

For DEMS members only!



THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1987/3

SEPT-OCT-NOV

May 16-18 1987

The 5th annual
conference of
the DE Study
Group

Ellington '87



DUKE IN CANADA

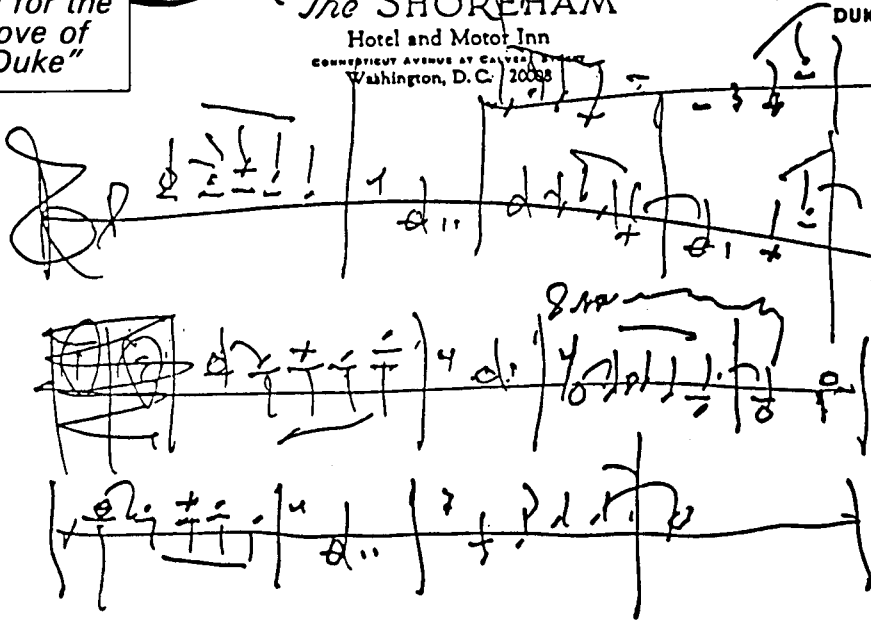
TORONTO

"All for the
Love of
Duke"

The SHOREHAM

Hotel and Motor Inn

CONNECTICUT AVENUE AT CALVERT STATION
WASHINGTON, D.C. 20008



● From so many letters received the overall conclusion must be, that this conference was a most interesting and rewarding one. Already in consulting the beautiful artistic printed program, and posters, shaped, we believe, by DEMS member Ed Hausmann, the participants must have been overwhelmed by the variety of "dishes" to be presented. We will zig zag between all the events, trying to reflect but just a little from all the presentations.

● Now - what could it be that is shown here to the left? If your first, or even the second guess is wrong, the third one must be right. Yes, this is an example of the by the Duke invented "shorthand" music writing, this time on a hotel stationary. This and many other examples were displayed during the presentation by Maurice Peress, who recently acquired copies of many of Duke's personal manuscripts, papers,

and annotated symphonic scores, thus being able to give remarkable insights in understanding Ellington's composing methods.

● Mr. Peress (New York) was one of the more than 20 daytime speakers. Evening events, all introduced by John Norris (Toronto), presented live music by many name musicians, among which two Ellington veterans, Booty Wood and Aaron Bell. Another evening event was a screening of the 6Nov69 2nd Sacred Concert in Stockholm, Sweden, with Alice Babs, the Eric Ericson Choir, Tony Watkins, and the full band.

● Things begun with greetings from Morris Hodara (TDES, New York), Eileen Ward, coordinator for "Ellington '87", and Alan Shields (TDES, Toronto), followed by Jerry Valburn dedicating the conference to the late Eddie Lambert. Jerry later presented some unusual and rarely-heard DE recordings, and he was again remembered as Jack Towers presented his new and freshly cleaned-up DE air shots from the 1930's, based on material from Jerry's collections.

● Don Miller (DESG, Chicago) talked about the continuation of the coordinating of a network of transcribers setting down Duke's recorded music onto paper for the benefit of tomorrows musicians. Martin Loomer (Toronto) and Andrew Homzy (Montreal) formed a panel discussing the difficulties in setting down Duke's music.

● Mark Tucker, who wrote the extensive liner notes for the RCA Bluebird Blanton-Webster Band reissue, examined several of DE's piano pieces, often with help of the keyboard.

● Louis Applebaum, musical director of Stratford Shakespearean Festivals, told of his experiences working with Duke, presenting material selections mixed with anecdotes. Barbara Reid also talked about Duke's love affair with Stratford (cld. p.9)

DEAR DEMS MEMBER:

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Birgit Åslund
Box 4026
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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)

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

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DISCUSSIONS - ADDITIONS - CORRECTIONS

In discussing Duke Ellington on one of my radio programs, a listener informed me that she knew where The Ellingtons had lived at the turn of the century. This was further confirmed by research in Boyd's Directory of Washington, D.C. indicating the Ellington family lived at 2129 Ward Place N.W. in 1899. This was also corroborated when I applied for and received a notarized copy of Duke Ellington's birth certificate certifying that he was, in fact, born on that site on April 29, 1899 - the son of Daisy and James Ellington and was delivered by a midwife named Eliza Jane Johnson who lived at 1036 - 19th Street, N.W. (Grant)

A bunch of questions:

- 1) Is the Aircheck label a US or Canadian one?
- 2) What is the origin of Azure LP-431?
- 3) Datas for "Rockin' In Rhythm" on Bandstand BS-7127?
- 4) What V-Discs are included on Dan VC-5001?
- 5) Hits H-1001: Exact content?
- 6) Hits H-1002: Exact content?
- 7) Byg 6641-248: Origin and content?
- 8) Byg 9299-335: Origin and content?
- 9) Delta DA-50104: Origin and content?
- 10) Elec 301: Origin and content?

Aasland: 1) Made in Canada. 2) This is a DEMS members' production (We understand you are quite a new member!) 3) Cf. DEMS81/3-3: "... originally from the Paramount Pictures "Bundle Of Blues" (1933), but here used for a jazz cavalcade with a presenter dubbed in." 4) Cf. DEMS80/2-1: "12May45: Harlem Air Shaft / 7Jul45: Ring Dem Bells / 12May45: Prelude To A Kiss / 26May45: In The Shade Of The Old Apple Tree / 10May47: Sophisticated Lady / On The Sunny Side Of The Street / It Don't Mean A Thing / 26May45: Hollywood Hangover / 25Jun45: Unbooted Character / 16Jan46: Esquire Swank / 23Nov46: Golden Cress / Sultry Serenade / 9Nov43: Main Stem. 5) This is a French label. Contents: 8Nov43: Boy Meets Horn / Mood Indigo / 9Nov43 Caravan / 1Dec43 Chopstics/Honeysuckle Rose / 28Mar46: Crosstown / 11Jul46 Rockabye River / 9Jun47 Stomp, Look And Glisten/Sophisticated Lady/I Got It Bad. 6) Contains only two DE numbers: 1Dec43 Somebody Loves Me / 25Oct55 The Happy One. 7) 8) A German issue. 9299-335 in album 6641-248 with the following contents as stated in the liner notes (not entirely correct!): 18Mar37 Sophisticated Lady / Rockin' In Rhythm / 17Sep41 Frankie And Johnny / After All / Clementine / The Girl In My Dreams / Jumpin' Punkins / Flamingo / Love Like This Can't Last / 23Jan43 Boy Meets Horn / 8Nov43 Hop Skip Jump / 9Nov43 Main Stem / 21Apr45 Frantic Fantasy / 24Apr45 It Don't Mean A Thing / 12May45 Harlem Air Shaft / Prelude To A Kiss / Ring Dem Bells / 26May45 In The Shade Of The Old Apple Tree / 21Jan51 Frustration / Harlem / Take The A Train / Love You Madly / Rose Of The Rio Grande / Coloratura. 9) German label. Contains selections from the 17Jan45 Esquire Jazz Concert, further details unknown. 10) Japanese label with selections from the same occasion as on Delta. (See DEMS87/1, page 5).

Please give catalogue number and contents for the Sandy Hook LP containing 1938 Cotton Club recordings taken from JA-12/-13. (Moulé)

Aasland: The catalog number is S.H.-2029. Exact contents unknown to me, but JA-12 and JA-13 has the following: Harmony In Harlem / Dinah / At Your Beck And Call / If You Were In My Place / Oh, Babe Maybe Someday / Downtown Uproar / If Dreams Come True / Birmingham Breakdown / You Went To My Head / Roose Room / The Gal From Joe's / Riding On A Blue Note. Echoes Of Harlem / Prelude In C Sharp Minor / If Dreams Come True / Harmony In Harlem / It's The Dreamer In Me / Ev'ry Day /

Three Blind Mice / On The Sunny Side Of ... / Dinah's In A Jam / If Dreams Come True / Lost In Meditation / Rockin' In Rhythm.

Do you have any details on the Duke Ellington 3 CD release on Bluebird 5659? (Rask)

DEMS: Yes, please see page 5 in this Bulletin.

Recording dates for "Ring Dem Bells" and "Blues On The Double" (from World ET's)? (Moulé)

DEMS: 1Dec43 (see DEMS85/4-6) and 7Aug45 (see DEMS86/1-7).

Recording dates wanted for "In A Jam" and "Down Beat Shuffle" on Jazz Society LP-12 (F). (Moulé)

DEMS: Please see WORLD ET's in DEMS86/1-7.

A few additions to Aasland's "Wax Works, Vol.3" (see DEMS87/1):

45-7 add "Capitol Jazz Classics Vol.10" SC-13020, Brazilian issue which contains THE MOOCHE (take -?).

45-10 On my tape are two additional numbers, DON'T GET AROUND MUCH ANYMORE and MOOD INDIGO. Duke says: "And now we'll give you three old favourites ..." (The 3rd title however unknown to me).

45-19 I believe these two titles to be from 12May45. (Contijoch)

FDC 1018: Was this LP really issued or is Ariston LP-12029 the original issue? (Moulé)

Aasland: Ariston 12029 and FDC are the same: Ariston LP-12029 on the cover, FDC 1018 on the LP-label.

Can you solve a mystery? What is the date for WAY LOW on Ariston ARJ-15019? The record sleeve says 2 June 1945, ABC broadcast, Battle Creek. The recording however is not the same as WAY LOW on DETS-8 (same place and date!). (Busk)

Aasland: Ariston 15019 is the same as Ariston 12029. It is the same complete version as on Caracol 438 and Fairmont 1003. On the DETS version first 4 bars are missing.

Recording dates wanted for "Great Times", "Take The A Train", "Flamingo" and "Three Little Words" on Palm Club PALM-11 (F). (Moulé)

DEMS: "Times" & "A Train" (2Jan51) (see DEMS79/5-4), "Flamingo" (7Apr53), "Words" (9Apr53) (for both see DEMS81/-/1-3).

Intermedia Quicksilver QS-5020, LULLABY OF BIRDLAND, (see DEMS84/1-2) has not the same contents as Tobacco Road B-2700 despite the same album title (compare DEMS86/4-2). (Høxbro Larsen)

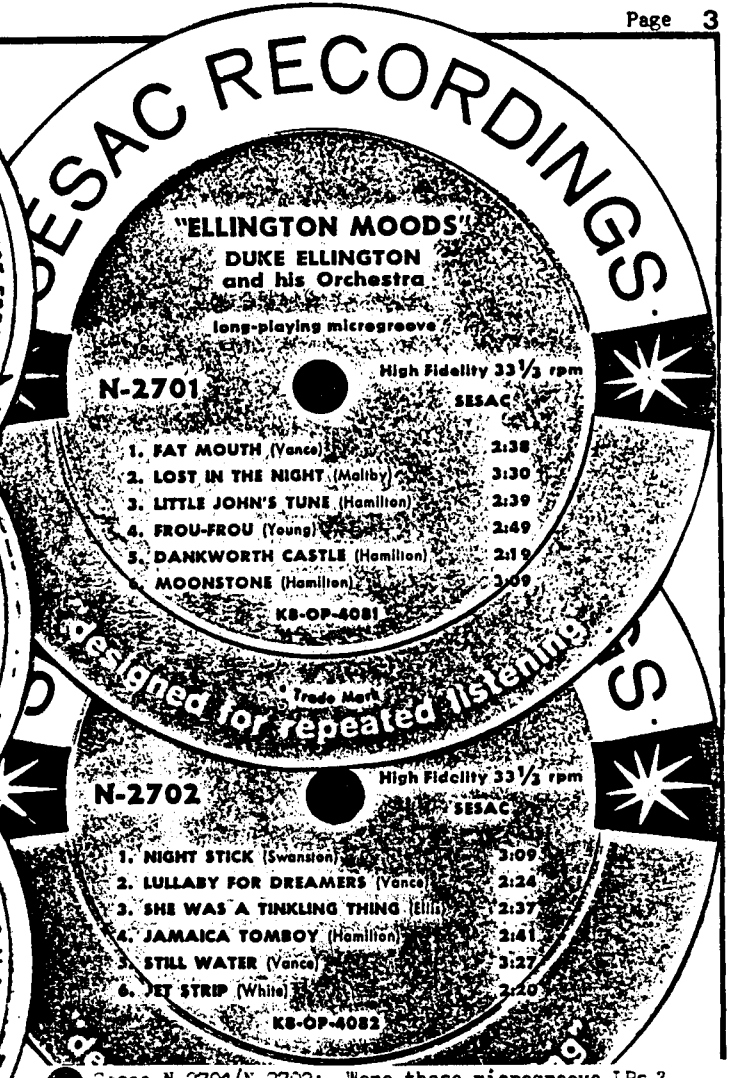
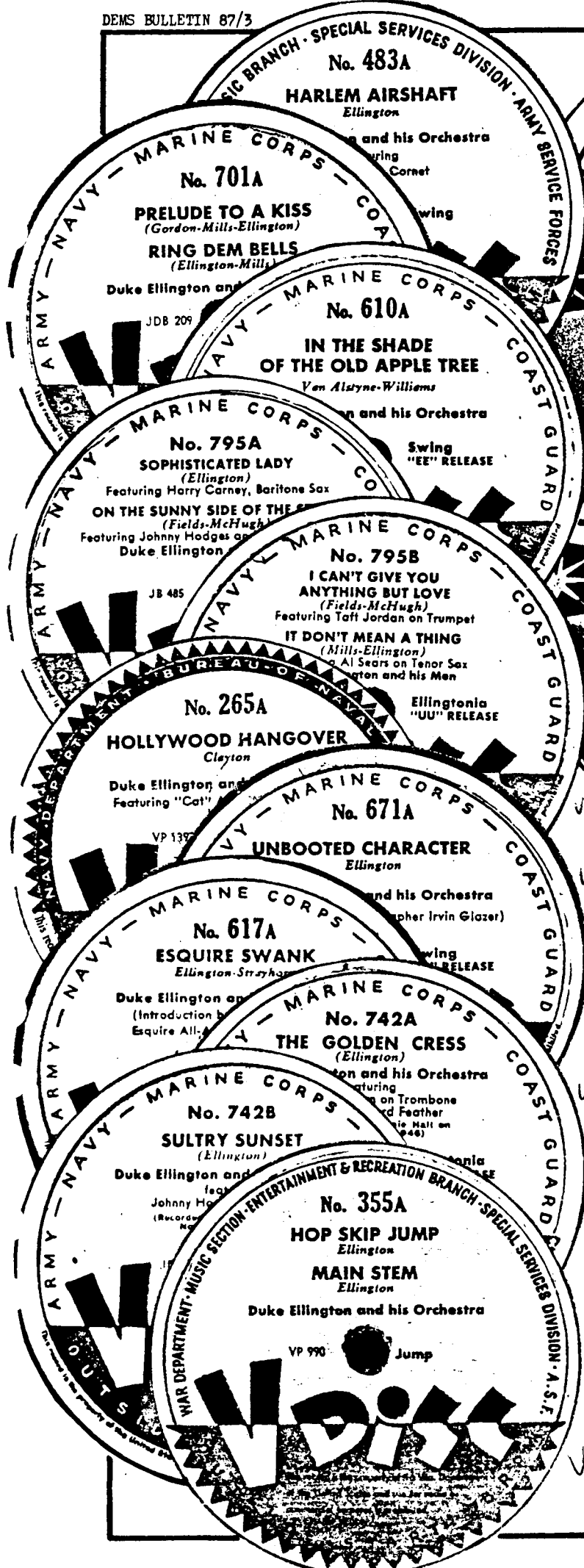
CBS CDCBS-57111, 1 HEURE AVEC DE: The date for "I Got It Bad" is stated as "6/7 1956". The correct date should read July 8, 1956. (Aasland)

RCA CD PD-89565, IN THE SIXTIES, culled from THE POPULAR ELLINGTON and ... AND HIS MOTHER CALLED HIM BILL, carries 18 titles. All of them, except one, given different playing time compared to the LP-versions. The differences being from -2 to +9 seconds. Are we blessed with fresh takes, or has somebody corrected, or screwed up, the speed during transfer? Being without CD-equipment for the moment - will somebody please give a listen! (Renberg)

Wogue (F) 600013: This CD has 14 of the Duke/Louis Roulette-titles. Titles missing are "Azalia", "Duke's Place", and "The Beautiful Indians". (Renberg)

Mobile Fidelity Sound Lab. (US) MFCD 2-807. This CD has all titles, not only the 14 on the above mentioned release, but also the 3 missing ones, making a total of 17, said to be remastered at $\frac{1}{2}$ speed. (Renberg)

(ctd. next page)



- Sesac N-2701/N-2702: Were these microgroove LPs? (Moulé)
 Asland: This is one LP - 1st side = N-2701, 2nd side = N-2702.
- Can DEMS help mentioning the V-Discs, titles and numbers, included on the lp DAN VC-5001? (Moulé)
 DEMS: DAN 5001 was mentioned in DEMS80/2-1. Here are the details asked for: Harlem Air Shaft (V-Disc 483) / Ring Dem Bells (701) / Prelude To A Kiss (701) / In The Shade Of The Old Apple Tree (610) / Sophisticated Lady-On The Sunny Side Of The Street-It Don't Mean A Thing (795) / Hollywood Hangover (505) / Unbooted Character (671) / Esquire Swank (617) / Golden Cress (742) / Sultry Sunset (742) / Main Stem (355).
- Columbia (US) CK 40586 THE COUNT MEETS THE DUKE - FIRST TIME. The CD-contents not yet checked against the LP-release. (Renberg)
- Impulse MCAD 5650-461 contains Duke/Hawkins recordings. Contents not yet checked against the LP. (Renberg)
- Having happily brought home the recent, extended MONEY JUNGLE lp, only to discover that the CD, released a little later, adds two more fresh takes, another "Solitude" and one more "A Little Max", 13 cuts in all! The CD also presents the music in the sequence it was recorded, according to the "sleeve". The sound is ADD. (Renberg)
- Tetco 86801: What is the location and recording date for this "Fieldcup" session? (Moulé)
 DEMS: Location unknown, but according to the record release number the date is supposed to be 10Aug68 (Tetco = Octet).
- RCA Bluebird CD 5903-2-RE, Johnny Hodges - Triple Play includes 3 new titles, "Monkey On A Limb", "Big Boy Blues" and "Figurine". (Renberg)

See Dems 87/2 - 4

NEW RELEASES AND RE-RELEASES



ASV LIVING ERA AJA-5031R

"THE COTTON CLUB"
(compact disc)

18 tracks are included out of which the following by Duke Ellington:

3May29 Cotton Club Stomp (51971-2) / 7Jan33 I Must Have That Man (12773-C) / 26Mar28 Jubilee Stomp (43503-2) / 26Oct27 The Blues I Love To Sing (39371-2) / 22Dec32 I Can't Give You Anything But Love (12783-A) / 10Jul28 Doin' The New Low Down (40860-C)

The disc begins with an introduction by Irving Mills. Matrix and take numbers are as shown in the notes enclosed.

perhaps better "control", numbers for the various selections when recorded:

11114 Steve / 11115 In A Sentimental Mood / 11116 Angelica (which, by the way, is also known as "Purple Gazelle") / 11117 Big Nick / 11118 My Little Brown Book / 11119 The Feeling Of Jazz / 11120 Take The Coltrane (Hoefsmit)

Dance Band Days (GB) DBD-11

"THE INCOMPARABLE
DUKE ELLINGTON AND HIS ORCHESTRA"

Rockin' In Rhythm / Such Sweet Thunder / Newport Up / Saint-Louis Blues (vLG) / Walkin' And Singin' The Blues (vLG) / Theme From Anatomy Of A Murder / El Gato / Sonnet To Hank Cinq / Jam With Sam / Things Ain't ... / Medley / I Let A Song Go Out Of My Heart

1959/early 1960. No dates on sleeve.

Manufactured in Germany.

Meritt 24

"JAZZ POTPOURRI VOL.2 - 1925-1933"

This LP consist of twenty tracks, previously unissued items or never on microgroove before. Track 5 is of special interest to Duke collectors - indeed! Here is a new find (yes, Jerry has done it again) presenting a hitherto hidden version of

NYC, 30 Oct 1928:

48102-1 I Can't Give You Anything But Love

We cite from the Summer issue of the "Meritt Rag": "... an item we have waited for to hear for almost 49 years! And it is so different from the issued version. The solos are totally different."

The balance of the LP consists of non-Duke tracks with names as Fletcher Henderson, King Oliver, Red Nichols, Cab Calloway, Trumbauer, Adelaide Hall, and others. How ever interesting performances the one track that makes this LP a MUST for all Ellington fans is the above mentioned different Duke version of "I Can't Give ...".

Aasland: For the sake of interest: The take on the Bluebird B-6280 is indicated as take -1, but in reality a re-

(ctd. page 5)

Ellington '87

"CONCERTS IN CANADA - LIVE PERFORMANCES - 1956, STRATFORD - 1957 WINNIPEG"

SIDE ONE 18Jul56: Hark, The Duke's Trumpets / Harlem Air Shaft / Clarinet Melodrama / Theme For Trambean / Sophisticated Lady / Take The A Train (I & II) / I Got It Bad

SIDE TWO 25May73: C Jam Blues / Creole Love Call / Perdido / Caravan - How High The Moon / La Plus Belle Africaine / Chinoiserie

The Stratford side contains selections from the broadcast portion from the concert at the Stratford Music Festival (7Jul-11Aug56), Ontario, Canada. As pointed out by Duke, introducing the first number, here premiered, the title was not yet decided. This is the same composition as later referred to as "Bass-ment", et al. The Winnipeg side comes from a concert at the Centennial Concert Hall, a recording so far unknown to Duke collectors outside Canada, perhaps even there.

In addition to the notes on the sleeve, there is a four-page, highly interesting, insert together with the record. The insert presents a survey of "Duke Ellington in Canada 1956/1973" by Andrew Homzy, who also comments on the selections included on the LP. (Aasland)

This is the special souvenir record produced for Ellington '87 - the Toronto Conference May 1987. It is also a tribute to the memory of the late Eddie Lambert. The total playing time for both sides is almost 65 minutes! (Valburn)

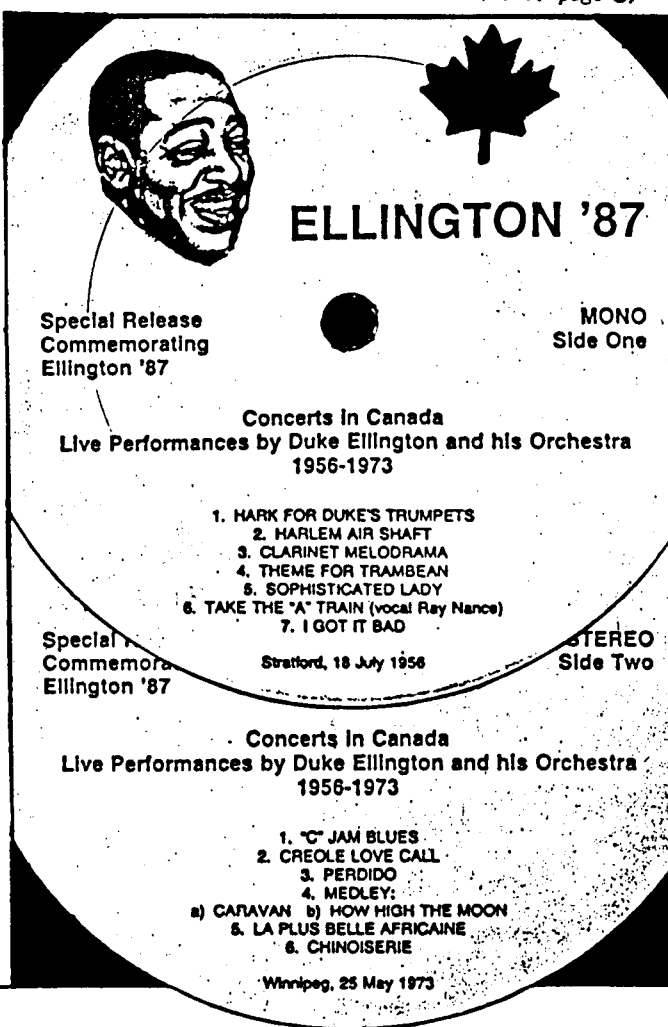
(Note: There are no copies left of this LP as previously offered to our DEMS members - so sorry! Meritt members can however still contact the Meritt Club.)

Impulse 254.636-2

"DUKE ELLINGTON & JOHN COLTRANE"
(compact disc)

The same contents as originally on Impulse A-30. What is of special interest, besides the music, is the origin and date of recording given here. The original statement says the date to be 26Sep62, and in DESOR the origin is given as New York, but now in the liner notes for the compact disc we found origin and date as Englewood, N.J., 9Sep62. This is discographical news. We have no reason to believe it to be incorrect. (Aasland)

The order as recorded is not the same as the order on the releases/re-releases. Here are the original "matrix", or



NEW RELEASES

(std.):



recording of take -4 (10Nov28). It is perhaps also worth reminding you that the HMV B-4959 issue indicates take -2, but in reality likewise a rerecording of take -4.

● Meteor (GB) MTLP-1005 "DE'S BAND SHORTS - 1929/1935"

Same as Biograph BLP-M-2 (Soundtracks of "Black And Tan"/"Bundle Of Blues"/"Symphony In Black").

As we all know the year given above as 1935 ought really to be 1934. (Moulé)

● Queen Q-069 and Q-070 "THE DUKE 'LIVE' IN SANTA MONICA May 27, 1960" (2 LPs)

069 SIDE ONE: Take The A Train-Perdido / Red Carpet / Newport Up // SIDE TWO: Sophisticated Lady / Matumba / What Else Can You Do With A Drum / Day In, Day Out / Lost In Love-ness / One More Once

070 SIDE ONE: Passion Flower / Things Ain't What They Used To Be / All Of Me / I Got It Bad / Bill Bailey / Mood Indigo // SIDE TWO: Take The A Train I & II / Diminuendo And Crescendo In Blue / Jones

A first time release, the only exception being "A Train - Perdido" included on last year's "Ellington '86" souvenir lp (see DEMS86/3-3).

Recorded at the Santa Monica Auditorium, California. (Aasland / Nilsen)

● RCA Bluebird 5659-1-RB29 "DUKE ELLINGTON: THE BLANTON-WEBSTER BAND" (4-LP box)
(also on 3 compact discs 5659-2-RB)
(also on 4 cassettes 5659-4-RB)

You You Darlin' / Jack The Bear / Ko-Ko / Morning Glory / So Far, So Good / Conga Brava / Concerto For Cootie / Me And You / Cotton Tail / Never No Lament / Dusk / Bojangles / A Portrait Of Bert Williams / Blue Goose / Harlem Air Shaft / At A Dixie Roadside Diner / All Too Soon / Rumpus In Richmond / My Greatest Mistake / Sepia Panorama / There Shall Be No Night / In A Mellotone / Five O'Clock Whistle / Warm Valley / The Flaming Sword / Across The Track Blues / Chloe / I Never Felt This Way Before / Sidewalks Of New York / Fla-

mingo / The Girl In My Dreams / Take The A Train / Jumpin' Punkins / John Hardy's Wife / Blue Serge / After All / Ba-kiff / Are You Sticking? / Just A-Settin' And A-Rockin' / Giddybug Gallop / Chocolate Shake / I Got It Bad / Clementine / The Brown-Skin Gal / Jump For Joy / Moon Over Cuba / Five O'Clock Drag / Rocks In My Bed / Bli-Blip / Chelsea Bridge / Raincheck / What Good Would It Do / I Don't Know What Kind Of Blues I Got / Perdido / C Jam Blues / Moon Mist / What Am I Here For? / I Don't Mind / Someone / My Little Brown Book / Main Stem / Johnny Come Lately / Hayfoot, Straw-foot / Sentimental Lady / A Slip Of The Lip / Sherman Shuffle.

All selections are digitally remastered.



Despite some flaws (The opening bars of DE's Intro are missing from "A Train. Some abrupt endings i.e. Never No Lament), these are the most rewarding of this great series of Band recordings. Sepia Panorama seems to be an alternate and less desirable take from the original. (Beckhardt)

● Verve 831.367-4 "ELLA FITZGERALD" (CrO2 cassette in the Walkman series)

SIDE A: Mack The Knife / Desafinado / You'll Have To Swing It (Mr. Paganini) / I Can't Get Started / A Night In Tunisia / A-Tisket A-Tasket / Shiny Stockings / Smooth Sailing
SIDE B: Goody Goody / Rough Ridin' / The Boys From Ipanema / Sweet Georgia Brown / Duke's Place (C Jam Blues) / Misty / Somebody Loves Me / How High The Moon

Ella is accompanied by Basie, Ellington, Nelson Riddle, Oscar Pettiford, Tommy Flanagan - though (better saying it) not at the same time.

Since the above Meritt 24 review and Aasland commentary on ICGYABL was written and edited we received the following interesting views in a letter from Mr. Steven Lasker:

DUKE ELLINGTON AND THE STORY OF THE 1928 VICTOR RECORDING
I CAN'T GIVE YOU ANYTHING BUT LOVE

● The first take of ICGYABL is so different from the take we know (2R) that you'll swear that this had to have been recorded on a different day! On this take, Braud plays tuba instead of string bass. Freddy Guy is closer to the microphone. Hodges and Nanton swap positions of their solos, and Nanton's two incredible punctuating notes at the end of Baby Cox's vocal are absent.

The band did record this tune for Victor on two different days. The first date (30 Oct 28) produced two takes. The first take, now issued for the first time, was initially chosen for mastering, but this disposition was subsequently changed to "hold indefinitely". Exactly the reverse is true of take -2.

At 9:00 on the morning of 10 Nov 28, the band returned to Victor to remake ICGYABL, but according to the recording sheet "were too tired to play" as they had played the Cotton Club until 5:00 that same morning. Nonetheless they spent four hours and ten minutes making takes -3 and -4, which were both marked "indefinitely".

Six days later someone at Victor selected the take to be issued. He passed takes -1 and -2, and -1R and -2R (the first and second re-recordings or dubbings from a given take), and selected take -2R for issuance. In the upper right hand corner of Victor's blue ten-inch issue card for this title, under the catalog and side number V-38008 A is written "-2", and under that "-2R", which appears to indicate that -2R is dubbed from -2.

Although the aural evidence makes the above hard to believe keep in mind that Duke was famous for reconstructing arrangements on-the-spot (thus Nanton and Hodges swap their respective solo spots) and had Guy and Braud seated next to each other whilst Braud played tuba they would both had have to move when Braud switched to string bass since the latter instrument takes up more room on the floor. This could explain why Guy is at different distances to the microphone on the two takes. Still I would like to hear takes -3 and -4 for comparison's sake. Tests anyone!

The above leaves two questions unresolved. Why did Victor dub -2? As the Victor files do not indicate the reason why (there is nothing remarkable about the amplifier settings etc) we would have to examine a master pressing to make a determination. And if we did have a master pressing the true take number would be inscripted upon it.

Secondly: RCA France issued the normal take of ICGYABL but identified it as -4 from 10 Nov 28. No explanation was offered. Why? (Lasker)

Please turn to the next page for an Aasland commentary!

I CAN'T GIVE YOU ANYTHING ... (ctd. from previous page)

Aasland: Here is, what ought to be, the correct 10Nov28 Victor recording sheet. Contrary to what your source show we can here learn that take -3 is marked "H" (= Hold = not processed) and take -4 marked as "M" (= Matrix or Master = to be processed).

DUKE ELLINGTON & HIS COTYIN CLUB OR

Records by:

Marking	Letter	Pitch	Serial No.	Matrix No.	Selection, Composer, Publisher, Copyright, Etc.
					New York. Nov. 10th. 1928. INST: Banjo, Piano, 3 Sax., 2 Cornets, Trombone, Tuba.
H	EVM	96	48102	3	I Can't Give You Anything But Love.--Fox Trot. Comp. Dorothy Fields; Jimmy McHugh. Pub. & Copyr. Mills Music Inc., 1928. (From Show, "Black Birds Of 1928") Vocal-Caddie Goodwin, Baby Cox.
M	EVA	96	48102	4	
		V	38008-A		

Time 9:00

prev rec 10/30/28

And now to your question "Why did Victor dub -2?". Well, on some Victor recording sheets is pencilled: "for stadard eccentric groove", meaning a rerecording is done to adjust to the then modern way of stopping the playing of a record influencing the pick-up when arriving to the last groove. This was a contemporary advanced mechanical advantage.

VIDEO NEWS

● On "SYMPHONY IN BLACK" (1934) which I possess on video, an extra drummer is seen together with Sonny Greer. According to Dick Bakker there is no extra musician included in the rhythm section. Nevertheless, who is it? (Wallén)
Aasland: While filming the "Symphony In Black" Duke was under management of Irving Mills, and so was Billie Holiday and of course Mills Blue Rhythm Band. The sound track is recorded with the pure Duke and his orchestra, but while using this soundtrack as background for the film the band is augmented with MERB musicians. Thus we have in picture an orchestra of 24 men, though in sound the original Duke band. You are advised also to consult DEMS82/3-2, 83/2-2, 83/3-6. From DEMS84/5-2 we cite concerning the extra drummer man: "He is situated in the top row of the orchestra which is seated on three different levels - in a theatre stage setting - with Ellington on the ground floor

in front. The top row, from left to right, as you look at consists of 7 men: Unident. bassist/Benny James(g)/O'Neil Spenser (timp) / Sonny Greer (dm) / Unident. vib. / Freddy Guy(g) / Unident. bassist. Like this rhytm section, all other sections of the Ellington band were augmented for on camera work in SYMPHONY IN BLACK, (Stratemann)"
As far as the music is concerned, Bakker of course is correct not mentioning any extras.

● Ellington videophiles may be quite interested to know that the MCA label has scheduled for May release, at long last, the "legal" videotape of MURDER AT THE VANITIES. Most of us by now have privately made copies, either copied from another copy or taped from a 16mm film. Hopefully, the new MCA release (VHS and BETA formats) will be made from the original negative. I will let you know later if the quality is as good as I hope! (Jacobs)

DISCUSSIONS... (ctd.)

● Rumors in Denmark says 12 more broadcasts are planned presenting material from the Mercer donation. (DEMS)

● A New York collector recently found a group of some recordings (mostly 1932) that are all on 10 inch RCA pre-grooved recording blanks, the kind of blanks that were available before aluminium blanks and finally acetate blanks. In this collection, undated, is the following by Duke Ellington:

WHEN IT'S SLEEPY TIME DOWN SOUTH (vocal Sonny Greer)
(partial) DOUBLE CHECK STOMP

Hopefully this material will be included in a forthcoming record this fall. (Valburn)

● 16 Jun 58 CBS-TV "Jazz In The Round": Preceeding 700a in DESOR we hear "Perdido". The location is not Blue Note, since Duke refers to being over at the Blue Note during the show. It is recalled the show's setting was a round platform in the studio. The announcer may have been Ken Nordine. The date may have been June 16 - the original note not at hand. So, let's add a 700aa (?) to DESOR and Timmer to indicate this small group started with "Perdido", preceeding "Tenderly". (Kennan/Hodara)
"Blues In The Round" following "Tenderly" is the same as "Launching Pad". (Hoefsmit)
My contemporary files show the date to be 18Jun58 for this show. (Aasland)

● Our member Irving Jacobs sent us the following page for July taken from the nationwide distributed ST. JOSEPH'S CALENDAR:

JULY '87

A problem is your chance to do your best... Duke Ellington

MON	TUE	WED	THU	FRI	SAT
Coppertone® After Sun					
Sunrise 4:05, Set 7:33					
Sunrise 4:36, Set 7:33					
Sunrise 4:36, Set 7:33					
Sunrise 4:36, Set 7:33					

Nice - isn't it!

Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS

(13)

BEN WEBSTER

COTTON TAIL (Part One)

Recorded in Hollywood on 4 May 1940, this whole performance is a Ducal gem; and I don't think I can do better than to quote from Alexander Rado's excellent sleeve notes to RCA's 'The Works of Duke Ellington, Vol 10'; part of the monumental series of reissues, and which includes this work. He said: 'Unity is ... one of the great strengths of COTTON TAIL, where once again the tone colours of the orchestra are of a rare richness. Taken at a brisk tempo, it contains the now historic solo of Ben Webster, which all tenor sax players -- or, in some cases singers such as Ella Fitzgerald -- have learned by heart. This Webster solo has achieved similar status to those of his contemporaries, Coleman Hawkins and Lester Young on BODY AND SOUL and THESE FOOLISH THINGS.

As to the solo itself -- the first chorus of which appears here -- it is surely a masterpiece of thoughtful development and melodic construction. And what ravishing tone and impeccable execution! Although the bars are flying by at some speed, the whole exercise is a model of relaxation and lucidity. The concluding chorus will appear next time.

* * *

Original '78' issues: Victor 26610, HMV B.9090. Transcribed from 'The Works of Duke Ellington, Vol. 10', RCA/FPM 1/7047.

SOUNDS 8v2 LOWER

BRISKLY (MM. ♩ = 240)

A

mf-f 1 2 3 4 mf 5
6 7 8 mf 9 10
11 12 f 13 14 15 16
17 18 19 20
21 22 23 24
25 26 27 28
29 30 31
TO BE CONCLUDED: Ken Rattenbury.
v 32

A GUIDE TO THE COMPACT DISC DIGITAL SYSTEM

The CD's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. This technology is identified by a three-letter code:

DDD = digital recording technology used during the recording session, mixing and/or editing, and

mastering (transcription).

ADD = analogue recording technology used during the recording session, digital technology during subsequent mixing and/or editing and during mastering (transcription).

AAD = analogue technology used during recording session and subsequent mixing and/or editing, digital technology during mastering (transcription).

BEWARE OF FALSE CD'S

A very sad phenomenon is reported from Denmark: Plain LP records, camouflaged as genuine CD's, are on the market on a label called CARD EXCLUSIVE. Transferring ordinary LP's onto the CD medium has of course nothing to do with the CD digital system (see above), since no digital technology is

used. It is said that at least more than 50.000 copies are in circulation on the market today. We feel we must inform about this strange situation made possible due to a lapsus in the Danish law.

FOR DEMS MEMBERS ONLY AZURE CA-4

This DEMS cassette is one in a series of events that for various reasons would hardly appear in LP or CD form, nevertheless of great interest to Duke collectors all over the world.

SIDE 1:

- 1 Introduction to side 1 by Jerry Valburn (excerpt from the DEMS meeting in Stockholm, 19 May, 1985).
- 2 AMERICA DANCES, CBS shortway broadcast, 15 Mar 39:
- 3 BBC intro, into JAZZ POT-POURRI
- 4 LADY IN DOUBT %
- 5 EV'RY DAY
- 6 JEEP'S BLUES %
- 7 EV'RY DAY (different)
- 8 Duke greetings to Europe
- 9 I LET A SONG GO OUT OF MY HEART %
- 10 % CHATTER-BOX
- 11 OLD KING DOOJI
- 12 BOY MEETS HORN (%)
- 13 AZURE %
- 14 HARMONY IN HARLEM & Bc closing
(Master tape: Jack Towers/Jerry Valburn)
(Also see DEMS85/4, page 4)

SIDE 2:

- 1 JUST A-SETTIN' AND A-ROCKIN' +) 22 Jul 42
- 2 TANGERINE & Bc closing +) 29 Aug 42
- 3 IT DON'T MEAN A THING +) 2 Sep 49
- 4 THINGS AIN'T ... & Bc closing +) "
- 5 Duke guesting the Ken Murray TV-Show +) 19 May 51:
- 6 DUKE ELLINGTON MEDLEY (with house band/choir)
- 7 I LIKE THE WILD OPEN PLACES - " -
- 8 Duke guesting the Frank Brookhauser TV-Show,
local telecast, Philadelphia +) 23 Jan 51:
- 9 DUKE ELLINGTON MEDLEY EXCERPTS

+) From Aasland's private acetate collections.

Contents must under no circumstances be used for commercial purposes.

SEK 30:-/ea. DEMS members may order up to 3 copies.

Already ordered copies are under distribution.

SAD NEWS

Jazz trombone Booty Wood died Wednesday, June 10th, 1987 in his home in Dayton, Ohio. He had played at the Ellington '87 conference in Toronto, Canada and with the Count Basie band at a concert in Columbus, Ohio, the Friday before his death. He had been signed to begin teaching at Central State University in Ohio in the fall of 1987. Booty was 68 years old at the time of his death. (Valburn)

Our DR-offer (see DEMS 87/2-13) will expire September 30, 1987. Tasks taken on before that date will however be continued as far as needed.

The publication of the Aasland disco manuscript will be continued next issue.

Because of many valuable qualities we will take a closer look at R.S. Sears' "V-Disc, 1st Supplement" (see DEMS87/2-4). A summary will appear in the next issue.

The number of DEMS members has now reach the point where we feel we can not handle many more - that many new members joined during the two last years. This has forced us to decide no further free memberships will be accepted after February 29, 1988. From then on we will draw up a queue listing. A member on the "red" side of his balance with DEMS will have 3 months to settle his dues before loosing his membership in favour to someone else.

We are however trying to find a solution admitting an infinite increasing number of additional memberships.

Due to the boom in memberships we have no bulletin back issues left - but we will still take care of wants for xeroxed copies. The neverending inflation will mean a present price of SEK 2:75 per current page.

At this time we have no CA-6 cassettes left, but a few more are expected within short from The Netherlands.

To meet with the demand for a re-issue of CA-1 cassette preliminaries are under way to investigate the possibilities. In case of a positive decision, many parts will be replaced by better versions than originally used for the Jazzy and Jazz Moderne lp's.

The "ELLINGTON '86" lp is no longer available.

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 !

DEMS is a non-profit organization, depending on voluntarily offered assistance
in time and material. Sponsors are welcomed.



DUKE IN CANADA

(ctd. from front page)

and her working together with Duke on nine of his Canadian appearances - seven at Stratford. Ron Collier (Toronto) presented recorded samples, many new things, and talked about his collaboration with Duke on several works.

● Andrew Homzy examined how Duke in Canada was inspired to write "Nothern Lights" for the Queen Suite, which was also performed together with a film breathtakingly displaying the Nothern Lights in all its beauty.

● The two Dances, Helen and Stanley, had many memories to tell, Helen chatting together with Ted O'Reilly (Toronto), Stanley looking back on his many years of friendship with the Duke, which begun when the band made its first trip to England in 1933.

● Bill Hill (Los Angeles), who had compiled a disco of more than 90 Ellington tribute albums recorded by other artists, had as well many anecdotes, a.o., to tell.

● Joseph McLaren (Dobbs Ferry, NY) gave a survey of books and key articles on DE, his music, and his orchestra.

● Ron Anger (Toronto) commented, a.o., on Jerry's "Ellington '87" lp, especially made for the occasion.

● Buck Clayton (Jamaica, NY) memorized on the many occasions when his path crossed with that of Ellington and band members.

● John Callanan (Rockville, MD) enthusiastically commented on several recordings and their "strange" relationships.

● Erik Wiedemann (Copenhagen, Denmark) examined "The River Suite" as performed by DE as a solo, and by the band, in unissued recordings.

● "The Duke", a 60' CBC-TV special (taped 2-5Sep64, shown Mar65) was privately screened. (As DEMS members know, ma-

I operate a mail-order-shop, specializing in COMPACT DISCS. Being a Duke fan & collector since 1957 I am now happily replacing "old" records by the Duke with improved CD-versions. Yes, even vintage Duke Ellington sounds better on CDs! BUT I have all styles of jazz on CDs in my stock ... I am already assisting DEMS-members in Scandinavia, Germany, Belgium, Italy, Spain, Japan and even USA with their CD-wants - so how about you?! All export orders are shipped tax-free of course. For additional infos & free newsletters, please contact

Carl A. Hällström, Liljefors gata 85, 754 29 UPPSALA, Sweden.

(Please note change of address!)

COMPACT
disc
DIGITAL AUDIO

ny s/t copies are in circulation, parts also released on lp (Raretone RAR-29).

● Alice Babs Sjöblom told in a sparkling way how she and her career were influenced by Duke and his musicians, with anecdotes and recording samples about TV programs, concerts, rehearsals, and recording sessions. She also participated in an improvised portion with unbelievable vocal improvisations together with the Ellington '87 All Stars.

● Sjer Hoefsmit (Teteringen, The Netherlands), our DEMS representative, presented, after a further information about DEMS, an unique O'Keefe Center Duke recording. He also presented a copy each to the participants of our special 90' cassette (Azure CA-6). These specially composed conference cassettes are now regarded a tradition.

● Among other things picked up at the conference a total of 10 CD's, 5 this year and 5 the following summer, are planned for release, using a parallel source to the one given to Radio Denmark. This is most sincerely welcomed, allowing many more people to experience selections from this wealth of unreleased material, such as "The Degas Suite", "The Jay Walker", "The River", and many more compositions. Each CD will contain approximately 1 hour of music. We however fear much of the atmosphere as reflected in the Radio Denmark broadcasts (such as alternate takes, breakdowns, sounds and things before and after a studio recording, interview parts, etc.) will be lost - but the digital procedures will undoubtedly add extra value to the CD's.

● At the dinner closing the conference, TDES presented a gavel with the inscription "Duke Ellington Study Group" and "The Eddie Lambert Gavel" to Eileen Ward. The gavel is ment to be passed on to future conferences.

● As the case was for the "Ellington '86" conference, this '87 one was documented on video by our DEMS representative Sjer Hoefsmit. Parts of the Washingtonian Duke Ellington Festival (see DEMS87/2-6) was also videotaped. The material will be kept for future serious researchers.

(Aasland)

Your balance (Sw. Crowns)	SEK	:
DEMS Bulletin		0:-
sending costs		7:50
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For further details contact:

Elaine Norsworthy
"Ellington '88",
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