

For DEMS members only!



THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1986/1

MAR-APR

NEW MEMBERS are asked to read the following!

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 !

DEAR DEMS MEMBER:

● Again we have to face new postal rates - this time from 5% and upwards to 40% - in one case 100%. We have also to inform you Swedish Banks has lately added a SEK 25:- charge for accepting foreign bank cheques/notes, also when stated in Swedish Crowns! We must therefore repeat that no such cheques/notes are accepted by DEMS with a Swedish Bank office involved. Kindly use one of the below mentioned alternatives:

MONEY TRANSACTIONS with DEMS must be addressed and payable to:
Birgit Åslund
Box 4026
S- 175 04 JÄRFÄLLA
S w e d e n

As a result of the present international currency market ups-and-downs one of the following alternatives must be used (a repeat from previous Bulletins):

1) Cash (the easiest and fastest way. No exchange costs involved)

2) I.M.O. (International Money Order via your local Post Office) - preferably the sum in Swedish Crowns (= SEK). No exchange costs involved.

3) In European countries you may, in most cases to your own advantage, use the following Postal Account (via your Post Office - or Bank) No exchange costs!

Birgit Åslund, Accont. N° 441 21 72 - 1,
Centre de Cheques Postaux,
S- 103 06 STOCKHOLM,
S w e d e n

DEMS is a non-profit organization, depending on voluntarily offered assistance in time and material. Sponsors are welcomed. Membership is free - write DEMS for further information.

KINDLY NOTE that we now have no LP records at special prices left (Azure/Tax/Jazz Society). They are all gone - but we can still offer our Azure CA-3 cassette "ELEVEN YEARS LATER" (a few copies) as well as the specially offered cassette Jazz Society AA-524/5C (for details see previous Bulletin).

We are investigating the possibilities for a second edition of our Azure LP-431 "DUKE ELLINGTON AT THE HURRICANE", and soon another Azure cassette, CA-4, will be released, which will include the 15Mar39 shortwaved "AMERICA DANCES" broadcast. Details later.

LONG AT LAST

UNITED STATES POSTAL SERVICE TO ISSUE DUKE

Ellington commemorative stamp,

TUESDAY, APRIL 29, IN NEW YORK CITY,

the ninth in the Performing Arts Series.

● **Duke Ellington Stamp Unveiled:** The design of a commemorative stamp honoring the late jazz great Edward Kennedy "Duke" Ellington was unveiled by Postmaster General Paul N. Carlin during a gala hosted by the Ellington School of the Arts in Washington, D.C. Ellington was born in D.C. and the world-acclaimed composer, pianist and

bandleader received his musical training and instruction in that city. He died at age 75 in New York City. The stamp features a somber profile of Ellington superimposed over the partial image of a piano keyboard. The multicolored stamp will be the ninth in the Performing Arts Series when it is issued in New York City next year. (from JET mag)



**Duke
Ellington
22 USA**

THAT THERE IS A DUKE ELLINGTON STAMP AT ALL IS THANKS TO ALL WHO HAVE PETITIONED THE USPS, PEOPLE FROM 48 OF THE UNITED STATES AND 22 FOREIGN COUNTRIES, REQUESTING, DEMANDING, URGING IT COMMEMORATE THE GREAT CONTRIBUTIONS OF EDWARD KENNEDY "DUKE" ELLINGTON TO HIS COUNTRY. THIS PETITIONING, BEGUN IN OCTOBER 1982 RESULTED IN A COMMITMENT OF USPS IN JUNE OF 1983 TO COMMISSION THE DESIGN OF THE STAMP AND FINALLY TO ISSUE IT IN ITS LIST OF 1986 COMMEMORATIVES. (TDES News Letter)

NEW RELEASES AND RE-RELEASES



● Circle CLP-101 "DUKE ELLINGTON AND HIS ORCHESTRA"
"VOLUME ONE"

8Nov43 Rockin' In Rhythm (5 takes) / Blue Skies (4 takes)
/ Boy Meets Horn (2 takes) / Do Nothin' Till You Hear From
Me (3 takes) / Summertime (2 takes)

● Circle CLP-102 "DUKE ELLINGTON AND HIS ORCHESTRA"
"VOLUME TWO"

8Nov43(ctd.) Sentimental Lady (Home) (2 takes) / Tea For
Two (2 takes) / C Jam Blues (Jam Blues) / Hop-Skip-Jump
(Hop, Skip And Jump) / Blue Skies (takes -5 & -6) / Wood
Indigo (2 takes) / 9Nov43 Main Stem (3 takes) / A Slip
Of The Lip (2 takes) / Three Cent Stomp (2 takes)

Here are the first two LP's of a series of nine volumes
presenting all the DE material recorded for WORLD. For
all those who attended the Duke meetings in Stockholm and
Manchester preview listenings from the test pressings
were presented by Jack Towers, the same and one who also
have done the excellent remastering job on this fascinatin-
g material. For further details see Bull85/3 and sub.

● Dr. Jazz WZX-40012 "31/5/64 CHICAGO HOLIDAY BALL-
ROOM RECORDS"

No details at hand in time for publishing.

● Franklin Mint Vol. 99/100 "DUKE ELLINGTON Vol. 3 /
BOB WILLIS / GEORGE OLSEN / AL DONAHUE (2-LP box)

One of the LP's is entirely by DE in this "The Greatest
Recordings of the Big Band Era" subscription series:
10Aug52? The Mooche / 6Apr53? Satin Doll / 17Jan54? Happy
Go Lucky Local / 7Jul56 Jeep's Blues / 24Apr57? Such Sweet
Thunder / 3May57? The Telecasters / 12Feb58? Track 360 /
/ 1Feb63? Jam With Sam / 28Aug67? Blood Count / 16Nov67?
The Intimacy Of The Blues

I have only listened to this once and not yet had the op-
portunity to make any listening comparisons with the rest
of my collection. Note: In most cases, complete, exact
dates are not provided in the booklet. (Carmack)

● Mobile Fidelity Sound Lab MFSL2-155 "LOUIS
ARMSTRONG & DUKE ELLINGTON" (2-LP set)

Reissue of Roulette "Together For The First Time" and "The
Great Reunion" LP's, however now remastered by Mobile Fi-
delity and are of very high quality - nice packing as
well. (Carmack)

● Time-Life STBB-05 (2-LP box) "DUKE ELLINGTON"

Contains Victor material from 1929 to 1945: 16Jan31 Rockin'
In Rhythm / 10Dec30 Mood Indigo / 7Mar29 Hot Feet / 16Jun31
Echoes Of The Jungle / 3May29 Cotton Club Stomp / 11Apr30
Double Check Stomp / 10Jan34 Solitude / 26Sep33 Rude In-
terlude / 9Jan34 Stompy Jones / 9May34 My Old Flame / 14Feb41
Take The A Train / 14May45 In A Sentimental Mood / 2Jul41
The Brown Skin Gal / 11May45 Caravan / 2Jul41 Jump For Joy
/ 1Dec44 I'm Beginning To See The Light / 28Dec40 Flamingo
/ 14May45 Sophisticated Lady / 26Sep41 Rocks In My Bed /
/ 14May45 It Don't Mean A Thing / 30Jul45 Time's A-Wastin'
(Carmack)

● Time-Life STBB-16 (2-LP box) "COTTON CLUB NIGHTS"

Contains Victor material from 1927 to 1930: 12Apr29 A Nite
At The Cotton Club / 26Oct27 Washington Wobble / The Blues
I Love To Sing / 19Dec27 Blue Bubbles / Harlem River Qui-
ver / 4Jun30 Jungle Nights In Harlem / 30Oct28 No Papa No
/ 15Nov28 Bandanna Babies / 7Mar29 Sloppy Joe / 16Jan29
High Life / 30Oct28 I Can't Give You Anything But Love /
/ 7Mar29 The Dicty Glide / 15Nov28 Diga Diga Doo / 3May29
Arabian Lover / 7Mar29 Stevedore Stomp / 16Sep29 The Duke

Steps Out / 18Feb29 Japanese Dream / 16Sep29 Mississippi /
/ 14Nov29 Breakfast Dance / 4Jun30 Sweet Jazz O' Mine /
/ 18Feb29 Harlemania (Carmack)

● Time-Life STBB-18 (2-LP box) "ON THE ROAD"

DE titles included are: 9Apr37 There's A Lull In My Life
(M379-1) / 22Jul40 All Too Soon (054608-1) (Carmack)

● Time-Life STBB-21 (2-LP box) "SMALL GROUPS (IN-
SIDE THE BIG BANDS)"

DE related titles included: 29Sep41(Bigard) June (-1) /
/ 2Nov40(Hodges) Junior Hop (-1) / 3Jul41(Stewart) Subtle
Slough (-1)

Note: I have discovered a previously unissued take of "Ju-
nior Hop" different from a.o. RCA FXM1-7094 and Franklin
Mint and would, therefore, appear to be a take 1 as indic-
ated on the liner notes. (Carmack)

DEMS: Yes, this is really a new find!

The Time-Life issues are included in a new subscription
series entitled "Big Bands" and consists of "half-speed
mastered" LP's, all 2-LP boxed sets. (Carmack)

VIDEO NEWS

● Video Film Classics Vol.-101 "THE BIG BANDS: COUNT
BASIE 1964/LIONEL HAMPTON 1965/ DUKE ELLINGTON 1965"
(U.S. Beta system)

The DE titles are: Take The A Train (theme) / Rockin' In
Rhythm / Satin Doll / Prowling Cat / Do Nothin' Till You
Hear From Me (announced as "Amato") / Take The A Train
(theme)

Produced by Wally Heider of Swingtime Video, Inc., the
same one who produced the Hindsight LPs. Can DEMS provide
more discographical information? (Carmack)

DEMS: At this time we are unable to do so, but we have a
feeling this ought to be from 1964 rather than 1965.

● Video Yesteryear 753 "THE TIMEX ALL-STAR
JAZZ SHOW" (U.S. VHS and Beta)

CBS telecast "The Golden Age of Jazz". The quality of the
kinescope is quite acceptable. 60' featuring Jackie Glea-
son and Louis Armstrong as co-hosts. The show opens with
the DE band heard in the background doing brief portions
of SATIN DOLL / TAKE THE A TRAIN. This is followed by a
full version of ROCKIN' IN RHYTHM. Gleason and Armstrong
then appear in the foreground discussing the music, with
the DE band performing a brief portion of SQUEEZE ME.
Then follows Louis with his small band ("Then You Has
Jazz"/"Tiger Rag"). Dukes of Dixieland follows. The Dizzy
Gillespie small group follows, Armstrong also joins. Duke
then returns to accompany Ruth Olay on I LET A SONG GO
OUT OF MY HEART. The band then plays SOPHISTICATED LADY
and THINGS AIN'T WHAT... . Krupa then joins the Armstrong
group, followed by Dakota Stanton acc. by Shearing. The
final 10' "jam session" has BODY AND SOUL and PERDIDO
feat. Coleman Hawkins, Roy Eldridge, Jo Jones, Vic Dicken-
son, Milt Hinton and Marty Napoleon and the full Ellington
band along with these immortals.

The date is given as November 10, 1958. (Jacobs)

DEMS: This show is from 7Jan59 (the DE band has Gus John-
son on drums for SWrd). Edited portions from the show
has appeared on TV at later dates.

On the date 10Nov58 Duke was in Essen, Germany, with his
band, during an extended European tour.

DISCUSSIONS - ADDITIONS - CORRECTIONS

● AMERICA DANCES, June 1940: It appears that the program was broadcast to England via shortwave after all, being both announced as such, and reviewed by a British "Variety" mag correspondent:

Duke Ellington to do a DX broadcast to BBC week of June 7. May do it from the stage of the Apollo theatre. *Ven. 2.5.40 p.48*

DUKE ELLINGTON ORCHESTRA

Short-Wave from N. Y. 30 Mins. *Ven. 3.7.40 p.32*
Monday, 3 p.m. BBC, London

"America Dances"—so this short-wave series has it; but at this hour in the afternoon it was a cinch England couldn't. It may even have been that program arrangers, aware of the hour drawback, so spaced the numbers as to show the individuality of the Ellington congregation rather than its dissipation. Atmospherics were not kind to the first half of the airing, muffling the only vocal of the session and handing a beating to Ben Webster's tenor saxing of "Cot-

ton Tale"; piece only reached appreciable clarity at the finale. As though in recompense the bad air-waves cleared considerably for Cool Williams and "Concerto in C" and "Boy Meet Horn" for Rex Stewart, all new stuff for this side. London's 52nd street, Charing Cross, took the session like gospel.

Anent this CBS short-wave series, one thing the listener asks here is "Why doesn't the leader speak?" They're accustomed to a word or two from the batoneers around town, and seemingly take the absence of the personal touch as a loss. Ellington, however, did leave an indelible signature on all of the eight numbers aired. Selection of "The Sergeant Was Shy" was a neat gesture to the troops, over which wavelength the session aired this side.

● WAY BACK BLUES / WHERE'S THE MUSIC? / RUBBER BOTTOM / PLAY THE BLUES AND GO ON Dr. Jazz FW-40030 "HAPPY REUNION" LP: Liner notes gives the recording date as March 1957. I believe the correct date was reported in an earlier DEMS Bulletin as 8Aug58 (released on Pentape 800). Correct? (Carmack)

DEMS: Since the date was given in the earlier Bulletin, Mr. Asland has found out that the 8Aug58 date only applies to the "CLARK TERRY & HIS ORCHESTRA" recordings on Pentape 900. The March 1957 date is correct for the above titles recorded in Chicago. The sequence: WAY BACK BLUES / RUBBER BOTTOM / WHERE'S THE MUSIC? / PLAY THE ...

● What is the correct recording date for "DUKE ELLINGTON'S SPACEMEN" recording session? (Carmack)

DEMS: Mx nos. 60756 - 60760 = 2Apr58
" 60762 - 60765 = 3Apr58
Mx no. 60761 either 2nd or 3rd April.

Down Beat (1Jul40 p.3) had another entry mentioning this program: "HARDWICKE, ELLINGTON SPLIT" ... (OH replaced by William White, Jr.) In DB (15Jul40 p.12) Hardwick reported back in the band during its "last New York appearance for many months in a one-nighter at Palisades Park". I cannot date that engagement, unfortunately. Maybe you could add further light to this? (Stratemann)

DEMS: DE was at the APOLLO THEATRE 7-13Jun40. The AMERICAN DANCES program was pre-recorded in the CBS Studios 12Jun40 (OH still out). Before returning for a couple of recording sessions in New York, Duke was on tour as follows:

June 14 Ithaca, 15 Youngstown, O., 16 Asherville, NC, 17 Rocky Mountain, NC, 21 Philadelphia, 22 Dayton, 23 NYC, 24 Lancaster, PA, 28 Fort Lee, NJ (Palisades Park, as mentioned in the DB mag by Leonard Feather), 29 Bemus Point, NY

July 2 Abingdon, VA, 3 Chattanooga, 4 Macon, GA, 8 Mount Hope, WV, 10 Lexington, 12 Buckroe Beach, VA, 15 Alabama, AL, 19 Charleston, SC.

● TONIGHT I SHALL SLEEP and MINOR GOES MUGGIN', recorded 14May45: Your reply to Mr. Sears in Bull185/1-10 is puzzling me as you give the date, at least for "Minor ...", as "late 1945 or early 1946". Isn't RCA correct in assigning both titles to 14May45? (Carmack)

DEMS: RCA is correct. The date requested by Mr. Sears was the date of release.

● The 30Apr47 concert is in DESOR claimed to be from Dartmouth College. Is that correct? (Nielsen)

DEMS: DESOR is mistaken - also on the date. Correct date and origin is 19Apr47, Cornell Rhythm Club (Bailey Hall), Ithaca, NY.

● JUST A-SETTIN' AND A-ROCKIN' (see Bull183/4-2, 84/1-6, 84/3-10 for the Capitol sessions): Please confirm mx 20278 (15Dec53) as issued on UTD-2008, and mx 20291 (21Dec53) as issued on Pickwick SPC-3390. (Carmack)

DEMS: Yes, our latest research efforts confirm this.

● DUKE ELLINGTON/ROSEMARY CLOONEY sessions (see Bull185/1 p.7): Are all the non-vocal titles recorded on 1Jan56? If so can DEMS offer recording sequence and remaining mx nos.? (Carmack)

DEMS: At this time we are not able to do so, only that we hardly believe all titles to have been recorded during one session only.

● I have a German LP "MPS 0666 719" entitled "MPS VARIATION 76". One DE title, TAKE THE A TRAIN (DE JLab SWrd), is included. Recording date in liner notes as Feb. 1956, Villingen. Is this 960a in DESOR? (Shirasu)

DEMS: Yes, it is.

● ANATOMY OF A MURDER (CBS 88653): DESOR gives recording dates as 29May59, 1-2Jun59 for this soundtrack material. Liner notes on CBS gives the more specific date for the above title (DESOR 738a) as 2Jun59. Can one assume that the entire session (738a-s) was recorded on 2Jun59? (Carmack)

DEMS: As far as we know today 738a-c was recorded on June 1st & 2nd. 738d-q on May 29th. For 738r-s we have no indications. We have a note saying the actual film sound track recordings differ from the above.

● Recording sequence, mx nos. and dates are confusing for COLUMBIA SESSIONS 30Jun60 - 15Jul60. Contradictory info in Bull184/5-2 regarding Columbia JC-35342 or CBS 82819 and CBS 88654. Clarification is obviously needed on what is on the "UNKNOWN SESSION" - one example: Mx 46713 cannot possibly be assigned to both THE WAILER and EVERYTHING BUT YOU. Help?! (Carmack)

DEMS: Our latest research on the matter as follows:

30Jun60	46706-2	IN THE HALL OF THE MOUNTAIN KING
	46713	THE WAILER
	46715	HAPPY-GO-LUCKY LOCAL
	467xx	DAYBREAK EXPRESS
1Jul60	46717	WILD CAR
	46718	COPS
	46719	ROBBERS
15Jul60	46720	MOOD INDIGO
	x	ALL TOO SOON
	x	EVERYTHING BUT YOU
	x	BLACK BEAUTY
	x	SOMETHING TO LIVE FOR
	46725	CREOLE RHAPSODY
	46726	DON'T YOU KNOW I CARE?
	46727	A FLOWER IS A LOVESOME THING
	46728	MIGHTY LIKE THE BLUES
	46729	TONIGHT I SHALL SLEEP
	46730	DUAL HIGHWAY
	46731	THE BLUES

● JINGLE BELLS was recorded twice (1Jun61 & 21Jun62). Curiously the same mx no. (67173) has been assigned in the liner notes of CBS 88654 to both dates! (Carmack)

DEMS: JINGLE BELLS was first recorded on 1Jun61 with the mx no. 67173. There were 7 takes. The last of these takes was mistakenly used for release on Harmony KH-32552. When JINGLE BELLS was rerecorded on 21Jun62 the original mx no. was again used, and one of the takes was included on the Columbia CL-1893/CS-8693 release - prior to the Harmony one. Thus it came about that the same mx no. appears for both dates.

RADIO DENMARK'S SENSATIONAL SERIES PRESENTING MERCER DONATED DE MATERIAL

(Continued from previous Bulletin)

As before DEMS has in several cases changed the given dates for certain recording sessions, and in quite a few instances we have made several corrections as to titles, etc. Thanks to information given mainly from Mr. Erik Wiedemann, other contributors not to be forgotten, Mrs. Aasland and Hoefsmit are in full progress to work out a more complete table for these fascinating broadcasts in the series. This will include all known corrections, and additions, as to take numbers, origins, titles, commentaries, etc., given during the various broadcasts. A title index is also planned, alternate titles included, with reference to the broadcasts. The following is a continuation up to, and including, the last of the 40 broadcasts for a first survey of the fascinating contents.

- | | |
|--|---|
| <p>● Broadcast No.19 31May85</p> <p>4Apr67 (NYC) EGGO (excerpt) / EGGO (-7) / AMTA / LITTLE PURPLE FLOWER / 25Jul62(NYC) NO.1 (BLUE TOO) / NO.2 (TUNE UP) / TAKE IT SLOW / TEL STAR (TIGRESS) / LIKE LATE / MAJOR / MINOR / "G"</p> | <p>● Broadcast No.25 12Jul85</p> <p>"My People" recordings: 27Aug63 (Chicago) PIANO BLUES OVERTURE / Aug63 BLUES AT SUNDOWN / MY HERITAGE -1/-insert / Sep63 KING (KING FIT THE BATTLE ...) (-1/-2) / Aug63 THE BLUES AIN'T / Aug(?)63 JUNGLE TRIANGLE / Sep63 PURPLE PEOPLE (narration) / PURPLE PEOPLE (band-background) / Aug(?)63 WALKIN' AND SINGIN' THE BLUES / 198x Mercer talking about "My People" / Aug63 STRANGE FEELING / AFTER BIRD JUNGLE</p> <p>Nothing of the above was included on the LP release.
Note: Above approx. dates as presently in the DEMS files. Further investigation needed, and so far Hoefsmit mentions three specified dates: August 20,21 and 28.</p> |
| <p>● Broadcast No.20 7Jun85</p> <p>23Mar67 (NYC) HER MAJESTY (THE QUEEN) / 17Aug67 Duke talking about the "Jay Walker" / 23Mar67 MAC (T.G.T.T.) / POLICIA / UNTITLED BLUES / 14Apr65 (NYC) ROD LA ROCQUE / MAKING THAT SCENE / RHYTHM SECTION BLUES / 15Jun70 HARD / MIXT (BALLAD) / JUST A-SETTIN' AND A-ROCKIN' (brkd/-42)</p> <p><i>• diff. from box. Date 24 (Ch. Valle is under 40)</i></p> | <p>● Broadcast No.26 19Jul85</p> <p><i>same as bc 24 Jan 4</i></p> <p>1Feb71 (NYC) ROCKS IN MY BED / 3Feb71 (NYC) LOVE YOU MADLY / LOOKING FOR MY MAN / 1Feb71 PEKE / 21Feb66 (Coventry) COME EASTER / TELL ME IT'S THE TRUTH / WEST INDIAN PANCAKE / LA PLUS BELLE AFRICAINE / Jun64 (Japan) AD LIB ON NIPPON (part 3)</p> <p><i>• why 11 do instead of 3 take?</i></p> |
| <p>● Broadcast No.21 14Jun85</p> <p>Feb57 (Chicago) JUMP FOR JOY / TAKE THE A TRAIN / Jan(?)57 (Chicago) THINGS AIN'T WHAT ... / 1984 Mercer talking about Paul Gonsalves / Feb57 PERDIDO / Jan(?)57 MOON MIST / 19Mar57 (Chicago) MISS LUCY / PRELUDE TO A KISS (diff. take as known to DEMS) / 18Jul63 (Chicago) BLUES (UNTITLED SONG) / 6Jun62 (NYC) COTTON TAIL (2 takes) / 1984 Mercer talking about "Taffy Twist" / 6Jun62 TAP-FY TWIST (= M.F.D. GARS-2536-A)</p> | <p>● Broadcast No.27 26Jul85</p> <p>3Jul62 (NYC) THE FEELING OF JAZZ (= M.F.D. GARS-2536-C) / 29Mar62 (NYC) THINGS AIN'T WHAT THEY USED TO BE / I GOT IT BAD / BLUES (JAM ON C) / VELDT-AMOR / 15Mar67 (NYC) NO.3 / NO.5 (3 takes) / NO.4 / NO.6 (LUCY)(6 takes)</p> <p>Note: Sonny Greer on drums on the 29Mar62 session.
<i>N25 = First Bass</i></p> |
| <p>● Broadcast No.22 21Jun85</p> <p>6Jun62 HY'A SUE / 11Jul63(NYC) RONDOLET / MICH (OCHT O'CLOCK ROCK) / LADY / LELE (NIGHT SWEET) / Apr57 (Chicago) WHERE'S THE MUSIC (= Pentape 800) / PLAY THE BLUES AND GO HOME (= Pentape 800) / 17Mar57 (Chicago) TEA FOR TWO / BLUES (duration c. 11'10)</p> | <p>● Broadcast No.28 2Aug85</p> <p>4Apr67 (NYC) I'M HIP, TOO / 25Apr69(?) (NYC) 15 different pieces for use as background music for the feature film "CHANGE OF MIND" / Same date NEO-CREOLE (el-piano) / 24May62 (NYC) FLIRTBIRD / SMADA (= M.F.D.) / THE FEELING OF JAZZ (p/voc version) / 10Mar67 (Paris) MEDITATION / T.G.T.T. / LITTLE PURPLE FLOWER / 23Nov68 (NYC) I CAN'T GET STARTED (3 takes)</p> <p>Note: The 10Mar67 event is mentioned in MIMM. see p.145.</p> |
| <p>● Broadcast No.23 28Jun85</p> <p>14Nov58 (Munich) TAKE THE A TRAIN / 1984 Mercer talking about his donation to Radio Denmark / 14Nov58 BLACK AND TAN FANTASY - CREOLE LOVE CALL - THE MOOCHE / NEWPORT UP / SOPHISTICATED LADY</p> <p>Note: The Munich concert is occasionally interrupted by Duke interview portions)</p> | <p>● Broadcast No.29 9Aug85</p> <p>This bc contains nothing from the Mercer donated material. However, there is one number of interest recorded in Copenhagen in July 1950, "I MET A GUY", with the following personnel: Cubby Kemp (voc), Harold Baker (tp), Quentin Jackson (tb), Johnny Hodges (as), Jimmy Hamilton (cl), Otto Francker (p), Chr. Jensen (b), Sonny Greer (dm).</p> |
| <p>● Broadcast No.24 5Jul85</p> <p>25Oct73 (Malmö) TAKE THE A TRAIN (nc) / 17Mar70 (Toronto) Duke talking about negativity / 1984 Mercer talking about Duke / 10Mar70 (NYC) RIBA / Jan72? Duke about politics (part of Japanese interview) / 4Apr69 (NYC) KINDA DUKISH - ROCKIN' IN RHYTHM / Feb(?)70 Duke interview (part) / 14Nov58 (Munich) JEEP'S BLUES / Duke introducing Billy Strayhorn / TAKE THE A TRAIN (short) / 13Apr53 (Hwd) PASSION FLOWER (part) / 1962 (L.A.) DE/BS interview (part) / 14Nov58 MEDLEY (part) / 1962 DE/BS interview ctd. / 14Nov58 DIMINUENDO AND CRESCENDO IN BLUE (nc) / 1962 TAKE THE A TRAIN (DE/BS on one piano)</p> <p><i>• diff. from box. Date 24</i></p> | <p>● Broadcast No.30 16Aug85</p> <p>Includes the following two DE selections: 23Jul70 (Milan) PORTRAIT OF LOUIS ARMSTRONG / SECOND LINE</p> |

WANTED

I'm looking for a copy of MCA (US) 1374. Do you happen to have a copy for sale, or can you advise me where to find one. Please contact:

Preben Metz, Strandvejen 701, DK-2930 KLAMPENBORG, Denmark.

32.95

WANTED

I would pay SEK 75:- (or equivalent) for EACH of the following DOWN-BEAT magazines:

1Jul43, 15Jul43, 15Aug53, 10Oct43, 15Nov43,
1Mar44, 15Mar44, 1Apr44, 15May44, 1Aug44, 1Nov44,
1Dec44, 15Dec44.

Lothar Polomski, Leibnizstr. 2, D-1000 BERLIN 12, West Germany.

● Broadcast No.31 23Aug85

Sound track recordings for the film "RACING WORLD", also known as "THE DEGAS SUITE" and "THE IMPRESSIONISTS AT THE RACETRACK": 6Nov68 (NYC) RACE (same as in bc No.1) / DRAWINGS / RACE (trio)(2 takes) / RACE (JH - Orch) / PROMENADE (RED CIRCLE) / 4Dec68 (NYC) COPA II (same as in bc No.10) / 6Nov68 RACE (RP WC)(same as "A.G." in bc No.1) / TRUMP (p-solo) / SONNET (WC)(2 takes) / 4Dec68 DAILY DOUBLE (same as in bc No.10) / 6Nov68 IMPROVISATIONS (3 takes) / 23Nov68 (NYC) RACE (HC)(nc)

● Broadcast No.32 30Aug85

"RACING WORLD" recordings (ctd.): 23Nov68 RACE (HC) / 6Nov68 RACE (DE)(2 takes) / RACE (RP) / PASTEL (PG) / DRAWINGS (DE WC) / PRATT (HC DE) / PIANO PASTEL (DE) / 29Nov68 (NYC) REVA (DE) / REVA (Orch) / JUST A LITTLE JIVE (rhythm) / JUST A LITTLE JIVE (BLUES) / COUNTRY (rehearsals/-?) / 9Dec70 (NYC) Big LUV / SANS SNYPHELLE

● Broadcast No.33 29Sep85

29Dec66 (NYC) I'M JUST A LUCKY SO-AND-SO (2 takes) / BLUES AT SUNDOWN / THE LONELY ONES / 28Dec66 (NYC) MEDITATION (p-solo) / I'M BEGINNING TO SEE THE LIGHT (2 takes) / DRAGON BLUES (5 takes) / NOW AIN'T IT / 28(?)Dec COTTON HEAD (reh/-2) / 29(?)Dec LAST TIME AROUND

● Broadcast No.34 13Oct85

17Mar70 Duke talking about unreleased material / 13Sep62 (NYC) NEW CONCERTO FOR COOTIE / Jan(?)57 (Chicago) C JAM BLUES (PG CT) / IN A SENTIMENTAL MOOD (PG) / 26(?)Jun62 or 27(?)Feb62 MY HEART SINGS - MY MAN (MON HOMME) - NO REGRETS / 18Feb64 (Bristol) Duke interview about The Beatles / 21Jan65 (NYC) I WANT TO HOLD YOUR HAND (-9) / Apr66 (?) CHROMATIC LOVE AFFAIR (p-solo) / 23Jun67 (NYC) CHROMATIC LOVE AFFAIR (HC) / 18Aug66 (NYC) MELLOW DITTY (BLUES)(this is a different tune than the wellknown "Mello-Ditti") / CIRCUS TRAIN / 5oct72 (NYC) CHINOISERIE / AC-AC / 24oct73 (London) TELL ME IT'S THE TRUTH / SOMEBODY CARES (gap in the actual broadcast)

● Broadcast No.35 27oct85

15Mar67 (NYC) THE INTIMACY OF THE BLUES (-reh/-2nc) / NO.3 (-brkd/-2nc) / 4Apr67 (NYC) WARR (TRAFFIC JAM) / 23Jun67 (L.A.) SWAMP GOO / GIRDLE HURDLE (reh/-1) / Unknown date HC interview / 23Jun67 BLOOD COUNT / 4Apr67 EGGO (same as "EGGO" in bc No.19) / LITTLE PURPLE FLOWER (same as in bc No.19) / 23Jun67 UP JUMP / RUE BLEU / 30Aug67 MY LITTLE BROWN BOOK (same as the fresh take 2 on RCA NL-89166)

● Broadcast No.36 10Nov85

4Apr67 EGGO (= Bc 19 & 35) / 23Mar67 (NYC) TRAFFIC EXTENSION (nc) / 1985 Thad Jones talking about "NIGHT CREATURE" / 1Feb63 (Paris) ASPHALT JUNGLE (part) / 1962 Duke talking / 17Mar65 (NYC) AMAD (-1)(= Bc 38) / 25Aug72 (NYC) MELANCHOLIA (p-solo) / UNID.TITLE (p/dm)(short) / LE SUCRIER VELOURS (p-solo) / THE BLUES (from BB&B)(p/voc) / I'M AFRAID (p/voc) / I DIDN'T KNOW ABOUT YOU (p) / I DIDN'T KNOW ABOUT YOU (p/voc) / NEW WORLD A-COMIN' (same as used in bc No.1, but here complete)(p) / LOTUS BLOSSOM (p)

● Broadcast No.37 *Why = bc 28* 24Nov85

25May62 (NYC) BLACK AND TAN FANTASY (-brkd) / BLACK AND TAN FANTASY (= M.F.D.) / BOO-DAH (-1brkd/-2) / ONE MORE TWIST / THE FEELING OF JAZZ (-3)(= M.F.D.) / 3Jul62 (NYC) THE FEELING OF JAZZ (4 takes) / DRINKING AGAIN (voc Johnny Ray) / 24May62 (NYC) FLIRTIBIRD (= M.F.D.) / SMADA (-1)(= M.F.D. & Bc 28) / WHAT AM I HERE FOR?(= M.F.D.) / 23Jun67 (L.A.) THE SHEPHERD (CW) / SALOME (CA)

● Broadcast No.38 8Dec85

18Jul66 (Origin unkn.) SAM WOODYARD'S BLUES (= Intro-part of "Don Juan" + 6,40 BLUES -1)(= THE SHEPHERD = issued on Fantasy) / 17Mar65 (NYC) BANQUET SCENE / PASS-OUT BLUES / SKILLIPOOP / AMAD (= Bc 36) / MONOLOGUE / 4Mar65 (NYC) TOOTIE FOR COOTIE / THE OPENER (= Bc 3 = Reprise) / Date unkn. UNID.TITLE (p/b/dm) / UNID.TITLE (p/b/dm) / 17Feb71? TANG (HC) / 24May62 (NYC) TAKE THE A TRAIN (= M.F.D.) / 25May62 (NYC) GOIN' FISHING (= M.F.D.)

● Broadcast No.39 22Dec85

Date unkn. Interview (part) / 9Dec70 (NYC) R.T.M. (-2) / 11Dec70 (NYC) NAIDNI REMMUS (= "INDIAN SUMMER" backwards) / HARD WAY (= BLUES TO BE THERE) / 17Feb71 (NYC) RITTLE (or "RIDDLE") / 9Mar69 (Stanford) THE MOOCHE / AL-CIBIADES (= TIMON OF ATHENS MARCH) / 1Dec73 (Eastbourne, from 2nd concert) BLEM / CHINOISERIE / I CAN'T GET STARTED / BASIN STREET BLUES / HELLO, DOLLY! (nc) / C JAM BLUES (nc)

● Broadcast No.40 5Jan86

Spring73 (NYC) Interview (part) / 4Dec68 (NYC) ORTSEAM / 29Jun71 (NYC) SCSO (-reh/-22)(= WOODS) / Spring73 Interview (part) / 4Apr69 (NYC) I LOVE MY LOVIN' LOVER / (HAPPY BIRTHDAY for Buster Cooper) / ROCKIN' IN RHYTHM (nc) / 15Jun70 (NYC) ALL TOO SOON (-27brkd/-28) / 16Feb71 (NYC) UNID.BLUES (= "RIDDLE"? / Same occasion? UNID.TITLE (PG) / 15Jun70 (NYC) ORGASM (= SOME SUMMER FUN, issued on Pablo) / 27Apr71 (NYC) FANFARE (-27brkd) / FANFARE (-28), issued on Pablo / NEW YORK, NEW YORK (= HICK, instrumental version of N.Y., N.Y.) / Feb70 (New Zealand) Duke talking / 24oct73 (London) PRAISE GOD AND DANCE / IN THE BEGINNING GOD (both titles alternate portions not used for the RCA APL1-0785 issue)

● KIR = bc 24

Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS

(7):

JOHNNY HODGES and HARRY CARNEY

DON'T YOU KNOW I CARE?

LAZILY

HODGES

Musical notation for bars 1-7. The key signature is B-flat major (two flats). The melody starts with a triplet of eighth notes (1, 2, 3) in bar 1. Bar 2 contains a triplet of eighth notes (3, 4, 5). Bar 3 contains a triplet of eighth notes (6, 7, 8). Bar 4 contains a triplet of eighth notes (9, 10, 11). Bar 5 contains a triplet of eighth notes (12, 13, 14). Bar 6 contains a triplet of eighth notes (15, 16, 17). Bar 7 contains a triplet of eighth notes (18, 19, 20).

CARNEY

Musical notation for bars 8-15. The key signature is B-flat major. Bar 8 contains a triplet of eighth notes (1, 2, 3). Bar 9 contains a triplet of eighth notes (4, 5, 6). Bar 10 contains a triplet of eighth notes (7, 8, 9). Bar 11 contains a triplet of eighth notes (10, 11, 12). Bar 12 contains a triplet of eighth notes (13, 14, 15). Bar 13 contains a triplet of eighth notes (16, 17, 18). Bar 14 contains a triplet of eighth notes (19, 20, 21). Bar 15 contains a triplet of eighth notes (22, 23, 24).

HODGES

Musical notation for bars 16-24. The key signature is B-flat major. Bar 16 contains a triplet of eighth notes (1, 2, 3). Bar 17 contains a triplet of eighth notes (4, 5, 6). Bar 18 contains a triplet of eighth notes (7, 8, 9). Bar 19 contains a triplet of eighth notes (10, 11, 12). Bar 20 contains a triplet of eighth notes (13, 14, 15). Bar 21 contains a triplet of eighth notes (16, 17, 18). Bar 22 contains a triplet of eighth notes (19, 20, 21). Bar 23 contains a triplet of eighth notes (22, 23, 24). Bar 24 contains a triplet of eighth notes (25, 26, 27). A handwritten signature "Ken Rattenbury '86" is written at the end of the staff.

There seems to be no apology necessary for referring, once more, to Duke's 1960 "UNKNOWN SESSION" for proof of the natural rhythmic flare, innate musicality and sensitive rephrasing of a beautiful melody by two of the Ellington's major soloists. It is diverting to compare their styles (the transcription above has been plunked out of the centre of a deliciously lazy performance, immediately following on from Duke's own piano statement); Johnny, on the one hand, content to follow his own inimitable muse, very close to the original tune, gorgeously garnished by those perfectly poised glissandi. Harry, on the other hand, whilst also faithfully following the melody, injects a couple of those compacted, carefully

controlled flurries (see Bars 11 and 15) which are so very much his personal trademark in performances at leisurely pace. Surely, in this simple 24-bar snippet lies the truth which inspires timeless jazz statement - no flashy arrogance, no vulgar instrumental pyrotechnics for their own sakes, no brutalisation of tone dubious self-promotion. Simply, the sound of good taste, delivered by courtesy of massive technical command entirely at the service of the mood.

Duke's recognition of such talents in a musician has surely laid down that indestructible bedrock foundation upon which his glorious and durable contribution to 20th Century musical culture has been so solidly constructed.

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● Additions (see Bull85/3): 8 Nov 1943 BOY MEETS HORN also on REDWOOD RWJ-1001.
9 Nov 1945 GO AWAY BLUES also on TAX m8037. (Carmack)

DISCUSSIONS-ADDITIONS-CORRECTIONS (ctd.)

● VOGUE VG651-600 062 "DUKE ELLINGTON AT THE BLUE NOTE"
- what is the country of origin? (Jacobs)

● DR. JAZZ W2X-40012 "31/5/64 CHICAGO HOLIDAY BALLROOM"
I have a tape said to be from this date, but:

- 1) On my tape we have as DESOR 937q+r: THINGS ... + THINGS The record has THINGS + DO NOTHIN' ...
 - 2) Time and structure are quite different for HAPPY GO LUCKY LOCAL.
 - 3) Is DESOR sequence correct?
 - 4) Was SKILLIPOOP played? (Götting)
- DEMS: We have forwarded your questions to Mr. Hoefsmit.

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