



THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY — SWEDEN

1988/4

SEP - OCT - NOV

ANOTHER GREAT SUCCESS IN OLDHAM

ELLINGTON '88

"All for the Love of Duke"

DUKE AT THE 88 !

SPECIAL GUEST OF HONOUR:

SAM WOODYARD

The following concise report is based on the video taped documentation made by Sjef Hoefsmit and from some observations made by DEMS members:

● The meeting started with introductory remarks (Eileen Ward, Mike Hazeldine, Herb Jeffries) followed by the very first of the series of presentations. Patricia Willard started on the subject "DANCE - THE UNSUNG ELEMENT OF ELLINGTONIA". The presentation included selected film clips and a video portion from the Grace Cathedral in San Francisco, 16Sep65 (see DEMS83/2-4+5), a fantastic Bunny Briggs dance performance, "David Danced Before The Lord With All His Might", supported by Duke and his orchestra.

● A welcome speech by Ray Ibbotson led into the next presentation. Jack Towers revealed stories, circumstances and intricacies under the heading "THE JOY OF MASTERING ELLINGTON LP'S", mixed in with musical selections.

● Next: pre-viewed glimpses by John Hassé (Smithsonian Institute) from the recently aquired Duke collection - manuscripts, recordings, memorabilia, etc. Slides also shown giving a few glimpses from this gold mine of Ellingtonia. The future plans for the collection were outlined.

● After lunch the presentations were resumed starting with "A LOOK AT ELLINGTON'S RECORDING CAREER 1923-1929", a video taped documentation by Jerry Valburn consisting of original 78 rpm labels from that period and a few pages from recording ledgers hardly known of until now.

● Frank Dutton then presented "THE COTTON CLUB", an intimate story, which naturally included Duke's appearances at this famous spot. The presentation also served as an introduction to the special evening event.

● The whole evening was dedicated to a recreation called "A NITE AT THE COTTON CLUB", emceed by "Mr Flamingo", none other than Herb Jeffries, who's humorous and dignified friendliness framed the whole event. One portion, that nobody present will ever forget, was his monologue on the subject "Flamingo", during which the audience were laughing themselves half crazy. Herb ended with a vocal rendition of "Flamingo". The 11-piece orchestra for the evening was headed by Bob Wilber, also playing sax(es). Other attractions included a New Orleans vocalist, Lillian Boutte, and a dance group performing in the fashion of early Cotton Club days. And everybody had a nice time now and then on the dance floor. A happy evening.

● The next day opened with Loren Schoenberg giving insights into Billy Strayhorn's brilliant contribution to the Ellington orchestra, especially spotlighting on "Midriff". This was done in a very captivating manner - can you imagine yourself listening to a full hour of "Midriff" 's! Well, there was never a dull moment, the audience interest on top all the way.

● "REMEMBERING DUKE" - a panel by Max Jones interviewing Bill Berry and Buster Cooper. A wealth of reminiscences from the days with the Duke were unveiled.

● Lunch, and then a presentation by Alice Babs, which included a video recording of "THE THIRD SACRED CONCERT" in Barcelona, 11Nov73, and amusing experiences from the circumstances on and around the occasion.

● Andrew Homzy followed, penetrating the composition "IDLOM '59". He was certainly able to supply insights on the matter,

(ctd. next page)



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ALL FOR THE LOVE OF DUKE ! DEMS is a non-profit organization, depending on voluntarily offered assistance in time and material. Sponsors are welcomed.

ELLINGTON '88 (ctd.)

he himself had transcribed the whole three-part work using Duke's recording as issued on lp.

● The evening concert presented "THE MUSIC OF BILLY STRAYHORN" under leadership of Bob Wilber. Full and small band performances with special guest star musicians Bill Barry, Buster Cooper, Jimmy Woode, Sam Woodyard, and vocalist June Norton. Before closing down for the evening Alice Babs also joined. Another happy evening.

● Next day started with Bob Wilber penetrating the development of Hodges' friendly, wonderful and warm saxophone tone colour. The presentation was called "THE MYSTERIOUS RABBIT". Could one of the secrets to Johnny's tone be that his sax-mouthpiece never touched his teeth?

● "SJEF'S PLACE" followed. Hoefsmit gave, as usual, a short DEMS orientation and made a few comments on the now traditional DEMS cassette to be given to the attendants. Sjef then played some unusual recordings of one of his favourite Ellington compositions, "Chromatic Love Affair".

● Before the coffee break, with Sam Woodyard out of the way, Mike Hazeldine told about Sam's serious illness in Paris the last years, during which he's drum set was stolen, but Sam now being on foot again and invited to participate in Oldham. In short: In order to ease the situation and help Sam to get in order again a collection was suggested. This was accepted with acclamation. The collection raised a total of £1899, of which £1000 was paid for the drum kit and the balance presented to Sam. After the conference the kit was safely flown to Paris.

● During the coffee break Ulysses LaPradde lend a helping hand distributing the DEMS cassette (CA-7) to all and everyone.

● Next presentation, "DUKE'S IN BED", by Steve Voce, consisted of recorded interviews with musicians talking about the Ellington orchestra. Stuffed with anecdotes.

● After Lunch followed so the presentation of drum kit to Sam Woodyard. Sam was completely taken by surprise, overwhelmed, and virtually out of words. A big moment! Not a dry eye to be seen anywhere around.

● A panel was formed by Patricia Willard consisting of Sam Woodyard, Gloria Harper Nance, and Jimmy Woode. Facts, stories, memories, amusing anecdotes and experiences were were brought into the open. Finally Patricia showed a 1969 video portion, where the selections included Ray Nance's rendition of "Basin Street".

● The William Fawcett Hill presentation dealt with the never completed film, "THE DEGAS SUITE". Bill, in collaboration with art historian James Dobbs, added in their own ways horses and race track paintings to the sound track music. The result (video taped slides) was a nice try to complete the film project.

● The evening concert, again headed by Bob Wilber, presented the full band and former guests. There was also a small combination. Highlighted performances, among many, were "Idiom '59" (conducted by Andrew Homzy), "The Queen's Suite", and "BB&B" (conducted by Alan Cohen).

● Under the heading "ELLINGTON KALEIDOSCOPES" the final daytime period presented delegate short presentations on a variety of Ellingtonia.

● Alice Babs made a film presentation showing her visiting all those holy places in Israel singing selections from Duke's Second Sacred Concert.

● Klaus Stratemann presented "ELLINGTON IN EUROPE", which included a BBC2 video tape (or what's left of it) by Duke from 1964, the very first from the famous "Jazz 625" series, followed by "Happy Birthday To DE", shot at l'Alcazar, Paris, 20Nov69 (film furnished by Jerry Valburn). In addition to this came a 10Mar55 portion from a then popular request program, "Masquerade Party", where Duke participated masked as a camel driver. This was a rather hard nut for the panel to crack.

● Herb Jeffries, Buster Cooper, Alice Babs, Bill Berry, and Sam Woodyard formed a panel taking care of all sorts of questions from the audience. As earlier panels this one turned out to be just as interesting.

● The Farewell Party rounded up everything, where the enthusiastic response from the audience during the whole conference often was topped by Alice's happy and glittering laughs. To go more in detail would call for hundred of additional pages. The absence of Eddie Lambert, to whom the conference was dedicated, was deeply regretted - his natural authority would have added to a still greater success, a success nevertheless the greatest in the row of international Ellington gatherings, where all and everyone could also mingle and chat with all and everyone present.

● Next conference, "ELLINGTON '89", will take place in Washington, DC.

(Aasland)

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DISCUSSIONS - ADDITIONS - CORRECTIONS

DEMS86/3-1

Concerning Mr. Contijoch's question about the possible release of an LP "DE presenting the Dollar Brand Trio". It was released on Reprise R-611. Side 1: Dollar's Dance/Kippi/Brilliant Cornes / Side 2: Jumping Rope/Ubu Suku/The Stride. All titles composed by Dollar Brand. The trio consisted of Dollar Brand (p), Johnny Gertze (b) and Makaya Mtshoko (dm). Liner notes, a reprint from "Down Beat" (Nov. 21, 1963) tell how Duke became involved with the trio:

ONE EVENING last spring, when Duke Ellington was playing a concert in Zurich, Switzerland, a slender young woman came up to him backstage during intermission and asked if he would come over to a nearby night club after the concert and listen to the trio she was singing with.

Ellington, used to this sort of thing, politely brushed off the young woman and went onstage.

When he returned backstage after the concert, the girl was still there. She implored him to stop by, and Ellington, despairing of shaking her off, promised to drop over to the African Club to hear the group.

He arrived at closing time, but the trio persuaded the management to stay open another half-hour so they could play for him.

Ellington was enthralled with the music, and the result of this brief encounter was that he cut no fewer than three Reprise LPs with the group.

Thus, the South African Dollar Brand Trio and its singer, Bea Benjamin, will soon have their record debut in the United States, and it is a most auspicious one for the group that until recently was almost totally unknown in America. Unknown, that is, except to saxophonist John Coltrane, who heard the group during a stop in Zurich and encouraged the leader, Dollar Brand.

"He told us he liked what we were doing and said we should try to make a record," Brand recalled. "Little did we expect then that we'd be recorded by no less a person than Duke."

So enchanted was Ellington with the trio's performance that he not only insisted on playing with it on a couple of tracks when the discs were cut in Paris, where the group was flown for the session, but he also suggested material that he hadn't himself recorded for years because he could find no singer suitable for it.

One of the pieces on one of the LPs is Billy Strayhorn's *Your Love Has Faded*, which was last recorded with the late Ivie Anderson.

"I had never heard the song before," said Miss Benjamin, a former schoolteacher. "I knew neither the lyrics nor the tune. They gave me just 20 minutes to learn it before we recorded it. We took three takes, but Duke apparently liked the first one the best."

"Duke picked some of the material for me for one of the albums and played himself on two of the pieces - *I Got It Bad* and *Solitude*. I had never sung them before and didn't even know the words to *Solitude*. Duke asked somebody to write the lyrics on a piece of paper and hung it on a partition, where I could read them while I sang. He wanted only one take."

The improvised way in which the session was carried out - the third record consists of a trio performance of Brand's own darkly beautiful composition *Indigo* - is ample testimony to the high regard Ellington had for the trio and the young singer.

(Ewing)

DEMS88/3-3

In the middle of the second column a couple of lines are misplaced: After line 30, one should read first lines 53 until and including 60, before going on with line 31. (Hoefsmit)

DEMS88/3-6

JAZZ CONNOISSEUR CASSETTE JCC-87 "Johnny Hodges Orchestra featuring Duke Ellington 1951/52": This seems to me to be the same as we have on the LP ENIGMA 1051. This was titled "Johnny Hodges And Friends At Buckminster Square". It was taken from 3 half hours broadcasts from Hotel Kenmore in Boston. (Hoefsmit)

DEMS87/4-4

"DE PASADENA CONCERT" (here on VOGUE VG 651 600105 (CD)): Track two is "Dim. & Cresc. In Blue". I think there is a cut on 3 minutes and 17 seconds between the first and second chorus of Paul Gonsalves' solo. Before the "cut" the tone of the sax is warm and in the mike, but "off-mike" after this "cut" and the lower frequencies are lost. There is also something lost of the attack of the piano at this period. I don't have the LP version or any other recording of this. Perhaps someone else can enlighten us on the matter. (Waes)

DEMS88/3-1

"Arhus Rundskue" ("New Discoveries"): On both sides Duke makes a short introduction (oral) to winners of the record copy, on behalf of Arhus Rundskue. The record copies are autographed by Duke. Two more recordings were made at the event, not for reward or auction but for fun, unofficially. On side One DE is playing the piano and singing (not talk-singing, but singing) a dark melody, "I'm Afraid Of Loving You Too Much" (1:55). On side Two the well-known director of Skandinavisk Koncertdirektion (1945-53) (from 1954 director of Arhus Hallen) Ingvar Blicher-Hansen is singing "I Met A Little Miss And Asked For A Little Kiss" (Kissing One - Ten) acc. by DE at the piano (2:58). I think there was a very good atmosphere during these late hours at the very primitive studio, the Radio & Photo Shop "Hammerschmidt", in Arhus. Duke agreed to sing, provided Blicher-Hansen did so too! (Krustrup)

DEMS88/3-5

CBS Sony(J) DP-5033 should read 300P-5033, and LRC(J) 30CY-2138 should read 30CY-2138 (CD). Sorry for the incomplete report. (Yuze)

DEMS88/3-6

Emercy(J) 25JD-10115: The first line should read "Louis, Bessie (Smith that is), Bix & Duke". Sorry again. (Yuze)

"THE PRIVATE COLLECTION": If all 5 CD's are ordered at the same time they are delivered in a special case. The case is numbered LMR CD 99000. (Hallström)

DEMS84/1-3

Re: "Tough Truckin": The date given as 15Mar35 is correct! (not 5Mar35). (Aasland)

(ctd. page 4)

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DEMS88/2-9

THE PRIVATE COLLECTION, VOL. II: Sjef Hoefsmit claims that I suggested the sequence on Volume II was the correct one. This is an unnecessary exaggeration, because it is quite obvious from Benny Aasland's charts that we sought to avoid the use of material previously bootlegged in the U.S. and Europe on this first release. What my notes were clearly intended to convey was merely the progress and atmosphere of a dance.

(Dance)

Most of our members are interested to know the proper sequence, and I think we have the right to inform when mistakes are made. Stanley is not right: I think Stanley very much suggested that "Main Stem" was performed first, and that "Dancing In The Dark" followed. About "Main Stem" he wrote: "The tempo serves to warm up the dancers....., so "Dancing In The Dark" follows. He continued: "Next is "Stompy Jones". This is also not correct. "Dancing ..." is first, "Main Stem" follows. "Stompy Jones" comes much later.

(Hoefsmit)

DEMS88/2-1

THE PRIVATE COLLECTION, VOL. I: As far as Hoefsmit's comments on titles in Volume I are concerned, they are very welcome. There is plenty of room for investigation and elucidation in these areas. Certainly, Slam in D Flat was not related to March 19th Blues, but 22 Cent Stomp is. Listen again, please. (Dance)

22 Cent Stomp and March 19th Blues are indeed the same. Another title for the same piece is the E And D Blues and not Total Jazz. ("Total Jazz" is the last part of "Portrait Of Ella Fitzgerald" on side four of "Portrait Of Ella Fitzgerald Sings The Ellington Songbook", Verve (2-LP). The E And D Blues is an independent piece that concludes this side four. When check March 19th Blues I made my mistake by putting the needle on the wrong track. (Hoefsmit)

Some problems arise in such matters as copyrights as are not properly the concern of fans and record collectors. For example, despite the recording dates, Do Not Disturb and Le Sucrier Velours were both copyrighted the same year, the great difference in the performances perhaps justifying the difference in titles. In general, and not only because of time pressures, the LMR policy has been to stay with the titles as given by the composer, and to leave the "detective work" till later. But only my carelessness and a wrong inscription on his reference tape accounted for Monk's Dream appearing as Blue Monk. (Dance)

It has not been said by me that Do Not Disturb is a wrong title for Le Sucrier Velours. I accept every title, copyrighted or not. The only thing is that when someone likes very much Le Sucrier, he also should listen to Do Not Disturb, because they are the same. I do not see any harm in this, especially when we have to deal with a man as Duke Ellington, who used many different titles for the same music. Everybody is free to point to another title that covers the same music. Even Stanley Dance mentioned alternate titles in his liner-notes and unfortunately we both make mistakes from time to time. (Hoefsmit)

DEMS88/3-2

THE PRIVATE COLLECTION, VOL. IV: In the liner-notes Stanley Dance states that Serenade To Sweden "was a tribute that he (Duke) wrote when he returned home." This statement probably makes Mr. Dance to be the sole and only one in this world among Duke followers not knowing this piece to have been written in Sweden and performed in concert in Stockholm, 29Apr39. (Hällström)

DEMS84/4-11:

Here is the "WaxWorks" session 43-92 (6Jul43) discussed, where I Larsson claims Rex Stewart to solo on

the three titles released on JAZZ ARCHIVES JA-15, but I don't agree. Sometimes the phrasing is somewhat the way Rex plays, but in these cases without Rex' torrent trumpet ideas. The back of the JA-15 suggests Dizzy Gillespie, but this is completely preposterous, and I don't believe it to be Taft Jordan either, with possible exception for "Cotton Tail". I do agree with "WaxWorks" concerning Nat Jones and Sonny Greer - the clarinet does not at all sound like Chauncey Houghton, who usually sounds more vigorous, more "punch". For "Sweet Georgia Brown" I suggest the following soloists: NJ? DE NJ? BW SG HB(4 bars) HB??(chase 8+8 for 32 bars) HB/RN??(chase 4+4+4 for 24 bars) ??(8 bars).

(Scherman)

DEMS88/2-3

Columbia CL-919, "What Is Jazz?": Mr. Moulé asks for info re the contents. I can give the following details: The record is a history of jazz type of recording where Mr. Bernstein demonstrates various styles of jazz using older recordings plus a studio band led by Buck Clayton (tp), featuring Lawrence Brown (tb), Buster Bailey (cl), Coleman Hawkins (ts), Leonard Bernstein/Nat Pierce (p), Freddie Greene (g), Eddie Jones (b), and Gus Johnson (dr). The band plays very short demonstrations, e.g. one or two choruses of "Sweet Sue". Recorded July 12th/19th and 26th, 1956. Most of the record is talk by Leonard Bernstein. (Sjölund)

A bunch of questions:

- 1) Is there a discography covering all Duke's recordings?
- 2) Swing Treasury 105 {dates?, personnel?}
- 3) Philips B-07377L {dates?}
- 4) Affinity AFS-1013 {recorded when in Feb., 1956?}
- 5) CBS C-32471 {dates?, personnel?}
- 6) Tobacco Road B-2700 {specifics?} (Mattsson)

DEMS reply:

- 1) See DEMS88/3-7 concerning DESOR (=DE'S STORY ON RECORDS)
- 2) Contents consists of Capitol Transcriptions material. Dates/personnel is given in the liner notes for the five "The Uncollected DE&HO" on Hindsight/Decca volumes.
- 3) 2-3Apr58 (CT, QJ BWmn JSrs, JHtn PG, DE JW SWrd)
- 4) 7-8Feb56
- 5) 9Sep58 (CT HB CA RN, QJ BWmn JSrs, PG JHtn JH RP HC, DE JW SWrd)(Add Jimmy Rushing for "Hello, Little Girl" and "Love To Hear ...")(The Billie Holiday selections are not with Ellington)
- 6) Please see below.

86/4-2

Tobacco Road B-2700: Going through all the titles as given by Frits Schjøtt, I would suggest that our members who have bought this LP, make the following comparisons:

Magenta Haze	Capitol Transcr.	28Mar46
Blue Abandon	" "	" "
Lullaby Of Birdland {x}	" "	" "
Diminuendo {x}	" "	" "
The Unbooted Character	" "	16Jul46
The Suburbanite	" "	" "
Indiana	" "	" "
Blue Skies	Caracol 436/437	13Nov48
Manhattan Murals	" "	" "
Lush Life	" "	" "
Just A-Settin' And ...	" "	" "
Don't Blame Me	" "	" "
Everything Goes	Capitol Transcr.	28Mar46
Tea For Two	" "	17Jul46
I Can't Believe That ...	" "	" "
Someone	" "	" "

(x) = send me a copy. I believe these are unissued.

I don't have this Tobacco Road LP. I believe that apart

(ctd. page)

NEW RELEASES

AND RE-RELEASES

● BBC CD-643 (CD) "GREAT ORIGINAL PERFORMANCES"
"DUKE ELLINGTON 1927-1934"

Jubilee Stomp / Blues With A Feeling / Hop Head / What Can A Poor Fellow Do? / Chicago Stomp Down / Black Beauty / Hot & Bothered / Misty Morning / The Mooche / Paducah / E. St. L. Toodle-Do / Creole Love Call / Fast & Furious / Solitude / Stompy Jones / Live & Love Tonight (Hällström)

● BBC CD-647 (CD) "HOT TOWN"

Contains one DE track: 4Dec33 Daybreak Express. (Hällström)

● CBS Sony(J) 30DP-5055 (CD) "GOLDEN JAZZ HITS"

One DE track included: "Take The A Train" (from Columbia ML-4639). (Yuze)

● CBS(US) CK-40833 (CD) "THE SMALL COMBOS"

Includes "Echoes of Harlem" from the Cootie Williams 19Jan38 session. A piece of Ellingtonia is also included: "Alabama Home" by The Gotham Stompers (1937). (Hällström)

● Circle(US) CLP-106 (LP) "DE 1945 - VOLUME SIX"

2Jan45 Blue Cellophane (-1, -2 (false starts) -3) / 3Jan45 Subtle Slough (-1(false start) -2, -3) / Hit Me With A Hot Note (-1(false start) -2, -3(false start) -4) / Air-Conditioned Jungle -1, -2 / Pitter Panther Patter -1 / Frantic Fantasy -1, -2 (Towers)

Here now is the sixth of nine volumes. Liner notes by the late Eddie Lambert. The remastering, as usual, excellently carried out by Jack Towers.

● Compact Selection(E) TQ-151 (CD) "DROP ME OFF AT HARLEM"

19Aug35 Truckin' / Accent On Youth / 17Jul36 Trumpet In Spades / Yearning For Love / 30Apr35 Showboat Shuffle / In A Sentimental Mood / 15Feb33 Sophisticated Lady / Merry-Go-Round / 15Aug33 Live Stomp / 30Apr35 Admiration / 28Feb36 Echoes Of Harlem / 12Sep34 Saddest Tale / 19Sep32 Ducky Wucky / 22Sep32 Swing Low / 16May32 In A Jam / Uptown Downbeat / 17May32 Best Wishes / 28Feb36 Clarinet Lament / 12Apr34 Ebony Rhapsody / 21Mar28 Jubilee Stomp / 17Feb33 Drop Me Off At Harlem

From Brunswick/ Columbia 78's, except "Ebony Rhapsody", from Victor. No info on sleeve. Takes to be checked. Quite acceptable sound quality for a CD sold in England at a retail price of £3.99, the cheapest all Ellington CD I've ever seen, so far ... AAD, playing time 67:17. (Moulé)

● Epi.(Sp) EPC-22205 (2-LP set) "RECUERDOS DE ORO"

SIDE 1: Satin Doll / Don't Get Around ... / Do Nothin' ... / Take The A Train / Solitude
SIDE 2: C Jam Blues / Mood Indigo / I'm Beginning ... / Prelude To A Kiss / Perdido
SIDE 3: Under Paris Skies / I Wish You Love / Comme Ci, Comme Ça / Speak To Me Of Love / Midnight In Pa-



ris
SIDE 4: My Heart Sings / Petite Waltz / Paris Blues / Javapachacha / No Regrets
Familiar Columbia/CBS material (Navas Ferrer)
For further details see DEMS85/4-6.

● Forlane(F) UCD-19003 (CD) "DE & FAMOUS ORCH."

Same as Festival(F) 237 (album). 1941 Standard transcription material. (Moulé)

● Fantasy(F) 98.558 (CD) "INTIMACY OF THE BLUES"

Same as Fantasy(US) F-9640 (LP). (Moulé)

● Hollywood Nites(E) HNC-0010 (CD) "THE GREAT DE"

Same as CD "The Collection"(E)(made in (F)) OR-0022. Note: Both CD issues omit the "Medley". (Moulé)
Also see DEMS88/1-2.

● Hermes(E) HRM-6001 (CD) "DE 1927 - 1934"

26Oct27 Creole Love Call (-1) / Blues I Love To Sing (-2) / Black And Tan Fantasy (-4) / 19Dec27 East St. Louis Toodle-Do (-2) / 26Mar28 Black Beauty (-2) / Got Everything But You (-2) / 7Mar29 Dicty Glide (-2) / Stevedore Stomp (-2) / 3May29 Saratoga Swing (-2) / 16Sep29 Duke Steps Out (-2) / Haunted Nights (-2) / Old Man Blues (-3) / 26Aug30 Three Little Words (-5) / 16Jan30 Rockin' In Rhythm (-1) / 16Jun31 Echoes Of The Jungle (-1) / 17Jun31 Mystery Song (-1) / 9Jan34 Stompy Jones (-2) / 10Jan34 Blue Feeling (-1)

"Blues I Love .." and "Old Man Blues" given as "unreleased takes", which is not true as "Blues"-3 can be found on RCA(F) 731.043, and "Old Man"-3 on Up-To-Date(US) 2008. All sides transferred AAD from Victor 78's. Playing time 60:33. (Moulé)

● Jazz Life(G) 2673.722 (CD) "SUCH SWEET THUNDER"

ca. 26Sep59(+) Such Sweet Thunder / 6Feb63 Perdido / ca. 6Nov58 Rockin' In Rhythm / 6Nov58(+) Diminuendo And Crescendo In Blue / Satin Doll / 6Nov58 Jeep's Blues / ca. 26Nov59 Passion Flower / Sweden58 Medley (+) = Locations/dates correct according to DEMS and my own files. Others diverge more or less. All tracks from M.F.D. (G4RS-2536 5-LP box), later reissued on Black Lion LP's. (Moulé)

● Jazz Road(J) BY28-12 (CD) "JAZZ & POPS OF THE 40'S"

15 V-Disc titles, including DE's "Hollywood Hangover" (VD-505) (Yuze)

● Jazz World(EEC) WM-77001 (CD) "MINOR GOES MUGGIN'"

14May45 Minor Goes Muggin' / 26Nov45 I'm Just A Lucky (ctd. next page)

So-And-So / Long, Strong And Consecutive / Wonder Of You / 10Jan46 Tonk / Drawing Room Blues / Long, Long Journey / The One That Got Away / 15Jan46 Metronome All Out / 9Jul46 Rockabye River / Suddenly It Jumped / Transblucency / Just Squeeze Me / 10Jul46 Gathering In A Clearing / You Don't Love Me No More / Pretty Woman

This CD has a picture of Count Basie on the "cover"! Contents similar to 'Works of Duke - Vol.22' (RCA(F) PM-42397) and first three tracks of 'Works of Duke - Vol.23' (RCA(F) PM-42415). (Moulé)

● Joyce(US) 1212 (LP) "THE TENDELEYS TEA SHOW"

The content emanates from the NBC radio network (Summer series from Hollywood) "THE TOMMY DORSEY PROGRAM". On the 25Aug46 show Duke Ellington was guesting. The portion where Duke participates includes a "Madley", "Marie" (gag version), "Solitude" (with "Marie" interpolation), and "A Train". (Aasland)

● Mercury(US) 830,926-2 (CD) "THE FABULOUS ELLINGTONIANS"

Keynote recordings 1944/5/6. Rex Stewart Big 8: The Little Goose / I'm True To You / Zaza / Swamp Mist / Billy Taylors Big 8: Passin' Me By / Carney-Va! In Rhythm / Sam-Pan / Night Wind / Barney Bigard 5: Rose Rome / Bojangles / Coquette / Borobudor / Juan Tizol & his Orch.: Keb-Lah / The Sphinx / Zanzibar / You Can't Have Your Cake And Eat It. (Hällström)

● Pablo(J) VDJ-28032 (CD) "THIS ONE'S FOR BLANTON"

Same as Pablo(US) 2310-921. (Yuze)

● Pablo(J) VDJ-28028 (CD) "THE STOCKHOLM CONCERT 1966"

Same as Pablo Live(US) 2308-242. (Yuze)

● Pablo(F) 98.817 (CD) "HARLEM"

Same as Pablo Live 2308-245 (LP). (Moulé)

● Pablo(F) 98.818 (CD) "IN THE UNCOMMON MARCET"

Same as Pablo(US) 2308-247 (LP). (Moulé)

● Pablo(F) 98.819 (CD) "THE STOCKHOLM CONCERT 1966"

Same as Pablo Live(US) 2308-242 (LP). (Moulé)

● Pablo(F) 98.830 "THE ELLINGTON SUITES"

Same as Pablo(US) 2310-762 (LP). (Moulé)

● RCA/Bluebird(Eur) ND-86287 (CD) "AND HIS MOTHER CALLED HIM BILL"

Same as RCA/Bluebird(US) 6287-2-RB (CD). (Moulé)

● RCA/Bluebird(US) 6641-1-RB29 (LP), 6641-2-RB (CD) 6641-4-RB29 (Cassette) "BLACK, BROWN AND BEIGE"

Work Song (from "Black, Brown and Beige") • Come Sunday (from "Black, Brown and Beige") • The Blues (from "Black, Brown and Beige") • Three Dances (from "Black, Brown and Beige") • I Ain't Got Nothin' But The Blues • I'm Beginning To See The Light • Don't You Know I Care (Or Don't You Care To Know) • I Didn't Know About You •

Carnegie Blues • Blue Cellophane • Mood To Be Woo'd • (All Of A Sudden) My Heart Sings • Kissing Bug • Everything But You • (Otto Make That) Riff Staccato • Prelude To A Kiss • Caravan • Black And Tan Fantasy • Mood Indigo • In A Sentimental Mood • It Don't Mean A Thing (If It Ain't Got That Swing) • Sophisticated Lady • Tonight I Shall Sleep (With A Smile On My Face) • I Let A Song Go Out Of My Heart • Solitude • Black Beauty • Every Hour On The Hour (I Fall In Love With You) • Balcony Serenade (from "The Perfume Suite") • Strange Feeling (from "The Perfume Suite") • Dancers In Love (from "The Perfume Suite") • Coloratura (from "The Perfume Suite") • Things Ain't What They Used To Be • Tell Ya What I'm Gonna Do • Come To Baby, Dol • I'm Just A Lucky So-And-So • Long, Strong and Consecutive • The Wonder Of You • Rockabye River (Hop, Skip, Jump) • Suddenly It Jumped • Transblucency • Just Squeeze Me (But Don't Tease Me) • A Gathering In A Clearing • You Don't Love Me No More • Pretty Woman • Hey Baby • Back Home Again In Indiana • Blue Is The Night • Lover Man • Just You, Just Me • Beale Street Blues • My Honey's Lovin' Arms • Memphis Blues • I Don't Stand A Ghost Of A Chance With You • St Louis Blues • Swamp Fire • Royal Garden Blues • Esquire Swank • Midriff (Hällström)

● RCA/Bluebird(US) 6751-2-RB (CD) "THE GREAT ELLINGTON UNITS"

22 items by JH&O, RS&O, and BB&O gives 69' of listening pleasure. The take numbers below as given in the text:
2Nov40 (JH&O) Day Dream -1 / Good Queen Bess -2 / That's The Blues, Old Man -1 / Junior Hop -2.
2Nov40 (RS&O) Without A Song -1 / My Sunday Gal -1 / Mobile Bay -1 / Linger Awhile -2.
11Nov40 (BB&O) Charlie The Chulo -1 / Lament For Javanette -1 / A Lull At Dawn -1 / Ready Eddy -1.
3Jul41 (RS&O) Some Saturday -1 / Subtle Slough -1 / Menelik -1 / Poor Bubber -1.
3Jul41 (JH&O) Squaty Roo -1 / Passion Flower -1 / Things Ain't ... -1 / Goin' Out The Back Way -1.
29Sep41 (BB&O) Brown Suede -1 / "C" Blues -1.

Comments by Helen Oakley Dance.

As an eye-sight witness she's able to tell where BS and when DE plays the piano. According to the producer the time limit did not permit "June" and "Noir Bleu" to be included. We all know better, don't we?!
'Queen Bess'-2 is in the text as first issued on Bb 11117. This is wrong. All 78's has -1, Take -2 was first issued on RCA LPV-533. (Aasland)

● RCA/Bluebird(US) 6753-1-RB9 (LP), 6753-2-RB (CD) 6753-4-RB9 (Cass.) "GREAT TRUMPETS"

Among all the tracks there are Cootie Williams' "Concerto For Cootie" and Rex Stewart's "Subtle Slough" included. There are many bonus tracks on the CD version, but no DE ones there. (Hällström)

● RCA/Bluebird(US) 6754-1-RB9 (LP), 6754-2-RB (CD), 6754-4-RB9 (Cass.) "CLASSIC JAZZ PIANO"

Contains DE's "Solitude". Among bonus cuts on the CD version is also the DE/BS "Tonk" recording. (Hällström)

● Vee Jay(J) 20YB-7006 (LP), 30YD-7006 (CD) "DE Vol.1 - AT THE CARGIE HALL"

Contains side 1 of FDC-1005 plus side 2 of FDC-1006. (Yuze)

Also see elsewhere in this issue for a few more releases.

45-66	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 20 Sep 45	REC broadcast (30') HBC broadcast (30')	45-66 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 20 Sep 45
45-69	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 22 Sep 45	REC broadcast (30') HBC broadcast (30')	45-69 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 22 Sep 45
45-70	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 22 Sep 45	REC broadcast (30') HBC broadcast (30')	45-70 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 22 Sep 45
45-71	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 23 Sep 45	REC broadcast (30') HBC broadcast (30')	45-71 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 23 Sep 45
45-72	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 23 Sep 45	REC broadcast (30') HBC broadcast (30')	45-72 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 23 Sep 45

45-63	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45	REC broadcast (30') HBC broadcast (30')	45-63 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45
45-64	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45	REC broadcast (30') HBC broadcast (30')	45-64 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45
45-65	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45	REC broadcast (30') HBC broadcast (30')	45-65 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45
45-66	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45	REC broadcast (30') HBC broadcast (30')	45-66 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45
45-67	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45	REC broadcast (30') HBC broadcast (30')	45-67 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45
45-68	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45	REC broadcast (30') HBC broadcast (30')	45-68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45
45-69	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45	REC broadcast (30') HBC broadcast (30')	45-69 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45
45-70	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45	REC broadcast (30') HBC broadcast (30')	45-70 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45
45-71	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45	REC broadcast (30') HBC broadcast (30')	45-71 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45
45-72	RADIO CITY STUDIO 68 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45	REC broadcast (30') HBC broadcast (30')	45-72 SH RS RJ CA, JH CJ LB, AS JH JTH ON MC, DE PG JR SG, ID H.I.C., 13 Oct 45

THE ELLINGTON SOLOISTS

Introduction

MAIN STEM, one of Duke Ellington's most enduring and attractive works, is also one of the least complex. Developed upon the traditional blues sequence, it begins with seven straight 12-bar episodes; a highly propellant riff phrase, then disseminating into a succession of extemporised solos against ever developing riff patterns from the ensemble. As a subject for analysis, Duke's orchestration offers few surprises; there are frequent unisons, both actual and at the octave; at no point in his score, save for two bars in the Coda does Ellington write a full tutti for his wind ensemble. And herein lies the easy charm of the piece. He has constructed a simple but but solid foundation over which his unique soloists may build their own highly personal edifices. At one time or another, seven of his brilliant soloists are showcased in this fashion (Hodges, Stewart, Nance, Bigard, Nanton, Webster and Brown), and it is difficult to choose one, or two, or more at the expense of the reminder. So, I just put their names into a hat, and drew out three at random! This democratic process gave me Bigard, Brown and Hodges, in that precise order, and so, discussions and transcriptions of their solos will appear in their rightful place in this series of essays.

Here is Barney Bigard's offering:

MONEY TRANSACTIONS with DEMS must be addressed and payable to:

Birgit Åslund,
Box 4026,
175 04 JÄRFÄLLA,
Sweden.

Due to the neverending ups-and-downs on the international currency market please use one of the below alternatives:

- 1) Cash (easiest and fastest - no exchange costs involved)
- 2) Postal International Money Order (via your local Post Office (If sum stated in Swedish Crowns (SEK) there are no extra costs.))
- 3) In European Countries the following Postal Account may be used (via your Post Office - or Bank, if in SEK there are no extra costs):

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

(Avoid sending bank checks - high costs - takes time up to three months, sometimes more !!!)

MAIN STEM

Barney's improvisation, pitched exclusively in the upper-middle and high registers of the instrument, soars above the busy ensemble (a development of the original riff theme). And as the piece bounds along at an energetic 50-bars-to-the-minute, the solo seems almost over before it has begun, but with the hindsight of transcription it shows up as a thoughtfully-crafted construction in its own right. Note that Bars 1/2, 3/4, 5/6 and 7/8 are almost identical, both rhythmically and melodically; and Barney's dissonant 'blue note' (against the inflexible D-7th accompaniment) appears in every two-bar phrase as quoted above. Then compare Bar 9 with Bars 11/12: although the harmonies differ, the same notes are offered in each scalar ascent, but with subtle shifts of phrasing and melodic decoration. All in all, a most intriguing and inventive flight of fancy. In his youth, Bigard (a native of New Orleans) had under pioneer New Orleans clarinetist Lorenzo Tio Junior, had played with King Oliver first in 1925 and then again in 1927, joining Duke in December of the latter year. The fluid, scalar, and broken-chord improvised ensemble counterpoint practised by the early New Orleans school of clarinetists has echoes, I feel, in the sequential, nonsyncopated style of this Bigard solo (there is only one example of off-beat phrasing here, and that is in Bar 6).

DISCUSSIONS... (ctd.)

of the two probably unissued takes, all the others can be identified with the issued recordings as mentioned. (Hoefsmit)

88/2-4

CABIN IN THE SKY: The Ellington band is indeed backing Buck & Bubbles in "Shine", both visually and on the soundtrack, but not just with a few men. Rather, the full band was augmented by a studio string section (8 violins, 2 violas, 2 cellos) for the soundtrack pre-recordings. The musical backing for Lena Horne or Ethel Waters in "Honey In The Honeycomb", by contrast, is entirely without Ellingtonians. This number was recorded with a studio orchestra of 28 men, according to MGM session records. (Stratemann)

88/2-4

SALUTE TO DUKE ELLINGTON: The date is incorrect. The music was pre-recorded March 6, 1950, the band filmed on March 8, 1950. (Stratemann)

88/2-5

FRONT PAGE CHALLENGE: Neither a date of May, 1970, as generally stated, nor late 1969, as proposed by Sjet Hoefsmit, ring true to me. Trumpeter Fred Stone, who is referred to during the telecast, joined the band for an entire week at the Imperial Room of the Royal York Hotel, Toronto, (March 18-March 24, 1970), and it appears likely that the telecast dates from this period. Stone then joined the band on a more permanent basis in April of 1970. (Stratemann)

DEMS87/1-1

Blue Note BT-85129, "Money Jungle", the new edition of the album, which includes four compositions not on the original LP: One of the additions is "REM Blues" which is being spelled by some collectors as "Rem Blues". The latter is incorrect for two reasons. First, REM has traditionally referred to Rapid Eye Movement - that period in early sleep when the eyes move around quite a lot. The second reason is that REM represents the initials of the performing musicians - Roach, Ellington, and Mingus. (D Miller)

● Overseas(J) 30CP-252 (CD) "B G M FOR BILLIARDS"
 Omnibus. Contains one DE track. (Yuze)

● Overseas(J) 30CP-277 (CD) "B G M FOR DRIVE"
 Omnibus. Contains one DE track. (Yuze)

important!

because of a possible POST OFFICE strike
 in Canada my auction sale (see page 3)
 will be delayed by a month. New closing
 date: Sept. 30, 1988. Ed Hausmann

A U C T I O N

Closing date: November 10, 1988.

7" records:

REX STEWART AND COOTIE WILLIAMS, HMV 7EG 8266, E+
 DE & JIMMY BLANTON, CBS 4207, N- (rare Dutch single, released in 1969)
 DE 1928-1929, Jass 604, N- (Dutch 33 1/3 r.p.m. record)
 DE & HIS WASHINGTONIANS, Rarities RA 18 EP, N-
 DJANGO WITH THE DUKE (Nov. 10, 1946), Rarities RA 30 EP, N-
 EARLY DUKE, Fontana 462 094 TE, E-/E
 ELLINGTON & SON (1958), Coral (G) 94 159 EPC, N-
 DE & HIS ORCH., Columbia "Priceless Editions" PE 7, E+ (super-rare!)

12" records:

Lew Leslie's BLACKBIRDS OF 1928, Columbia Hall Of Fame Series OL 6770, N-
 HODGES / STEWART, Victor Vintage(US) LPV-533, E+
 JAZZ PARTY IN STEREO, Columbia (US) CS 8127, N- (original pressing)
 DE & COUNT BASIE: FIRST TIME, Columbia (US) CS 8515, N-
 ELLINGTON ENCORE, The Old Masters TOM-10, N-
 THE ELLINGTON ERA, volume 1, Columbia (US) C3L 27, N-/E+ (3 lp-set w/ booklet)
 THE ELLINGTON ERA, volume 2, Columbia (US) C3L 39, N-/E+ (3 lp-set w/ booklet)
 PACIFIC NORTHWEST, SPRING 1952, Folkways FJ 2968, N- (2 lp-set w/ booklet)
 THE HOLLYWOOD BOWL CONCERT 1947, Unique Jazz UJ 001, N-
 DE OCTET, Rainbow Room 1967, Unique Jazz UJ 15, N-
 THE ELLINGTON SUITES, Pablo (G) 2310 762, N-
 AT THE CIVIC OPERA, March 25, 1945, volume 1, Joyce LP-1053A, N-
 AT THE CIVIC OPERA, March 25, 1945, volume 2, Joyce LP-1053B, N-
 WAY LOW (1942-43 broadcasts), Duke D-1015, N-
 THE ELEGANT MISTER ELLINGTON (Berlin 1959), Swing House SWH-4, N-
 ...AND HIS MOTHER CALLED HIM BILL, RCA Victor (US) LSP-3906, N- (original pressing)
 THE POPULAR DE, RCA Victor (US) LSP-3576, N- (original pressing)
 LIVE, part 1 (Paris concert), BYG (J) YX-2035, N-
 UPTOWN, Columbia (US) CL 830, N-
 A CHAT WITH CAT: William Anderson & Duke's Men, Paris, March 20, 1964,
 Columbia (F) FPX 259, N-
 CAT ANDERSON PLAYS AT 4 A. M.: William Anderson & Duke's Men, Paris, October 30, 1958,
 EMIDISC C048-50665, N-

ALL BIDS MUST BE IN SEK! Offers to: CARL A. HÄLLSTRÖM
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