

THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1988/5 DEC - 1989/JAN-FEB

DISCUSSIONS - ADDITIONS - CORRECTIONS

● DEMS88/4-3

"Tough Truckin!": The date given as 15Mar35 is incorrect. The ARC ledger shows that this session began at 11 P.M. on Thursday 5Mar35, and concluded at 5:30 A.M. on the sixth. The ledger shows the instrumentation as:

B16973-1-2 11 men - t; 3 tb; 3s; p; 2sb; d.

B16974-1-2 11 men - 2t; tb; 2s; p; 2sb; d; maracas; sticks.

B16975-1-2 & B16976-1-2 6 men - t; 2s; p; 2sb.

Incidentally, what is claimed as "Porto Rican Chaos" mx. C886-1 on FDC 1022 and CBS 88137 plays identically to a master pressing vinyl test of B16974-2 held here. (This take is also on an unnumbered Franklin Mint Box Set.) What CBS 88137 claims as B16974-2 is actually (the original issue of) Bigard's M526-1 from 16Jun37, and is identical to M526-1 on CBS 88210. This means that "Porto Rican Chaos" mx. C886 is unissued, but C886-2 survives, as one side of a 12-inch 78rpm "CBS Reference" acetate dubbing in Jerry Valburn's collection. (The present whereabouts of the 10-inch test from which this rare version was dubbed isn't known to me.) The other side of the "CBS Reference" acetate is the normal take of "Let's Have A Jubilee" ... and has anyone noticed that Billy Taylor plays tuba in the last chorus of this side? He even quotes Waller's "Squeeze Me."

(Lasker)

I have compared the two takes that we know as B16974-2 and M526-1. There is no doubt: They are identical.

(Hoefsmit)

● DEMS88/4-3

"DE - PASADENA CONCERT": I have compared the CD with the LP. They are completely identical. I agree with John van Waes that a part of PG's solo is missing. I have found 7 chorusses, and I believe that the cut is made after the second one.

(Hoefsmit)

● DEMS88/4-4

Columbia CL-919 "WHAT IS JAZZ?" with Leonard Bernstein: While it is true that the group of studio musicians mentioned took part in the recording as background for Bernstein, the opening of the record features "Take The A Train" by Ellington (from Newport 1956).

(Valburn)

● DEMS88/4-5

BBC CD-643 (CD) "GREAT ORIGINAL PERFORMANCES": One should also see DEMS88/1-1.

(Hoefsmit)

● DEMS88/3-4

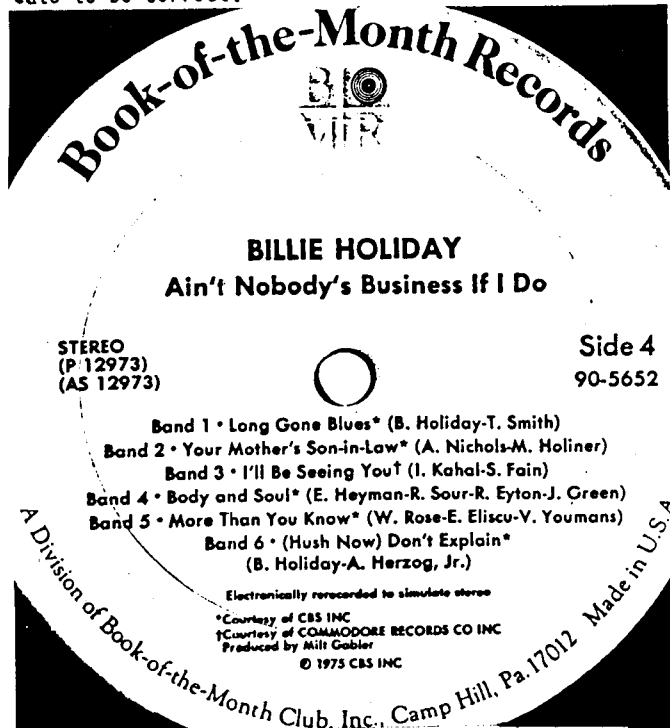
Re the Groove 45rpm single: I was not referring to Benny's original "Waxworks" which was produced before the production of this 7" record, BUT I was referring to the 1970's WAXWORKS "The 6 March 1940 - 30 July 1942 Victor Period" which has an excellent microgroove index BUT like my Directory does not include the GROOVE 7" issue.

(Valburn)

Aasland: My sincere appologizes - how could I have been that dumb to forget I have published that Victor Period special discography.

● DEMS88/4-4 (Mr. Mattsson's question no.5)

Columbia(CBS) C-32471, "JAZZ AT THE PLAZA": The date shown on the Book-Of-The-Month Club Billie Holiday album is shown as 28Jul58, and Duke is indicated as the piano player. I believe this information and date to be correct:



(ctd. page 2)

● NEXT BULLTIN: OUR 10TH ANNIVERSARY SPECIAL !

(Sending costs estimated to about SEK 15:- to 18:-)

(ctd. from front page):

The personnel for "Hush Now) Don't Explain": DE(p), Buck Clayton(t), JWde(b) and SWrd(dm), Billie H.(voc). (Valburn)

DEMS: In Aasland's ledgers the date has so far been stated as 9Sep58, and commented on in the Downbeat mag (30Oct58) as follows: "The Persian room of New York's plush Plaza hotel was the scene of a recent Columbia Record jazz show. Among the participants — for an audience of critics, radio-TV personalities, and writers — were Miles Davis sextet, Billie Holiday, Buck Clayton, the Duke Ellington band, and Jimmy Rushing. The Ellington band and Rushing joined forces for a rousing set at the affair, the first in a series of Columbia affairs. Columbia plans to issue excerpts from the initial session in LP form."

● **Pathé/Cameo session, March 1928:** Confusion seems complete especially compared to info on CBS 67264 cover. Could we please have the whole session with the following ingredients: Cameo control numbers, Pathé control numbers, no (19-23) on CBS cover? (Åkesson)

DEMS: The four digit numbers were used by Cameo, the six digit ones by Pathé:

| | |
|--------------------------|----------------|
| 2944-b, same as 108079-1 | CBS 67264 (19) |
| 2945-a, same as 108080-1 | - (21) |
| 2945-b | - (20) |
| 2946-a, same as 108081-1 | - (22) |
| 2946-B | - (23) |

You should also see DEMS81/4-1, 81/5-2 and 82/1-M1.

● Same question as last re Pathé/Cameo, Oct. 1928. Besides: Bakker states "The Mooche" 108446-1 to be on CBS 68275 and -2 on CBS 67264 (cover info is contrary). (Åkesson)

DEMS: Bakker is right about "The Mooche":

| | |
|-----------------|----------------|
| 108446-1 (3530) | CBS 68275 (1) |
| 108446-2 | CBS 67264 (32) |
| 108447-2 (3528) | - (31) |
| 108448-1 (3529) | CBS 68275 (2) |

● Cameo and Pathé sessions, Dec. 1928: Were these a joint project also? Were they even recorded on different days? (Bakker 46, 47) (Åkesson)

DEMS: The above mentioned October session is said to be supervised by Pathé, whilst the following one, as in December, is said to be supervised by Cameo:

| | |
|------------------------------|---------------|
| 3532-B (108671) (Bakker 46b) | CBS 68275 (3) |
| 3533-B (Bakker 46d) | - (4) |

The following, said to be by Pathé, from a different December date:

| | |
|------------------------------|---------------|
| 108532-3 (3563) (Bakker 47c) | CBS 68275 (5) |
| 108533-3 (3564) (Bakker 47f) | - (6) |

(Dates are false in the CBS liner notes.)

● 29 Oct'29: Does anyone know anything about Harold "Blinky" Randolph? Is it really a kazoo or a trumpet which is played solo on the session? I find a kazoo almost incredible, especially concerning "Oklahoma Stomp". (Åkesson)

DEMS: We have no specifics at hand. Anyone else?

● **DEMS88/4-5**
Compact Selection(E) TQ-151 (CD) "DROP ME OFF AT HARLEM": Has 22 selections (not 21): 16May32 is for "Blue Harlem", and after that the date must change into 29Jul36 for "In A Jam" and "Uptown Downbeat". (Hoefsmit)

● **DEMS88/4-5**
Hermes(E) HRM-6001 (CD) "DE 1927-1934": This CD has 19 titles (not 18). The missing title is "Jungle Nights In Harlem" -2 (4Jun30). (Hoefsmit)

● **DEMS88/4-6**
Mercury(US) 830.926-2 (CD) "THE FABULOUS ELLINGTONIANS": See also DEMS88/1-5. (Hoefsmit)

● **DEMS88/4-6**
Joyce 1212: The tea company which sponsored the show is TENDERLEAF, not "Tenderleys". (Valburn)

● **DEMS88/2-9**
"THE PRIVATE COLLECTION" (4Mar58): I would add that "Perdido" was also issued on Koala AW-14157, on the end we can hear the first bars of "Lady Be Good", which again confirms that the order of sequence on the CD LMR-83001 is not correct. (Cumps)

● It has come to my attention that among Ellington discographers, both March 4 & 5, 1958 dance dates are thought to be from Travis AFB, presumably because that is the information supplied in DESOR 691 and 692. (Knight)

Aasland: In Wally Heider's (he did the recordings) original listings, of which we have copies in the DEMS collection, he states Travis for the 4th and Mather for the 5th. Thus DESOR is mistaken. In DESOR the listing of titles is complete for 4Mar58, but concerning the following day, preceding "Where Or When", both the "A Train" opening and "Dancing In The Dark" are left out, and "Day In, Day Out" should precede "Solitude" (not vice versa), and then "Blue Moon" is followed by "Mood Indigo" (as closing theme) not mentioned. The DESOR listing ends with "Laura" and "Stardust" (from some other occasion), a mistake probably passed on from a Sanfilippo listing.

● **DEMS88/2-9**
"THE PRIVATE COLLECTION" (4Mar58): "Dancing In The Dark" was previously issued on Unique Jazz UJ-34. (Cumps)

Aasland: Sorry, can't agree on this one. The "Dancing" on UJ-34 took place on 5Mar58 (compare above in my comments to Mr. Knight). (Ctd. page 8)

| | | |
|---------------------------|------------|---------|
| Your balance (Sw. Crowns) | <u>SEK</u> | : |
| DEMS Bulletin | | 0:- |
| sending costs | | : |
| Remaining deposit | | : |

THE JOE IGO ITINERARY

Joe Igo was a dedicated Ellington collector. He devoted 50 years of his life collecting Ellington records and reel-to-reel tapes. Unfortunately Joe never had the chance to see the Duke and His Orchestra in person.

Twenty-five years ago Joe decided to prepare for publication what he called the Duke Ellington Chronicle. This consisted of (1) A Duke Ellington Itinerary, (2) A Duke Ellington Paradiography and (3) a Duke Ellington Discography. The Itinerary was to record day by day where Duke played from 1 January 1926 thru 31 March 1974. The Paradiography was to be similar to a discography except it would not include studio recordings. Its sources were primarily reel-to-reel tapes that were in his possession. The Discography was to be a listing of studio recordings.

Joe was in the process of completing his Paradiography when he died two years ago. His widow and his sister were concerned that Joe's work on the Chronicle be wasted. I promised them that I would try, to the best of my ability, to see that this didn't happen.

While working on his Paradiography I recently came across the Duke Ellington Itinerary. Up to that point I didn't know it existed since Joe had only mentioned it as a part of the overall project. Altho far from complete it does contain a great deal of important information and I have it now on a Macintosh computer.

To the best of my knowledge no Duke Ellington Itinerary has ever been published, I want to devote this coming year to adding as much as I can to this work and then to make it available to all Ellington collectors particularly members of DEMS.

Benny Aasland has kindly agreed to let me use the DEMS Bulletin to ask for help and to serve, as it has so well for other purposes, as a clearing house for questions and answers concerning Duke's whereabouts during his long career.

Anyone who would be interested in assisting in this project should write me. Please indicate what chronological period and/or geographic areas you would like to work on. I'll send printouts of what I now have for additions and corrections.

My address: Gordon R. Ewing
729 Ray Street
Geneva IL 60134
U. S. A.

| | | |
|-------------------------------|---|------------------------|
| FOR DEMS MEMBERS ONLY ! | Azure CA-1, CA-2, CA-3, CA-5, CA-6, LP-431 are no longer available. | |
| | Azure CA-4 (for details see DEMS87/3-8) | SEK 30:- |
| | Azure CA-7 (for details see DEMS88/3-8) | SEK 47:- |
| | ... and we still have copies of: Jazz Society AA-524/525 (2-LP value cassette) (see DEMS87/2-13, 85/3-7, 85/4-5) | Members price SEK 65:- |

NEW RELEASES AND RE-RELEASES



● BBC(E) REB-647 (CD) "JAZZ CLASSICS IN STEREO"
"VOL. 4 - HOT TOWN"

Contains one DE track: "Daybreak Express". (Aasland)

● BBC(E) REB-655 (CD) "THE CLASSIC YEARS
IN DIGITAL STEREO - SWING BANDS 1929-1936"

Contains one DE track: "Exposition Swing". (Aasland)

● BBC(E) REB-666 (CD) "THE CLASSIC YEARS IN DIGI-
TAL STEREO - SWING SMALL GROUPS 1931-1936"

Contains the Barney Bigard track "Frolic Sam". (Aasland)

● Bellaphon(G) 230-07-081 (LP) "HARLEM SPEAKS"
288-07-120 (CD)

Same as Phoenix10(US) PHX-303 (same sleeve design). (Moulé)

● Bluebird/RCA(US) 6753-1-RB (LP), 6753-2-RB (CD)
"GREAT TRUMPETS - FROM CLASSIC JAZZ TO SWING"

Has two tracks by DE: 15Mar40 Concerto For Cootie / 3Ju141 Subtle Slough, plus 14 non-DE tracks. (Moulé)

● Bluebird/RCA(US) 7640-1-RB (LP), 7640-2-RB (CD)
"FAR EAST SUITE"

Same as RCA(US) LSP-3782. (Moulé)

● Big Band Era(G) 20132 (LP) "NIGHT TRAIN - DE"

SIDE 1: On The Alamo / In A Jam / Night Train / Bakiff / Just A-Settin' And A-Rockin' / Rockin' In Rhythm / Without A Song / I Miss Your Kiss

SIDE 2: Moon Mist / Solid Old Man / Brown Betty / Humoresque / How High The Moon / Cotton Tail / Limehouse Blues / Crosstown

A hodge podge of live and studio recordings from the 40's and 50's. The label says stereo, but there is not one iota of it, not even "rechanneled".

● Blue Note(J) CJ28-5023 (CD) "LULLABIES
FOR LOVERS"

Contains one DE track: 14Apr53 In A Sentimental Mood. (Yuze)

● Blue Note(J) CJ28-5024 (CD) "TWILIGHT
JAZZ TIME"

Contains one DE track: 9Apr53 Stardust. (Yuze)

● CBS(Eur) 460823 1 (LP) "BLUES IN ORBIT"
460823 2 (CD)

Same as Columbia(US) CJ-44051 (LP), CK-44501 (CD). See DEMS88/3-5 for details. (Moulé)

● CBS(Eur) 460826 1 (LP) "JAZZ MASTERPIECES
SAMPLER - VOL. 4"
460826 2 (CD)

Includes 2Dec59 C Jam Blues / 30Ju152 Take The A Train (Betty Roché, voc), plus 8 non-DE tracks. (Moulé)

● CBS(Eur) 460830 1 (LP) "ELLINGTON UPTOWN"
460830 2 (CD)

Contains all tracks from the original "Ellington Uptown" (CL-830), but also the "Controversial Suite" and "Harlem" (from ML-4639). The CD version is different from the one released in Japan (CBS-Sony 32DP-597), see DEMS87/4-2, which doesn't contain "Harlem". (Moulé)

● CBS Sony(J) 30DP-5194 (CD) "STANDARD
JAZZ VOCALS"

Contains one DE track: 27Jan56 It Don't Mean A Thing, (Yuze)

● Century Records Picture Disc(J) 20EL-5503 (LP)
"DUKE ELLINGTON IN CONCERT"

1953 A Train / Satin Doll / Bluejean Beguine / Without A Song / Smada / Hy'a Sue / Just Squeeze Me / Jam With Sam / 1951 A Train / Mooche / Ring Dem Bells / A Train

ELLINGTON '88

Special Release
Commemorating
Ellington '88

MONO
Side One

Duke Ellington in London - 1958
London - Saturday, 11 October 1958
RECORD ONE

1. Take the "A" Train
2. Red Garter
3. Red Garter (continued)
4. My Funny Valentine
5. Juniflip

1. Frustration
2. On The Sunny Side Of The Street
3. Things Ain't What They Used To Be
4. El Gato
5. Newport Up
6. Tenderly

*from the 1st performance

1. Boo-dah
2. Medley:
 - a) Black & Tan Fantasy
 - b) Creole Love Call
 - c) The Mooche
3. What Else Can You Do With A Drum? - vocal: Ozzie Bailey
4. Autumn Leaves - vocal Ozzie Bailey
5. Summertime
6. Passion Flower

* from the 1st performance

1. Medley:
 - a) Caravan - I Got It Bad
 - Just Squeeze Me - It Don't Mean A Thing
 - Satin Doll
2. Mr. Gentle & Mr. Cool
3. Take The "A" Train - vocal Ray Nance
4. Jones
5. God Save The Queen

Aasland: While attending the World Fair in Brussels in 1958 I was informed that Duke was on tour in Brit-

ain. Consequently I made a fast jump over to London, and was able to get tickets to the twin concerts at the London-Kilburn Gaumont Theatre on October 11th. What a thrill! ... Some 8 years later, in a letter to Jerry, I told about my happy experience adding copies of my ticket stubs from the event. And today the front of the double LP shows one of those stubs. Consulting Jerry he told that the source tape boxes lacked the date info, but trusted the date shown on the tickets. However, there were further appearances at the Kilburn Gaumont State as shown below displaying the English part of the 1958 European tour:

| | | | |
|------------------------|---------|------------------------|---------|
| | Oct. | Glasgow, Odeon | 15 & 16 |
| London, Festival Hall | 5 | Liverpool, Odeon | 17 |
| Nottingham, Odeon | 6 | Leeds, Odeon | 18 |
| Southampton, Gaumont | 9 | Croydon, Davis Theatre | 19 |
| Bristol, Colston Hall | 10 | Cardiff, Capitol | 20 |
| Kilburn, Gaumont State | 11 & 12 | Birmingham, Odeon | 21 & 22 |
| | | Manchester, Gaumont | 23 |
| Leeds, Odeon | 13 | Kilburn, Gaumont State | |
| Newcastle, Odeon | 14 | | 25 & 26 |

Hoefsmit: From October 25th two concerts are listed in DESOR. Checking the contents of the LPs against existing tapes from this date, I came to the following result (DESOR code to the right):

| | |
|------------------------------------|-------------|
| Take The "A" Train | 709 a |
| Red Garter | 709 b |
| Red Carpet +) | 709 d |
| My Funny Valentine | 709 f |
| Juniflip | 709 g |
| Frustration | 709 h |
| On The Sunny Side Of The Street | 708 j |
| Things Ain't What They Used To Be | 708 k |
| El Gato | 708 l |
| Newport Up | 708 d |
| Tenderly | 708 e |
| Boo-Dah | 708 m |
| Black And Tan Fantasy | 708 a |
| Creole Love Call | 708 b |
| The Mooche | 708 c |
| What Else Can You Do With A Drum ? | 708 h |
| Autumn Leaves | 708 l |
| Summertime | 709 l |
| Passion Flower | 709 m |
| From the Medley: | 709 r |
| Caravan | |
| I Got It Bad | |
| Just Squeeze Me | |
| It Don't Mean A Thing | |
| Satin Doll | |
| Mr Gentle And Mr Cool | 709 t |
| Take The "A" Train | 709 u and v |
| Jones | 709 w |
| God Save The Queen | |

belongs to 709, but not in Desor.

+ On the cover correct, but on the label as Red Garter, part 2

DEMS: The liner notes, continued inside the jacket on a separate sheet, are written by DEMS member Ian Celnick. It seems Ian was aware of the correct date judged from the concluding remarks where he says: "Two more concerts at Kilburn the following day and then the band was off to Europe ...". This ought to allude to the 25-26th (compare above). And in Europe we were happy to meet the whole aggregation again while in Stockholm. By the way, the British Islands are parts of Europe, though Ian might make us believe otherwise,

and the program was almost the same during the whole European tour. The double LP constitutes a beautiful document and a must for all of us Ellington music lovers.

● Emarcy(J) 25JD-10150 -10153 (4-CD set)
#JAZZ MASTERPIECES III"
Origin = BBC(E). Record 25JD-10152 #BIG BAND# has one DE track. (Yuze)

● Forlane International(F) UCD-19004 (CD) #DE&HO
1939-40 / CAB CALLOWAY"
26Jun39 Jazz Pot-Pourri / Something To Live For / Old King Dooji / Pussy Willow / You Can Count On Me/Way Low / 9Jan40 Grievin' / Little Posey / Gal From Joe's / Day In, Day Out / Merry-Go-Round
The balance not by DE. (Moulé)

● Giants Of Jazz CD-53030 (CD)
#DE&HO - 1927 - 1931"
19Dec27 East St. Louis Toddle-Oo / 26oct27 The Blues / Love To Sing / 3Nov27 Black And Tan Fantasy / 26oct27 Washington Wobble / Creole Love Call / 21Mar28 Black Beauty / 1oct28 The Mooche / 20Nov28 Misty Mornin' / 1oct28 Hot And Borhered / 26Mar28 Jubilee Stomp / 21Mar28 Take It Easy / 3May29 Cotton Club Stomp / 8Jan29 Tiger Rag / 26Aug30 Ring Dem Bells / Old Man Blues / 17oct30 Mood Indigo / 7Mar29 The Dicty Glide / 16Jan29 Doin' The Voom Voom / 14Mar27 Hop Head / 10Dec29 Wall Street Wall / 3May29 Saratoga Swing / 16Jun31 Echoes Of The Jungle / 16Jan31 Rockin' In Rhythm

This is the CD version of the Giants Of Jazz LPJT-35 (see DEMS88/1-3). The CD has 7 more tracks. The front page picture is the same as on the LP. Total playing time for the CD is 72'24". Manufactured in France. (Aasland)

● GNP(J) K28Y-6258 (CD) #CALIFORNIA CONCERTS"
Has 9 titles from GNP(US) 9045 and 9049. (Yuze)

● Hindsight(E) HCD-413 (CD) #GREAT JAZZ BANDS"
#22 ORIGINAL RECORDINGS 1941/1947"
Contains four tracks by DE: Perdido / Take The A Train / In A Jam / Someone
From Capitol transcriptions. (Moulé)

● Hindsight(J) R JL-3136 (LP) #DE 1946 - VOL.2"
R28J-3136 (CD)
Same as Hindsight(US) HSR-126. (Yuze)

● Jazz Legacy/Vogue(F) 500.207 (LP)
#THE 1954 LOS ANGELES CONCERT"
Same as GNP Crescendo(US) GNPS-9049 (see DEMS87/4-3). (Moulé)

● Maestros del Jazz CBS(Sp) LSP-980626-1 (LP),
CSP-980626-4 (Cassette) #DE - MOOD INDIGO"
SIDE A: The Mooche / Mood Indigo / So
SIDE B: I Can't Get Started / Cong-Go / Body And Soul / Blues For Jerry / Fontainebleau Forest / Summertime
"The Mooche" is the same as on "ELLINGTON UPTOWN".
(ctd. next page)

"Mood Indigo" same as on "MASTERPIECES BY ELLINGTON".
Maestros del Jazz is a collection consisting of LPs from the CBS, NPS, London, Verve, Mercury, ECM, Emarcy and Decca labels. One hundred LPs are planned to be issued, one each week, together with a magazine dedicated to the featured jazz master.

For the moment the above mentioned LPs are of interest to Ellington collectors, and two more are planned: No.9 "ELLA AT DUKE'S PLACE" (Verve) and No.20 "JOHNNY HODGES, CASTLE ROCK AND DUKE" (Verve material from 1951, 1952 and 1959). (Navas Ferrer)

DEMS: The accompanying magazines are very elegant and contains many pictures, both in black and white and in color, of which a few hitherto unknown to us. Each mag consists of 16 pages. The text is in Spanish.

● **Maestros del Jazz CBS(Sp) LSP-980265-1 (LP)**
 "DUKE ELLINGTON" "BACKGROUND"

SIDE A: Blues In Orbit / Track 360 / Villes Ville Is The Place, Man / Brown Penny / Three J's Blues / Smada / Pie Eye's Blues / C Jam Blues

SIDE B: I'm Beginning To See The Light / Midriff / It Don't Mean A Thing / Main Stem / Take The A Train

"Take The A Train" is the same as the "PIANO IN THE BACKGROUND" lp. For remaining tracks on Side A: See DEMS88/3-5. (Navas Ferrer)

● **Maybellene(EEC) CD-05505 (CD)**
 "25 UNFORGETTABLE MEMORIES, PART 1"

One DE track: Mood Indigo (3'02"), plus 24 non-Ellington tracks. (Moulé)

● **Mobile Fidelity Sound Lab(US) MFCD-850 (CD)**
 "BLUE ROSE"

Same as Columbia(US) CL-872. (Moulé)

● **Musica Jazz(It) 2MJP-1060 "W. C. HANDY"**

Contains one DE track (side 2, track 6): 9Jul47 Beale Street Blues. This is a previously unissued item. The remaining 13 tracks are not by Ellington. (Moulé)

● **Musicraft(US) RK-44094 (CD)**
 "HAPPY-GO-LUCKY LOCAL"

Musicraft material, all 15 titles. (Moulé)

● (no label) 9019/3(G) "REMEMBER THE 30'S"
 (3-LP boxed set)

RECORD 1: Big Band Era 20186 "THE ORIGINAL MUSIC FROM THE COTTON CLUB":

SIDE 1 (track 1) Cotton Club Stomp / (track 8) Creole Love Call (Adelaide Hall, voc) // SIDE 2: Mood Indigo / (track 5) It Don't Mean A Thing (via) / (track 9) I Can't Give You Anything ... (Ethel Waters, voc)

RECORD 2: Scana 27002 "THOSE FABULOUS 30'S, VOL.2": Side 2 (track 6) I Must Have That Man

(All remaining tracks are not by Ellington). The back of the box mentions "Includes LPs No. 20186 / 27002 / 27001". (Moulé)

● (no label) CTPL-001 (CD) "JAZZ ON V-DISCS (1)"

Two DE tracks included: Take The A Train(theme)-Harlem Air Shaft (VD 483) / Unbooted Character (VD 671). The balance not by DE.

Produced by the Public Library (Bibliothèque Municipale) of Villefranche-de-Rouergue (Aveyron, France) from the collection of the late Hugues Panassié, who donated his whole collection to that city.

Copies may be obtained: "Discothèque Municipale", Rue du Sénéchal, 12200 Villefranche-de-Rouergue, France. (Moulé)

● **Pablo(J) VDJ-28041 (CD) "DUKE'S BIG 4"**

Same as LP 2310-703. (Yuze)

● **Portrait Masters(US) RK-44094 (CD)**
 RJ-44094 (LP) "BACK ROOM STOMP - THE DE SMALL BANDS"

(RS): Rexatious / Lazy Man's Shuffle / Back Room Romp / Love's In My Heart / (BB): Clouds In My Heart / Frolic Sam / Caravan / Stomp Jones / (JH): Pyramid / Swingin' In The DeIT / Jitterbug's Lullaby / The Rabbit's Jump / (CW): I Can't Believe ... / Blue Reverie / Echoes Of Harlem / Swing Pan Alley

Manufactured by CBS. The sleeve mentions: "already issued as EE-22005/22006". (Moulé)

DEMS: EE-22005/22006 refer to earlier issues on Epic & CSP, the first in mono, the second rechanneled to simulate stereo.

● **Showcase(E) SHLP-110 (LP)**
 SHTC-110 (Cass.) "DE - TENDERLY"

22Jul60 Overture From Nutcracker Suite / Such Sweet Thunder / Black And Tan Fantasy / Creole Love Call / The Mooch / Tulip Or Turnip / Tenderly / All Of Me / Jeep's Blues

Nine titles out of eleven earlier issued on Koala AW-14117. The two missing ones are "Dance Of The Floreadores" and "Laura". (Aasland/Hoefsmit)

● **Vee Jay(J) 20YB-7011 (LP)**
 30YD-7011 (CD) "DE - VOL. 2"

The LP version has 16 tracks from 15Jan41, 17Sep41 and 21Jan51. The CD version has 3 additional tracks from 17Sep41 and 21Jan51. (Yuze)

● **Vogue(F) 502714 (LP) (Title ?)**

(Musicraft/1946): Blue Skies / Overture To A Jam Session / Happy-Go-Lucky Local / Magenta Haze / Golden Feather / Jam-A-Ditty

(Sesac/1959): Fat Mouth / Lost In Loveliness / Little John's Tune / Lullaby For Dreamers / Night Stick / She Was A Tinkling Thing / Still Water (Moulé)

● **Vogue(F) 600.149 (CD) "20 GÉANTS DU PIANO JAZZ"**

3oct50 C Jam Blues (DE/BS duet), plus 19 non-Ellington tracks. (Moulé)

(ctd. next page)

THE ELLINGTON SOLOISTS

(18) LAWRENCE BROWN

As a brassman myself (in fact, trumpet, but always curious about the others!), I have always been impressed, and not a little humbled, by Lawrence Brown's virtuosity. This solo, proceeding as it does at the brisk 50-bars-to-the-minute set for this performance, adequately demonstrates his technical mastery of the slide trombone. In view of this natural interest in applied and alternative brass techniques, I have concentrated upon some brief observations on one particular instance of the trombone trickery (in the most respectful sense, of course!) which has been so masterfully employed in its realization. You will note that almost all of the solo has been executed in the high register of the instrument, a circumstance which is relevant to the following comment: Bars 1/3 and the last two notes of Bar 4 are executed by using the lip-trill technique (which only operates with ease in this high register), that is, no movement of the slide is necessary from the fixed 2nd. position. The same

alternative is used in Bar 9, where the staccato quavers and quaver triplets may be accomplished with no slide adjustment at all, except for the final C-natural, where a quick extension on to the 3rd position is called for. To summarise, it can be determined that Brown, using his knowledge of the alternatives available to the expert player, had been able to bring off all of the impressive acrobatics in the performance with the very minimum of elbow-bending!! Although such departures may not always be welcomed in strictly academic circles, they do seem to suggest, I feel, that the end, in this case, more than justifies the means! If the music turns out to be of this high calibre, who cares how it was conjured into existence.... What a happy, jaunty 14 bars of jazz this is, to be sure ...

Solo from "MAIN STEM"

NEW RELEASES (ctd.)



● Vogue(F) 670,208 (CD) "TAKE THE A TRAIN"

13Apr54 A Train / Black And Tan Fantasy / Mood Indigo / Skin Deep / Satin Doll / 30Mar53 St. Louis Blues / Dim. & Cres. In Blue / 22-27Mar59 Fat Mouth / Lost In The Night / Little John's Tune / Lullaby For Dreamers / Night Stick (Moulé)

● WEA(G) { 255.398-1 (LP), 255.398-2 (CD)
255.399-1 (2-LP), 255.399-2 (CD)
255.400-1 (LP), 255.400-2 (CD)
255.401-1 (LP), 255.401-2 (CD)
255.402-1 (2-LP), 255.402-2 (CD)

The five "LMR" CDs in the "PRIVATE COLLECTION" series, which, if I remember well, weren't supposed to appear as LPs, are now released in Europe both as CDs and LPs! Note: The order of titles slightly different, "Long Time Blues" being now following "Just Scratchin' ..." at the end of side 1 (on the LP version that is). One can read at the bottom of the sleeve that "This is one in a series of ten albums ..." - thus we can expect five additional WEA issues of "PRIVATE COLLECTION" releases in the future, on CDs and LPs. (Moulé)

● WEA(J) 30P2-2173/4/5/6/7 (5 CDs) "THE PRIVATE COLLECTION - VOL. 1-5"
Same as LMR(US) 83000/1/2/3/4. (Yuze)
LATE ARRIVAL

● Circle(US) CLP-107 (LP) "DE&HO 1945"

SIDE ONE Don't You Know I Care? (-1 uniss., -2 false start, -3) / I Ain't Got Nothin' But The Blues (-1 uniss., -1/-2/-3/-4 false starts, -5 uniss. incomplete, -6) / Blutopia (-1 uniss., -2 false start)

SIDE TWO Blutopia (-3) / Let The Zoomers Drool (-1 false start, -2) / You Never Know The Things You Miss (-1 uniss., -2) / Teardrops In The Rain (Rain In Your Eyes) (-1 uniss., -2 false start, -3) (Towers)

All titles but the last recorded 3Jan45. "Teardrops In ..." recorded 31Jul45.

DEMS: Here is the 7th of 9 volumes in the DE World Broadcasting Series. Liner notes, as on earlier volumes, by Eddie Lambert.

WANTED

A videotape (VHS or BETA) of the film "CHANGE OF MIND". It seems no prints are available. My hope is to obtain a print of it by trade. Please contact: Irving L. Jacobs, P.O. Box 574, NATIONAL CITY, CA 92050-0105, U.S.A.

DISCUSSIONS — CORRECTIONS — ADDITIONS

● Duke's drummer Dave Black is still active! Legendary dancer Fred Astaire once called Black "the only drummer I've seen with dancing fingers". Perhaps some arrangements could be done for Dave to attend "ELLINGTON '89" in Washington. (Jacobs)

● "Stack O'Lee Blues": It was once suggested in DEMS Bulletin that HC plays the clarinet solo. To my ears this is purely BB. Various dates have also been given. Is 9Jan28 correct? (Åkesson)

Aasland: I agree that Bigard plays the solo. Yes, January 9th should be correct.

● The following is from a ledger page from a special book at RCA in New York. This shows the work done in the "Camden Electrical Room" and proves without doubt that Aasland was right when he claimed that take -2R of "I Can't Give You Anything But Love" (see DEMS87/3-5) is actually a re-recording of take -4 from the remake session, 10Nov28: (Valburn)

Records by: **RECORDED** Records.

54 CONTINUED

| Track | Serial No. | Track No. | Selection, Composer, Publisher, Copyright, Etc. | Mat. | Reel | F. Cor. | Level | Time | Edits | PL |
|--|------------|-----------|--|---------|------|---------|-------|------|-------|----|
| Camden Electrical Room November 16th, 1928. SS-QA. | | | | | | | | | | |
| 96 | 48102 | 1R | I Can't Give You Anything But Love.-Fox-Trot. (#4) DUKE ELLINGTON'S ORCHESTRA (RACE RECORD) Time 1:00 to 4:00. | 650-95R | 135 | .8 | H-4.5 | 46 | | 0 |
| 96 | 48102 | 2R | | 650-37 | | | H-4 | 45 | | 0 |

TV: A royal bio of Duke Ellington

Long before Elvis became King, and for decades after, Edward Kennedy Ellington was Duke — the most influential composer and band leader in the history of jazz. "A Duke Named Ellington," a two-part "American Masters" profile tonight and next Monday at 9 on WETA-Channel 26, pays glowing homage to this prodigious man. Mostly, though, it revels in his prodigious music.

"I'm lucky," says Ellington. "Everybody liked me." He is referring in this, one of the program's many interviews of (annoyingly) unidentified vintage, to his early days as a piano player in Harlem during the 1920s. In the years to come he would write more than 2,000 compositions and lead an orchestra of virtuoso players for almost half a century.

Everybody did like him, but luck, of course, had nothing to do with it.

Terry Carter, who produced and directed these two hours of "A Duke," is a better musicologist than biographer. He begins in Harlem, reiterating a rather unnecessary social history of the period while skipping over the relevant facts of Ellington's birth (in 1899) and apprenticeship in Washington, D.C.

Understandably, Mr. Carter can't wait to get to the Cotton Club, New York's legendary uptown nightspot where white patrons slumped to the "jungle music" of black entertainers. The Ellington ensemble

fast became a regular fixture at the club, sending a nightly radio broadcast of its most popular songs — "Mood Indigo," "Creole Love Call," etc. — across the country and even the Atlantic.

It was in New York, Mr. Carter's narration explains, that Ellington met Irving Mills, a music publisher who defied the color barrier to become the young composer's partner and promoter.

In 1930 Ellington and his extraordinary orchestra hit Hollywood. In stark contrast to the studios' preferred black stereotype, he appeared in these pictures as he did in life: elegant, dignified and always behind a piano. Throughout the Depression, the height of the Big Band era, Ellington remained the sophisticate in the pencil moustache, a musical William Powell, providing escapist reprieve from the country's economic hardships.

By 1943, the year of his orchestra's landmark Carnegie Hall concert, Ellington says he had stopped playing "jazz." Ellington the composer had officially replaced Ellington the songwriter. Possessed of an advanced, complex musical imagination, he began writing long multipart "suites," which later would give way to his "sacred" music. Always he wrote with the specific talents of his musicians in mind.

Thankfully, Mr. Carter and his writer Leonard Malone are content to let the musicians and their music speak for themselves. Film and TV clips of the Ellington band in action run much longer than one expects them to. Solo players — Johnny Hodges, Cootie Williams, Jimmy Hamilton among them — are carefully labeled, though the dates and places of performance aren't.

★★★

WHAT: "A Duke Named Ellington"

WHERE: WETA-Channel 26

WHEN: Tonight and next Monday at 9 p.m.

MAXIMUM RATING: FOUR STARS

Part 1 of "A Duke" follows Ellington's fortunes up to the 1950s, when bebop moved in and made big bands look like dinosaurs from squaresville. But Ellington kept his cool while his contemporaries lost theirs. Part 2 picks up at the 1956 Newport Jazz Festival, where a furious 27-chorus alto-sax solo by Paul Gonsalves on "Diminuendo & Crescendo in Blue" astounded the hep young crowd. Ellington made the cover of Time and his band was reborn.

Ellington's energy and stamina seem to have been enormous. He kept a large band going while others dropped like flies, managed drug-addicted musicians, composed with prolific genius, and maintained his status as one of the great piano players of his time. Charlie Mingus calls him "an improvisational genius," and a clip of Ellington in solo recital of "Solitude" bears the verdict out.

In the program's last minutes, there is an attempt to pin down Ellington on the issue of race, to assign a meaning to pieces such as "Harlem Suite" or "Black, Brown & Beige." But he won't be pinned. "My people?" he repeats to his questioner. "The people are my people."

Call it what you will, Duke Ellington gave jazz its good name.

(From WASHINGTON TIMES, 18 July '88)
DEMS has been able to watch this TV-document. We will be back with further remarks.

TRIPLE SAD NEWS

Since our latest bulletin we have to report the great losses of Lawrence Brown (1905-1988) and Sam Woodyard (1925-1988), two of our most beloved Ellingtonians.

We have also lost a DEMS/DEMS member, Joe Leslie Parker, a most enthusiastic music lover and record collector.