

For DEMS members only!

THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN



1988/3

MAY-AUG

DEAR DEMS MEMBER

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ALL FOR THE LOVE OF DUKE !

NEW DISCOVERIES

● Here is the content for the 2nd concert in Malmö, Sweden, of the hitherto unknown recordings made at the occasion (see DEMS88/2-2): C Jam Blues / Rockin' In Rhythm / 4:30 Blues / Serenade To Sweden / Take The A Train / Mount Harissa / Up Jump / La Plus Belle Africaine / Come Off The Veldt / Medley. Correct date just discovered see "Discussions-Corr."!
The second half of the concert was not recorded - the tape ran out.

Another find has turned up from the same area. We are under way investigating this recording, result to be presented in our next bulletin.

● On the night between 6-7 Jun 50 a special record was recorded (10 copies only produced) in Århus, Denmark, to be disposed of by lottery at a benefit event, "Århus Rundskuedag". This extremely rare record has now been rediscovered. Since long long ago we have in our collections a tape copy of the first side, by us then believed to be the sole side of a single sided record. The recording was forgotten, a thorough investigation was never carried out, believing the introductory remarks to have been recorded in Copenhagen followed by a copied portion from a commercial release. How wrong! This is in reality a genuine Ellington recording made in Århus:

SIDE ONE: Spoken introduction by the Duke / "Sophisticated Lady" (p solo)

SIDE TWO: Spoken introduction by the Duke / "Mood Indigo" (p solo)

The copies were autographed by Duke Ellington.

In connection with the above it has been revealed that Duke, and his orchestra, guested Århus more than once, the last one took place in October 1971, according to the Danish book, "Min Århus-kavalkade", by George André- sen, 1982.

VIDEO REPORTS

● NCA Home Video "SWING: THE BEST OF THE BIG BANDS" (4 volumes - VHS(US) only) (Boxed set)

Every volume 50'. This is a hodge podge of selections from various film shorts, such as DE's SYMPHONY IN SWING (1949) and SALUTE TO THE DUKE (1950), Basie's 1943 Big-Band, Choo Choo Swing and sextet (1950), and films including Billie Holiday, Nat Cole, Benny Carter, Gene Crupa, Woody Herman (1948), Sarah Vaughan, Herb Jeffries, Stan Kenton, Buddy Rich, etc., etc., etc. (Markle)

A wonderful collection, you say!? Well, let us cite from the latter part of Dr. Susan Markle's review to be published in the forthcoming May 1988 issue of "Jazz Time":

"The marketing Manager's CHOP-AND-SPLICE Rule: no more than two numbers per (named) performer per tape (same

source not required). Two-number chops from each of Duke's two films are on separate tapes, the Nat Cole-Benny Carter film is scissored onto two tapes, as is a Harry James film, while two Kentons are spliced from at least two. Barnet (probably two films) appears on three, as do Gene Krupa (one film chopped, with a bonus spliced from another) and Buddy Rich (although only once identified -- he drums for Freddie Martin and Harry James without credit). The Dorseys are on four, together on one, Jinnie on two, and Tommy on one. Basie has the technical knockout -- visibly present on all four, although silent behind Sugar Chile's piano, and in shadow playing behind Billie Holiday, with the big band scissored onto the other two. The two-VCR household can reconstitute to make palatable sense of this musical mayhem."

(ctd. next page)

(Investigations continued from previous Bulletin):

DUKE ELLINGTON

Volume III

THE PRIVATE COLLECTION

STUDIO SESSIONS, NEW YORK 1962

| | | | |
|--------------------|----------------------------|-----------------|-------------|
| E.S.P. (c) | TO KNOW YOU IS | BLUE MONK (d) | |
| BLUE TOO | TO LOVE YOU (c) | FRERE MONK (d) | |
| (THE SHEPHERD) (a) | LIKE LATE (b) | CORDON BLEU (d) | |
| TUNE UP (a) | MAJOR (b) | NEW CONCERTO | |
| TAKE IT SLOW (a) | MINOR (b) | FOR COOTIE (d) | |
| TELSTAR (a) | "G" FOR GROOVE (b) | SEPTEMBER | |
| | THE LONELY ONES (d) | 12TH BLUES (c) | |
| 12Sep62 | E.S.P. | ... | 832b |
| 25Ju162 | BLUE TOO (THE SHEPHERD) | ... | 19E |
| | TUNE UP | ... | 19F |
| | TAKE IT SLOW | ... | 19G |
| | TEKSTAR | ... | 19H |
| 12Sep62 | TO KNOW YOU IS TO LOVE YOU | ... | 832c |
| 25Ju162 | LIKE LATE | ... | 19I |
| | MAJOR | ... | 19J |
| | MINOR | ... | 19K |
| | "G" FOR GROOVE | ... | 19L |
| 13Sep62 | THE LONELY ONES | ... | 833a |
| | BLUE MONK | ... | 833a 07H +) |
| | FRERE MONK | ... | 833b 07I +) |
| | CORDON BLEU | ... | 833d +) |
| | NEW CONCERTO FOR COOTIE | ... | 833c 34B |
| 12Sep62 | SEPTEMBER 12th BLUES | ... | 832d 10G +) |

+) = Up-To-Date 2008.

As shown 4 titles have earlier been released on lp. From the last title, "September 12th Blues" (or "A Medium Blues"), the 8th and 9th chorus (by Ray Nance) and the 14th and 15th chorus (by Roy Burrows) are de-

leted. 19E, "Blue Too", is in DEMS mentioned as being incomplete. This is true - the end is fading out. On the CD there are even a couple of extra bars missing. 19H, "Telstar", is the same as "Tigress". There is no reason not to believe Stanley Dance, when he claims Billy Strayhorn to have written 19G, "Take It Slow". Billy must have written it long before this session: Duke used this theme as a self portrait during a show on 16Apr57. (Hoefsmit)

"E.S.P." is in the original listing named "P.M.G.", in DESOR misspelled as "U.M.G.". This one is also known as "Broad Stream". "Blue Monk" is on 07H titled "Monk's Dream", as also on Up-To-Date. (Aasland)

DUKE ELLINGTON

Volume IV

THE PRIVATE COLLECTION

STUDIO SESSIONS, NEW YORK, 1963

| | | | |
|------------------------|---------------------------------|---------------------|-----------|
| BAD WOMAN (b) | ACTION IN ALEXANDRIA (c) | BUTTER AND OLEO (a) | |
| JEEP'S BLUES (a) | TAJM (c) | GOT NOBODY NOW (a) | |
| STOONA (b) | ISFAHAN (c) | M.G. (a) | |
| SERENADE TO SWEDEN (b) | KILLIAN'S LICK (a) | BLUE ROSE (a) | |
| HARMONY IN HARLEM (b) | BLOUSONS NOIRS (a) | JULY 18th BLUES (c) | |
| | ELYSEE (a) | | |
| 15May63 | BAD WOMAN -10 | ... | 11C |
| 17Apr63 | JEEP'S BLUES | ... | 15A |
| 15May63 | STOONA | ... | 11A |
| | SERENADE TO SWEDEN | ... | 11B |
| | HARMONY IN HARLEM | ... | 11D |
| 18Ju163 | ACTION IN ALEXANDRIA -4 | 898a? | NOT = 07K |
| | TAJM | ... | 898b? 09I |
| | ISFAHAN | ... | 01K |
| 17Apr63 | KILLIAN'S LICK | ... | 03E |
| 18Apr63 | BLOUSONS NOIRS (alternate take) | ... | NOT = 15E |

at the end and played by Duke (not by Brooks Kerr) 21Ju172.

● 20Ju172: The prg sequences are the same in my video.

● 21Ju172, Madison/WI, University of Wisconsin, Mills Hall:

- a) Duke interviewed by the public 17:23
 - b) Unidentified tune 1:00
 - c) Le Sucrier Velours (from "The Queen Suite") 2:10
 - d) A Blue Mural ... (announced but not played) cut
 - e) Duke presenting Paul Gonsalves :48
 - f) Happy Reunion (DE/PG) 4:05
 - g) Final Speech :55
 - h) Take The A Train (music on the credits) 1:05
- (Navas Ferer)

VIDEO REPORTS (ctd):

● Re DEMS88/2-2, 'Sounds Great Live' SG-8017: A video cassette of the entire 60 minute performance was released by the "Video Yesteryear" company. It is No. 753. I do not know if it is still available. (VY is the same company that issues "Radiola" and "Sandy Hook" albums). (Jacobs)

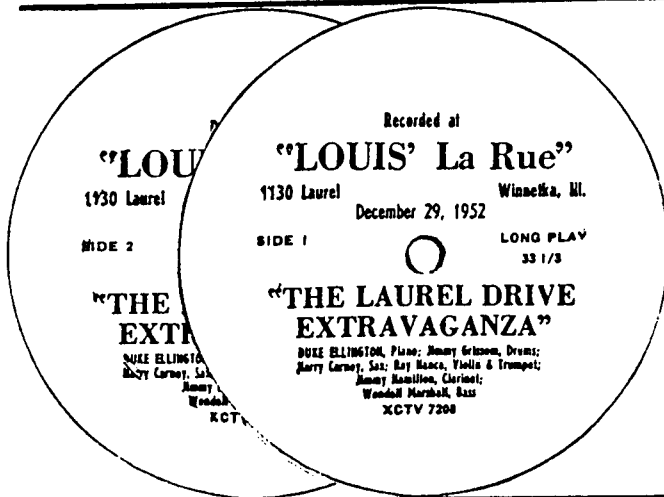
● I have received a video with the material announced in the DEMS86/4-6 about the Master Class in the University of Wisconsin and there are some remarks about this:

● "Take The A Train" is the same at the start and

SOME ODDITIES

● This is the record discussed in DEMS87/4-5. It was recorded at the club and then mastered and pressed by Columbia records. The background deep red, printing in black. I have no idea how many copies were pressed. My copy was given to me by Harry Carney. Harry had a number of copies. It is a small group, contents as noted in DEMS. There are some good moments but overall the recording is disappointing. It is an amateur recording with what sounds like a one-microphone pickup with distortions and hum and musicians off microphone.

(ctd. page 4)



| | | | | | | |
|---------|-----------------|-----|-----|-----|-----|-----|
| 18Apr63 | ELYSEE | ... | ... | ... | ... | 08A |
| " | BUTTER AND OLEO | ... | ... | ... | ... | 15C |
| 17Apr63 | GOT NOBODY NOW | ... | ... | ... | ... | 15B |
| " | M.G. | ... | ... | ... | ... | 03D |
| 18Apr63 | BLUE ROSE | ... | ... | ... | ... | 15D |
| 18Jul63 | JULY 18TH BLUES | ... | ... | ... | ... | 211 |

Nothing of the above has earlier been issued. And for those who have the Danish broadcasts there are even two surprises (alternate takes). An extra surprise is "Stoona", which we now have without disturbing commentaries. On the other hand "Stoona" is a few bars longer in the broadcast at the end, which also is true for "Killian's Lick". In the liner notes the date as 17Apr63 is given for "Blousons Noir", "Elysée", "Butter And Oleo", and "Blue Rose". The true date (see DEMS86/2) should read 18Apr63, as given above. This is confirmed by the original DEMS listing, as well as in Mercer's listings, and is also written on the tape boxes. "T.A.M." is the same as "For He's A Jolly Good Fellow", and "Killian's Lick" is the same as "Contrapuntal Riposte". "M.G." might have been an idea suggested by Matthew Gee. It is the same as "It's Bad To Be Forgotten", recorded 1Mar61. (Hoefsmit)

The main title for "Bad Woman" is in Mercer's list given as "Walk Right In". "Isfahan" is in DEMS and Mercer listings as "Original (by Billy Strayhorn)" and the same as "Elf" as announced in the Danish broadcast. (Aasland)

DUKE ELLINGTON
THE PRIVATE COLLECTION
THE SUITES

Volume V

| | | |
|--|--|---|
| THE DEGAS SUITE Original Movie Score, NY, 1968 INTRODUCTION (OPENING TITLES) RACE RACING | PIANO PASTEL IMPROVISATION (MARCIA REGINA) PIANO PASTEL | DAILY DOUBLE DRAWINGS PROMENADE SONNET RACE |
| THE RIVER Original Ballet Score, NY, 1970 THE SPRING (A) THE RUN (B) THE MEANDER (B) | THE GIGGLING RAPIDS (B) THE LAKE (B) THE FALLS (C) THE WHIRLPOOL (D) THE RIVER (E) | THE NEO-HIP-HOT KIDDIES COMMUNITY (E) THE VILLAGE OF THE VIRGINS (E) HER MAJESTY THE SEA (F) THE SPRING (A) |

"RACING WORLD": In the Danish broadcasts we heard most of the studio recordings, used for this sound track. Some of the recordings were already edited to some extent. There are however some surprises: "Race" (take 5, played by Johnny Hodges) is on the CD now complete and to be heard twice on the sound track, as second part and as the last part. In the broadcast this is mutilated and polluted by comments. The only fresh piece of music on the CD is "Sonnet". This piece is different from what we heard in the broadcasts.

Going into the matter a bit more: The titles used on the CD are not always the same as used in the broadcasts. It is impossible to distinguish what is wrong, but since the titles as they were given in the broadcasts have been used as in DEMS86/2 making it possible to refer to the music, we will present here the translation: "Introduction" is the same as 31C, but without the sound of drums edited on top of the music. 31C was edited from a (separately recorded) intro by Duke and Paul, followed by the two parts of "A.C." (31B) on top of each other. In the sound track the in-

roduction is still in its place, but the second part (only drum-beats) of "A.C." is skipped. "Race": The intro and the first 23 bars of the total of 32 bars of "Race" can be heard in 31D, where it is disturbed by comments. The last 16 bars of "Race" appeared in the broadcasts as the last 16 bars of 01D. (The intro of 01D was a copy of the intro of 31F). "Racing" appeared twice in the broadcasts: 01E and 31I. (The first) "Piano Pastel" is the same as "Trump" in the broadcast: 31J. By the way: The first theme of "Trump" is the same as the intro to "Chico Cuadrado" (the first part of "Mexicanticipation") as it was recorded by Gary Keys (and used for the two films, "Mexican Suite" and "Memories Of Duke", see DESOR 1175c). "Improvisation" is the same as take 62 from 31M. In the sound track the first 12 bars of the first chorus and all of the last chorus are missing. (The second) "Pastel" is the same as the first 16 bars of "Race" (32B, take 4). This is joined with the next title without a pause. The joint is very obvious. "Daily Double" appeared twice in the broadcasts, 10E and 31L. We have this recording on December 4th. There is no confirmation. "Daily Double" was mentioned twice in Mercer's listing, once on December 3rd and once on December 4th. "Drawings" is the same as 32E and surprisingly all 17 twin-choruses are included in the sound track. 17 times Duke played the first theme (of 10 bars) each time followed by Willie Cook, playing the second theme (of 6 bars). This second theme is the same as the second theme of "Introduction". "Promenade" starts with what is not take-53 (31K). It could very well be an earlier take than take-52 (31K), which ended in a breakdown and was preceded by the remark that take-52 was a remake. That means that there must have been an earlier take of "Sonnet". In the sound track "Sonnet" is joined together with the last title "Race". This "Race" is a repeat of "Race" (the second title of the sound track). It is the same recording.

"THE RIVER": All parts of this Ballet Suite have been broadcast over the Danish radio by Erik Wiedemann in the 17th and 18th broadcasts: 17C/E/G/I/C, 18C/D/F/G/I-/J/K, 17C. Some parts of "The River" are mentioned in DESOR. Since there are no structures described in DESOR, nor take numbers mentioned, it has no meaning to fight over the correct catalogue-numbers. The dates are slightly different. There is also a difference in personnel, and the names of two of the three added musicians are spelled different.

A question, more important than just a headache for a fanatic collector: Was it really Duke's intention to close the suite with a simple repeat of the first title? Or could it be that what we know as "Soft" we know as "Piano Pastel" (32H). From (our) "Piano Pastel" only the first part has been used as an intro to "Promenade" in this sound track. "Promenade", that follows without a pause, is the same as 31G and it is also joined with the next title without a pause. "Sonnet" is fresh! It is a pity it is obviously not complete. We hope to find it in full on one of the next CD's! We do not know the take number. We know that it (18L) was supposed to be the closing number and to carry the same title as the first part? (Hoefsmit)

Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS

Here, then, is the reminder of Johnny Hodges' quite stunning chorus from the Second Sacred Concert. If anything now, these questing developments seem even more in keeping with the hopeful and expansive sentiments expressed in the Duke's simple and direct lyrics. Ellington always said that his Sacred Music, and the realisation of it through his incomparable orchestra and immaculate soloists pleased him the most. I have always surmised that Ellington wrote his Second and Third Sacred Concerts for and around that lovely singer and charming lady, Alice Babs. She shared, with Hodges, the priceless gift of being able to illustrate a melody, to wring the ultimate possibility from a sequence of harmonies or variation of phrasing. And, in truth, when the melody has been crafted by Ellington, what more can you ask of jazz?

SOME ODDITIES (ctd):

I would think that "Louis La Rue" is a person and this was a private party in his house. (Valburn)

Re: DENS87/4, Louis La Rue 29Dec52. I don't own the LP but I do have a tape. The notes with the tape indicate the following: Private house party recording on Dec 29, 52 in Winnetka, Illinois, USA (per John Steiner), Personnel: RN JHtn HC, WMs DE JGsm(dm, v). It is also worth noting that Duke was in Chicago at Christmas time '52. In Joe Igo's listing this tape is stated as being done in Los Angeles, but it seems extremely doubtful that this could have been the case. For the record there is a Laurel Avenue in Winnetka. Also for the record - JHtn remembers going to "house parties", with Duke, on the North Shore (Winnetka) at about this time. It is interesting to note that Jimmy Grissom, in addition to his singing, was playing "brushes" (drums) during the party. (Schmidt)

FREEDOM (WORD YOU HEARD) CONCLUSION.

Handwritten musical score for "FREEDOM (WORD YOU HEARD) CONCLUSION." The score is arranged in three systems. The first system includes parts for CHOIR, HODGES SOLO, and HARMONY. The second system includes a vocal line with lyrics: "DOM'S GOOD BOYS HIGH UP AND DOWN AND ALL A-ROUND AND ALL THE WAY GIVE ME FREEDOM, FREEDOM, FREEDOM MUST BE". The third system continues the vocal line with lyrics: "WON'T CAUTE FREEDOM'S EVIL GOD FUN". The score includes various musical notations such as notes, rests, and dynamic markings like "dim".



This 7" single (label is chartreuse with black lettering) was released by RCA on 22Jul56. It is not documented in either Benny's "Waxworks" or Jerry's "Directory". Note the composer credit for "Things Ain't" - Johnny Mercer instead of Mercer Ellington. (Valburn)

The "Waxworks" volume referred to was published in 1954 which might serve as an excuse for not being included. (Aasland)



This Allegro/Elite lp has two Ellington tracks. On Side One the label says "Tell Me Dream Face", but the record plays "Happy Go Lucky Local". The flipover has

"It Shouldn't Happen To A Dream" and plays the same. The balance of the contents is not by DE, but played by a "Concert Orchestra" and by a "Jazz Group". An additional curiosity is "Sophisticated Lady" which appears on both sides, and plays exactly the same on both. (Valburn)

The two Duke items above comes from Musicraft material, 1946. (Aasland)

To the right is a special Lp made up for radio station air-play. It contains highlights from the recently released CD's on Little Major Records (LMR). The purpose of this record release was to allow radio stations who do not have Compact Disc players the opportunity of playing the material on broadcasts. The distributors of L.M.R. told that they do not anticipate any record (LP) production at this time. There is a possibility that the material might be released in the form of audio cassettes. As a result this LP may become one of the rarest Ellington microgroove record releases.

The front of the jacket says: "ELLINGTON REMEMBERED", "OUR PREMIERE PERFORMANCE", "DUKE", "These classics ...



recorded by the Duke ... in the fifties and sixties ... lovingly preserved by the family ... never before released ... digitally remastered ... and available in CD only", "SAMPLER ... NOT FOR SALE". (Valburn)

NEW RELEASES

AND RE-RELEASES

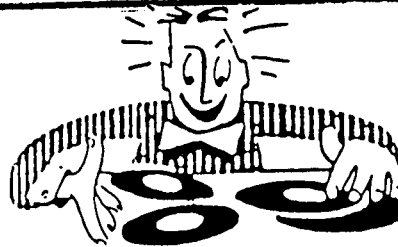
● CBS Sony (J) 200P-5033 (CD) "THE ESSENCE OF DE"
Contains 18 titles from Columbia material. (Yuze)

● Columbia CK-44051 (CD) "BLUES IN ORBIT"

- 12Feb58 Blues In Orbit = Philips.
- 4Feb58 Track 360 = CBS 88653.
Date in text as 5Feb58, and claimed = Columbia SF-1 despite absence of extra train sounds.
- 25Feb59 Villes Ville Is The Place, Man A few bars longer than on Philips. Date in text 25Feb58.
- 2Dec59 Brown Penny = CBS 88654.
In the text as previously unissued.
- " Three J's Blues = Philips = UTD 2008.
- 30Dec59 Smada = Philips.
- 20Dec59 Pie Eye's Blues = Philips,
different from CBS 88654.
- " C Jam Blues = Philips = CBS 57111.
- " Sweet And Pungent = Philips,
different from CBS 88654.
- 30Dec59 In A Mellotone = Philips = CBS 57111.
- 20Dec59 Sentimental Lady = CBS 88654 = UTD 2008.
- 30Dec59 Blues In Blueprint = Philips.
- " The Swingers Get The Blues Too = Philips.
- " The Swinger's Jump = Philips,
different from CBS 88654.

The Philips lp mentioned above is Philips 847.004 8Y. For CBS 88653 and 88654 (lp's) see DEMS85/1. For CBS 57111 (CD) see DEMS87/2-2+4. For Up-To-Date 2008 see DEMS84/5-4 and 85/1-3. (Aasland/Hoefsmit)

● Hindsight HCD-410 (CD) "22 ORIGINAL BIG BAND RECORDINGS"
Take The A Train / Crosstown / Passion Flower / Perdido / Pretty Woman / 9:20 Special / One O'Clock Jump / Moon



Mist / How High The Moon / Just Squeeze Me / Happy-Go-Lucky Local / Come Rain Or Come Shine / Just You, Just Me / Double Ruff / The Mooche / Swamp Fire / Blue Lou / On The Alamo / Frisky / Tea For Two / Who Struck John ? / Park At 106th

Consists of Capitol Transcriptions recordings (compare earlier released lp's). The "A Train" version is the long one. (Hoefsmit)

● Jazz Connoisseur Cassettes JCC-25 "DUKE ELLINGTON ORCHESTRA - IN BOSTON 1939-40"

Wellknown material. Side A includes titles, except those with a vocal, from the 26Jul39 broadcast. Side B likewise, from the 9Jan40 broadcast. (Hauffman)

● Jazz Connoisseur Cassettes JCC-49 "DUKE ELLINGTON ORCHESTRA LIVE 1953"

SIDE A: Liza/Creole Love Call/Boo-Dah/Come On Home/Hi Ya Sue
SIDE B: Primpin' For The Prom/Smada/Time On My Hands/Lullabye Of Birdland/ Change My Ways/Don't Worry 'Bout Me/Please Be Kind/Little Flower Of Africa(p solo)
Seems to be Wally Heider material from April 1953, except for the very last title. (Hauffman)

● Jazz Road (J) BY28-7 (CD) "SWINGING AND JUMPIN'"

14 V-Disc titles out of which one by DE, "In The Shade Of The Old Apple-Tree" (VD 610). (Yuze)

(ctd. next page)

NEW RELEASES (ctd.)



● LRC(J) 30CY-2138 "BEST OF THE BIG BANDS"

3 DE items included from LRC(J) 33C38-7680. (Yuze)

● D.E.T.S. 43 TREASURY SHOW, 17Aug46
D.E.T.S. 44 TREASURY SHOW, 24Aug46
D.E.T.S. 45 TREASURY SHOW, 31Aug46

The above mentioned lp's were already mentioned in the previous bulletin under "Things To Come". They are now released together with the accompanying scripted inserts. We have little to add to the already given details. It might however be of interest to know that during Duke's 8-25Aug46 MEADOWBROOK stay there were several broadcasts over the MBS station KHJ, whilst the Treasury Shows always were transmitted over ABC, here via WJZ, and network. Thus, as for the 17th and 24th August ones, there happened to be different broadcasts, both via KHJ and over WJZ. This, for instance, has in DESOR caused trouble where a KHJ bc has mistakenly been identified as a WJZ Treasury Show. For these two WJZ bc's it is still an open question if they originated from Meadowbrook. In an earlier DEMS discussion it was suggested by Benny Aasland that the pick-ups took place in Los Angeles. Origin for the 31Aug46 bc is the Lincoln Theatre, Los Angeles.

LATE ARRIVAL

● Emarcy(J) 25JD-10112/-10115 "JAZZ CLASSIC MASTERPIECES II" (4-CD set)

Louis, Basie, Bix & Duke (1 CD each). Origin = BBC(E). 25JD-10115 = BBC(E) CD-643 plus "St. Louis Blues" (BX-11263-A). (Yuze)

ELLINGTONIA

● Angel CDC-47621 (CD) "BARTOK: SONATA FOR VIOLIN" "ELLINGTON: MAINLY BLACK"

These recordings are played by Nigel Kennedy (violin) and Alec Dankworth (double bass). The Ellington "Main-

ly Black" part is also arranged by N. Kennedy. "Mainly Black" consists mainly of selections/themes from Duke's "Black, Brown And Beige" suite. (Quarles)

● Jazz Connoisseur Cassettes JCC-87 "JOHNNY HODGES ORCHESTRA FEAT. DE 1951/52"

SIDE A: Things Ain't/I Cover The Waterfront/Bewitched/Man With A Horn/Very Well, Thank You(-1)/Rabbit's Jump/Sunny Side Of The Street/Jeep Is Jumpin'/Castle Rock
SIDE B: Ain't Nothin' Shakin'/Have A Little Taste/Sheik Of Araby/Very Well, Thank You(-2)/Coffee Time/Tea For Two/Sophisticated Lady/How High The Moon

In the Jazz Connoisseur list of personnel Duke is stated to play the piano. (Hauffman)

● Meritt 25 "JAZZ POTPOURRI - VOL.3 (1933-47)"

One take by the Gotham Stompers is included, "Did Anyone Ever Tell You" (M302-2). There are 19 more selections, 6 by Benny Carter 1939, plus titles by Billie Holiday, Sidney Bechet, and others. (Landström)

● Storyville STCD-4109 "MASTERS OF JAZZ" - JOHNNY HODGES - VOL. 9"

(1) Cambridge Blues / Brute's Roots / Bouncing With Ben / One For The Duke / Walkin' The Frog / Rabbit Pie
(2) On The Sunny Side Of The Street / Good Queen Bess / The Jeep Is Jumpin' / Things Ain't ...

(1) This session cannot be found in any discography. It is recorded on 22-23Nov60 at the Jazz Cellar in San Francisco (JH, B.Webster, Lou Levy, Herb Ellis, Wilfred Middlebrooks, Gus Johnson).

(2) These selections are taken from the 14Mar61 Stockholm concert (RN, LB, JH, HC, Al Williams, AB and SWrd). (Hoefsmit)

The last four titles, like one on an earlier lp, is probably taken from a DEMS tape - if so, without permission.

DISCUSSIONS - ADDITIONS - CORRECTIONS

● DEMS88/2-1, and this issue/front page:
The Malmö concerts: It has just been determined that these concerts took place on 9Nov69 (not in October, as earlier suggested). (Aasland)

● DEMS88/2-3:
BOOMAN BM-1001: This would be a collectable item for Ellington completists only. Duke merely walks to the microphone and introduces Dizzy's Group! There is no Ellingtonia on the album, which I believe may be still available, as a reissue on some other label. The album liner correctly reads: "Duke's intro and Rap." (Reminder of the album is purely Gillespie's 1961 group.) (Jacobs)

● DEMS88/2-9:
JAZZ CONNOISSEUR JC-4 has also "Juniflip" in the 4Mar58 Travis Air Force Base listing. (Hill)

● DEMS88/2-4:
DENSOR 448-1: The correct name for this lp is DE-SOR, not Densor. (Hoefsmit)

DEMS80/2-4: A few comments on DESOR 448-1: Are "Just A-Settin'..." and "Dancers In Love" really from the same concert? The sound picture is different for these titles, but I have no trace from where it should otherwise be.

"Manhattan Murals" is not mentioned, neither on cover nor on label, but present on the last track on side 2, (Sherman)

● DEMS87/3-5

To my big surprise I found "Hayfoot, Strawfoot" to have a different take compared both with RCA EXM1-7301 and RCA LPV-541, there claimed to be take -1. This makes me believe we here have take -2! I cannot

(ctd. next page)

LONG, LONG AT LAST AMERICA GOT A FOUNDATION FOR AN ELLINGTON MUSEUM Smithsonian Acquires Duke Ellington Trove Of Scores and Papers

● The Duke Ellington collection, acquired by the National Museum of American History, consists of an estimated 600 cubic feet of materials. The Ellington archives contain more than 3,000 original and orchestrated pieces of music--many in Ellington's own handwriting; tape recordings of concerts and interviews; personal scrapbooks tracing his numerous concert tours; a variety of concert programs and posters; personal and professional correspondence; more than 2,000 photographs, and a variety of trophies and memorabilia. Among the personal correspondence is a large file of letters dated in the 1970s from a priest in Montreal.

Included is more than 6,000 musical documents and artifacts - scrapbooks, photos, letters, musical scores (many i Duke's own handwriting), concert programs and tapes of radio and TV interviews. The collection was paid for with \$800,000 in appropriations by Congress.

(Further details on the material in next Bulletin)

● DEMS has received not only Smithsonian press releases, but clippings from daily papers together with happy comments from American members - sheer uncontrolled "jumps for joy" to more modest outcries like "This is welcome NEWS!".

● I received the following remark from our Jack Towers:

Benny - you would really have enjoyed this! Jack

Dear Jack - From my point of view your remark feels like THE understatement of the century. (Aasland)

DISCUSSIONS - CORRECTIONS - ... (ctd.)

understand how this fresh take came into the RCA Bluebird 5659 set, since RCA already issued an "Integrale" set of LP's supposed to contain everything that they could find. It seems to be more than a terrible mess in the archives. (Hoefsmit)

The RCA recording sheet for this date states two takes, -1 and -2, for this title, and you may look it up in the WaxWorks 42-20, where -2 is reported unreleased so far. So, long at last, we have this -2 re-discovered. (Aasland)

● DEMS87/4-4:
Vogue(F) 600142 "1954 Los Angeles Concert": Jimmy Woode is mentioned in the liner notes as already having replaced Wendel Marshall. I believe this to be an error.

The CD states this is in stereo. This is not expected and indeed not true. (Hoefsmit)

The CD code is in DEMS stated to be ADD. The code is however in fact AAD. (Aasland)

● DEMS87/4-4 (last item):

● All DESOR volumes can be purchased from "The Golden Age Records", Nieuwezijds Voorburgwal 51-53, 1012 RD AMSTERDAM, Holland.

Original prints are available from more recent volumes. From earlier volumes no original prints are available, but Erik Bakker, of "Golden Age Records" is willing to make copies to help our members. (Mal Dardick has already been given this information), (Hoefamit)

● DEMS87/4-6:

Has DEMS decided to accept the date of 29May41 for the "Kraft Music Hall" broadcast? Jerry gave this date in his presentation in Stockholm on 19May85. It is not confirmed, neither by WaxWorks 41-16 nor by DESOR 226. It is only on the Spokane-17 cover. (Hoefsmit)
DEMS comment: We have no reason to question the 29May date. It was first mentioned in DEMS80/3-2 (Spokane 17) and in DEMS80/4-1 Klaus Stratemann used it again in mentioning the contents of the complete broadcast.

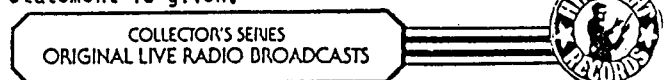
● DEMS87/4-4:

● Vogue V-600013 "LA/DE - Great Reunion": For help see DEMS84/5-2 and 87/3-2. (Hoefsmit)

● DEMS(this issue, page 5):

● HINDSIGHT_HCD-410: Unfortunately transfer to CD has been botched. The sound quality is way inferior to the original. You'll listen once and put it aside. (Beckhardt)

Another thing: On top of the front page the following statement is given:



As we all know this is not true. These Capitol Transcriptions are by no means from live broadcasts. (DEMS)

● DEMS83/3-5:

Add to the listing of the 9Jun51 Meadowbrook broadcast that "Things Ain't ..." is also released on JAZZ BIRD 2010. (Sherman)

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Side B

This DEMS tape is especially composed by Benny Aasland and Sjef Hoefsmil, to be presented at the ELLINGTON '88 CONFERENCE in Oldham, England.

Side A

Rhodes S. Baker, no longer among us, was a Texas friend of mine and one of the most devoted Duke followers. Through a mike of his own he was able to record a couple of the Houston concerts. The fidelity in these taped documents is not always fully satisfactory but is certainly reflecting the Ellington orchestra in full force and in some "wild" performances. You are asked to overlook certain overrecorded parts and other phenomenons in the following three "smashers". And who could have done a more heartfelt introduction than the one expressed here. Then we fall right into one of the maddest versions of

HONEYSUCKLE ROSE Houston, 19 Nov 62

followed by high spirit Duke piano intro beginning

ANATOMY OF A MURDER

in turn followed by Johnny Hodges (!) as the first one in

JAM WITH SAM

We must calm down a little. Again we will attend one of the Duke's evening dances during his week stay at the "Dans In" restaurant. We have earlier presented some unforgettable moments, and now here is a most unusual performance of

MOOD INDIGO Stockholm, 8 June 63

leading into Harry's formidable baritone in

SOPHISTICATED LADY

The next selections come from a concert performance in Finland, from which I've chosen a full-bodied version of

PYRAMID Helsinki, 5 Feb 63

and then

THE ASPHALT JUNGLE THEME

The last portion of this side consists of three selections chosen from the magic "DE Jazz Violin Session", a magic recording session indeed, and they are all unissued versions:

PRETTY LITTLE ONE Paris, 22 Feb 63

STRING ALONG WITH STRINGS

COTTON TAIL

Who would in those days believe the possibility to experience "The Ellington Effect" born into full bloom mainly by means of strings - wasn't it beautiful!

On the second side of this cassette, you will hear a remarkable concert, given during the "Berliner Jazz-tagen" in the Philharmonic Hall on November 2, 1973.

It is remarkable for several reasons. Duke did most of the playing himself this evening. He was only accompanied by a small group: Money Johnson, Russell Procope, Paul Gonsalves, Harold Ashby, Harry Carney, Joe Benjamin and Quentin White. We have here the first (known) performance of a brand-new piece: "Metcuria The Lion". It is the same recording, that we have copied on the cassette CA-2, presented in Chicago at the conference in 1984. It is simply too good to be skipped from this very interesting concert.

The recording also contains the last (known) recording of Paul Gonsalves' solo-part between "Diminuendo In Blue" and "Crescendo In Blue" and two old pieces: "Band Call" and "Pitter Panther Patter".

What you hear is taken from the broadcast. The concert had two more numbers: "Do Nothin' Till You Hear From Me" and "Come Sunday", both performed by Tony Watkins. They were not included in the broadcast. Maybe because the audience showed in a very rude way how much they didn't like Tony's performance. So much that Duke stopped the concert. It is amazing that the same audience did very much appreciate the rather serious opening of the evening, for which they were rewarded by Duke with a couple of popular tunes, just before Tony Watkins came on stage.

Last year in Toronto, Stanley Dance asked us to stop making copies of the Danish collection. He told us that there would come out 15 CD's in the next three years. We have indeed enjoyed the release of the first group of 5 this last year. When all these 15 CD's are issued, we can see how much is left out, to be included in future cassettes. For the time being we will stay with our private recordings.

Two new books have appeared last year. Both Peter Gammond and James Collier have little to say about the second half of Duke's career. Thanks to the growing possibilities of making recordings, we have enough material from this "decline-period" to be presented at the annual conferences for the next couple of decades. You will be able to make up your own mind.

We hope you are enjoying this one.

All for the love of Duke!

This cassette is produced by the DUKE ELLINGTON MUSIC SOCIETY
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