



For DEMS members only

THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1987/1

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!

NEW RELEASES

AND RE-RELEASES

● Alty (J) AY22-0013 "X'MAS FROM GREAT OLD FRIENDS"
Same as Stash ST-125. (Yuze)

● Atlantis (E) ATSD-2 "DUKE ELLINGTON"
"CONCERT AT CARNEGIE HALL 1952" (2-LP Set)
Same as FDC-1005/1006 "DE - 25TH ANNIVERSARY CONCERT (14Nov52)".

● CBS Sony (J) 30AP-3200 "NEW YORK CITY STORY"
includes "Take The A Train" (same as on Columbia CS-8515. (Yuze)

● Blue Note BT-85129 "MONEY JUNGLE"
Same as the "old" Money Jungle but 4 additional titles: Rem Blues / A Little Max (Parfait) / Switch Blade / Backward Country Boy Blues
These additional titles are issued for the first time. And worth observation is that the sound on all selections are now superior due to remix with digital technique. (Nielsen)
DEMS: George Wein is on the sleeve completely mistaken about the three titles as now being issued for the first time. It seems traditionally to be a very hard thing to do correct liner notes.

● Century 20 EL-5503 (Album title?)
Contains the following DE tracks: 21Jan51 (Metropolitan Opera House): The Mooche / Ring Dem Bells / Take The A Train / 27Jun53: Blue Jean Beguine / Whitout A Song / Jun53: Hy'a Sue / Just Squeeze Me
The 27Jun53 selections previously on Joyce LP-1079, and the last two selections previously on Joyce LP-4015. (Moule)



● Circle CLP-104 "DE AND HIS ORCHESTRA" "VOLUME FOUR"

1Dec43 It Don't Mean A Thing (3 takes) / Johnny Come Lately (2 takes) / Creole Love Call (3 takes) / Somebody Loves Me / Jack The Bear / Harlem Air Shaft (3 takes) (Towers)
This, the fourth volume in the series, is just as interesting as the previous ones. Jack Towers reports that the producers, George H. Buck, Jr. and Wendell Echols, plan to have all nine volumes out by the end of 1987.

● Doctor Jazz FW-40359 "NEW MOOD INDIGO"

SIDE A: 18May65: The New Mood Indigo (-24) / 3Jul62: Jump For Joy (-1) / The Feeling Of Jazz (-4) / 29Mar66: West Indian Pancake (-2) / Veldt Amour (-3)
SIDE B: 10May66: Wings And Things (-?) / 5Jan66: In The Alley / Sassy / UPH / Portrait Of Pea / 3Jul62: Mack The Knife (-2) (Nielsen)
DEMS: "Mood Indigo" is the same as 12F (in the Radio Denmark series), but on the sleeve said to be from Japan, June 1964. "Joy" is the same as 2E, and earlier issued on M.F.D. (2536-D). "Feeling" is the same as 4D and 37G, and is NOT the same as the M.F.D. version. "Pancake" was not broadcast. The next title is originally as "Veldt-Amour", and the same as 27E. "Wings" is in our files as from 10May66, but in the liner notes as from 29Mar66. Then follows 4 titles by 'The Mercer Ellington Septet' (RN, JH PG HC, Chick Corea(p) AB LBSn), which however means Mercer is not blowing his horn. "Pea" is here not the same take as in 13F. "Mack" is the same as 4E.

(Ctd. page 4)

DEAR DEMS MEMBER:

MONEY TRANSACTIONS with DEMS must be addressed and payable to:

Birgit Åslund
Box 4026
S- 175 04 JÄRFÄLLA
Sweden

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)

In case you absolutely has to use a bank cheque: SEK 30:- must be added to cover banking charges!

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

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, Acct. N° 441 21 72 - 1,
Centre de Cheques Postaux,
S- 103 06 STOCKHOLM,
Sweden

DISCUSSIONS - ADDITIONS - CORRECTIONS

On the Victor issue of BLACK, BROWN & BEIGE doesn't Rex Stewart play on the "WEST INDIAN DANCE"? All discographies, including Wax Works, show that Rex was not on the date and in fact joins the band a days later. Apparently it is a case of someone putting down wrong information, and everybody else

repeating the error. Maybe Rex missed part of the session. But he's there on the Dances. (Towers) DEMS comment: The original Victor BB&B recording sheets state only four trumpet men (TJ RN SH CA). Why? (Rex' name is added on the 4Jan45 recording date).

11736-D

RECORDS BY: DUKE ELLINGTON Domestic

Marking	Letter	Serial No.	Matrix No.	Pitch	SELECTION, COMPOSER, PUBLISHER, COPYRIGHT, Etc.	Wax	Rec.	Ampl. Set
					New York - Studio 2 - December 11th, 1944 - Duke Ellington at Piano and Directing Carosi- Johnny Hodges Trumpet- Taft Jordan Trombone- C. B. Jones Guitar- Fred Ony Otto Hardwick Willis Morris Lawrence Brown Cl. Bass- Alvin Raglin Albert Sears Shelton Humphill Joseph Mantab Trumpet- W. A. Croer Harry Carney Fr. A. Anderson Jimmy Hamilton			
					THE BLUES (From- Black, Brown and Beige) Vocal by Joya Sherrell NOT Processed Comp. Duke Ellington 1715 (J23P-5035) Side 2 Band 1 LISTED: BLACK, BROWN AND BEIGE Pub. & Copyr:- Still unassigned Time:-4:33			
					THREE DANCES (From- Black, Brown and Beige) No vocals Comp. Fr. A. Anderson Time:-4:40 (1) West Indian Dance (3rd. take) (2) Emancipation Celebration (2nd. take) (3) Sugar Hill Penthouse (Beige) (4th. take) (Union Musicians Band) (Refers on hand in N.Y.)			
					Date called 8:33 Recording time:-10:00 to 1:15 & 2:00 to 2:15 PM Electro-transf:- 1 Tr. (JP 8:33 to 8:00) (ET 8:33 to 8:15)			

Ap-9
C 400-39
D4 70-002 1-1A
D4 70-003 2-1A
A D4 70-002 8 104
A D4 70-003 8A 104
28-4111/28-0401-B
A D4 70-003 1-1A 104
28-4111/28-0401-B

Your balance (Sw. Crowns)

SEK

:

DEMS Bulletin
sending costs0:-
7:50

Remaining deposit

:

★ DUKE ★
ELLINGTON
1967

THE RAINBOW GRILL
BROADCASTS

★ JAZZ SOCIETY AA 5245-C ★

Special price

SEK

65 : -

FOR
DEMS
MEMBERS
ONLY

Still available

(2-LP value)

For details see

"NEW RELEASES" 85/3-7
and 85/4-5

Each member may order
up to 3 copies

AN UNIQUE OCCASION

A very rare DUKE ELLINGTON Program from his first Tour in France in July 1933, 8 pages (25 x 20), autographed on both sides by Duke himself, and inside by Johnny Hodges. List of French DE records available at this time included, also photos of the full band and by instrumental sections, etc ...

For sale to highest bidder.

Please contact:

Jean Carbonnel,
189, Avenue Paul Hénin,
59500 DOUAI,
France.

I GOT TO BE A RUG CUTTER (latest discussed in DEMS86/1-1): A common belief is that this track originated from a "demo" acetate record, cut while Duke was on the West Coast in 1937 for "The Hit Parade" picture, and that a copy (or the original?) found its way into the personal collection of Tom Harris of the Duke Ellington Society's New York Chapter. Interestingly, Leonard Feather, in "The Jazz Years" (Quartet Books Ltd., 1986), gives an account of the production of just such an acetate of "Rugcutter" that leaves us with the question if TWO such recordings might exist. As told by Feather, Ellington agreed to sing and play the "novelty song" onto an acetate at the end of a recording session (location and date undisclosed), for Feather to take the special copy home with him to England. Trumpeter Cootie Williams, "who was still in the studio and for some reason playing the trombone", was persuaded to play some blues, with Ellington at the piano, for the other side of the "Rugcutter" acetate. Feather concludes: "The autographed copy of these two numbers is still the only one in existence and remains in my possession after a half-century." As a result of Feather's claim, there is plenty of room for speculation. (Stratemann)

1Sep41, Hollywood, NBC "Salute To Labor". Duke portion from bc (DE IA HJ & the 'Jump For Joy' choir) (MC: Melvyn Douglas): "SELECTIONS FROM 'JUMP FOR JOY': The Brownskin Gal In The Calico Gown (vHJ) -into: Jump For Joy (choir) -into: I Got It Bad (vIA) -into: Rocks In My Bed (v??) -into: Jump For Joy (choir). (Valburn)
DEMS: New find. Note: "Wax Works" entry 41-25 has the date as 6Sep41.

Pablo 2308-247 (DEMS86/4-1): The error regarding GUITAR AMOUR in the "DE IN THE UNCOMMON MARKET" album was not made lightly or politely, but carelessly. It was, you might say, a case of falling asleep at the switch! But I am glad Herr Renberg was alert, because the album has not yet been issued in the U.S. and I think it will be possible to correct both this and the mistake made in the label copy of IN A SENTIMENTAL MOOD. One advantage Herr Renberg had over me was that Duke's spoken introductions were not on the tape from which I worked, but this is not offered as an excuse, because I am very familiar with PARIS BLUES, more so than with GUITAR AMOUR. (Dance)

(Ctd. 4)

Continuing Ken Rattenbury's series THE ELLINGTON SOLOISTS

(11): DUKE ELLINGTON
and
JIMMY BLANTON

Duke Ellington's affectionate acknowledgement of the stride/ragtime piano stylings of his early hero, James P. Johnson, would seem to be well-confirmed by the confident, two-fisted piano work during Bars 57 to 72 of this extract. But the spacious voicing of, and blues-inspired dissonances built into his vibrantly orchestral six-part chords (in Bars 58 and 61 respectively - repeated in Bars 66 and 69) are pure Duke. And, all the while, those sparkling exchanges with Jimmy Blanton go on.

The final 32 bars (73 to 88) display a definite shift of solo responsibility; Blanton's neatly-constructed, highly rhythmic and satisfying melodic variations are complemented by Duke's bell-like interjections within the brittle treble range of the piano - again in spreadeagled five-part chording, executed with that incisive tone that could originate from no other jazz pianist than Ellington. The concluding sections of this performance-score will appear in the next issue of our Bulletin.

(Rattenbury)

PITTER PANTHER PATTEN PART IV

The musical score is presented in two systems. The first system covers bars 57 to 72, and the second system covers bars 73 to 88. The notation includes piano (p), forte (f), and dynamic markings. Bar numbers are indicated at the bottom of the staves. The score concludes with the text 'TO BE CONCLUDED = Ken Rattenbury 1956.' and a signature.

"SAD NEWS:" Tony Watkins died on June 28, 1986 in his home in Philadelphia.

Tom Whaley, Duke's long time copyist, arranger and friend, died on September 5, 1986 in New York City.

NEW RELEASES



Overseas (J) UXP 790 V "SWING JAZZ"
"BEST COLLECTIONS"

Three DE items included: "Take The A Train", "Ain't Misbehavin'" and "Sultry Sunset" (dates not yet traced). (Yuze)

Overseas (J) UXP 791 V "JAZZ VOCAL"
"BEST COLLECTION"

Includes one DE item, "Do Nothin' Till You Hear From Me" (origin not yet traced) (Yuze)
Hoefsmit: I believe the date to be 26Aug63 and the same as on Rosetta 1313 (see below).

Pablo Live (J) 28MJ-3547 "DUKE ELLINGTON"
"IN THE UNCOMMON MARKET"

Same as Pablo 2308-247. (Yuze)

Rosetta RR-1313 "DINAH WASHINGTON"
"WISE WOMAN BLUES"

Includes one DE item: 26Aug63: Do Nothin' Till You Hear From Me
See comments above for Overseas 791. (Hoefsmit)

Sierra Records (E) FEDB-5027 "REPLAY - DE"

Same as Allegiance AV-5007. (Moulé)

Tobacco Road B-2650 "DUKE ELLINGTON"

Alamo / In A Jam / Night Train / Bakiff / Just A-Settin' / And A-Rockin' / Whitout A Song / I Miss Your Kiss / Moon Mist / Solid Old Man / Brown Betty / Hu-

moresque / How High The Moon / Cotton Tail / Limehouse Blues / Crosstown
The sequence "Brown Betty...Limehouse Blues" naturally suggests Carnegie Hall, 13Nov48. The other tracks might be 1945/46 AFRS transcriptions. (Moulé)

THINGS TO COME

Up-To-Date UTD-2009 "DE - THE STUDIO SERIES,
VOL.8 1933-1967"

17Feb33 Blackbird Medley, Pt.2 (-C) / 1934 (from film s/t): Sophisticated Lady / 2Nov40 Junior Hop (-1) / 11Nov40 Charlie The Chulo ("2") (see below) / 30Jun53 Basin Street Blues (mx 11623) / 1Jul53 Don't Ever Say Goodbye ("Untitled") (mx 11626) / 15May55 Look what I've Got For You ("The Blues") (mx 14096) / Commercial Time (mx 14097) / 18May55 Body And Soul (mx 14304) / 19May55 Once In A Blue (mx 14103) / So Long (mx 14105) / 29Jan57 Blues A La Willie Cook (no mx) / Slow Blues Ensemble (no mx) / Three Trumps ("Spacemen") (no mx) / 1967 Five Variations On A Single Commercial Theme
DEMS: Here is another UTD release with extremely interesting things. All selections are new on LP except for 'Junior Hop -1', previously issued on Time-Life STBB-21, and 'Charlie The Chulo -2' is an edited version using the start of take-2 spliced together with take-1 going into breakdown. The date 15May55 is both in DESOR and DEMS84/1-6 as 17May55. "Look What I've Got ..." is arranged by Rick Henderson, and "Commercial Time" is composed by Rick Henderson. The out of sequence mx no. for 'Body & Soul' was assigned at the session'. 'So Long', with vocal by JGsm, is what might be called a 'variation/extension' of the melody 'Blue Moon'. The 29Jan57 selections are from a so called 'Stockpile recording session', in this case with small band combinations. For the 'Five Variations ...', made for "Hot Shoppes" commercial use, we have no additional details - the theme, however, is very familiar, but at this time we are unable to tell the true title.

DISCUSSIONS/ADDITIONS/CORRECTIONS (etd.)

S.R.O. C-38-7680 (compact disc)(see DEMS86/4-2) appeared first as a LP with catalogue number LRC YX-7361-SL, but without the following three tracks: "Wings And Things/C Jam Blues/Hawk Talks". (Moulé)

DEMS86/4-4 (Strateman): According to the tape box in the Mercer-collection (a tape apparently made by CBC) Harry Carney and Mercer Ellington were invited by "Henry (sic) Whiston (sic), CBC. Recording date 20Dec66. (Busk)

There's an audio from a Canadian interview TV program circulating among collectors, with the following data: MAY, 1970, CBC-TV, Toronto, Canada, FRONT PAGE CHALLENGE. I have my doubts about the date, as Ellington mentions the fact that he is "stealing one of the men" from the program's house band. This, it seems to me, is a reference to Fred Stone, who initially joined the Ellington band for just one week, in April, while they were playing the Imperial Room of Toronto's Royal York Hotel (as they were again in May, of course). do you, or does anyone, have a precise date for the program? Aasland comment: I have the date as 3May70 for a CBC-TV recording originating from Toronto, but unfortunately not the name of the program consisting of a 10' Duke interview. There is another interview made earlier, 8Apr70, but originating from Vancouver. Can anyone clarify? (Strateman)

The "Wax Works of DE, Vol.III" was years ago ready for publication but postponed. To meet with the heavy demand from many many members Benny Aasland has finally been convinced to admit publication of the Chronological Section in the Bulletin, though not fully updated with the latest LP releases. There are however so many discographical values that we are quite certain that you will have a real good time investigating the material. The first eight pages are attached to this issue. Continuation will follow. For this first portion we will put your attention to the entry "45-7" where the various "The Mooche" release markings are left out. In this case we would appreciate help from our readers.



[illegible][illegible]

82299	SMITH SLOAN	World	6819-6828
82300	WIT ME FITT A NOT ROSE AND WATCH ME BORNCE	World	6909-6918
82301	AIR COMBITIONED JOHNS	World	7219-7228
82302	PITTER PATTEN PITTER	World	7699-7708
82303	PRALINE PASTRYST (PRALINE PASTRYST)	World	7799-7808
82304	DON'T YOU KNOW I CARE?	World	7869-7878
82305	I AM T OUR MORTAL BUT THE MUMS	World	8319-8328
82306	MUMOTA	World	8749-8758
82307	LET THE ECONOMS INVOL	World	R-684
82308	YOU NEVER KNOW THE THINGS YOU MISS	Palm Club PALM-11	
		Tax	n-8037

[illegible]

Duke's Canadian connection

Genius of jazz
made to feel
welcome here - 20 June 1972

IN the early 1970s, when the Duke Ellington band was playing the O'Keefe Centre on one of its last tours, the tenor saxophone soloist Paul Gonsalves came down from the stage and stood before a middle-aged woman in the audience, affectionately serenading her as the band accompanied him. While Gonsalves played and the woman shyly smiled, Ellington dedicated the number: "For Mrs. Anger, our dear friend."

She was the widow of Mr. Justice Harry Dell Anger of the Ontario Supreme Court, who had formed a friendship with Ellington many years before. After her husband's death Mrs. Anger and her son, also a lawyer, became the guiding spirits behind the Duke Ellington Society in Toronto and Ron Anger became one of the most learned Ellington scholars anywhere.

Once, after a Massey Hall concert in 1960, the whole band attended a meeting of the society at the Angers' North Toronto home. The Angers were among many friends Ellington made in his long years of association with Canada — an association that will be examined this spring when the International Conference Of The Duke Ellington Study Groups meets in Canada for the first time (at the Inn on the Park, May 16-18).

Duke's Presence And Influence In Canada is the conference theme. Ellington frequently toured Canada, from 1931 on, but in Toronto he found an exceptionally warm welcome. He came often — to Shea's theatre, the Royal York, the CNE, even Simpsons Arcadian Court — and developed an intense local following. He would often meet Toronto musicians (as he recalled later in a typically ambiguous phrase) "to sit and drink their gorgeous Canadian rye all night while benefiting from their critique of my recent recordings."

In the 1940s and 1950s three disc jockeys at the CBC — Elwood Glover, Dick McDougall and Byng Whittaker — were a



ROBERT FULFORD

kind of Ellington fan club. "Toronto was a unique place in those days," Ellington wrote in his autobiography, *Music Is My Mistress* (1973). "Artistic perspectives were adjusted to a strong natural state of individuality. Everybody in Canada seemed to listen to what they individually enjoyed, and nobody could tell them what to like, or what was popular, or what was the in thing. Even today, it is very hard to brainwash a Canadian."

The international Ellington conferences — this will be the fifth annual — combine scholarship and music. At the last one (at Rutgers University in New Jersey) a Danish scholar discussed his research on the chronology of Ellington compositions, someone gave a paper on Ellington's use of trombones, someone else showed obscure Ellington films.

There are always musicians — some of them survivors of the Ellington band, some of the jazz players who felt Ellington's influence. Clark Terry, who played with Ellington, will be at the Toronto conference; so will Ray Bryant, the wonderful U.S. pianist who now lives in Toronto. The host organization will be the Toronto chapter of the Duke Ellington Society, which (as Ellington once noted) "has always owed a great deal of its health" to the Angers.

In the mid-1950s the band

played, with great success, at the young Stratford Shakespearean Festival. That event stirred Ellington's imagination, and he set to work with Billy Strayhorn on a suite called *Such Sweet Thunder* (from *A Midsummer Night's Dream* — "I never heard so musical a discord, such sweet thunder").

First performed in 1957, *Such Sweet Thunder* was dedicated to Stratford and to Ellington's Canadian friends. The individual tunes carried titles such as Sonnet For Caesar and Sonnet To Hank Cinq. In one piece Ellington brought together three trombones (the witches from *Macbeth*) and a baritone saxophone (Iago from *Othello*) because he imagined that Iago and the witches had something to say to each other. In a piece inspired by *A Midsummer Night's Dream*, Clark Terry represented Puck.

Such Sweet Thunder was written when the band was recovering from the worst period in its history, when Ellington — deserted by some of his best players — had begun to seem outdated and irrelevant as well as unpopular. In retrospect the idea of using Shakespeare — an idea that had occurred to a good many composers before Ellington — seems to have given him fresh energy.

It brought forth his inherent sense of drama and his habit of using the soloists in his band like characters in a play. Ellington had

called himself an "amateur playwright" in the past. *Such Sweet Thunder* turned out to be one of the most durable of his ambitious exercises in program music.

Ten years later, in 1967, he was involved in a much more unusual event. Louis Applebaum, who had brought him to Stratford, asked him to perform with Ron Collier's orchestra on a record of music by three Canadian composers: Collier, Norman Symonka, and Gordon Delamont. He would be playing music he hadn't written, in arrangements he hadn't supervised, with a band he hadn't chosen.

Applebaum said he wanted to exploit Ellington's genius to bring attention to the music — and, of course, enhance the record. Ellington agreed. He fitted in two Toronto studio days between concerts in Chicago and Kalamazoo, played beautifully, and left behind a remarkable record. That was an important event in the lives of the other musicians. One of them, Fred Stone (who died last month), later played flugelhorn in Ellington's band.

Some of the visitors who arrived from Europe, the United States and the Orient at the Inn on the Park may find it surprising that their hosts are emphasizing Ellington's Canadian connections; but those connections were significant to him. And, as he wrote, "Canada has a character and a spirit of its own, which we should recognize and never take for granted."



Duke Ellington always had a special relationship with Canada

(This TORONTO STAR, January 10, 1987, article is borrowed from a TDES Newsletter.)



For details write:

Ellington

DUKE IN CANADA

'87

MAY 16-18

TORONTO

ELLINGTON '87 - Duke in Canada
95 Thorncliffe Park Drive, Suite 2906
TORONTO, Ont. M4H 1L7
Canada