

Don't forget

Ellington '87

DUKE IN CANADA

MAY 16-18

TORONTO

For DEMS members only



THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1987/2

MAY-AUG

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 !

DISCUSSIONS - ADDITIONS - CORRECTIONS

● SALUTE TO LABOR (see DEMS87/1-2): This Labor Day 1941 broadcast is most interesting because Duke brought some of the prime vocalists in the show along with him to the studio. I don't know who the "Jump For Joy" choir, who they were. BUT I do know who sings on 'Rocks In My Bed'. It is the great blues singer Big Joe Turner whose speciality number in "Jump For Joy" was 'Rocks In My Bed'. I knew this from the time I aquired the broadcast. Apparently the DEMS reviewer was completely unaware of this.

(Valburn)
DEMS: 'Rocks In My bed' was not on the original program but added rather late.

Aasland: The choir consists of Louise Jones, Ed-dievies Flenoury, Evelyn Burrwell, Gladys Dent, Edward Short, Bene Grene, Lawrence Harris, Roy Glenn, though I don't beleive them all to have been brought to the broadcast studio - nevertheless perhaps of some interest.

● "WEST INDIAN DANCE" (see DEMS87/1-2): Jack Tower's question about Rex Stewart's being present on the RCA Victor version of "West Indian Dance" and the DEMS note that he is NOT listed on the recording sheet: Jack Tower is NOT necessarily wrong - recording sheets occasionally are in error. (Examples: RCA Victor sheets list Bruce Hudson (tpt) instead of Don Anderson on "Beautiful Eggs", and Bruce Hudson (tpt) and Frank Leithner (p) on "The Fuehrer's Face" instead of actually Don Anderson and Stan Wrightsman, both recordings by Spike Jones. Spike Jones is a far cry from Ellington, but these examples do show that recording sheets aren't infallible. (Sears)

DEMS: You are so right - there are many more examples. But a little but remains: We all know Ray Nance to be unbelievable in adopting phrases, at-tacing, and sound adjusting to performances like anyone else's in the trumpet section. Aasland once observed this surprising talent during a chase chorus on "Perdido", shared between Ray and Rolf Ericson,

then a newcomber in the band. Rolf's rather strange style was adopted by Ray giving the surprising sen-sation there is not a chase but only one soloist during the choruses.

Other circumstances has been discovered disturbing the reability of orchestra personnel during recording sessions, one being a band member at the time not a member of the union, instead replaced by a "clean" name, or simply left out.

● 17Dec44 broadcast (see DEMS87/1-6, item 44-43): This Sunday afternoon (4:30-5:00PM) bc was sponsored by RCA Victor. The studio orchestra probably was Jay Blackton's orchestra. (Sears)

Aasland: The time given was E.W.T. DESOR states "DE acc. by Jay Blackton Orchestra and Unknown Choir". The late Joe Igo believed "Somebody Loves Me" to be recorded the same date, though not on the same occasion as above.

● "THE DIRECTORY OF DE'S RECORDINGS": The supplement to the directory is now in the works and we hope to have it printed during the summer of 1987. We are adding listings on audio cassettes, eight-track tapes, reel to reel tapes and also 8 and 16mm film as well as video cassettes (all formats). This first attempt of such a listing is not meant to be complete by any means. We would appreciate col-lectors in Europe, South America, Japan and Au-stralia for their help in sending along information of the cassettes in their collections. Please send such information to: Jerry Valburn, 17 Eva Lane, Plainview, NY 11803, USA. You will all be rewarded for your contributions. (Valburn)

● The 19Mar45 broadcast (see DEMS87/1-7, item 45-9): The famous Hollywood spot Billy Berg's is mistakenly printed as Billy Bird's. (Sears / Hallström)

DEMS: Please correct!

(ctd. p. 6)

DEAR DEMS MEMBER:

MONEY TRANSACTIONS with DEMS must be addressed and pay-able 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)

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 contries 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

NEW RELEASES AND RE-RELEASES



● ASV Living Era AJA-5024 "JAZZ COCKTAIL"

No details at hand.

● Bandstand (US) BS-7129 "SWINGING FLICKS"

Hot Chocolate (soundie 1941) / Mood Indigo (Snader) / The Mooche (= New World NW-5043) plus 12 non-DE tracks. *L. Lemay 2/13* (Moulé)

Corrected info:

● Century 20 EL-5503 (J) "DE IN CONCERT"

27Jun53: A Train(theme) / Satin Doll / Blue Jean Be-guine / Without A Song (vJGsm) / Smada / Hy'a Sue / / Just Squeeze Me (vRN) / Jam With Sam / A Train(nc) 21Jan51: The Mooche / Ring Dem Bells (RN) / A Train All of 27Jun53 same as AFRS "ONE NIGHT STAND"-3365, "Blue Jean" and "Without" previously issued on Joyce LP-1079, "Sue" and "Squeeze" on Joyce LP-4015, "Mooche", "Bells" & "A Train" same as Rare Records RR-3. (Moulé)

● Bandstand (US) BS-7130 (Title: ?)

Take The A Train (Soundie, 1941) plus 13 Soundies not by Ellington. (Moulé)

● CBS CD-57111 "ONE HOUR WITH DUKE ELLINGTON" (compact disc)

Selections same as from LP album releases (shown within parentheses):

Take The A Train ("Jazz At The Plaza") / Sophisticated Lady ("Blue Rose")/Perdido ("Festival Session") / I Got It Bad ("DE & Buck Clayton At Newport") / In A mellow Tone ("Blues In Orbit") / Mood Indigo ("Un-known Session")/ Happy Go Lucky Local ("Piano In The Background") / It Don't Mean A Thing ("Blue Rose") / C Jam Blues ("Blues In Orbit") / Satin Doll ("At The Bal Maque") / Things Ain' t What ("Festival Session") / Caravan (from original 78 rpm 1936 re- (ctd. p. 4)

Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS

(12) DUKE ELLINGTON and JIMMY BLANTON

For the final 32 bars of this work, Ellington returned to the familiar A-A-B-A formula of the popular song (a favourite starting point of his) - or nearly so, since the second 8 bars (97 to 104) show a departure from the main tune in favour of what amounts to a simple pointing-up of the underlying harmonic progression (so, the formula is modified to A-A1-B-A).

Now that the score of this performance is complete what more can be said about this magnificent Ducal miniature, other than to be forever grateful that this particular session happened at all? It has been a pleasure to coax these joyous jazz sounds on paper. Really, I suppose, here we had a full orchestra of only two players! Power, precision, propulsion and poise personified to be sure

PITTER PANTHER PATTERN
PART V (CONCLUSION)

STRAIN A

107 108 109 110 111 112 113 114 115 116 117 118 119

120. FINE

Carlsberg 1986.

120. FINE

Carlsberg 1986.



100 101 102 103 104 105 106 107 108 109 110 111 112

NEW RELEASES

(ctd. from p. 2)



ording) / I Let A Song ("Blue Rose") / Dancers In Love ("The Girls Suite") / Something To live For ("Unknown Session") / Solitude (original 78 rpm 1940 recording) / Black Beauty ("Unknown Session") / Black And Tan Fantasy ("Newport Jazz Festival")
A mixture of mono & stereo recordings. This CD was made in France. (Hallström)

● D.E.T.S. No.40 "TREASURY SHOW 41"

6Jul46: Take The A Train (theme) / Caravan / Sono / (Bond promo) / Laughing On The Outside / A Train (into stn break) / A Train (& return) / The Blues (from BB&B) / Teardrops In The Rain / I'm Just A Lucky So-And-So / (Bond promo) / Metronome All Out / Just A-settin' And A-rockin' / One O'Clock Jump
Origin according to the script enclosed: Paramount Theatre, L.A.

DEMS: Our files show the band to have played the Million Dollar Theatre, L.A., 2-8Jul46.

● D.E.T.S. No.41 "TREASURY SHOW 42"

27Jul46: A Train (theme & bond promo) / Jump For Joy / A Gathering In A Clearing / (Bond promo) / Come Rain, Or Come Shine / Suddenly It Jumped / (Stn break) A Train (& return) / MEDLEY: In A Sentimental Mood - Mood Indigo - I'm Beginning To See The Light - Sophisticated Lady - Caravan - Solitude - I Let A Song, Don't Get Around / (Bond promo) / Passion Flower / Just You, Just Me / You Don't Love Me No More / The Unbooted Character / (Bond promo) / Cotton Tail
Origin: Orpheum Theatre, San Diego, during the band's stay 23-29Jul46.

Portions from this broadcast has been used for the AFRS transcriptions "DATE WITH THE DUKE"-70 & -71.

A note in the included script states that Joe Nanton died in Los Angeles on 20Jul46, not in San Francisco. According to our files the band's operative base was Scragg's Hotel, S.F., where JN was found dead in the hotel bed on July 21th.

Aasland: Obviously Jerry has another information source.

● D.E.T.S. No.42 "TREASURY SHOW 43"

3Aug46: A Train (theme & bond promo) / The Eighth Veil / (Bond promo) / Lover Man / Blue Is The Night / Just Squeeze Me / (Bond promo) / Diminuendo In Blue - Transblucency - Crescendo In Blue / (Bond promo) / Things Ain't What ... / (Stn break) / Take The A Train (theme & return) / A Flower Is A Lovesome Thing / (Bond promo) / Hollywood Hangover / I Got It Bad / The Jeep Is Jumpin'
Origin: Golden Gate Theatre, S.F., during the bands stay there 1-6Aug46.

Portions once used for AFRS "DWD"-73.

DEMS: Again we are enriched by still another bunch of DETS lp's. All that has earlier been said when commenting on the series is true for these highly interesting Treasury broadcasts now released. Of course it is a MUST for the Ellington admirer!

● Doctor Jazz W GK-39137-2 "DUKE ELLINGTON"
"ALL STAR ROAD BAND" (compact disc)

The wellknown 1957 Carrolltown dance, same tunes as on lps and cassette. The CD has a playing time of 71:02! This CD is made in the USA, but I believe there is a French pressing around too with the same catalogue number. (Hallström)

● Laser Jazz (Jazz Life) LP-26012 (G) "JUMP FOR JOY"

6Feb63 C Jam Blues / 24/25May62 Take The A Train / Black And Tan Fantasy / Boo-Dah / 7Feb66 El Viti / 5Nov58 Sophisticated Lady / 24/25May62 Smada / 3Jul62 Jump For Joy / 24/25May62 What Am I Here For? / 3Jul62 I Let A Song ...-Don't Get Around ... / 8Jun63 Mr. Gentle And Mr. Cool / 6Jun62 Taffy Twist / 6Nov58 Things Ain't ...
A collection of tracks from the M.F.D. Box (Moulé)

● RCA PD8-89565-2 "DUKE ELLINGTON"
"IN THE SIXTIES" (compact disc)

Take The A Train / I Got It Bad / Perdido / Mood Indigo / Black And Tan Fantasy / The Twitch / Solitude / Do Nothin' ... / The Mooche / Sophisticated Lady / Creole Love Call / Rain Check / Day Dream / Rock Skippin' At The Blue Note / All Day Long / After All / Snibor / U.M.M.G.

First 11 tunes from LSP-3576 (The Popular DE) and remaining 7 tunes from LSP-3906 ("... and his mother called him Bill"). Total playing time 69:07. The cover photo is the same as used on "The Popular DE". The CD is made in Japan and the booklet printed in Germany! (Hallström)

● Riverside (J) VDJ-1575 "RIVERSIDE HISTORY OF CLASSIC JAZZ" (compact disc)

Contains "Rainy Nights" (1926) + 23 non-DE tracks.

The sleeve claims "digital remaster" and indeed the sound is somewhat better than the old American pressings from the mid-50's. Ordering number for this CD outside Japan is: 712-1575. (Hallström)

Aasland comment: A better date than (1926), as given above, is (Nov 1924).

Hoefsmit: DESOR gives the banjoist as Fred Guy instead of George Francis.

● Vogue (F) 502714 (Title: ?)

(Same as Musicraft/1946): Blue Skies / Overture To A Jam Session / Happy-Go-Lucky Local / Magenta Haze / Golden Feather / Jam-A-Ditty
(Same as Sesac/1959): Fat Mouth / Lost In The night / Little John's Tune / Lullaby For Dreamers / Night Stick / She Was A Tinkling Thing / Still Water (Moulé)

Now released:

● 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

For further, and special, comments turn to page .

E L L I N G T O N I A

● Amigo OJC-229 "CLARK TERRY -
- DUKE WITH A DIFFERENCE"

C Jam Blues / In A Sentimental Mood / Cotton Tail / Just Squeeze Me / Mood Indigo / Take The A Train / In A Mellotone / Come Sunday
Recorded on 29Jul57 and 6Sep57.

● Bluebird LP-5903-1 "JOHNNY HODGES - TRIPLE PLAY"

This reissue includes extra material now on LP for the first time. The contents consists of small Hodges groups recorded 9-10Jan67. At printing time we have no further details.
see DEMS July 83-3

DISCO

● V-DISCS: A HISTORY AND DISCOGRAPHY
First Supplement Compiled by Richard S. Sears

This supplement updates the original volume which cataloged and described the more than 8 million V-Disc copies that were sent to overseas personnel between 1943 and 1949. (GREENWOOD PRESS, INC., 88 Post Road West, Box 5007, WESTPORT, CT 06881, USA)

13 Years Later

This DEMS tape is especially composed by Sjeff Hoefsmit and Benny Aasland, to be presented at the ELLINGTON '87 CONFERENCE at The Inn On The Park, Toronto, Canada.

Side A

We will begin in 1939, when a special shortwave broadcast took place coming from CBS in the US shortly before Duke and the band were off to Europe. The target for this broadcast was BBC in Britain, and we have chosen the final selection:

HARMONY IN HARLEM & Broadcast close NYC 15 March 39

While in Europe a one month tour was made in Sweden. Duke celebrated his 40th Birthday in Stockholm. Congratulation festivities all day from early morning to long after the twin concerts given at the Stockholm Concert Hall. There was also a broadcast, from which remain a few selections, one being an Ellington arrangement of a Swedish popular tune of the day, "En Röd Liten Stuga". An incomplete version has earlier been available on LP, interrupted after the Ivie Anderson vocal. For the first time you will now enjoy the full sequence:

IN A LITTLE RED COTTAGE BY THE SEA Stockholm 29 April 39
Between sets there was a broadcast interview. From this we've included the following fragment:

ELLINGTON INTERVIEW fragment Stockholm 29 April 39

Just before this European tour Billy Strayhorn was added to the Ellington organization as singer and lyricist. When Duke returned back home he found Billy was no longer a vocalist but an arranger. An eight year step in time and a hardly known recording, if earlier known at all, from "Ellington Season 102-A" finds Billy at the piano and a small unit consisting of Harold Baker, Ray Nance, Russell Procope, Jimmy Hamilton, Fred Guy and Oscar Pettiford:

DOUBLE RUFF Early or mid 1947

Another step in time, and back to Europe, to Italy. After a Milan concert actor Victor Grassman visited Duke backstage and a very improvised thing took place. Mr. Grassman and Duke performed:

HAMLET'S MONOLOGUE Milan 30 January 66

Going across the border to the French Cote d'Azur we retain the Shakespearean spirit in the next portion. Here are three selections from Duke/Billy's "Shakespearean Suite" as presented at a 4 day Juan-les-Pins Jazz Festival, famous outdoor events:

SUCH SWEET THUNDER Antibes 28 July 66

HALF THE FUN

MADNESS IN GREAT ONES

On the last day of a series of lectures and concerts during an "Ellington Week" in Madison, Wisconsin, there was among other things the "UWIS SUITE" performed. We all already know of this suite from the Pablo release with the recording made in New York on October 5th 1972 - but here comes the real thing:

DUKE INTRODUCTION (portion) Madison 21 July 72

LOCO MADI

UWIS

KLOP

As "Klop" comes to a full stop through the hands of Rufus Jones you've experienced another fascinating journey in sounds and things in company with Duke and his men.

Further astonishing things are to be enjoyed on the next side.

Side B

To go back in time with material from the Danish broadcasts is no problem as long we don't have to go further back than 1956. But before we leave, let's look around in 1972.

One of the last giants who joined the band was Harold Ashby. He is invited for the Toronto conference, but on this moment it is not sure whether he can make it. It seems he has other commitments in Europe.

In the same session when the "UWIS SUITE" was recorded (as later released on Pablo), he recorded:

CHINOISERIE NYC 5 October 72

Another studio recording of a beautiful ballad, played by Harold Ashby in almost every concert:

I CANT GET STARTED NYC 23 November 68

We go now back to 1966 and stay there for a while, to enjoy parts of the remarkable concert, Duke gave at the Coventry Cathedral. This concert has been telecasted on April 10, 1966. But in the telecast our first selection was missing. Thanks to the Danish Radio, here it is:

COME EASTER Coventry 21 February 1966

TELL ME ITS THE TRUTH

WEST INDIAN PANCAKE

LA PLUS BELLE AFRICAINE

This was probably the most beautiful of all the "Africaines" we have ever heard. Sam Woodyard's contribution was great and Jimmy Hamilton was still there to do his important part.

Here we are as far back as far back goes in 1956.

We stay here to enjoy eleven minutes of fine improvisation. Do you recognize the third theme of "Blutopia" in Duke's piano part?

BLUES Chicago 17 March 56

All for the love of Duke !

This cassette is produced by the DUKE ELLINGTON MUSIC SOCIETY
Box 4026, S-17504 Järfalla, Sweden.

Copies made in Holland. Contents must under no circumstances be used for commercial purposes.

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.

THIRTEEN YEARS LATER
SEK 47: -

To be sure to get a copy you may make reservation(s) now

Delivery as soon as copies arrive from Holland

Each member may order up to 3 copies

FOR
DEMS
MEMBERS
ONLY **AZURE**
CA-6



DUKE IN CANADA

MAY 16-18

TORONTO

Contact: ELLINGTON '87 - DUKE IN CANADA, 95 Thorncliffe Park Drive, Suite 2906, TORONTO, Ontario, CANADA M4H 1L7



WASHINGTON

Duke Ellington

INTERNATIONAL FESTIVAL



Throughout April a series of public activities were coordinated by the Ellington Commemorative Committee to generate an increased awareness and appreciation of Duke Ellington, the man and the artist. These Ellington concerts, lectures, big band dances and live theatre were designed for the enjoyment and accessibility of all age groups and backgrounds. The Festival activities took place at locations ranging from Western Plaza, downtown, to the Ellington School for the Arts, to the Washington Cathedral, and more. Among events: Clark Terry led All-Star "Show Of Shows" salute to Ellington with, among others, Anita Moore. Duke arrangements were exclusively used. There were radio broadcasts from various events such as "Cotton Club Nite" (WRC-AM) including excerpts from The Cotton Club Revue. Among films shown: "On The Road With Ellington". There were 3 more days with Ellington films. An Ellington Piano Concert was performed at the Ellington Theatre in the DE School of the Arts, and more concerts. Many lectures took place. There was an Unveiling Of Ellington Mural. Among theatre activities the Discovery Theatre produced "Take The A Train", and there was a Sacred Concert at the Washington Cathedral. A WDCU-FM broadcast showcased many Jazz Ensembles, June Norton and Jimmy McPhail included. Presidential and Mayoral proclamations in connection with unveiling and dedication of a commemorative plaque.

ADDITIONS/... (ctd.)

AFRS "JUBILEE"-117 (see DEMS87/1-7, item 45-6): This transcription was "assembled" (mastered) on January 18th; therefore, it could not have been re-

corded in February 1945. Comes from DE appearances on Monday night Jubilee shows (from one or two of these one hour shows - probably of January 1, 8 or 15, 1945). (Sears)

The 19Mar45 bc (see DEMS87/1-7, item 45-9): Change the spelling Singelton to Singleton. I'm puzzled by "Rolio Garber" - could this be drummer Rollie Culver? (Sears) Aasland: The name is Rollo Graber, as given on page 7 - at least the name is given so on the sleeve to my acetates in my collections. He is not a drummer.

BASIN STREET BLUES: This unissued Capitol performance which also appears on UTD-2009, I now realize that there is a second trumpet on the recording who can be heard behind Nance's vocal. I believe the trumpet to be either Clark Terry or Harold Baker. We apologize for the tremendous echo to be found there. These were on the reference source material and could not be removed. (Valburn)

Your balance (Sw. Crowns)	SEK	:-
DEMS Bulletin sending costs		0:- 7:50
Remaining deposit		:

SAD NEWS

Eddie Lambert died March 12, 1987. He was 56 years old. He had a very short but painful terminal disease. His many friends carried his body to the grave on March 18th. Together with Elaine, each of us has now to pay the highest and ultimate price for having been blessed with Eddie's friendship: never to enjoy his company anymore. Apart of countless precious and joyful memories, he has left us the manuscript of the first real standard work about Duke's music. He knew before he died that it will be published. We are not only looking forward to read his book but also very proud to be able to say: G. E. Lambert? He was my friend! (Sjer Hoefsmit)

We mourn Eddie Lambert who died of cancer in Oldham on March 12 at the age of 56. His sudden and unexpected passing saddens us all. To Elaine, we extend our deepest sympathy and hope she will derive some measure of comfort from the outpouring of love from their many friends. Eddie was to have presented a paper at Ellington '87 and we looked forward to the pleasure of his company. I recall how in Newark Eddie persuasively and winningly urged the Toronto delegates to hoast this year's conference. We shall pay him tribute and miss his presence. All who knew Eddie are indebted to him for his manifold contributions as a lover of music and a human being. (Eileen Ward)

Eddie, our long long time DEMS member has suddenly left us. Eddie, who was born in Oldham, lived there all his life, where he founded the Oldham Jazz Society (1950). He became chairman of the Manchester Jazz Society (1965). Besides his contributions to a variety of jazz mags, he wrote numerous liner notes for a great many LP's. He was perhaps internationally first recognized when his first book "Duke Ellington" was published. Discographically he was always ready to lend a helping hand. Many new friends, along with numerous old ones, will remember him as the organizer and chairman of "Ellington '85", and he was expected to take part in the "Ellington '87" Toronto meeting. All DEMS members together with myself mourn Eddie's death. His long life companion, Elaine Norsworthy, will continue the DEMS membership. Elaine can be reached under the below mentioned address. Eddie is such a great loss for all of us. (Benny Aasland)

Elaine Norsworthy, 92 Hadfield Street, OLDHAM, Lancs. OL8 3EE, England.

... and just received MORE SAD NEWS

In a letter from Jerry we've been informed of the loss of Billy Taylor, Sr. last November and then Luigi Sanfilippo in late November, and most recently Chubby Kemp.

45-75 RADIO CITY STUDIOS ABC (WJZ & BLUE) Treasury Show
SH NS NH TJ CA, JH CJ LB, AS JH JTH ON MC, DE PU JR SR, ED
M.Y.C., 12 May 45

Grid for 45-75 recording session with columns for program elements and time slots.

TAKE THE A TRAIL (theme) & Intro.
KIDNEY
CARNegie BLUES
SOMEONE
MY LITTLE BROWN BOO
KISSING BOO
RING THE BELLS
I'M BEGINNING TO SEE THE LIGHT
Station break & return
"BLACK, BROWN AND BEIGE" excerpts Intro.
(a) WORK SONG
(b) THE SPIRITUAL (COME SUNDAY)
CLUBBY
TEAMWORKS IN THE MAIN
AC-CENT-JAZZ-ARE THE POSITIVE
WAY LOU
TAKE THE A TRAIL (theme) & Close

45-76 VICTOR Recording Session
ME, P, greet, with Tommy Dorsey and his Orchestra (arr. Sy Oliver)
M.Y.C., 14 May 45

Grid for 45-76 recording session with columns for program elements and time slots.

759-1 THE HINDOO GOES MOODY
-87 VICTOR STUDIO 2 Recording Session (TD guest soloist on 266-1)
SH NS NH TJ CA, JH CJ LB, AS JH JTH ON MC, DE PU JR SR

Grid for 759-1 recording session with columns for program elements and time slots.

45-74 VICTOR STUDIO 2 Recording Session
SH NS NH TJ CA, JH CJ LB, AS JH JTH ON MC, DE PU JR SR, JSX
M.Y.C., 26 Apr 45

Grid for 45-74 recording session with columns for program elements and time slots.

278-1 KISSING BOO
Victor 20-16701 MEV B-9465, JR-2497, ME-2202
RCA LPW-541, RD-7888, LPM-34043, RA-11, FHM-7305
AFPS "MUSIC MUSICAL LIBRARY" P-366, AFPS "SWINGTIME"-60

45-75 400 RESTAURANT CBS broadcast
SH NS NH TJ CA, JH CJ LB, AS JH JTH ON MC, DE PU JR SR, ED
M.Y.C., 26 Apr 45
IF YOU ARE NOT A BREAD
WEST INDIAN DANCE
Acetate exists
Acetate exists

45-76 400 RESTAURANT CBS broadcast
SH NS NH TJ CA, JH CJ LB, AS JH JTH ON MC, DE PU JR SR
(Contents unknown)
M.Y.C., 27 Apr 45

Grid for 45-76 recording session with columns for program elements and time slots.

45-78 ABC STUDIOS "TOMMY DONZI SHOW" broadcast
ME, P, greet, see by the Tommy Dorsey Orchestra & Vocal Chorus
M.Y.C., 29 Apr 45

BAWBERG IN LOVE ME, P solo
I DON'T KNOW ABOUT YOU / I'M BEGINNING TO SEE THE LIGHT
Acetate exists
Acetate exists

45-79 400 RESTAURANT CBS broadcast
SH NS NH TJ CA, JH CJ LB, AS JH JTH ON MC, DE PU JR SR, JSX
M.Y.C., 29 Apr 45

LET ME WITH A HOT NOSE AND WATCH ME BOUNCE
I SHOULD CARE
CLEMENTINE
I'M BEGINNING TO SEE THE LIGHT
THINGS AREN'T WHAT THEY USED TO BE (theme)
Acetate exists
Acetate exists
Acetate exists
Acetate exists
Acetate exists (a few bars)

45-30 VICTOR STUDIO 2 Recording Session
 SN RS RM 23 CA, JR CJ LB, AS JR JFRA OH NC, DE PG JR SC, JS-1
 N.Y.C., 1 May 45

Victor 20-1697	
RMV B-9465, RM-2202	
RMV JK-2600, ALS-5051	
RMV B-9456, B-10523	
Camden QJ-25091	
RCA LPV-541, RD-7888	
RCA LPM-34043, RA-41	
RCA FXM1-7303	
RMV B-9456, B-10523	
RMV 7M-156, ALS-5051	
VDP 7PQ-2022	
VSM 7EMF-28	
RMV 7M-156	
VDP 7PQ-2022	
AFRS "SWINGTIME"-60	
AFRS "BML" P-366	

45-31 400 RESTAURANT HBS broadcast
 SN RS RM 23 CA, JR CJ LB, AS JR JFRA OH NC, DE PG JR SC, ED JS-1 AMLP
 N.Y.C., 1 May 45

TAKE THE A SHALE (Theme) & Interp.
 I MISS YOUR KISS
 WE'LL BE HOME FOR A LITTLE WHILE
 RIPP SPACED
 I AM 'T GOT MORNIN' BUT THE BLUES
 I'M BEGINNING TO SEE THE LIGHT *) & Close

*) Misannounced as REARWARDS IN THE RAIN.

45-32 JAZZ THEATRE ABC (JAZZ & BLUES) Treasury Show
 SN RS RM 23 CA, JR CJ LB, AS JR JFRA OH NC, DE PG JR SC, JS-1 AMLP
 Newark, 5 May 45

AFRS "DWD"-1	
AFRS "DWD"-6	
AFRS "DWD"-8	
AFRS "DWD"-13	
AFRS "DWD"-24	
AFRS "DWD"-26	
AFRS "DWD"-29	
AFRS "DWD"-35	
AFRS "DWD"-62	
Blank label (RM 337/338)	
Caracol CAR-436	
Fairmont FA-1001	
D.E.T.S. 4	
Phontastic NOST-7624	

TAKE THE A SHALE (Theme) & Interp.
 EUROPEA
 Bond promo (RM)
 CLEMENTINE
 MY HEART SIMMS
 SENTIMENTAL JOURNEY
 I GOT IT BAD
 THREE CENT STUMP
 BLACK AND TAN FANTASY
 BLUE SKIES & Bond promo (Anncr.) & Station break
 Returns
 PASSION FLOWER
 AIR CONDITIONED JUNGLE
 PRALITIC FANTASY
 I'M BEGINNING TO SEE THE LIGHT & Bond promo
 MAIN STAY
 EVERYTHING BUT YOU
 CHARLOTTE BLUES
 JUMP FOR JOY & Bond promo (Anncr.)
 THINGS AIR 'T WHAT THEY USED TO BE (Theme) & Bond
 promo, etd. (RM) & Close

45-33 VICTOR STUDIO 2 Recording Session
 SN RS RM 23 CA, JR CJ LB, AS JR JFRA OH NC, DE PG JR SC
 N.Y.C., 30 May 45

RMV 30-243, RM-2910	
VSA AA-653	
RCA 27-0054 (in set WPT-11)	
RCA EPBT-1004 (947-0079)	
RCA LPT-1004, LPV-541	
RCA EPA-5002, RCX-1006	
RCA 75483, LPM-34043	
RMV DLP-1007	
Electrola (U) DLP-1007	
RCA B-21009, RD-7888	
RCA RA-42, FXM1-7303	
Camden QJ-25091	
RMV HFLP-109	
RCA PL-42086	
DREW "GENIUS OF DUKE"-1	

45-34 VICTOR STUDIO 2 Recording Session
 SN RS RM 23 CA, JR CJ LB, AS JR JFRA OH NC, DE PG JR SC
 N.Y.C., 11 May 45

RMV 20-3891	
RMV 2-7718, JO-272, JK-2772	
RMV JO-243, RM-2910, VSA AA-653	
Electrola EQ-7623	
RMV JO-264, JK-2729, QA-5053	
RCA 27-0055 (in set WPT-11)	
RCA LPV-541, RD-7888, RCX-1022	
RCA EPA-5054, 447-0129, LPM-34043	
RCA VPM-6042, VPS-6042, CPL2-4098	
Camden QJ-25091	
RCA 27-0057 (in set WPT-11)	
RCA LPT-1004, EPBT-1004 (947-0078)	
RMV DLP-1007, Electrola (U) DLP-1007	
RCA B-21009	
RCA A721-0154, EPA-30154	
RCA LPM-6009, LJ-30009	
RCA RD-27256	
RMV 20-7623	
RCA RA-42, FXM1-7303	
Longines Syphonette Society SYS-5974	
RMV HFLP-109	
RCA PL-42086, CPL2-4098	
Dept. of States "NOTES ON JAZZ"-1/2	

262-1 CARAVAN
 263-1 BLACK AND TAN FANTASY
 264-1 MOOD INDIVIDIO

The Blue Network
 AMERICAN BROADCASTING COMPANY, INC.

PART THIRTEEN
 "Arden
 Air Mail" DUKE ELLINGTON
 MAY 12, 1945

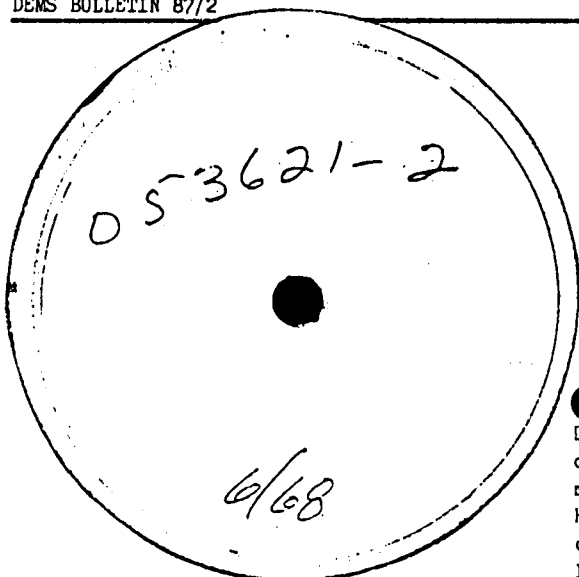
TYPE REP SPEED 78

ONE SYLLABUS PRESSURE NOT IN EXCESS OF TWO OUNCES
 RM 30

THE DIFFERENCE BETWEEN FACTS AND FACTS

A closer look at a recording session

Edited by Benny Aasland



● Under the heading "Things To Come" in our previous Bulletin (see DEMS87/1-4) the now released Up-To-Date 2009 lp was reviewed. Concerning the included "Charlie The Chulo" a misunderstanding occurred, mainly as a result given as facts on the RCA FXM1-7133 lp sleeve.*) However: The recordings from the session are here listed in numerical order. This, together with the scratchy and noisy reproductions misled to the wrong conclusion that some editing had been done in con-

nection with the take -2 version. Communications from both Jerry and Steve Lasker commented on the matter. Since the circumstances concerning this recording session must be of a far wider interest I feel I must, together with Jerry and Steve, make some explanatory remarks on the session, and also to make it clear no editing work has been carried out on take -2.

● Jerry writes: "In 1939 the American record companies adopted a practice of recording the entire session of an artist on 16" acetates. This served a very good purpose for it allowed the recording company executives to listen to the entire session and then determine which take would be their first choice (-1 or -A) and a back up take (-2 or -B). Columbia records were most active in this area, but on occasion RCA-Victor also used this system. One of the few times Victor did this was the Barney Bigard session in Chicago on November 11th, 1940. The acetate safeties were discovered by John Steiner years later. Ellington specialists such as Aasland, Debroe, and myself obtained copies of this material on tape either directly or indirectly from John Steiner. When RCA in France was producing the series "Works Of Duke" they borrowed these tapes. Now the tapes actually tell us the order of recording on the recording and this is true in the case of "Charlie The Chulo". BUT RCA France then designated the recordings in a numerical sequence. This then confuses the issue because the -1 which appears on 78 and many lp issues is not the first performance. The recording ledgers for this session tell us that two takes were processed (metal parts made). So -1 was issued back in 1940 or early 1941 and the designated -2 was kept as a test pressing. The genuine take -2 is in my collection in the form of a vinyl test pressing. In addition to appearing on UTD 2009, it is also to be found in the recent Franklin Mint series. ..."

● From Steve Lasker's letter: "Jerry was kind enough to loan me his vinyl test. Pencilled onto the label is (see above) "053621-2" and "6/68", the later presumably the month and year of pressing. I ... determined that Jerry's test is the same as what is shown as take 1 on the French RCA lp. I have also noticed that the first note of music has been clipped on FXM1-7133, and that about fifteen seconds from the end, the LP appears to speed up slightly, thus ending a split second sooner than Jerry's test during dual playback. What French RCA claims is take 3, as it is apparently the third take on the acetate safety and thus the third take recorded, was issued on Bluebird B-10981, and designated as take -1. This was the first-choice take. The second to be recorded, which FXM1-7133 shows as -2 was undoubtedly waxed and instantly scrapped; there was no need to process breakdowns, and the recording sheets indicates that only two takes were processed. Thus, this breakdown survived the year 1940 only on the acetate safety. So it appears that at this period of RCA Victor's history, take numbers indicate the preference of takes, not the sequence of recording, though I should point out that what was designated as take 1 was not always the issued take. ..."

● In addition Jerry writes: "I have never spliced or faked a recorded performance in my many productions. If there is any exception to this rule, Jack Towers and I edited out the Gonsalves' solo on Diminuendo In Blue-Crescendo In Blue on the souvenir record of Ellington '87. ..."

● Hoefsmit comment: I have never stated that JERRY have edited two takes in order to repair a false start. I simply concluded it had been done. There is no doubt that the take on Up-To-Date is the same as the first (chronologically mentioned) take, except there is something missing on the RCA lp, as well as in the complete copy of the safety acetates. This is confirmed by Steven and by the information Benny recently sent me. It looked quite reasonable that someone could have used this "take -1" (having a false start) and take -2 (having no value as a breakdown) thus making a perfect alternate take.

● Aasland: As a whole the above reflects an interesting episode displaying the difference between facts and facts in material at hand for discographical research efforts. The sequence problems are however no news to our members. We have several times before enlightened everybody answering questions on the matter in the Bulletin (for instance see DEMS83/13-8).

As being responsible for the contents in our Bulletin, I am the one to be blamed could anyone of our readers misunderstand the comment in the previous Bulletin on the take -2 matter as being an "insult" on Jerry!

*) Fact No.1:

(Extracted from the
FXM1-7133 liner notes)

BARNEY BIGARD AND HIS ORCHESTRA

- | | | |
|--|-------------------------------|------|
| 8. Charlie the Chulo
(D. Ellington) | Unissued on 78 (BS 053.621-1) | 3'05 |
| 9. Charlie the Chulo
(D. Ellington) | (BS 053.621-2-3) | 3'55 |

(Ctd.
next page)

Fact No. 2:

"Charlie The Chulo" as on acetate safties:

*
 953621-2 & 2A (complete) Unreleased
 Franklin Mint; UTD-2009
 *
 053621- (into breakdown) partly on RCA FXM1-7133
 RCA FXM1-7133
 053621-1 & 1A (complete) Bluebird B10981, HMV DLP-1025,
 RCA FXM1-7133, etc

* = rehearsal glimps(es)

Note: Takes 1 & 1A are recorded in parallel, as also 2 & 2A.

In the below clip from the Aasland 1978 "Wax Works of Duke Ellington - The 6 March 1940 - 30 July 1942 Period" more releases are mentioned:

40 -48 VICTOR, Studio A, Recording Session Chicago, 11 Nov 40
 (BB&hO): RN, JT, BB EW, DE JB SG (pBS on "Ready Eddy")

Unissued	Bluebird B-10981	HMV B-9185	Bluebird B-11098	BlueAce BA-230	HMV B-9215	HMV JK-2258	HMV EA-3620	HMV B-10606	HMV TG-190	RCA LPV-566	RCA 75728	RCA 13025A	Elec/HMV W/DLP-1025	RCA 430629	RCA LEJ-2	Camden CAL-399	Camden CDW-199	Camden LCP-47	HMV 7M-170	RCA FXM1-7133

Note: Takes are here mentioned in chronological order

(No Mx.) Rehearsal glimpses
 053621-1 CHARLIE THE CHULO
 -2
 -3

Fact No. 3:

B B 1145

RECORDS BY: Barney Bigard and His Orchestra Acct. # 451 - 173

Letter	Serial No.	Matrix No.	Pitch	SELECTION, COMPOSER, PUBLISHER, COPYRIGHT, Etc.	Wax	Rec.	Amp. Set
				Studio "A" Chicago. Outside In 73 Nov. 11th. 1940 (UNION MUSICIANS) Clarinet; - Barney Bigard Trombone; - J. Tisol Sax; - B. Webster Piano; - Duke Ellington Trumpet; - Ray Nance Str. Base; - J. Blanton Drums; - Sunny Greer			
A	BS 053621-1	* 53	53	"Charlie The Chulo" Time; - 3:05 Process Flowed 21			
	BS 053621-1A	58	58	Comp. Duke Ellington Hold " 145			
	BS 053621-2	55	55	Pub. Robbins 1940 Time; - 3:10 Process " 21			
	BS 053621-2A	50	50	(Info. Verbal) Hold " 145			
A	BS 053622-1	* 53	53	"Lament For Javanetto" Time; - 3:50 Process Flowed 21			
	BS 053622-1A	58	58	Comp. Barney Bigard & Billy Strayhorn Process " 145			
				Pub. Exclusive 1940 (Info Verbal)			
A	BS 053623-1	* 104	104	"A Lull It Darn" Time; - 3:30 Process Flowed 21			
	BS 053623-1A	104	104	Comp. Duke Ellington Process " 145			
				Pub. Robbins 1940 (Info Verbal)			
A	BS 053624-1	* 53	53	"Ready Eddy" Time; - 3:10 Process Flowed 21			
	BS 053624-1A	58	58	Comp. Barney Bigard used for Band 4 of Process " 145			
	BS 053624-1B	53	53	Pub. Exclusive 1940 (Info Verbal) G706-4208 Hold " 21			
				Three acetate blanks used 13" Musicians Time 11:30 to 2:30 Control Room Time 10:00 to 3:00 (EE LC)			

* LPV-566 BARNEY BIGARD/ALBERT NICHOLAS..JUNE 1969 RELEASE

* G35P-6927- Side-1 / BD. 3- CAK-339- "GREAT JAZZ NEEDS"



Extract from the RCA LPV-566 liner notes:

SIDE 1
BARNEY BIGARD
CHARLIE THE CHULO (BS-053621-1)
 Recorded 11/11/40.
BARNEY BIGARD AND ORCHESTRA (An Ellington Unit)