations I & II (uniss.) / 24Apr58 Lullaby Of Birdland (60902-2)(uniss.)

Still another tremendous collection of hitherto unreleased material. Among the first three titles, all Brunswick recordings, we found that the tune originally issued as "Cotton Club Stomp" has long at last been determined to be the same melody as the Willie "The Lion" Smith composition "Keep Your Temper". The balance of side one consists of Capitol material, all different versions, among which two very long versions of "Flying Home" and "Rockin' In Rhythm". Side two consists of Columbia material. "Your Love" is stated to be the 9th, and last, of the takes, no master number assigned (our files says there were 13 takes in all). "Allah Bye" is the 2nd take of 5. The Franklin Mint version is stated to be take 4. Five "Piano Improvisations" were made at the beginning of this March 20 session. The first two are presented here. They have a melody pattern rather familiar to us, though we are at present time unable to state what the resemblance leads to. The final three were used for the Columbia 2-LP Set CG-33961 (the third of the "World Of Duke Ellington" sets) where the

recording date is erroneously given as 13Mar57. The final item, "Lullaby Of Birdland" presents here (the only complete take out of seven made. The Franklin Mint version is a splice job using the piano intro from -6, the balance from -7. The playing time of this UTD LP is generous indeed, giving you just under a full hour of Ellington performances.

● Vogue (E) VJD-28035 "A DUKE ELLINGTON COLLECTOR'S ITEM" (2-LP Set)

15Jan41 Take The A Train / I Hear A Rhapsody / Bounce / / Madame Will Drop Her Shawl / Frenesi / Until Tonight / / West Indian Stomp / Love And I / John Hardy's Wife
17Sep41 Clementine / Love Like This Can't Last / After All / The Girl In My Dreams / Jumpin' Punkins / Frankie And Johnny / Flamingo
21Jan51 Mooche / Ring Dem Bells / Frustration / Coloratura / Rose Of The Rio Grande / Love You Madly / Take The A Train / Duet / Harlem

Same as Epitaph E-4011, same as DJM 2-8035. The first two sides the same as Caracol 422, the second LP same as Rare Records. The 1941 material is the same as on Standard Transcription P-132 and P-169 (but "It's Sad But True", "Chelsea Bridge" and "Bakiff" left out). The 1951 material consists of VOA recordings (transcriptions) from the famous NYC Metropolitan Opera House concert. Portions from the concert were once also issued on the French 10" LP Jazz Society LP-5, Byg 9299-336 (in Album 6641-248), and on Rare Records RR-4. (Hill & DEMS)

ELLINGTONIA:

● P-Vine Special (J) PLP-9041 (Recorded 30Jun53)

Two tracks feature Jimmy Hamilton on ts with "unknown acc.". The orchestra could conceivably be members of the Ellington Orchestra. Clarification could come from Jimmy himself, if someone had the opportunity to ask him:

Track 5: Love Comes But Once (1349 / states - Previously unissued)

Track 6: Blues In Your Flat +) (1351 / states - Previously unissued)

+) This melody is most familiar, and has been recorded by Ellington under another title. (I Jacobs)

● P-Vine Special (J) PLP-9042

Four tracks feature JHtn on ts with acc. by the Emit Slay Trio, featuring Emit Slay on guitar, others unknown:

Track 3: All Too Soon (1188-2 / Previously uniss)

Track 4: Ellington Theft (1189-2 / Previously uniss)

Track 5: Big 50 (Texas Special) (1190-1 or / States 113)

Track 6: Rockaway Special (Sleigh Ride) (1191-3 / States 113)

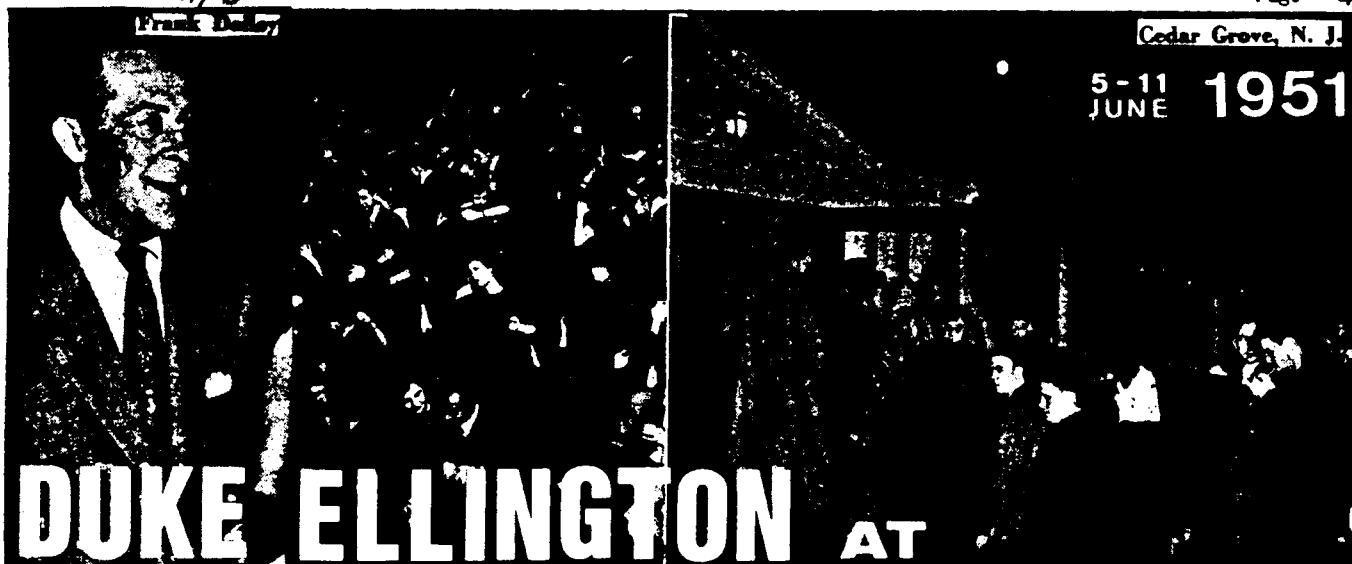
These four tracks were recorded in Detroit on 15Jan53. Both albums were produced for P-Vine Special by Robert G. Koester. Neither session is mentioned in W.E. Timmer's manual. These albums were referred to in a recent issue of Jazz Journal, but as I recall, the complete data was not given. (I Jacobs)

SAD NEWS

We have learned from a DEMS newsletter of the death of Ellington trumpeter Wallace Jones.

A COTTON CLUB MYSTERY SOLVED

Our member J. Hoefsmits reports a discovery one of his collector friends, Jacques Lubin, as he listened to a Willie "The Lion" Smith LP, "The Lion & The Tiger" (Jazz Odyssey 006). He found a striking resemblance between one of the tracks, "Keep Your Temper" and the 22Apr30 Duke recording for Brunswick, named "Cotton Club Stomp". This "Cotton Club Stomp" has long been suspected not to bear its correct title (it is certainly not the same composition as the 6Jun39 Brunswick recording with the same title) but so far noone has been able to detect the true title. Now it seems this mystery is solved, though it might well be that Duke at that time "adopted" this "Keep Your Temper" composition and named it the "Cotton Club Stomp". Prior to the early Brunswick recording it was recorded by Victor as the first tune included in the medley called "A NIGHT AT THE COTTON CLUB" (then never used, until issued by Pirate on the EP MPC-524, and later by the French RCA number 741029). The recording date was 12Apr29, and on 2May29 it was again recorded by Victor, originally released on V-38079. In both cases the title was the same, "Cotton Club Stomp".



DUKE ELLINGTON AT

FRANK
DAILEY'S

MEADOWBROOK

The Duke Ellington stay at the Meadowbrook was a happy one, as reflected through the broadcasts and the Voice Of America transcriptions made. Perhaps mainly thanks to the addition of the new drummer, Louis Bellson, the band seemed to be inspired to sometimes unbelievable heights. Luckily enough there were daily broadcasts from this week stay, and luckily enough they were recorded. Some of the performances (versions) are the same as used by the VOA for their transcriptions. Extracts from the broadcasts have been used for inclusion in some LP releases. Through the years there have been many suggestions as to the true dates of these broadcasts and transcriptions, resulting in considerable confusion. Trying to bring things in order we present the following result based on close listening to various remarks made both by Duke and the radio announcer making us able to pinpoint certain dates. We have also been able to examine the written commentaries made by VOA together with their various transcriptions.

Personnel: HB CA NW RN, QJ BWan JT, PG JHtn WS RP HC, DE Wmsl LBsn, vNO vAHLr:

5 June, 1951:

HAPPY GO LUCKY LOCAL
LOVE YOU MADLY & Bc Intro.
MOOD INDIGO
TING-A-LING
DANNY BOY
ROCKIN' IN RHYTHM & Bc Close

DE/Wmsl RP RN HC RN RP RN RP DE/Wmsl tsJHtn CA
vNO
DE clRP HB DE clRP/DE
LBsn PG RN LBsn
vAHLr
DE QJ clHC QJ

VOA Pod-43
unissued
c VOA Pod-44, VOA Jazz Club USA 41
d VOA Pod-43, VOA Jazz Club USA 41
unissued
unissued

ALL DAY LONG
SOPHISTICATED LADY
THE HAWK TALKS
MIDRIFF
JUST A-SETTIN' AND A-ROCKIN'
CARAVAN

(instrumental)
WS JHtn DE HB
LBsn CA LBsn RN CA/LBsn
BWan RN Wmsl LBsn
DE/Wmsl PG
DE JT JHtn vIRM JT

203 214 June, 1951:
VOA Pod-41 (6 and 7 June)
VOA Pod-41 (7 June)
VOA Pod-41 (6, 7 and 11 June)
VOA Pod-42 (7 June)
VOA Pod-42 (7 June)
VOA Pod-42, VOA Jazz Club USA 41

TAKE THE A TRAIN & Bc Intro.
THE TATTOOED BRIDE, Pt.2 (ABERDEEN)
INDIAN SUMMER
LOVE YOU MADLY
MOONLIGHT FIESTA
ALL DAY LONG
I LET A SONG GO OUT OF MY HEART
THE HAWK TALKS
TAKE THE A TRAIN
GOTTA GO & Bc Close

DE
JHtn WS PG HC JHtn
WS
vNO PG vNO
JT CA WS CA JT
(instrumental)
vAHLr
DE LBsn CA LBsn RN CA/LBsn
DE PG

unissued
unissued
Stardust 202, Musidisc 5209, Jazz Bird 2010
unissued
unissued
unissued
unissued
unissued
unissued
unissued

6 June, 1951:

TAKE THE A TRAIN
MIDRIFF
SOPHISTICATED LADY
LOVE YOU MADLY
THE HAWK TALKS
SOLITUDE
ALL DAY LONG
JUST A-SETTIN' AND A-ROCKIN'
GOTTA GO & Bc Close

BWan RN Wmsl LBsn
WS JHtn HB
vNO PG vNO
LBsn CA LBsn RN CA/LBsn
vAHLr
DE
PG vRN PG

unissued
Stardust 202, Musidisc 5209, Jazz Bird 2010
unissued
unissued
unissued
unissued
Stardust 202, Musidisc 5209, Jazz Bird 2010
unissued
unissued

7 June, 1951:

Duke Ellington at Frank Dailey's Meadowbrook (ctd.):

TAKE THE A TRAIN & Intro. DE unissued
 HOW HIGH THE MOON PG HB JHtn BWan LBen PG HC unissued
 BROWN BETTY DE/WMal NW HC NW unissued
 S'POSIN' vAHlr eLRP/JHtn/QJ vAHlr unissued
 FRUSTRATION HC unissued
 ST. LOUIS BLUES JHtn vRN JHtn PG vRN CA unissued
 PRIMPIN' FOR THE PROM DE PG unissued
 SWAMP DRUM DE WS JT WS unissued
 PERDIDO HB RN CA HB/RN/CA into Bc Close unissued

8 June, 1951:

I CAN'T GET STARTED DE and WMal unissued
 PRIMPIN' FOR THE PROM DE and WMal unissued
 LATER (from CONTROVERSIAL SUITE) DE LBen/WMal PG DE LBen WMal unissued
 Unidentified title DE PG unissued
 TAKE THE A TRAIN, I/II DE RN; PG unissued
 NEW WORLD A-COMIN' DE (nc) unissued

Broadcast:

Intro.
 HARLEM AIR SHAFT HB QJ HB unissued
 NIGHT WALK CA Stardust 202, Musidisc 5209, Jazz Bird 2010, Los Grandes del Jazz 94
 LOVE YOU MADLY vNO PG vNO unissued
 SULTRY SERENADE BWan unissued
 OLD MAN RIVER vAHlr unissued
 THINGS AIN'T WHAT THEY USED TO BE WS HB BWan PG into Bc Close Stardust 202, Los Grandes del Jazz 94

Intro.
 WARM VALLEY PG RN PG a VOA Pod-44
 FLAMINGO vAHlr RN HC vAHlr unissued
 TEA FOR TWO WS c VOA Pod-43, Swing Treasury 109
 THE EIGHTH VEIL CA d VOA Pod-44
 LOVE YOU MADLY vNO PG vNO unissued
 BLUE LOU DE CA JHtn PG WMal RN WMal unissued
 CREOLE LOVE CALL NW HB NW HB into Bc Closing unissued

(This same date DE took over the Benny Goodman Sunday Afternoon symphonic program at WNEW for the summer - as disc-jockey)(3-4PM)

TAKE THE A TRAIN & Intro. DE unissued
 THREESOME I (VIP'S BOOGIE) HC JHtn unissued
 THREESOME II (JAM WITH SAM) HB PG BWan RP CA NW CA unissued
 DON'T GET AROUND MUCH ANYMORE DE vAHlr RN vAHlr unissued
 SULTRY SERENADE BWan unissued
 DUET JHtn/WMal unissued
 LOVE YOU MADLY vNO PG vNO unissued
 THE HAWK TALKS LBen CA LBen RN CA/LBen unissued
 THE HAPPENING PG Stardust 202, Musidisc 5209, Jazz Bird 2010
 GOTTA GO JHtn RN into Bc Closing Stardust 202, Musidisc 5209, Jazz Bird 2010

11 June, 1951:

**DUKE IN THE PICTURE**

BLACK AND TAN (see previous Bull.): Of course Juan Tizol is present, and I don't think there was any doubt about that. Why the astonishment on the part of Mr. Larsson?

As an oddity, I'd like to point out that Tizol, in this film, was permitted to wear his glasses (spectacles), whereas in later films he was asked to take them off: CHECK AND DOUBLE CHECK/BUNDLE OF BLUES, then started to wear rimless glasses and kept wearing them in future films.

On the matter of identification of band personnel by means of stills: Certainly, a man present in stills can normally be assumed to have worked on a film in some capacity (soundtrack pre-recordings and/or on camera work). The absence of a musician from film stills, however, if the man was a regular member of a band at this time, must be interpreted with caution:

There are production stills from BLACK AND TAN with Fredi Washington in front of an Ellington orchestra without Arthur Wetsol. Instead, Freddie Jenkins has moved from his seat behind the curtain to take Wetsol's place next to Duke's piano. Likewise, Cootie Williams, as been stated before, is absent from the still taken on the set of BELLE OF THE NINETIES (Paramount, 1934 - the one with Marshall Royal). The meaning in both cases: None at all. Both men worked on the respective films, as we know.

(Stratemann)

(ctd. next page)

DUKE IN THE PICTURE (ctd. from previous page)

With regard to the production date/period of BLACK AND TAN, I submit the following excerpt from the respective chapter in my projected book on Duke Ellington's film work. This should narrow the period in question in a satisfactory manner. It remains a theory, I must stress, but the most plausible one, and it meshes with the data suggested by Benny Aasland and reached independently.

(Klaus Stratemann)

BLACK AND TAN - THE DATE OF PRODUCTION

(Excerpt from Klaus' forthcoming book on DE's film work)

The period of production of "Black And Tan" is still open to debate. In most of the available source books/discographies on Ellington, the month of February 1929 has been suggested (Rust 1970; Bakker 1974; Timmer 1976; Bruyninckx 50 YORJ). This is based upon the presence of Cootie Williams in the film, who had come over directly from the Fletcher Henderson Orchestra when he took part in an Ellington recording session on February 18, 1929. Consequently, February can be regarded only as the earliest possible date for the film's production, and in more recent publications, the dates have been readjusted to the period June-July 1929 (Aasland in DEMS 80/4; 81/1). There is some evidence to lend support to this assumption.

Considering the mechanisms and rules prevalent in the film industry during those early sound film years, it is clear that "Black And Tan" with its copyright date of Dec. 8, 1929, was made after the completion of "St. Louis Blues" (Sept. 8, 1929). For that film, the production date can be determined on the basis of a "Chicago Defender" notice of Saturday, July 6, 1929, that the film was "cut last week". Taking into account a possible delay and non-adjustment in date of a New York correspondent's article in the Chicago paper, it is safe to assume that "St. Louis Blues" was thus made during the last 2 weeks of June, 1929. This is further substantiated by the presence of drummer Kaiser Marshall in the film, who had quit the Fletcher Henderson Orchestra in May of 1929 to join the pit orchestra of the show "Hot Chocolates", and who was thus free during the subsequent weeks for daytime rehearsals and filming with the James P. Johnson unit assembled for "St. Louis Blues".

If "St. Louis Blues" was finished around June, 1929, its production team could probably have started rehearsals and shooting of "Black and Tan" the following week, making continuous use of the RCA studios in New York's Gramercy area. In this context, it must be remembered that these facilities were then the most sought out in New York, considered to be the most up-to-date of their time.

General Electric and RCA engineers - in the attempt to get foothold in the sound equipment market more or less cornered by Western Electric - had devised a new sound-on-film (optical sound) system which was trademarked "Photophone". It was outfitted to provide the possibilities of the Vitaphone sound-on-disc system as well as those of Movietone's sound-on-film method, albeit in far superior quality. The equipment was installed in the RCA studios at East 24th Street in January of 1929 and made available to the entire motion picture industry, though used predominantly by RKO, which was an RCA affiliate (the result of a merger between FBO, a film production company, and the Keith-Albee-Orpheum circuit of vaudeville houses). The new studios, from their inception, were working practically 24 hours a day, seven days a week, on a very tight schedule.

In early July, Ellington with his orchestra were more easily available for film work than at any other period in early 1929. During the last two weeks of June, Ellington's band had been busy in daytime rehearsal for another prestigious side venture arranged for them by Irving Mills. They were contracted to appear in "Show Girl", one of producer Florenz Ziegfeld's last revues, as members of a cast that also included Ruby Keeler, Nick Lucas and Harriet Hoctor, and was headed by the team of Clayton, Jackson and Durante. The tryout took place at Boston's Colonial Theatre on June 24, and with the customary changes, the revue opened at the Ziegfeld Theatre, New York, on the night of July 2, 1929. From then on, the Ellington orchestra was again free for activities during the daytime hours, which in preceding months had been spent mainly in the recording studios, rehearsing and recording, with an average of at least one session a month. It is certainly no coincidence that there were no recording sessions by any Ellington unit between May 28, 1929 and July 29, 1929.

+ + + + +

DEMS: In the CBS 24Nov39 broadcast, "Young Man With A Band", it is stated that the filming of "Black And Tan" was made at the same period as Duke and the band were participating in the Ziegfeld revue, "Show Girl". This in connection with the cited contemporary periodical (see Bull83/2, p.2) where the same info is given makes it rather safe to suppose the earliest possible date to be Early July, 1929.

▶ In connection with "Black and Tan" we received some time ago an observation from our member Jan Bruér, who reported an interview he had with Juan Tizol in 1970 during which Juan told he knew Duke many years before joining the band, in fact he believed he might have been joining now and then before finally added to the Ellington organization. Bruér suggests that the presence in "Black and Tan" might have been such an occasional event.

▶ Since no one seems to have brought it up, and though I wanted to save this until publication of my book: BUNDLE OF BLUES (1933): The guitarist is BENNY JAMES of the Mills Blue Rhythm Band, replacing Fred Guy for this one film (but again present in the augmented Ellington band in SYMPHONY IN BLACK, for reasons of symmetrical appearance).

(Stratemann)

▶ The SYMPHONY IN BLACK sound track seems to disagree with the orchestra as shown in the picture. The sound, however, seems to be the "usual" Ellington sound, while the picture shows the orchestra augmented with several musicians, as tympani, a.o.

(Bruér)

DISCUSSIONS - ADDITIONS - CORRECTIONS

● **TROMBONE RED** (see Bull83/2-6): Here is some interesting info regarding Eddie Lambert's query in previous Bull. It comes from ARCADIA 2008 "Jazz In Harlem 1926-1931", a generally boring LP save for the two mentioned tracks. It is still in print, but hard to find. (Beckhardt)

Both Beckhardt and H-U Hill sent photostats of the liner notes, from which we excerpt the followings:

Jabbo Smith and members of the Duke Ellington band have been suggested as probable personnel for Trombone Red and His Blue Six. Although aural evidence suggests similarities, recent evidence advises otherwise. It appears certain that Jabbo was in Milwaukee or Chicago during 1931. It will be remembered that the Trombone Red date took place on June 18th, a Thursday. A check of the Philadelphia newspapers has verified that Ellington's band played a two week engagement at the Pearl Theatre beginning June 6th and ending June 20th. It seems improbable that Duke and a few of his side-men would have travelled ninety miles to New York to record two tunes with an obscure trombone player, then return to Philadelphia to play two shows at the Pearl followed by a dance which the Pearl management held at the Shadowland.

Who, then, comprised the personnel of this recording? Frank Briggs believes that the Freeman band was from Atlanta and, at the time, was touring with a show. Jack Butler remembered a trombone player from Georgia named "Red" but nothing else. We know that Freeman recorded with Butterbean and Susie, in 1930, as part of Eddie Heywood's Sons of Harmony and may have also done so with Heywood's Blackbirds. From an aural comparison, it also seems certain that Freeman and not Charlie Green is the trombone player on the Beesie Smith session which took place one week prior to his own. The drummers sound the same and the trumpet-players are very similar. To complicate matters, Louis Metcalfe told Al Vollmer that he was the trumpet-man and that Charlie Irvis was the probable trombonist on the Smith date. The exact personnel of the Trombone Red session must be left to further research. With its fluid rhythm, superb solo work and dynamic approach to performance, the band deserves a more detailed examination.

Dick Raichelson - May, 1976

For Information Write:

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We also got the following remarks from Mr. Hill: Dick (see liner notes above) should be right if he doubts that Duke - then a well known and established personality and a well known bandleader - would have made a trip from Philadelphia to New York two days prior the end of the Pearl Theatre engagement together with three of his musicians only to make two sides under the name of an obscure trombonist. We must not forget we're writing 1931 and not 1925. Musically there is nothing which indicates the presence of Duke, Otto, Fred and Sonny. "Greasy Plate Stomp" contains a solo by the pianist, who is anybody but not Duke. The alto-man tries to play in the way of Charlie Holmes but never captures Holmes' style. Both recordings are played in a rough manner typical for pick-up groups built from "B" or "C" league players, who, in those years, were happy to earn a few extra dollars playing a recording gig. Was there any reason for the Duke and his boys to camouflage themselves only for some bucks, even in 1931? To my ears both tracks have no connection with the Duke at all. We should leave these tracks for further investigation. We can only state now: Unknown personnel except Robert Freeman (tb), no Ellington musicians involved. (Hill)

● **BACK ROOM ROMP**: I would like to add that "poor FJ" (cf. Bull82/3-8), apart from playing the low-register growl trumpet, also plays a firm lead on "Back Room Romp", with some powerful flares, especially on the first take. (T Larsson)

● **JUBILESTA** (20Sep37 Brunswick session): JT is certainly not absent. He has two long soli on "Jubilesta", and there are three trombones on DIMINUENDO AND CRESCENDO IN BLUE for one amongst others. (T Larsson)

DEMS comment: We understand you have found some discographies only to list the trombone section to consist of two trombones, JT absent. You are quite right that this is all wrong, and we think these discs to be quite alone stating this shortness among the "bones".

● **DINAH'S IN A JAM** (cf. Bull83/2-5): The seventh soloist should read JHtn (not JH) - sorry, I forgot to use the correct abbreviation. (T Larsson)

● **TRUMPETS IN A JAM**: In all discographical sources known to me (except Vols. 9 & 10 in CBS' Complete DE), the DE trumpet sections in the late 30's are shown as follows:

1936 CW RS AW
21 Dec 36 CW RS WJ
13 Jan 38 CW RS WJ HB
7 Jun 38 CW RS WJ

... but if we combine information given in John Chilton's most reliable "Who's Who of Jazz" we get another picture:

1936 CW RE AW
Mar 37 CW RS AW FJ
Oct 37 CW RS FJ
7 Jan 38 CW RS FJ HB (Chilton only says "briefly" with DE in 1938" on HB)
Mar 38 CW RS FJ WJ (did WJ replace HB?)
May 38 CW RS WJ

This makes more sense to me since, for example, there are clearly four trumpets on "CRESCENDO IN BLUE" (20Sep37). A more spectacular reason: The trumpet soloist on DINAH'S IN A JAM from 24Mar38 (air check) and 11Apr38 (Brunswick) is not RS but most certainly PREDDIE JENKINS! These soli have all the FJ trade marks. On the 24Apr38 air check, RS is the soloist. This almost fits in with Chilton, if FJ left sometime mid-April. Comments please! (T Larsson)

DEMS comments: From our files we can add the following:

1936 AW CW RS
21 Dec 36 WJ CW RS
Mar 37 AW CW RS FJ
Mar 37 (Cf. "Metronome" Apr37 issue: FJ "back in the band after two years' absence due to illness ...")
20 Sep 37 DEK CW RS
Late Oct 37 FJ out recuperating from a throat operation.
AW was stricken with cancer that was to take his life a few years later.
13 Jan 38 DEK CW RS HB
Feb 38 DEK, who replaced AW in September 1937, now replaced by WJ.
24 Feb 38 WJ CW RS HB
24 Mar 38 WJ CW RS

● **Salt Lake City** (from show): In Timmer this is dated March 41, and in WWofDE (entry 40-42) as March 40. What date is correct? (Contijoch)

DEMS comments: We know Duke made a theatre stage show in Salt Lake City 16-18Mar40. The next year he was visiting Salt Lake City playing the New Lake Theatre the 21-25March. The first date is stated in the WWofDE because of the repertoire which fits with what the band featured during the appearances at other stage shows during this Western Tour.

● **HOTEL SHERMAN 1940**: Evensmo's solography on BW also shows the following titles: AT A DIXIE ROADSIDE DINER, PUSSY WILLOW, plus a band version of BLACK BEAUTY, and a second version of CHATTERBOX (since 40-24 = 40-41, where's the second one?). Is he wrong, or why are these titles not listed in WWofDE? (T Larsson)

DEMS comments: Many collectors are trying to sort out the various Sherman performances and we hope soon be able to present further results to our members. "At A Dixie Roadside ..." has earlier been commented on in some Bulletins. This performance was earlier believed to belong to the Eastwood Garden 24Jul40 broadcast, but should, until final-

DISCUSSIONS — CORRECTIONS — ADDITIONS

ly traced to its real origin, be added to the Sherman Sep/Oct composite. As to the other two titles we are unable as yet to confirm their true origin to be Hotel Sherman.

● HOTEL SHERMAN (entries 40-24 and 40-41): I think these are from one and a same broadcast. Am I right? (Contijoch)

DEMS comment: Yes, you are. This has been established in the Bulletin before, though we haven't been able to tell yet what date to be the correct one, we are still trying.

● Is the dating of 43-51x correct? Taft Jordan is most certainly the soloist in "I LIKE COFFEE ...", which by the way is the same as "CHOPSTICKS" (compared to the much slower World Transcriptions recording of this). I also believe that the rather unsure soloist on "WAY LOW" is JHtn rather than SMrd. My suggestion for personnel (soloists underlined):

RN WJ HB TJ, JN LB JT, BW NJ JH JHtn HC, DE PG JR SG.
The solo routine on PERDIDO should read: DE RN (not RS) BW LB.
(T Larsson)

DEMS comment: In consequence to your valuable observations this 43-51x broadcast is one of the early June broadcasts marked as entries 43-54, -55, -56, -57.

● In the Dizzy Gillespie solography Evensmo shows an air check from Club Zanzibar, dated Oct/Nov 1943, with the following contents: RIFF STACCATO (GD obligato to JSrl) / EVERY HOUR ON THE HOUR / HARLEM AIRSHAFT (nc). Has he mistaken this for some 1945 broadcast? (T Larsson)

DEMS comments: Yes, he is mistaken: There was no Club Zanzibar in 1943. The famous 400 Restaurant was renamed Zanzibar in the late 1945. This portion emanates from an ONE NIGHT STAND broadcast from Zanzibar (28oct45), and this particular portion from the broadcast was used for an AFRS "Fred Allen" transcription which was filled-in with these DE performances. Furthermore, we think the trumpet obligato to be performed by Taft Jordan.

● Can anyone tell the date for the TEENTIMERS No.4? Duke portions are "Blue Skies" and "I'm Just A Lucky So-And-So". Perhaps mid 40's? (Contijoch)

DEMS comment: The broadcast ought to have taken place on one of the following days: 13-19 June, 1946.

● 1Sep47 2598-1 PUT YOURSELF IN MY PLACE BABY (see Bull 83/1-6) is stated as issued only on UTD 2002 according to the liner notes on this LP. This is not the case! I have for several years this take as issued on an Argentine 78 rpm, Columbia 291732. The pressing is made from the original matrix with the take number 1 in the usual 12 O'Clock position. There is no doubt about the version to be one and the same for both releases. The flip-over of the Argentine Columbia is HCO 2655-1 THE WILDEST GIRL IN TOWN however the same as used for all other releases so far. If of interest, here are the Argentine titles: "PONTE EN MI LUGAR, NENA" and "LA CHICA MAS ALOCADA DEL PUEBLO". The label gives Dolores Parker as vocalist on both sides, though it is clearly another vocalist on 2598-1. (Sherman)

● 1oct47 IT'S MAD MAD MAD (Bull83/2): Add vdp.
(Sherman)

● 10Nov47 STOMP, LOOK AND LISTEN (Bull83/2): The matrix number should read 38371 (not 3837).

I have listened carefully to the two STOMP, LOOK AND LISTEN tracks on UTD 2003 and found them identical. The track mistakenly stated as THREE CENT STOMP has however the better sound transfer.
(Sherman)

● I hope DEMS will publish not only the 1947 Columbia recording sessions, but also 1949 and 1950/2. They are extremely interesting in clarifying things - but, why are the take numbers not written in their right order? For example "Air Conditioned Jungle" (10Nov47), which lists five takes, ought to be numbered successively as follows:

mx 38372-1 Co 38165, etc
38372-2 UTD 2003
38372-3 unissued
38372-4 unissued
38372-5 V-Disc 833

... but in your listing we found:

38372-1 Co 38165, etc
38372-2 V-Disc 833

and the remaining takes without take numbers (including UTD 2003. This system creates some confusion because you assign take -2 to V-Disc 833 when in reality it is take -5, the fifth in the series. Perhaps I am all wrong, but I would certainly like to know why.
(Contijoch)

DEMS comment: We agree, this can cause some confusion indeed. However, the explanation is that at this time Columbia indicated the takes in the order as finally chosen for the various releases and not in the order as actually cut.

● Does anyone know if J. Portier, of France, or anyone else, improved on the charts listing who played what instruments when?

By the way, the Portier chart shows Lawrence Brown leaving the band in January 1951 and Britt Woodman joining in May 1951. Britt told me there was actually a period of several days after he joined before Brown left. He remembers this well because he was looking forward to playing with Lawrence Brown and was disappointed that he was able to do so for only a few days. He said he joined the band in San Francisco in 1951, but the promoters did not come up with the advance money so the concert was cancelled and they went to the Thunderbird in Las Vegas. This would help to trace the actual month.
(D Miller)

DEMS comment: We know the opening date at the Thunderbird to be February 15, 1951.

● Duke in SAO PAULO (Bull83/1-3): The catalogue-no. on label is: PSP.LP-2825. On sleeve this number doesn't appear but we find on the backside of the sleeve in the right corner below the number: ESP 001. The number "DSC-2825" is not to be found, neither on sleeve nor label.
(Hill)

● M.F. PRODUCTIONS (GARS 52536 a-j): Can you support exact dates for the various performances?
(Fehrmann)

DEMS reply: See Bull82/5, p.1 and 6 for details, being the same as on your list added to your letter.

● In the Swedish jazz mag "Orkester-Journalen" for Sept. 1938, p.23, I discovered a notice saying DE just discovered a new vocalist, Jean Eldridge, sensationally good. On Aug. 2 she contributed during the recording session on two new compositions by the Duke, written during his hospitalization (summer '38) but also on a melody of her own. Discographical information from this period gives recordings made by Hodges on Aug. 1 (voc Leon La Fell), by Cootie on Aug. 2 (two with vocals by Scat Powell, plus two instrumentals by CW/DE). On Aug. 4 the entire orchestra recorded three numbers (one with vocal by Powell), and on Aug. 9 four instrumentals. There are no interruptions in the series of matrix numbers between Aug. 1 and Aug. 24, 1938. As far as I know Jean Eldridge recorded "Something To Live For" (21Mar39) with the orchestra, and two pop songs with Hodges (27Feb39). Has anyone any further knowledge concerning a full band recording session on 2 Aug 38 as reported in the above mentioned magazine? What "two new" compositions by Duke could it be, and what could the composition by Jean be?
(Bruér)

DESOR (some additions and corrections)

24Jan67 (despite what's given in Bull82/4-2) Here are complete details for the 2 sets:
 1st set: Johnny Come Lately/Swamp Goo/Up Jump/The Shepherd/Rockin' In Rhythm/Rue Bleu/Chromatic Love Affair/Wild Onion/Sentimental Lady/The Jeep Is Jumpin'/Things Ain't .../Mara Gold/Wings And Things//Cotton Tail
 2nd set: Stompy Jones (announced as Jam With Sam)/Swamp Goo/Up Jump/The Shepherd/Rockin' In Rhythm/Chromatic Love Affair/Take The A Train/Rue Bleu/Wild Onion/Mara Gold/Sentimental Lady/The Jeep Is Jumpin'/Blessing On The Night/Things Ain't ...//Cotton Tail (Hällström)

Your balance (SEK):

25 : 45

DEMS Bulletin
Sending costs0:-
5:-

Balance out:

SEK 22:45

● Trombone Red (see p.7): Our member W E Timmer just informed us, in addition to the Arcadia LP release, that the "B Flat Blues" can also be found on Pontana 682 073 TL - NOOTHIN' BUT THE BLUES.

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**HELP WANTED**

I'm researching material for a biography about the German band leader Heinz Wehner. In an interview his nephew told me he has seen a picture of the orchestra of his uncle together with the Duke Ellington band. The photo was taken in the U.S.A. where his uncle came together with Duke and the orchestra on board on a steamer in the early 30's. Any lead to this photograph should be highly appreciated. Please contact:

Gerhard Conrad
 c/o der Jazzfreund
 von-Stauffenberg-Strasse 24
 D- 5750 MENDEN 1
 W - Germany

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I can offer anyone interested more than 30 beautiful black and white (great size) pictures taken during Duke's visit to Argentina in November 1971. Please contact:

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