

THE INTERNATIONAL

# DEMS BULLETIN

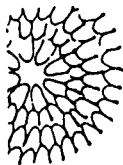
DUKE ELLINGTON  
MUSIC SOCIETY

1989/1 MAR-APR



FOR  
DEMS  
MEMBERS  
ONLY

10TH ANNIVERSARY ISSUE



- There are at least three reasons for this special DEMS issue
- Duke would have reached his 90th Birthday on April 29, 1989
  - Duke celebrated his 40th Birthday in Stockholm, Sweden, on April 29, 1939 - a most happy and memorable occasion
  - The DEMS Bulletin has begun its 10th Anniversary

Page(s)

It is my understanding from the Ellington biographies that Duke's management contract with the Morris agency played a significant role in his career. According to the biographies, it was William Morris who persuaded Duke to perform his first concert in Carnegie Hall. Moreover, it appears to have been Morris who urged Duke to create a major long work for the occasion of the first Ellington Carnegie Hall concert. That work, of course, was "Black, Brown, and Beige." It appears that these highly significant events came about because the Morris agency represented Duke, as evidenced by this contract.

In physical appearance, the contract consists of two pages. The printed page appears to be the standard contract for management representation. The typed sheet, about half the length of the printed sheet, is stapled to it.

The original contract was recently presented to me by the members of a group associated with me in my work. It was meant to honor me, but I doubt that they had any idea of how thrilled I am to possess this item of Ellington history. It brings pleasure to share it with you.

(Gatza) 3

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N O S T A L G I A

- "This is Duke Ellington" ... 6-7  
In the beginning of the microgroove era this was a very welcomed album, released as 10" LP, Extended Play, and 45rpm box. Astonished collectors found "Warm Valley" erroneously replaced by "Dusk". This happened for the first edition. Subsequent releases were correct as to the stated contents.
- "Johnny Hodges and his Alto Sax" ... 10-11  
Another happy microgroove experience in the same series. This release included "Passion Flower", at the time a hard to get item.
- "DUO - Duke Ellington and Jimmy Blanton" ... 14  
Microgroove fidelity for these recordings, a first time on EP.
- "Barney Bigard with small Ellington Group" ... 15  
A French EP which included the previously unissued "Noir Bleu" and also "June", earlier only available on a 78rpm English release.
- "Rex Stewart and his Orchestra" ... 18-19  
A real good one on a 10" LP, also released as two EP's. Included alternate takes of "Without A Song", "Mobile Bay", and "Linger Awhile".
- "Caravan - Duke Ellington" ... 22  
The recording date for "Mood Indigo" is on the jacket stated as to be May 11, 1945, but curiously erroneously replaced by the ~~October 30,~~ *Jan 31* 1930, version.
- "Duke Ellington and his famous Orchestra" ... 23  
A nice European EP, superbly processed and pressed in England.
- "Johnny Come Lately - Duke Ellington" ... 26-27  
A grand 12" LP at the time. There were more to follow. This one has a version of "Moon Mist", in the liner notes stated as take -1. It is however claimed to be a true take -2. "Someone" and "A Slip of the Lip" are here for the first time on microgroove.

Dear Benny,

Congratulations! Ten wonderful years have passed and you have succeeded in keeping a much needed Ellington newsletter going. More importantly, you have succeeded in bringing the serious Ellington collectors - Worldwide - together to exchange ideas; to unravel the many mysteries surrounding his recorded work; and bringing to light the many new Ducal finds. As a subscriber I can tell you that on the day the new DEMS Bulletin arrives, ALL activities are suspended until I have finished savoring the content of its pages. My biggest wish is that I will be able to send you a similar letter of congratulations when 20 years have passed!

Jerry (Valburn)

GREAT THANKS to all and everyone for enthusiasm for DEMS, various kinds of donations and substantial appreciation. SIMPLY: We Love You Madly! (DEMS)

C O R R E C T I O N

Page 5, left column, last item: The Epic "Hodge Podge" release number should read 25-8P-5129 !

Please observe on page 8 that "New Releases ..." is continued on page 17, before going on to page 24.

**A PHOTO COPY OF DUKE ELLINGTON'S  
THREE-YEAR CONTRACT WITH WILLIAM  
MORRIS AGENCY, INC.**

Thanks to Mr. James Gatzka, USA, we are proud to be able to present to you this Duke Ellington document:

William Morris Agency, Inc.  
New York, N.Y.

Dated: June 2nd, 1941

Dear Sir (or Sirs):

The following is the agreement between us:

1. I hereby employ you as my sole and exclusive manager and representative, and also for my orchestra, throughout the world, with respect to the services, appearances, and endeavors of myself, or my orchestra, or both, in all matters and things in any and every capacity as a musician. This agreement refers to and includes the orchestra now conducted and being presented by me known as DUKE ELLINGTON and any and all orchestras which I may conduct, present, use or be the leader thereof, at any time during the term of this agreement being known by said name or any other name. The term of this agreement, and subject to Paragraph 6 hereof, shall be for a period of THREE (3) year(s).  
(not exceeding three years)
2. You hereby accept said employment and agree to use reasonable efforts to perform the following duties: To advise, aid and guide me with respect to my professional career, interests, services and talents, and with respect to my orchestra; seek to promote, publicize and commercialize the name, talents and artistic qualities of myself and also those of my orchestra; in my behalf to negotiate the terms of engagements and agreements offered for myself and/or the orchestra; carry on business correspondence; and generally to assist and advise me in managing and handling the business affairs of myself and/or my orchestra. You may render similar services to others and you may also operate other businesses and ventures at all times.
3. I hereby irrevocably and exclusively authorize you, while this agreement is in effect, to execute and deliver all contracts in my behalf for the services or appearances of myself and/or the orchestra. You are not to accept any engagements for me and/or the orchestra without my prior approval, which approval, however, I agree not to unreasonably withhold. All verbal or written communications or requests relating to the services or appearances of myself and/or my orchestra shall be referred promptly by me to you.
4. In consideration of the services agreed to be performed by you hereunder, I agree to pay you a sum equal to 10% of the gross monies or other considerations earned or received by myself and/or my orchestra, directly or indirectly, and in instances wherein said gross monies or other considerations amount to at least double the Federation scale or more, I agree to pay you an additional 5% of the said gross monies or other considerations. However, I agree to pay you a sum equal to 20% upon any and all engagements to be performed by myself and/or the orchestra at one or more places for three days or less. These percentages are to be paid you, as and when said gross monies or other considerations are received by me or the orchestra or by anyone else on my behalf upon any and all contracts or engagements now existing, entered into or negotiated during the term hereof or any extension thereof, and said percentages are to be paid you thereafter for so long a time as I and/or the orchestra receive payments upon such contracts or engagements and under any modifications, substitutions, extensions or renewals thereof. Said percentages to be paid you hereunder shall be computed upon the gross contract prices, including any and all other monies received for the services or appearances of myself and/or my orchestra. However, commissions are not due you on any engagement if the payment of same would result in myself and/or the orchestra receiving less than the Federation scale for our services.
5. You shall have the right to use or permit others to use, during the term of this agreement, the name and likeness of myself, as well as that of my orchestra, in any advertising or publicity matter regarding our services or appearances in such manner as you may deem advisable. During the term hereof, I will not permit anyone else to submit, use or advertise my name or that of the orchestra, or any name which I may hereafter adopt with respect to the services or appearances of myself and/or my orchestra, without your written consent. I agree not to engage during the term of this agreement, in any competitive business with you except by and with your written consent. I agree not to engage any other manager, representative or agent in any way relating to the interests, services, appearances or publicity of myself and/or the orchestra, or to engage any person, firm or corporation to perform any or all of the services to be performed by you hereunder, except by and with your written consent. I hereby permit you to advertise the fact that you are my exclusive manager and representative, and make such fact known wherever possible. I agree that neither I nor the orchestra will perform or appear or offer or agree to perform or appear, in any professional capacity or otherwise, except through you or with your written consent first had. I acknowledge that you are entering into this agreement by reason of the special, unique, unusual and extraordinary character of the talents of myself individually and in conjunction with said orchestra.
6. In the event that I and/or the orchestra are not offered or you do not execute contracts for engagements on behalf of myself and/or orchestra as provided in Paragraph 3 hereof either for:
  - (a) At least twenty (20) cumulative weeks of engagements, to be performed during each of the first and second six months of the first year hereunder, or
  - (b) At least forty (40) cumulative weeks of engagements, to be performed during the second and during the third year hereunder, or
  - (c) If during either such specified period both the orchestra and I were able, ready and willing to perform, then this agreement may be terminated, either by me or you immediately after the expiration of a period in excess of seven (7) consecutive or cumulative weeks of unemployment under (a) above or immediately after the expiration of a period in excess of thirteen (13) consecutive or cumulative weeks of unemployment under (b) above, provided either of us give written notice to the other to that effect by registered mail by no later than two (2) weeks after the expiration of the said total required number of weeks of unemployment as above specified. Failure to give said notice of termination within the times above stipulated shall constitute a waiver of any and all right to terminate this agreement under (a) or (b) above for any previous unemployment.
7. For the purpose of computing employment under paragraph 6 (a) and (b) above, any of the following shall constitute a full week's work during the entire calendar week that the engagement or engagements are performed, or are offered to be performed:
  - (1) During the week that I and/or the orchestra are to perform an engagement or engagements for at least four consecutive or cumulative days or more;

( P.T.O. ! )

- (2) During the week that I and/or the orchestra are to perform an engagement or engagements for less than four days, and the gross contract price or prices for said engagement or engagements total an amount equivalent to at least the minimum gross weekly earnings of myself and/or my orchestra during any one week of the preceding six (6) weeks;
  - (3) During the week that I and/or the orchestra are to perform only a commercial radio, concert or television engagement or engagements and the gross contract prices for same total at least three times the Federation scale then prevailing therefor.
8. You agree that you are now and will at all times, during the life of this agreement, remain a licensee of the American Federation of Musicians as provided in Standing Resolution No. 51 of said Federation and that otherwise this agreement shall terminate upon the cancellation of such license by the Federation or its surrender by you, and my orchestra and I are thereby to be released of and from all obligations and liabilities to you under this agreement for any contract and engagement made thereunder except as to commissions already accrued and which became payable before the date of such cancellation or surrender.
9. Neither this agreement or any provision hereof can be temporarily or permanently modified except by mutual agreement, subject to the constitution, by-laws, rules and regulations of the American Federation of Musicians. If you are a Corporation any temporary or permanent alteration or waiver of this agreement, or any provision hereof mutually agreed upon shall be ineffective unless signed by your President, or by one of your Vice-Presidents. The entire agreement shall inure to the benefit of your successors or assignees and to any Corporation resulting from your reorganization, consolidation or merger. Wherever the term "year" is used it shall be deemed to mean fifty-two (52) weeks commencing with the month and day mentioned in Paragraph 1 above.
10. I represent that I and all members of my orchestra are members in good standing of the American Federation of Musicians and will remain in such good standing therein during the term of this agreement. The by-laws, rules, regulations and resolutions of the American Federation of Musicians, now or hereafter existing, are hereby made a part of this agreement, and any stipulations herein in conflict therewith shall be null and void.

Your signature herein below shall constitute this a binding agreement between DUKE ELLINGTON Seal  
 \_\_\_\_\_  
 Orchestra Leader

Accepted and agreed to:  
WILLIAM MORRIS AGENCY, INC.

By William Morris Agency, Inc.  
 \_\_\_\_\_  
 American Federation of Musicians.  
 COPY RECEIVED  
 \_\_\_\_\_  
 Orchestra Leader

Address  
 AGREED and ACCEPTED:  
DUKE ELLINGTON, INC.  
 By Duke Ellington  
 \_\_\_\_\_  
 Printed in U. S. A.

Notwithstanding anything to the contrary contained in Paragraph 4 of our agreement dated June 2nd, 1941, your compensation shall be governed as follows:-

I agree to pay you, as and when received by me, ten percent (10%) of the gross compensation earned or received by me and my Orchestra during the term of your employment hereunder and thereafter while I am employed or receive compensation upon employment or contracts for me and my Orchestra entered into or negotiated for during the term hereof and upon renewals or extensions of such contracts or employment and upon contracts or employment substituted for or replacing directly or indirectly contracts or employment (substituted for or replacing directly or indirectly contracts or employment) now in existence or entered into or negotiated for during the term hereof and extensions and renewals or such contracts or employment; provided, however, that with respect to all engagements the duration of which is less than five (5) consecutive days at any one place and which engagements are commonly termed "one night stands", I agree to pay you ten (10%) percent of all compensation received or earned by me and my Orchestra up to and including Seven Hundred and Fifty (\$750.00) Dollars daily; fifteen (15%) percent in the event the compensation received by me and my Orchestra on such engagements is over Seven Hundred and Fifty (\$750.00) Dollars daily and up to and including Eight Hundred and Fifty (\$850.00) Dollars daily and twenty (20%) per cent in the event the compensation received by me and my Orchestra on such engagements is over Eight Hundred and Fifty (\$850.00) Dollars daily. Notwithstanding the prior provisions of this paragraph, it is understood and agreed that in the event the compensation received by me and my Orchestra for location spots is Twenty Five Hundred (\$2,500.00) Dollars weekly or less, I agree to pay to you in lieu of the compensation stipulated above five (5%) percent of the compensation received or earned by me and my Orchestra for the week or weeks during which my compensation is Twenty Five Hundred (\$2,500.00) Dollars or less. In the event the compensation received or earned by me and my Orchestra on location spots exceeds Twenty Five Hundred (\$2,500.00) Dollars weekly but is less than Two Thousand Six Hundred and Fifty (\$2,650.00) Dollars weekly, I agree to pay to you five (5%) percent of Twenty Five Hundred (\$2,500.00) Dollars weekly plus all of the excess of such compensation over Twenty Five Hundred (\$2,500.00) Dollars. In the event the compensation received or earned by me and my Orchestra for location engagements equals or exceeds Two Thousand Six Hundred and Fifty (\$2,650.00) Dollars weekly you are to receive ten (10%) percent of the gross receipts.

## NEW RELEASES

AND RE-RELEASES

● Black Lion(G) BLCD-760100 (CD)  
 Black Lion(J) 32JDB-192 (CD)  
 "ARTISTRY IN JAZZ"

✓ Sampler - one DE track included: Uppsala 9Nov71 Happy Reunion (same as earlier on MFD-box, same as Black Lion LP) plus 14 non-DE tracks. (Moulé, Yuze)

● Capitol(J) CP20-5707/8 "BIG BAND" (2xCD)

✓ Two DE tracks included: 6Apr53 Satin Doll / 2Feb54 Rock-in' In Rhythm. (Yuze)

● Capitol(US) C2-90591 (CD)  
 "SWING'S THE THING"

✓ Contains one DE track: 6Apr53 Satin Doll (+ 11 non-DE tracks). (Moulé)

● Citadel(EEC) 8850 "BEST OF BIG BANDS" (CD)

✓ Contains one DE track: Take The A Train (+ 14 non-DE tracks). (Moulé)

● Denon(J) 30CY-2973 (CD)  
 "THE BEST OF THE BIG BANDS - VOL.2"

✓ Contains three DE tracks: Take The A Train / C Jam Blues / West Indian Pancake (all same as on LRC 33C-38-7680 (see DEMS88/3-6)). (Yuze)

● Epic(J) 25-8P-5122 "THE DUKE'S MEN" (CD)

✓ Same as Epic(US) EE-22005 (LP). (Yuze)  
 Also as on CSP EE-22005 (LP). (DEMS)  
 Also on CBS Portrait Masters RK-44094. Contains 16 titles as on Epic EE-22005. Note: There is another Epic / Sony CD, which looks exactly the same and has the same title "The Duke's Men" - but only consisting of 12 tracks, as on LP Epic 3108 and LN-24203. The 4 tracks missing: Back Room Romp/Frolic Sam/Swinging In The Dell/Blue Reverie. This other CD number is so far unknown to me. (Hoefsmit)

● Epic(J) 25-8P-5123 "ELLINGTON SIDEKICKS" (CD)

✓ Same as Epic(US) LN-3237 (LP). (Yuze)

● Epic(J) 25-8P-5123 "HODGE PODGE" (CD)

✓ Same as Epic(US) EE-22001 (LP). (Yuze)  
 There is an Epic CD, "Hodge Podge", which contains only 12 titles, the same as on LP Epic LN-3105, four titles less than 25-8P-5123. The missing titles: Rendezvous With Rhythm / I'm In Another World / Wanderlust / Blue Reverie. The CD number so far unknown to me, but



BEWARE, the same silly thing now happens as many years ago: to see the two releases having the same name and same outlook, but different amounts of titles.

(Hoefsmit)

● Hot'N Sweet/EPM Musique(F) FDC-5104 (CD)  
 "VOL.1: THE BIRTH OF A BAND"

✓ 24 tracks documenting the early DE band, including the "Jig Walk" piano-roll, which, as we now know, is not a Ducal item. Contents as follows: Jig Walk / It's Gonna Be A Cold Cold Winter / Parlor Social De Luxe / Choo Choo / Rainy Nights / Deacon Jazz / Oh How I Love My Darling / How Come You Do Me Like You Do? / Everything Is Hotsy Totsy Now (same as on Blu-Disc T-1001 LP) / I'm Gonna Hang Around My Sugar / Trombone Blues / If You Can't Hold The Man You Love / Animal Crackers / Li'l Farina / Lucky Numbers Blues / Georgia Grind / I'm Gonna Put You Right In Jail / East St. Louis Toodle-Do (E4110) / Birmingham Breakdown (E4114) / Immigration Blues (E4321) / The Creeper (E4323 and E4324).

Looks like a good start for a new "integrale", it includes everything from the early days, including two rare tracks earlier on the Blu-Disc label.

It should be remembered that a fairly similar LP, but less generous (with only 15 tracks), was issued in France in 1977: Hot'N Sweet(F) HOL-6425, "DE - VOL. 1 (1924-1930)". A second volume never appeared. (Moulé)

● IAJRC 51 "V-DISC STOMP" (LP)

✓ Among the before unused V-Disc material here are two tracks of interest to Duke collectors: 10May47 from WNEW "Sat.Night Swing Session" broadcast: Billy Strayhorn/Jack Teagarden "Take The A Train". This might be the closest Teagarden came to Duke - for some reason Jack wasn't "to fond" of Duke's music. Apart from Barney Bigard and Ben Webster Jack never played together with any Ellington musicians, and he never played any Duke compositions. From the same occasion as above is also "C Jam Blues", performed by DE HC TJ JH LB AS OP and SG. (Lidtveit)

DEMS: From the book "V-Discs - First Supplement" by Richard S. Sears we would like to put your attention to the following remark on page 211: "May 10, 1947 is the date generally assigned to this broadcast. However, the V-Disc 16" safety lacquer of this program had a handwritten date of May 3, 1947."

● Koch(Austria) 321-943-D1 (CD)  
 "PIANO REFLECTIONS"

✓ 13Apr53 (5 selections) / 14Apr53 (7 sel.) / 3Dec53 (1 sel.) / 28Dec53 (1 sel.). "Reflections In D" has the same speed irregularities as on my LP. The question about the correct titles concerning "Melancholia" and

( ctd. page 8 )

## NEW RELEASES ( ctd. )



● RCA(J) R25J-1015 "THE POPULAR DE" (CD)  
Same as RCA(US) LSP-3576 (LP). (Yuze)

● RCA(J) R25J-1016 "FAR EAST SUITE" (CD)  
Same as RCA(US) LSP-3782 (LP). (Yuze)

● Verve(J) J69J-25105/6/7 (3xCD)  
"ELLA FITZGERALD SINGS THE DE SONGBOOK"  
Same as Verve(US) MGJ-4010-4. (Yuze)  
( also see page 24 )

## ELLINGTONIA

● Swing CDSW-8412 "CAT ANDERSON IN PARIS" (CD)

Contains the 5 titles from the 30 Oct '58 Columbia session, plus the 7 ones from the 20Mar64 session. (Hoefsmit)

● Realtime(US) RT-1001 (CD) "BILL BERRY AND HIS ELLINGTON ALL-STARS" - "FOR DUKE"

Take The A Train / Mood Indigo / Things Ain't ... / Perdido / Satin Doll / I Got It Bad / I Let A Song ... / Cotton Tail

Small group including: Bill Berry(cornet), Britt Hoodman(tb), Marshal Royal(as), Scott Hamilton(ts), Nat Pierce(p), Ray Brown(b), Frankie Capp(dm), Probable recorded in 1978. (Moule)

## VIDEO REPORTS

● Gallion(F) BP-120-27600 "JAZZ FESTIVAL"

This compilation of film shorts has just been issued by the French Video Company "Fil A Film" (and at a budget price), which, among the 26 highly interesting items included, contains two SNADER telecriptions by DE: "Caravan" and "VIP'S BOOGIE/JAZZ WITH SAM" (see DEMS 79/3-4 81/2-1 82/3-3 82/5-3). We hope for more (Moule)

● 12Jan65, "Video Film Classics": We learn from Klaus Stratemann that the material mentioned in DESCOR 975 and 976 is recorded on the same day: 12Jan65. From these recordings two programs were assembled. It will probably never be possible to learn the correct sequence of all these numbers. But - looking to a video copy containing all the titles, except "Never On Sunday", I noticed that only during the two first titles, Hodges was seated between Gonsalves and Hamilton. During the rest of the performance he was seated in his normal position, between Jimmy and Russell. I suggest all having these programs to look where Johnny is seated. Then it would be possible to divide the material at least into two sets. (Hoefsmit)

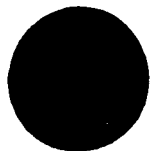
● 21Jul72: Ellington was taped for a program titled "An Inner-View With Duke Ellington", at the WHA studios in Madison, at 4:00 a.m. on July 21, 1972, for same-day telecast. Neither audio nor video tapes of that session have surfaced yet, unfortunately. (Stratemann)

● DEMS86/5-8

"A DUKE NAMED ELLINGTON": This documentary consists a.o. of archives material from Denmark, Britain, Sweden, and Canada. The two parts are 55 minutes each.

PART 1: Willie "The Lion" Smith/DE&HO "A Train" (from the 1970's) / WLS / Portion from "Picture Magazine"-837 / Herb Jeffries/Cotton Club/Adelaide Hall/DE/"Check And Double Check" portion/"Murder At The Vanities" portion / "Cabin In The Sky" portion / WLS / Clark Terry/Cootie Williams / Russell Procope / DE&HO "Rockin' In Rhythm" (1960's) / Jimmy Hamilton/Leonard Feather/DE&HO "Perdido" (1960's) / DE&HO "Ad Lib On Hippon" (1960's) / Louie Bellson/CT/L.Feather/Ron Smith (hair stylist) / L.Bellson/CT / DE&HO "Timon Of Athens" (1960's) / CT / DE&HO "Cotton Tail" portion (from "Soundie") / Ben Webster / DE&HO "All Too Soon" (BW guest) / DE&HO on tour/CT/HJ/JHtn / L. Feather / Ron Smith / DE&HO "Afro Eurasian Eclipse" (1970's) / CT / L. Bellson / DE / DE&HO "The Opener" (1960's) / Teddy Wilson / DE3 "Second Portrait Of The Lion" / DE "Ad Lib On Nippon" / CT / Charles Mingus / DE "Solitude" in studio (1960's)

PART 2: DE&HO "A Train" (1960's) / DE&HO "Mood Indigo" (Snader telecriptions) / RP / DE&HO "Mood Indigo" (1960's) / RP / "Mood Indigo" (1960's) / DE&HO "Eighth Veil" (1960's) / DE on tour / L.Feather / DE&HO "Dim.&Cresc.In Blue" (60's) / JHtn / Ron Smith / DE&HO "Chelsea Bridge" (60's) / DE / Billy Strayhorn / DE "Lotus Blossom" (60's) / DE / CT / JHtn / DE / RKO "DE&HO" ("Jamboree") film portion / JHtn / WLS / Herbie Hancock / CT / Alice Babs / DE&HO "Far East Suite" (60's) / L.Feather / DE&HO "Tootie For Cootie" (60's) / DE / Ron Smith / Alvin Ailey / A. Ailey dancers "The River" and "Night Creatures" / Ron Smith / DE&HO "Black, Brown & Beige" (60's) / DE / "Conversation In Music" CBC-TV portion / HJ / DE&HO "Far East Suite" (60's) / "2nd Sacred Concert" portion (Stockholm 5Nov69) / L.Feather / CW / DE4 "Happy Reunion" (70's) / A.Ailey / Alice Babs / RP / H.Hancock / CT clos-



## AUCTION

Your offers invited for 1.200 Jazz Records 45/33 (including 75 Ellington items)

For detailed list send just One International Replay Coupon to:

IWAN FRESART  
Avenue de Doiceau, 27  
B- 1300 WAVRE  
Belgium.

If you are interested in 78rpm records, please mention this too.

*Check page 17*

# DISCUSSIONS - ADDITIONS - CORRECTIONS

1 Oct 1928 "The Mooche": The second cymbal crash at the very end of "The Mooche" is not present on CBS 67264 ("THE COMPLETE DUKE"), and the same is true for Swaggie S-1234, and also for CBS 52529 ("DE'S GREATEST HITS"). It can however be enjoyed on the 3-LP set Columbia C3L-27, also on Philips B-07363L ("DE STORY"), as well as on Giants Of Jazz JT-35. (Hoefsmit)

DEMS88/5-8 *10 Nov 28*  
10 Dec 28 "I Can't Give You Anything But Love": In my report to DEMS on the above title I should report in all Fairness that credit for this special "Camden book" discovery belongs to Steven Lasker. He found the book and shared the information with me. When a year passed by and Steven had not reported this find to DEMS, I felt it was my place to inform Denny that his observations were correct (see DEMS87/3-5). But please credit Lasker with this discovery. (Valburn)

DEMS88/1-3 & 88/2-4  
GIANTS OF JAZZ JT-35: I have investigated the takes for the tracks used on this LP: (Track 1) 19Dec27 41245-2, (2) 26Oct27 39371-2, (3) 3Nov27 W81776-B, (4) 26Oct27 41245-5 / (5) 39370-1, (6) 21Nov28 E27094, (7) 1Oct28 W401175-A but now with the 2 cymbal crashes (see DEMS84/1-3 84/3-8 85/2-4), (8) 22Nov28 W401352-D; SIDE B (1) 1Oct28 W401177-A, (2) 26Mar28 43503-2, (3) 21Mar28 E27090, (4) 3May29 51971-2, (5) 8Jan29 E289340-B / E289341-A, (6) 26Aug30 61012-6, (8) 17Oct30 E34928-B. (Hoefsmit)

DEMS88/5-5  
GIANTS OF JAZZ CD-53030 (CD): I have not checked the first 16 titles, assuming they are identical with LP JT-35. I have checked the following two titles, because they have alternates in circulation: "Dicty Glide" is take -1, "Rockin' In Rhythm" is take-2. This means they are both unissued takes during the 78rpm era. (Hoefsmit)

DEMS88/4-5 & 88/5-2  
COMPACT SELECTION TQ-151: I have checked titles with more than one take in circulation: 15Feb33 Sophisticated Lady (-A)/Merry-Go-Round (-3), 19Sep32 Ducky Wucky (-A), 22Sep32 Swing Low (-A), 19Sep32 Best Wishes (-B), 17Feb33 Drop Me Off At Harlem (-A). (Hoefsmit)

DEMS85/2-4  
"Harmony In Harlem": I agree fully with T. Erikson's observation concerning the the two 20Sep37 versions on CBS 88210. Hodges' solo sounds exactly the same on both -1 and -2. The sound on CBS during JH's solo is suddenly different and speed too high. Comparison of CBS take -1 and Raretone 23002 reveals that everything is identical but JH's solo. At the end of JH's solo on Raretone there is also an interruption. The conclusion that -1 on CBS is edited is confirmed by the Raretone cover remark: "The short silent section at the end of Hodges' first solo in "Harmony In Harlem" corresponds to the music portion left out due to an unavoidable

"skip" of the original recording". On the CBS cover: "The missing notes are on the original matrix". (Hoefsmit)

DEMS: We have listened to an original test pressing of this take -1. The defect there is exactly the same.

DEMS88/1-3  
GIANTS OF JAZZ JT-66: I have investigated the takes for the tracks used for this LP: SIDE A (1) 15Feb41 055283-1, (2) 4May40 049656-1, (3) 21Jan42 070683-1 / (4) 070682-1, (5) 25Nov46 5813-2, (6) 14May45 266-1, (7) 28May40 053022-1, (8) 17Oct40 053430-3; SIDE B (1) 25Nov46 5815-1, (2) 5Sep40 053428-1, (3) 1Dec44 454-2, (4) 4May40 049655-1, (5) 049016-1, (6) 30Jul45 518-1, (7) 2Oct46 5766-4, (8) 15Mar40 049015-1. (Hoefsmit)

BULLDOG DDR-200: I still would like to know the titles concerning the two DE tracks from 11Dec43 Carnegie Hall concert. (Moulé)

DEMS: Could someone help.

JOYCE (US) LP-1071: Can it be confirmed the date to be 18Oct45 for titles from "A Train" to "Let The Zoomers Drool" (November is stated on the record sleeve). What date is correct concerning "A Train/Love Letters" to "Kissing Bug/Main Stem" - 4Oct45 or 7Oct45 as stated on sleeve and in DEMS88/4-8? (Moulé)

DEMS: First date should be 18Nov45. The second date ought to be 7Oct45, despite what many times has been said elsewhere.

CORNELL RHYTHM CLUB (US) un-numbered 10" LP: This LP contains tracks from the 17Nov48 concert at Cornell on side 1 (correct?, side 2 being by Stan Kenton?). What are the titles of tracks included? (Moulé)

DEMS:

**1. Fantasia**  
Time 4:48

**2. Brown Betty**  
Time 8:45

**3. She Wouldn't Be Moved**  
Time 4:08

**DUKE ELLINGTON AND HIS ORCHESTRA**  
Recorded at Cornell University, Ithaca, New York, Nov. 17, 1948

**LONG PLAYING RECORD**  
E2-KL-3188

**SOLOISTS:**

1. Harry Carney, bass clarinet  
Lawrence Brown, trombone

2. Johnny Hodges, alto sax

3. Tyrone Glenn, trumpet  
Jimmy Hamilton, clarinet

**1. Artistry in Rhythm**  
Time 0:43

**2. Samba**  
Time 2:00

**3. Egg Street**  
Time 4:14

**4. Bob Cooper**  
Time 3:30

**5. Afro-Cuban Kenton**  
Time 3:43

**STAN KENTON IMPROVISATIONS II**  
Recorded at Cornell University, Ithaca, New York, October 14, 1951

## DISCUSSIONS - ADDITIONS - CORRECTIONS (ctd. from page 9)

Press matrix number for the Ellington side: E2-KL-3188, and for Kenton: E2-KL-3187.

DEMS88/1-3

GIANTS OF JAZZ JT-70: I have investigated the tracks for takes used for this LP: SIDE A (1) 30Dec47 38671-1, (2) 10Jan46 1519-1, (3) Nov50 M2480, (4) 19Dec36 LO-373-1, (5) 2Aug38 M876-1, (6) 21Mar39 WM1002-1, (7) 13Sep50 M4008, (8) 27Feb39 M977-1 (not complete, apparently copied from Epic EE-22002), SIDE B (1) 28Mar46 (=Capitol Transcription), (2) Nov50 M2482, (3) 16May45 271-1, (4) 11Nov40 053621-1, (5) 3Jul41 061343-1, (6) 2Nov40 053607-1, (7) 28Mar38 M793-1, (8) 13Sep50 M4007. (Hoefsmit)

DEMS88/5-4

CBS(Eur) 460826 "Jazz Masterpieces Sampler/Vol.4" A typing error must have occurred concerning the second title - the date ought to be 30Jun52, not 30Jul52. (Hoefsmit)

DEMS: Right! Thank you for the correction.

DEMS88/4-4

"Ain't Nothin', Nothin', Baby": Bruer is right. This title on TOM-10 (LP) is probably from March 1953. It is documented in DESOR 536. (Hoefsmit)

April 1953: "Happy Birthday" on STARDUST 203: If someone living in the neighbourhood of Portland would be kind enough to make inquiries for the birthday of Mrs Geraldine Richardson, it would make us able to specify the date for at least a part of the recordings from McElroy's Ballroom, April 1953. (Hoefsmit)

DEMS88/5-4 (DEMS87/2-2)

CENTURY(J) 20EL-5503: This picture disc was already mentioned in more detail in DEMS87/2-2. The second "A Train" after 1951 is in fact the closing theme ending the 27Jun53 program, and was transcribed by AFRS ("One Night Stand"-3365). But, looking into Jerry's "Directory", page 2-8, we find that "Smada" is absent, replaced by "Boo-Dah". So what is Century really playing - "Smada" or "Boo-Dah"? (Moulé)

DEMS: The title "Boo-Dah" is in this case a mistake - it is "Smada" on AFRS "ONS"-3365. Consequently it ought to be "Smada" on Century as well.

"Just A-Settin' And A-Rockin'": Capitol session 3, or 5, or 21 December 1953:

To increase the confusion: The 3-LP set "DE Showcase" Capitol 1551.893 has the date 3Dec53 and matrix 20275 with a question mark. This Capitol version of "A-Settin' ..." is the same as on UP-TO-DATE 2008, but different from Pickwick 3390. (Hoefsmit)

DANCE BAND DAYS(E/made in G) DBD-11: Has anyone been able to trace the "Newport Up" - is it from the 4oct59 Berlin concert, like all the other selections? (The same "Newport Up" is also included on DBD-21). (Moulé)

DEMS88/5-2

MATHER AIR FORCE BASE: "Laura" and "Stardust" are mentioned to be from another date than 5Mar58. Yes, they are both from 22Jul60, same location. This in

spite of the slightly different structure description in DESOR for "Stardust". "Stardust" is, by the way, also on UNIQUE JAZZ 27 and on KOALA 14157. (Hoefsmit)

NBC-TV(US) un-numbered and ENIGMA(US) have both a "Satin Doll" from a NBC-TV "Today Show". Are they both from the 9Jan64 telecast? (Moulé)

15-16Apr72, Springfield/MA Municipal Auditorium: I unearthed a program from the last DE performance I attended, two years before the Maestro's death.

Occasion: Joint appearances of DE&HO with the Springfield Symphony Orchestra, Director: Robert Gutter. Program: The first half occupied by the Symphony alone (no DE items performed). The second half opened with DE&HO acc. by the Symphony, playing "Harlem". After that the Symphony departed, leaving the Maestro and gang on stage for what the printed program lists as "Ellington Medley". I attended the 16Apr72 concert, and at this late date I don't have complete recall of concert, except it included, in no particular order: The Kangaroo & The Didjeridoo / Chinoiserie / I Can't Get Started / Bourbon Street Jangling Jollies / (The "dread" Medley, including, Pre) To A Kiss / Mood Indigo / I'm Beginning To See The Light / Solitude / It Don't Mean A Thing / Caravan ... and more / Satin Doll (Hewat)

DEMS: The above should especially be observed by Mr. Ewing in his work on Joe Igo's itinerary.

DEMS86/3-2

Date correction with reference to Radio Denmark broadcasts: I have a letter from Bjarne Busk telling that 06F should read 5Sep72 (not 3Sep72). (Hoefsmit)

DEMS85/4-8

DESOR correction: On the RCA issue is also "New York, New York" from the 1Dec73 second Eastbourne concert. (Hoefsmit)

DEMS85/4-8

DESOR correction: The correct date for DESOR 1452 is 3Dec73 (not 2Dec73). This is verified by Roger Stubberfield, who was present, and also confirmed by Baines in DEMS85/4-8(same page). (Hoefsmit)

DEMS85/4-8

10Feb73 should of course read as 10Feb74.

DEMS88/5-4

BBC(E) REB-647 (CD): This info was already given in DEMS88/4-5. (Hoefsmit)

CICALA/JAZZ LIVE(1) BLJ-8016: This LP ("Swing Sounds") contains one DE track, "Violet Blue" (aka "Ultra Blue"). Can anyone help stating location and date, please. (Moulé)

CICALA/JAZZ LIVE(1) BLJ-8040, "Willie Smith - Tea For Two": Location and date? Help wanted. (Moulé)

VEE JAY(J) 20YB-7011 (LP/CD) mentioned by Mr. Yuze: Would it be possible to extend the information to mention the titles, side by side, of the LP release and the extras on the CD? (Moulé)

DEMS88/5-1

"JAZZ AT THE PLAZA": I don't believe Duke to be (ctd. p.16)

# THE ELLINGTON SOLOISTS

(19)

JOHNNY HODGES

## SOLO FROM "MAIN STEM"

The incomparable, inimitable Johnny Hodges, long time and justly renowned for interpretation of the Ellington laments, those lyrical, sinuous melodies and infectiously stomping, bouncy, bluesy strolls, was, latterly, rarely called upon to extemporise at high velocity. A pity. But Duke in his cleverly understated masterpiece, allowed him a dozen blues-sequence-derived bars which afforded the Rabbit just that opportunity for high-energy soloing. This transcription demonstrates, it seems to me, Johnny Hodges' innate flair for form and balance, even in the immediacy of performance. Compare Bar 2 with Bars. 3 and 7 -- the rhythmic similarity of the phrasing here is striking, with the syncopation tied over on to the 3rd beat of each bar, in each instance. A neat, tidy way of pacing and developing so short a solo. Then note, over Bars 5/6, the melodic decoration of the underlying subdominant-7th harmony; and the effective economy in Bar 8 where, after three beats of silence he launches into the comparatively 'busy' Bar 9, and then his solo ends a bar before the end of the sequence, allowing ample room for the ensuing ensemble lead-in.

For all the headlong rush of the tempo, Hodges remains forever Hodges -- tasteful, melodic, splendidly relaxed and so very, very musical. (Rattenbury)

DEAR DEMS MEMBER

You must never forget the following:

As a DEMS member you'll get access from time to time to unique Duke material. Please bear in mind that such material is to be handled with care and common sense. It must under no circumstances be used for commercial purposes. Anyone member being caught with having passed on such material for commercial purposes will result in cancelling his membership, his name published and information handed over to other societies similar to DEMS. As a DEMS member please help see to that this simple rule is followed. Thus we will be able to continue future special offers, such as tapes, AZURE-releases, etc., etc.

ALL FOR THE LOVE OF DUKE !

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

HELP WANTED !

I'm presently collecting informations on Duke's performances in France, be it in concerts, radio or TV shows, or any other sort of appearances, and I spend hours at the Franch National Library in Paris in order to track down anything of interest in the contemporary newspapers, from 1933 to 1973. Could DEMS members help me by sending me copies of pictures of Duke taken in France, or xerox copies of concert programmes, TV programmes, etc. ? I hope to collect enough documents to be able to publish a little booklet on the "Duke In France" subject.

My address : François-Xavier Moulé,  
156, rue des Maillets,  
72000 LE MANS (FRANCE).

DISCUSSIONS-ADDITIONS-CORRECTIONS (ctd. from p. 12)

the piano-player accompanying Billie Holiday. I believe it was Hal Waldron. Furthermore I think it is silly by Townsend suggesting "Take The A Train" as played at the end of the concert. The recording used for the record release is the one opening the concert. Also, I don't believe that Billie came in too late. Duke played a lot of music following her appearance. The above is based listening to a Joe Igo tape recording. Those who are in the position to listen to a recording from this occasion, please do so, and let us know your opinion.  
(Hoefsmi)

● DEMS85/3-1 *8b/1-3*  
7-13Jun40, DE at the Apollo th.: On the last date (13Jun) Duke also was engaged as guest conductor for a performance at the Central Park Mall, NYC. (Aasland)

● DEMS87/3-5  
RCA/Bluebird 5659, "DE: THE BLANTON-WEBSTER BAND" (3-CD or 4-LP or 4 cass.): So far the following recordings have been synchro-compared with the RCA "Integrale" lp's (the balance not yet compared):

6Mar40 You, You Darling (-2) / Jack The Bear (-1) / Ko-Ko (-2)

4May40 Cotton Tail (-1) / Never Ho Lament (-1)

28May40 Dusk (-1) / Bojangles (-1) / Blue Goose (-1)

24Jul40 Sepia Panorama (-2)

17oct40 Warm Valley (-2) / Flaming Sword (-2)

28oct40 Across The Track Blues (-1) / Chloe (-1) / I Never Felt This Way Before (-1)

28Dec40 Sidewalks Of New York (-1) / Girl In My Dreams (-1)

15Feb41 Jumpin' Punkins (-1)

5Jun41 Bakiff (-1) / Are You Sticking? (-1) / Just A-Settin' And A-Rockin' (-1)

26Jun41 Chocolate Shake (-1) / I Got It Bad (-1)

2Jul41 Jump For Joy (-1)

2Dec41 Chelsea Bridge (-2) / I Don't Know ... (-1)

21Jan42 Perdido (-1) / C Jam Blues (-1) / Moon Mist (-2)(see DEMS82/2-7)

26Feb42 What Am I Here For? (-1) / I Don't Mind (-2) Someone (-1)

26Jun42 Johnny Come Lately (-1)

28Jul42 Hayfoot, Strawfoot (-2)(previously unissued) / Sentimental Lady (-2) (Hoefsmi)

● DEMS86/1-3

16Jun40 should be "Ashville" (not Asherville) NC, U.S.A. (Ewing)

● DEMS85/1-3

29Jun40, concerning Bemus Point, NY: There is no Bemus Point NY listed. I suspect it is a part of Mamaroneck NY(?). (Ewing)

DEMS: Thank you for your suggestion. We have checked further, and we agree there is no Bemus Point NY listed. Our files show that this was a dance date at the "Casino, Bemus Point, NY".

● DEMS85/1-3

15Jul40 should be "Auburn, AL". (Ewing)

● SUTTON SU-276 (LP), "DE MEETS LEONARD FEATHER": The first three numbers on the LP are no doubt by Ellington (from Musicraft recordings), but the balance is not. Can DEMS help? (Haufman)

DEMS: The same question was already commented on in our bulletin DEMS79/4-3. Yes, you are right about the first three selections to emanate from Musicraft, however "Diminuendo In Blue" is, probably on purpose, shortened - it lacks quite a portion from the beginning, but both "Golden Feather" and "Flippant Flurry" are complete. The balance consists of Leonard Feather recordings.

● DEMS88/5-2

HAROLD RANDOLPH (Åkesson's question no. 4): In W Bruyninckx 60 YORJ you will find Harold "Blinky" Randolph (kazoo, vcl) and his buddy Bruce Johnson (washb, vcl) in sessions 3Feb30 and 13oct30 with Alabama Washboard Serenaders in the film "That's The Spirit" (soundtrack on Ristic) and 19Jul35 (London, England) with The Washboard Serenaders on six remarkable tracks (Regal REG 2055). On the available Regal-LP Blinky's kazoo sounds like a muted trumpet just as it does in "Oklahoma Stomp". (Olsson)

DEMS: The film "That's The Spirit" is a 9 mins short produced by Vitaphone in 1933 featuring "St. Louis Blues/Tiger Rag/A Shanty In Old Shanty Town".

**NEW RELEASES**

( ctd. )



● B+C (US?) 74082-2 (CD)  
"1940'S - SWING BACK WITH DUKE ELLINGTON"

Sophisticated Lady (?) / A Train (28Mar46) / Mooche (17Jul46) / Do Nothin' ... (?) / Pretty Woman (11Jul46) / Frankie And Johnny (18May46, from Treas. bc) / Mood Indigo (?) / Crosstown (28Mar46) / Moon Mist (17Jul46) / One O'clock Jump (16Jul46) / Caravan (? appears to have solos by JT and CH, and cuts out as BB begins to solo) / Perdido (28Mar46)

A new Ellington CD with no information, a mix of live material along with Capitol Transcription studio cuts. The sound is very good for a pirate edition and at a budget price too. (Beckhardt)

● Bethlehem(J) 25CY-3062 "DE PRESENTS" (CD)

Same as Bethlehem(US) BCP-3005. (Yuze)

● Bethlehem(J) 25CY-3063 (CD)  
"HISTORICALLY SPEAKING"

Same as Bethlehem(US) BCP-60. (Yuze)

● Bethlehem(J) 45CY-3075/76 (2CD set)  
"PORGY AND BESS"

Same as Bethlehem(US) EXLP-1. (Yuze)

● Capitol(J) CP32-5788 "LOVE COLLECTION" (CD)

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

● Capitol CDP7-912232 "THE BEST OF DE" (CD)

Same as Capitol(US) T-1602 (LP) (DEMS)

● CBS 462985-2 through 462989 (CD's)  
"THE COMPLETE DE" (VOL.1 through 5)

**1947 - 1952  
VOLUME 1**

- 1 - HY'A SUE 2'54
- 2 - LADY OF THE LAVENDER MIST 3'17
- 3 - WOMEN (They'll Get You) 3'17
- 4 - IT'S MONDAY EVERY DAY 3'05
- 5 - GOLDEN CRESS 3'00
- 6 - PUT YOURSELF IN MY PLACE, BABY 3'11
- 7 - COWBOY RHUMBA 2'52
- 8 - THE WILDEST GAL IN TOWN 3'20
- 9 - I FELL AND BROKE MY HEART 2'40
- 10 - YOU'RE JUST AN OLD ANTIDISESTABLISHMENTARIANISMIST 2'50
- 11 - DON'T BE SO MEAN BABY 3'15
- 12 - IT'S MAD, MAD, MAD 3'00
- 13 - YOU GOTTA CRAWL BEFORE YOU WALK. 3'08
- 14 - KITTY 3'02
- 15 - BROWN PENNY 3'07
- 16 - MAYBE I SHOULD CHANGE MY WAYS 3'19
- 17 - BOOGIE BOP BLUES 2'57
- 18 - SULTRY SERENADE 3'05

**1947 - 1952  
VOLUME 2**

- 1 - STOMP, LOOK AND LISTEN 3'21
- 2 - AIR CONDITIONED JUNGLE 2'53
- 3 - THREE CENT STOMP 3'03
- 4 - PROGRESSIVE GAYOTTE 2'57

- 5 - HE MAKES ME BELIEVE HE'S MINE 3'17
- 6 - TAKE LOVE EASY 3'03
- 7 - I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME 2'49
- 8 - TOW HIGH THE MOON 2'55
- 9 - SINGIN' IN THE RAIN 3'22
- 10 - DO NOTHIN' TILL YOU HEAR FROM ME 3'05
- 11 - DON'T GET AROUND MUCH ANYMORE 3'04
- 12 - ONCE UPON A DREAM 3'00
- 13 - IT'S LOVE I'M IN 3'13
- 14 - I COULD GET A MAN 2'56
- 15 - ON A TURQUOISE CLOUD 3'22
- 16 - A WOMAN AND A MAN 2'43
- 17 - THE CLOTHED WOMAN 2'53
- 18 - NEW YORK CITY BLUES 3'12

**1947 - 1952  
VOLUME 3**

- 1 - LET'S GO BLUES 2'25
- 2 - YOU OF ALL PEOPLE 2'56
- 3 - CREOLE LOVE CALL 2'56
- 4 - THE GREATEST THERE IS 2'43
- 5 - SNIBOR 2'48
- 6 - THE WORLD IS WAITING FOR THE SUNRISE 3'00
- 7 - JOOG, JOOG 3'00
- 8 - GOOD WOMAN BLUES 3'04
- 9 - ON THE SUNNY SIDE OF THE STREET 2'44
- 10 - B-SHARP BOSTON 2'54
- 11 - BUILD THAT RAILROAD 2'42
- 12 - LOVE YOU MADLY 2'58
- 13 - GREAT TIMES 3'11
- 14 - FANCY DAN 3'02
- 15 - THE HAWK TALKS 2'58
- 16 - V.I.P.'S BOOGIE 3'00
- 17 - JAM WITH SAM 3'13
- 18 - MONOLOGUE (PRETTY AND THE WOLF) 2'14
- 19 - TING-A-LING 3'02

**1947 - 1952  
VOLUME 4**

- 1 - EIGHTH VEIL 2'45
- 2 - BROWN BETTY 3'05
- 3 - DEEP NIGHT 2'44
- 4 - PLEASE BE KIND 3'13
- 5 - SMADA 2'47
- 6 - ROCK SKIPPIN' AT THE BLUE NOTE 2'27
- 7 - BENSONALITY 2'55
- 8 - BLUES AT SUNDOWN 2'41
- 9 - DUET 3'15
- 10 - AZALEA 3'08
- 11 - VAGABONDS 3'11
- 12 - SOMETHING TO LIVE FOR 3'01
- 13 - I LOVE MY LOVIN' LOVER 3'06
- 14 - COME ON HOME 2'48
- 15 - THE BLUES 2'48
- 16 - BODY AND SOUL 2'55
- 17 - PRIMPIN' FOR THE PROM 3'04
- 18 - THE VULTURE SONG 2'46
- 19 - FOLLOW ME 3'07

**LIBERIAN SUITE**

**1947 - 1952  
VOLUME 5**

- 1 - I LIKE THE SUNRISE 5'19
- 2 - DANCE N° 1 4'31
- 3 - DANCE N° 2 4'55
- 4 - DANCE N° 3 3'26
- 5 - DANCE N° 4 3'46
- 6 - DANCE N° 5 3'07

**MASTERPIECES BY ELLINGTON**

- 7 - MOOD INDIGO 15'25
- 8 - SOPHISTICATED LADY 11'26
- 9 - THE TATTOOED BRIDE 11'42
- 10 - SOLITUDE 8'24

## REVIEW

Size: 28.5 x 22 cm

547 p.p.



The Recorded Music of  
**DUKE ELLINGTON**  
 and His Sidemen

Compiled by Willie E. Timmer

Third Edition

Edited by Dan Morgenstern

Since this book cannot be introduced in a better way than done by my friend Dan Morgenstern I have taken the liberty of reproducing his foreword unabridged as follows:

« W.E. Timmer's Ellingtonia was first published in 1976. A greatly enlarged and thoroughly revised second edition followed in 1979; in his introduction, the author plaintively noted that "it is obvious that this will not be the final edition," but added that he would "undergo the torment of rewriting the whole thing only when I am certain that it will be for the last time."

Well, he has indeed rewritten the whole thing, but in his introduction to this essentially new and still larger work, there is no reference to finality. And wisely so, since the universe of Duke Ellington's recorded music is a constantly expanding one. As of this writing, Ellington has been gone for almost 14 years, but new performances and new works continue to materialize--some from what the master himself called "the stockpile," that treasure-trove of sessions he organized whenever the orchestra had some free time on its hands, and which shows no signs of being exhausted in the foreseeable future; others from the vast number of airchecks and unauthorized "live" tapings made by his devoted followers, and others still from the vaults of record companies, ranging from alternate takes to previously unknown entire sessions. In addition, new performances of Ellington music abound, some of them involving what Timmer calls "true blue Ellingtonians," others consisting of restorations and revisions of only partially performed or unfinished works.

( ctd. next page )

Thus it is a given that the world of Ellingtonia will continue to expand into the 21st century--happy news for all lovers of great music, if not for researchers and scholars like Timmer, whose work is never done. Still and all, what the reader now has at his disposal is the most complete and exhaustive guide to the recorded music of the most fertile composer-performer of our time. It is an invaluable aid to anyone seriously interested in the matchless productivity of a musician to whom the overused term genius most surely applies.

One marvels at the dedication, organizing skills and patience displayed by W.E. Timmer in the assembly of this monumental work. It is with considerable pride that we add it to the growing list of books in this series of Studies In Jazz, the highest standards of which it exemplifies. » (Morgenstern)

Those already familiar with Timmer's earlier efforts know the general layout of the contents, in this edition somewhat rearranged in that Ellington sidemen recordings are assembled under the heading "Ellingtonians". Other sections are "List of Orchestras", "Key to Personnel", "Key to Labels", "Chronological section" (including studio recordings, movie sound tracks, stage shows, concerts, dance dates, radio- and telecasts, interviews, and private recordings - all listed as per date, giving location, personnel, matrix- and take-numbers and titles, and each page provides space for your own notes). This, the main body of the book, is followed by the "Alphabetical section" (with keys to the chronological section), in turn followed by "Band Personnel" (displaying in tabular form the personnel for each event, in chronological order). The last section is the above mentioned "Ellingtonians". There is also a small section, preceding the "Alphabetical" one, giving information on the M.F.D. (5-LP box) selections, followed by a listing of contents of all Radio Denmark broadcasts, which consisted of selections from the Mercer Ellington donated Duke material.

It is unavoidable that a work of this magnitude has its share of mistakes. Considering the quantity of information, this is of minor importance. Our DEMS Bulletin will, as in earlier similar cases, be open for corrections, etc.

To botanize in this magnificent book will bring about additional happiness to all and everyone interested in various aspects related to the fascinating world of Ellingtonia. Timmer's latest contribution constitutes a giant step in the progress of the neverending Ellington research efforts.

We are already longing for a next edition! (Aasland)

-----  
 Benny H Aasland is a recognized discographer and publisher of Duke Ellington discographies. He is also heading the internationally famous "Duke Ellington Music Society", DEMS, and producer of its periodical, the DEMS Bulletin.  
 -----

Already the very first three pages in the "Chronological section" reveals interesting information as exemplified here to the right

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 U. S. A.

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WILBUR SWEATMAN & HIS ACME SYNCOPATORS  
 2ct, JRvs, WSmn, DE MDz MWT

Aug 1924 (S)  
 NYC

9017 Battleship Kate  
 9018 She Loves Me

WILBUR SWEATMAN & HIS ACME SYNCOPATORS  
 2ct, JRvs, WSmn, DE MDz MWT

20 Sep 1924 (S)  
 NYC

9083 Battleship Kate  
 Gnt 9083-A Battleship Kate  
 9084 She Loves Me  
 9084-A She Loves Me

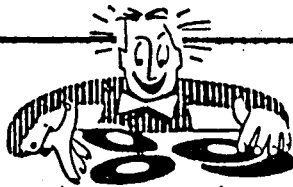
GUSSY ALEXANDER  
 vcl, acc. by OH, DE

21 Jan 1927 (S)  
 NYC

80322-A I Do It -vGax  
 80323-A Drifting From You Blues -vGax

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(ctd. from page 17)



Same as CBS(F) 66607 (5-LP box) (Beckhardt)  
DEMS: For details on the contents see DEMS84/3-2,  
85/2-5+6, and 85/3-6.

● Giants of Jazz CD 53022 "COTTON CLUB" (CD)

"Original performances of Duke Ellington - Cab Calloway - Lena Horne - Ethel Waters". Out of 24 tracks the following are DE items:

1. 1oct28 The Mooche (-A) / 2. 3Nov27 Black And Tan Fantasy (-B) / 4. 21Mar28 Black Beauty (-94) / 6. 3May29 Cotton Club Stomp (-2) / 8. 26Aug30 Ring Dem Bells (-6) / 10. 21Mar28 Take It Easy (-90) / 12. 7Mar29 Dicty Glide (-1) / 14. 22Mar27 East St. Louis Toodle-0o (-3) / 16. 11Feb32 Creole Love Call (-A) / 18. 22Nov28 Misty Mornin' (-D) / 19. 19Jan28 Jubilee Stomp (-A) / 21. 16Jan29 Doin' the Voom Voom (-2) / 22. 26Aug30 Old Man Blues (-6) / 23. 26oct27 Blues I Love To Sing (-2) / 24. 8Jan31 Mood Indigo (-B)

Some observations: Tracks 1/2/4/6/8/10/18/22/23 are the same on both this CD and CD 53030 (see DEMS88/5-5). Tracks 14/16/19/24 are different on these CD's, although the titles are the same, tracks 12/21 could be the same. "Voom Voom" is wrongly as "Woom Woom" in the listing. CD code is AAD. Total playing time: 73'11". (Aasland, Hoefsmit)

● Giants of Jazz LPJT-79 "THE JIMMY BLANTON ERA 1939-41" (LP)

5Dec40 In A Mellotone (-1) / 6Mar40 Ko-Ko (-2) / Jack The Bear (-1) / 22Jul40 Harlem Air Shaft (-1) / 5Jun41 Just A-Settin' And A-Rockin' (-1) / 1oct40 Body And Soul (-1) / 28Mar40 Bojangles (-1) / 28Dec40 Sidewalks Of New York (-1) / 24Jul40 Sepia Panorama (-1) / 15Feb41 Jumpin' Punks (-1) / 1oct40 Mr. J.B. Blues (-1) / Pitter Panther Patter (-2) / Sophisticated Lady (-2) / 28oct40 Across The Track Blues (-1) / 22Nov39 Plucked Again (-) / Blues (-A) (DEMS)

● Phontastic(Sd) NOST-7665 "BEGIN THE BEGUINE - 1938" (LP)

Contains one DE track: 3Mar38 I Let A Song Go Out Of My Heart. (DEMS)

● Phontastic(Sd) PHONT-CD-7666 "THE INTERNAL ELLINGTON" (CD)

22Mar27 East St. Louis Toodle-0o (-3)\* / 7Apr27 Black And Tan Fantasy (-99)\* / 26oct27 Creole Love Call (-1) / 1oct28 Hot And Bothered (-A) / 30oct30 Ring Dem Bells (-A) / 11Feb32 Mood Indigo (-B) / 14Jan31 Rockin' In Rhythm (-A)\* / 16Jan31 Echoes Of The Jungle (-1) / 4Dec33 Daybreak Express (-1) / 27Feb36 Clarinet Lament (-1) / Echoes Of Harlem (-1) / 20Sep37 Dim.&Cresc. In Blue (-1,\*-1)\* / 28Mar38 Jeep's Blues (-1) / 6Mar40 Ko-Ko (-2)! / 15Mar40 Conga Brava (-1) / 22Jul40 Harlem Air Shaft (-1) / 15Feb41 A Train (-1) / 14Aug47 Hy'a Sue (-1) / 1Sep47 Golden Cress\* (-2) / 19Feb59 U.H.M.G. (- Col. CL-1323)

This CD refers to Collier's book "Duke Ellington".

Takes as given in the printed text. "Golden Cress" stated as -2 and previously unissued is in fact the alternate one issued on Up-To-Date 2002. This take, preceeds the take (when issued by Columbia) chosen to be "-1" (see DEMS83/1-6).

CD code: ADD (and is evident). Total time: 66'15".

(Aasland)

● RCA/Bluebird(US) 7636-2 RB "METRONOME ALL STAR BANDS" (CD)

Includes on DE item (Duke conducting): 15Jan46 Metronome All Out. (Hallström)

● Reprise(J) 25PZ-2473 "FRANCIS A & EDWARD K" (CD)

Same as Reprise(US) FS-1024. (Yuze)

● Rykodisc ECD-10039 "ANATOMY OF A MURDER" (CD)

Same as Columbia(US) CS-8166. (DEMS)

## ... SPEAKING OF ANNIVERSARIES ...

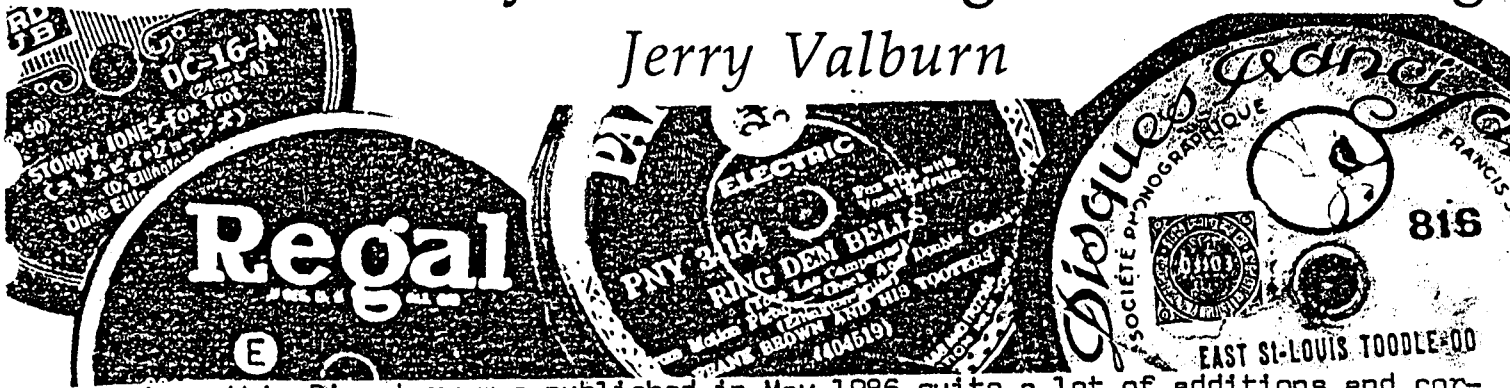
There are two other anniversaries in the wings. First is the completion of our 48 record series, D.E.T.S., in March 1989. It seems as if it has taken forever and I am reminded of the fact that one of our best known Ellington writers {and DEMS subscribers} told me at the start of the series that I was crazy to begin it. At the beginning I was heartened by letters from such people as Ulf Renberg of Norway. Ulf wrote..."if Ellington made it, we must all have it!" I am most thankful that so many of our good friends in DEMS, are themselves subscribers to D.E.T.S. I personally thank all of those persons who have patiently waited for their records and the conclusion of the series.

Second concerns the Duke Ellington Study Group. Little did we realize back in May 1980 on a bright sunny afternoon in Chicago; none of us could have foreseen at the time that the thoughts and purposes of the group would grow into annual conferences on both sides of the Atlantic. We will raise our glasses and toast the tenth anniversary when we all gather in Ottawa, Canada in May 1990.

(Valburn)

# The Directory of Duke Ellington's Recordings

## Jerry Valburn



Since this Directory was published in May 1986 quite a lot of additions and corrections have been detected, and an updated edition is about to materialize. The original five sections (Standard Groove 7", 10", 12"; Standard Groove 16"; Microgroove 7"; Microgroove 10"; Microgroove 12") will be expanded adding not less than nine more sections: (6) Open Reel (Reel to Reel Tape), (7) 8-track Cartridge, (8) Cassette, (9) Compact Disc, (10) 8mm Film, (11) 16mm Film, (12) Video Tape (Beta/VHS) (NTSC & PAL), (13) Laser Disc, and (14) Video High Density. There is already enough material to justify a new edition, but the aim is to gather as much info as possible also concerning the additional sections. Jerry is asking all fellow members to please assist sharing their knowledge. Contributors will be acknowledged in the book. (DEMS)

Just to give an idea about the great many improvements so far, here is for Section One additions and deletions for the first letters of the alphabet:

- |                       |   |
|-----------------------|---|
| AFCDJ (F)             | A.001 to <u>A.01</u> add A.019 : Doin' The Voom Voom / Jubilee Stomp(PL)  |
| ANTHOLOGY DU JAZZ (F) | AFG 8 <u>add</u> * - this is a 12" record.  |
| ARC (US)              | DELETE F-751 - Same title, Sophisticated Lady, on both sides. E 751   |
| BANNER (US)           | DELETE boldface for items 6548, and 35218. 35216 REVERSE the titles.  |
| BILTMORE (US)         | DELETE boldface for 1014 My Old Flame. (Cosmopolitan{US} is the 1st issue.)   |
| BLUEBIRD (CA/US)      | 6430 : CHANGE East St.Louis Toodle-oo to East St.Louis <u>Toddle-oo</u> .   |
| BRUNSWICK (CA)        | 4238 : DELETE Tiger Rag-Pt.1 (#A). (See remark under Brunswick (US).<br>4723 ONLY one take of Six Or Seven Times was released (#B or #A).   |
| BRUNSWICK (CA/US)     | 3480 : CHANGE East St.Louis Toodle-oo to East St.Louis <u>Toddle-o</u> .  |
| BRUNSWICK (E)         | 1338 : PUT in boldface Tiger Rag, Pt.1 (#A) - 1st issue of this take.   |
| BRUNSWICK (F)         | add A 9230 It Don't Mean A Thing / Rose Room.<br>A 500.158 PUT in boldface Maori [E32448A]. 1st issue of this master.   |
| BRUNSWICK (G)         | A 9279 : PUT in boldface Tiger Rag, Pt.1(#A)(co-release)1st issue this take.<br>A 9338 : CHANGE to A 9398.<br>add A 9458 : Raisin' The Rent / Happy As The Day Is Long  |
| BRUNSWICK (N)         | DELETE "S" prefix for items : 602103, 602132, 602141, 602142.   |
| BRUNSWICK (SD)        | add XA 9270 : Moon Over Dixie / Baby, When You Ain't There.<br>add XA 9376 : Any Time, Any Day, Anywhere / Eerie Moan   |
| BRUNSWICK (US)        | DELETE : 3526 boldface for Soliloquy {Vocalion (US) was 1st issue.}<br>DELETE : 4044 boldface for Jubilee Stomp{Vocalion(US)was 1st issue.}<br>DELETE : 4238 Tiger Rag, Pt.1 [#A]. ALL copies of this side are from [#B].<br>add 6038 : Rockin' In Rhythm / Rosetta {E.Hines} (Special coupling for Juke Box use.)<br>add 6265 : It Don't Mean A Thing / Rose Room.<br>DELETE : 6812 boldface for Maori. {Brunswick (F) 1st issue.}<br>CONFIRMED : m 7995. This record was released.<br>PUT IN BOLDFACE : 80047, Creole Rhapsody, Pt.II (correct take #AA-1st release.) |
| CAMEO (US)            | add 0194 : St.James Infirmary (#2) / Rent Party Blues (#3) PUT THIS ITEM IN BOLDFACE.   |
| CAPITOL (CA)          | CHANGE : 2930 If I Give My Heart To You / Smile. CHANGE CATALOG NUMBER TO <u>C-1394</u> .   |
| CAPITOL (D)           | C 2598 Boo-Dah / Give Me The Right .  |
| CAPITOL (F)           | 2930, 2980, and 3049 are REPEATED. DELETE last three items here.  |
| CHALLENGE (US)        | DELETE : 803. It is not an Ellington item.  |
| CLARION (US)          | DELETE boldface for items CL 5331 C and CL 5332 C   |
| COLUMBIA (AR)         | PUT IN BOLDFACE : 297132 Ponte En Mi Lugar, Nana (#1) 1st issue of this take.   |
| COLUMBIA (AU)         | PUT IN BOLDFACE : DO-2137 I Let A Song Go Out Of My Heart (#1). 1st issue of this take  |
| COLUMBIA (BZ)         | CHANGE : 30-1008 to 30-1003 . DELETE : 50016 & 50147 {not released in Brazil.}  |

# DEAR DEMS MEMBER

## THIS IS A VERY IMPORTANT MESSAGE

● Swedish economic policy, present and planned, includes realization of new taxes in new areas and extended fees no end, facts that no more can be ignored. These circumstances also affects DEMS. Thus forced to, we must ask you to consider a following re-arrangement to come in force one year from today (March 1, 1989):

- To continue your membership from March 1, 1990, a donation of SEK 100 is requested, annually - until further notice. This will take care of our bulletin production and shipping costs, meaning a retained membership and bulletins received during a one year period. You are free to maintain your DEMS deposit in parallel, would you wish to do so.
- The bulletin is distributed within Scandinavia as letters (no "Printed Matter" is allowed within Sweden). To members outside Scandinavia we will continue to use "Printed Matter". Unfortunately we were unable to foresee a higher cost than we estimated in our previous bulletin for this anniversary issue, but new postal fees show "Printed Matter" from 100g and onwards equaled to be the same as for "Small Packets". But this is the sad facts.
- Another adjustment to the realities in our time is that your balance with DEMS is from now on stated in SEK only (no Öres).

MONEY TRANSACTIONS with DEMS must be addressed and payable to:

Birgit Åslund,  
Box 4026,  
175 04 JÄRFÄLLA,  
S w e d e n.

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, S w e d e n.
- (Avoid sending bank checks - high costs - takes time up to three months, sometimes more !!!)

Your balance (Sw. Crowns) SEK

DEMS Bulletin	0
Sending Costs	20

Remaining deposit \_\_\_\_\_

● As already mentioned in DEMS87/3 and 87/4 no additional memberships will be accepted for the time being. The limit is still overdrawn. As soon as the situation will permit, we will inform applicants pending their acceptances.

Dear members, please don't advise your friends wishing to join DEMS to send any money beforehand! In such cases they will be kept until later, or they will promptly be returned.