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DEMS BULLETIN

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DUKE ELLINGTON MUSIC SOCIETY

1990/1 Mar-May

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ALL FOR THE LOVE OF DUKE !

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Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS

—MAIN STEM—

(23) BEN WEBSTER

M: J = 200

SOUNDS 8ve LOWER

MARKINGS ON SCORE

SMEARS	MARKED AS	✓
'BENDS'	MARKED AS	∪
TRUE GLISSANDI	MARKED AS	OR /
CHROMATIC SCALAR PASSAGES, EXTEMPORE,	MARKED AS	AS

In his playing, Ben Webster traversed a wide, wide range: from the breathy, tender, velvet-tuned explorations and paraphrasings of quality popular ballads, plus, of course, the exquisite melodies by Ellington and Strayhorn; then at the other extreme of his personal spectrum, a gritty, almost growling delivery -- forceful almost to the point of overt violence, wherever the tempo and mood dictated such musical masculinity.

One such example of this latter style burst forth during Duke's "MAIN STEM" --- the solo is only 14 bars long, but packed with devices and effects that are forever associated with Ben Webster: smears, growls, gliss-

(ctd. page 8)

**DUKE ELLINGTON
THE BRUNSWICK ERA,
VOLUME I (1926-29)**

1. EAST ST. LOUIS TOODLE (3:23) ASCAP
2. NEW ORLEANS LOW-DOWN (3:00) ASCAP
3. IMMIGRATION BLUES (3:17) ASCAP
4. BIRMINGHAM BREAKDOWN (2:38) ASCAP
5. BEACK AND TAN FANTASY (3:16) ASCAP
6. DOWN THE FROG (3:07) ASCAP
7. TAKE IT EASY (2:38) ASCAP
8. JOBLEE STOMP (2:40) ASCAP

DECCA

CD only
DRAIN KIEFER
Schulz

Duke Ellington
AND HIS ORCHESTRA
The Brunswick Era
VOLUME ONE 1926-29
Early Recordings Of Ellington Classics

DECCA

CD only
DRAIN KIEFER
Schulz

Black and Tan Fantasy
The Mooche
East St. Louis Toodle
Black Beauty

FEATURING:
Bubber Miley
Johnny Hodges
Tricky Sam Nanton
Barney Bigard
Harry Carney

A release with a very rare take included - see page 3

NEW RELEASES

and re-releases

Full DE discs:

- Capitol(J) CP28-5903 (CD) "DUKE ELLINGTON"
("Let's Dance" series)

16 Capitol items from 1953-55. (Yuze)

- CBS(F) 465638 2 (CD) "DE" "ELLINGTON THE PIANIST" - "PIANO IN THE FOREGROUND"

In a kind of series Jazzothèque or The CBS Jazz Piano Collection. Contains 11 titles from 1Mar61 and, as a bonus, "Lotus Blossom" from 2Mar61. For me this is all "fresh" on CD. (Hoefsmit)

- CBS(F) 463465 2 (5-CD set)
"THE COMPLETE DUKE ELLINGTON 1947-1952"

Contains the 5 CD's CBS 462985 2 to 462989 2. (See DEMS89/1-17) (Moulé)

- Echojazz(E) EJCD 04 (CD); EJLP 04 (LP)
"THE DUKE ELLINGTON ORCHESTRA"

Theme-Satin Doll/Bluejean Beguine/Without A Song/Smada/Hi-Ya Sue/Just Squeeze Me/Bakiff/Just A-Settin' And ... /Jam With Sam/Flamingo/Do Nothin' ... /Rockin' In Rhythm/Caravan/Sophisticated Lady/Stompin' At The Savoy

"Theme-Satin Doll" to "Just Squeeze Me" from 27Jun53 (Blue Note bc). "Bakiff" to "Rockin' In Rhythm" from 12Jun53 (Blue Note bc) - same as on Joyce 1079, minus 3 titles. (Also see page 8). (Moulé)

- Emarcy(G) 842 071-2 (CD) "DUKE ELLINGTON LIVE AT THE NEWPORT JAZZ FESTIVAL '59"

Same as Emarcy(J) EJD-6 (see DEMS89/4-3). (Moulé)

- GNP(J) 240E-6849 (CD) "CALIFORNIA CONCERTS"

Reissue of GNP(J) K28Y-6258. (Yuze)

- Jazz Hour(EEC) JHR-7350 (CD)
"DE" "ROCKIN' IN RHYTHM"

The 12 tracks are taken from the M.F.D. 5-LP set. Probably correct notes for some of the tracks but certainly wrong for others. All earlier released on CD: Tracks 1,2,3,4,5 and 6 on Jazz Life 2673722 (DEMS88/4-5); tracks 7,9,10,11 and 12 on Laser CD 15012 (DEMS87/2-4 and 88/1-3) and track 8 on Black Lion 760.123(DEMS89/4-3) (Hoefsmit)

- Jazz Up(I) JU-305 & JU-306 (CD)
"DE LIVE IN ITALY 1967 1967 - Vols. 1 & 2"

Here are references missing (see DEMS89/2-1) for those two Italian CD's. (Moulé)

- Overseas(J) 30CP-339 (CD)
"DUKE ELLINGTON BEST HITS"

A Train/Tootie For Cootie/Medley/Just Squeeze Me/Rockin' In Rhythm/Crosstown/Everything Goes/Rugged Romeo/Tip Toe Topic/Rockabye River/Unbooted Character/Suburbanite/Moon Mist/In A Jam

Here is one for Mr. Yuze ... As for me, I suggest titles from "Crosstown" to "In A Jam" to be from 'Capitol Transcriptions' 1946. But what about the other 5 titles? (Moulé)



- RCA/Bluebird(F) ND-90330 (CD)
"DE - DES COMPOSITIONS DE BILLY STRAYHORN"

(Series "Laser Plus, 10"). Same as Bluebird(US) 6287-2-RB "And His Mother Called Him Bill". (Moulé)

- ZETA(F) ZET-722 (CD) "SATIN DOLL"

In series "All That Jazz". The notes on the cover are correct. That means that from the 12 tracks 5 of them are from Carrolltown, Jun57, including the instrumental version of "A Train", 7 tracks are from the Holliday Ballroom in Chicago, 31May 1964, including the artificial "medley" (Things Ain't ...-Do Nothin' ...). Everything earlier on CD (Dr. Jazz FDC-5011, see DEMS87/4-3, and FDC 5000, see DEMS84/2-3, 87/2-4, 87/4-3 and 88/1-3). (Hoefsmit)

(For additional "Full DE discs":
See "LATE ARRIVALS")

Partly Ellington:

- Always The Best(EEC) ALW-7005 (CD)
"JAZZ ORIGINALS - VOL.1"

(6) Mood Indigo. Balance not by DE. (Moulé)

- Blue Note(J) CJ28-5178 (CD)
"JAZZ PIANO FOR SWINGIN' LOVERS"

One DE item: 14Apr53 Prelude To A Kiss. (Yuze)

- Blue Note(J) TOCJ-5187/5188 (2xCD)
"JAZZ PIANO BEST RECORD COLLECTION"

One DE item: 14Apr53 Things Ain't ... (Yuze)

- Bluebell Of Sweden(J) EJD-1031 (CD)
"FAR AWAY STAR"

Same as Bluebell(Sd) ABCD-005 (CD). (Moulé)

- CBS/Sony(J) CS-5030 (CD)
"JINGLE BELL JAZZ"

Reissue of CBS/Sony(J) 32DP-812. (Yuze)

- CBS/Sony(J) 5035/-5038 (4xCD)
"JAZZ STANDARDS BEST COLLECTION"

3 DE items: "It Don't Mean A Thing" (from CL-892) and "A Train" / "Jumpin' At The Woodside" (from CS-8515) (Yuze)

- Century(J) CECC-00005 (CD)
"TV - CF JAZZTIME"

One DE item: "A Train" (from ?) (Yuze)

- Collection Hugues Pannassie/Villefranche-De-Rouergue(F) CTPL-001 (CD)
"JAZZ IN V.DISCS (1)"

(1) A Train(theme)-Harlem Air Shaft (VD 483)
(2) Unbooted Character (VD 671)

NEW RELEASES

(ctd.):



This CD was already mentioned in DEMS88/5-6 as "no label". The label is, in fact, as stated above (see afore mentioned bulletin for more details). (Moulé)

Collection Huges Pannassie/Villefranche-De-Rouergue(F) CTPL-002 (CD)
"JAZZ IN V.DISCS (2)"

(3) Hollywood Hangover (VD 265/505); (4) Mood To Be Wooded (VD 32/252); (5) Golden Cress (VD 742); (6) Hop, Skip And Jump (VD 355); (7) Main Stem (VD 355) (Moulé)

Hollywood Nites(E/F) HNC-0042 (CD)
"GOLDEN BIG BAND ERA - Vol.1"

(4) 23oct46 Magenta Haze; (19) 28Mar37 Sophisticated Lay (sic!). Balance not by DE. (Moulé)

Hollywood Nites(E/F) HNC-0043 (CD)
"GOLDEN BIG BAND ERA - Vol.2"

(1) 11Dec43 A Train; (16) 11Jul33 Ain't Misbehavin'; (18) 25Nov46 Sultry Sunset (Moulé)

Milan(F/E) CH-370 (CD) "JAZZ IN THE MOVIES"

(14) Cotton Club Stomp. Balance not by DE.(Moulé)

(no label)(E) ONN-29 (CD)
"GOLDEN BIG ERA, VOLUME 1"

Same as Hollywood Nites HNC-0042. (Moulé)

(no label)(E) ONN-030 (CD)
"GOLDEN BIG ERA, VOLUME 2" ✓

Same as Hollywood Nites HNC-0043. (Moulé)

Overseas(J) 20DN-113 (CD)
"GOLDEN BIG BAND ERA VOL.1" ✓

Reissue of Overseas(J) 30CP-118. (Yuze)

Overseas(J) 20DN-114 (CD)
"GOLDEN BIG BAND ERA VOL.2" ✓

Reissue of Overseas(J) 30CP-277. (Yuze)

Overseas(J) 20DN-147 (CD) "SWING JAZZ
BEST HIT COLLECTION" ✓

Three DE items: A Train/Ain't Misbehavin'/Soph. Lady (Yuze)

RCA(J) B20D-47015 (CD) "CLASSIC JAZZ PIANO"

RCA(J) B20D-47016 (CD)
"GREAT TRUMPET - CLASSIC TO SWING" ✓

RCA(J) B20D-47017 (CD) "3 GREAT SAXOPHONES"

All compiled by Orrin Keepnews. Reissues of Bluebird(US) CD, I guess. (Yuze)

WEA(F) 241.628-2 (CD)
"LA ROUTE DES TUBES - JAZZ" ✓

(8) Blues For New Orleans (from "New Orleans Suite"); (10) In A Sentimental Mood (+ John Coltrane). Balance not by DE. (Moulé)

LATE ARRIVALS:

Decca(US) MCAD-42325 (CD) "THE BRUNSWICK ERA"
"VOLUME ONE - 1926-29"

29Nov26 East St. Louis Toodle-O E4110W / 3Feb27 (B) New Orleans Low-Down E4510W / 29Dec26 (*) Immigration Blues (°) E4321W / 28Feb27 Birmingham Breakdown E21641 / 7Apr27 Black And Tan Fantasy E22299 = E4874W / 29Dec27 Doin' The Frog E6826W / 21Mar28 Take It Easy E27090 = E7510W / Jubilee Stomp E27091 = E7513W / Black Beauty E27093 (+) = E7511W / 5Jun28 (§) Yellow Dog Blues E27771-A / Tishomingo Blues E27772-A / 20oct28 (&) Awful Sad E28441 / 17oct28 The Mooche E28359-A / Louisiana (°) E28360-A / 8Jan29 Tiger Rag I & II E28940-B & E28941-A

MCA has revived the DECCA label - below the word DECCA appears MCA RECORDS. Steven Lasker did the transfer and supplied some of the source material needed, I supplied the rest. (Valburn)

(B) In liner notes mistakenly as 29Dec26.

(*) In liner notes mistakenly as 3Feb27.

(+) This is a very rare take (a few copies only) of "Black Beauty", which erroneously appeared on a 'Hotsy Totsy Gang' release (Brunsw. 4044) under the title "Don't Mess Around With Me", the intended Hotsy Totsy recording.

(§) I have reason to believe the correct date still to be 5Jun28, not 25Jun28 as in liner notes.

(&) I have reason to believe the correct date still to be 20oct28, not 2oct28 as in liner notes. (Aasland)

(°) indicates bonus tracks available only on the CD issue.

Hindsight(US) HCD-413 "GREAT JAZZ BANDS"
"22 ORIGINAL RECORDINGS"

Contains 4 DE items: Perdido/A Train/In A Jam/Someone. (Hällström)

Jazz Information(Sd) CAH-3001; CAH-3002; CAH-3003
"DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA-THE BRUNSWICK SESSIONS (1932-35)-VOLS. 1, 2, 3" (3 separate LP's)

SIDE 1/A: 2Feb32 Moon Over Dixie -A/It Don't Mean A Thing -A / Lazy Rhapsody (Swanee Rhapsody) -A / Feb32 Blue Tune -A/Baby, When You Ain't There -A / 11Feb32 St. Louis Blues -A/ Creole Love Call -A

SIDE 1/B: Rose Room -A / 16May32 Blue Harlem -A/The Sheik Of Araby -A / 17May32 Swampy River -A / Fast And Furious (Lots O'Fingers -A / Best Wishes -A / 18May32 Slippery Horn -A / Blue Ramble -A

SIDE 2/A: Clouds In My Heart -B / 19Sep32 Blue Mood -A/Ducky Wucky -A / 21Sep32 Jazz Cocktail -A/Lightnin' -A / 22Sep32 Stars -A/Swing Low -A / 21Dec32 Any Time, Any Day, Anywhere -A

SIDE 2/B: Delta Bound -A / 7Jan33 Eerie Moan -A / 17Feb33 Slippery Horn -A / Blackbirds Medley Pts.1 & 2 -A,-A / DropMe Off At Harlem -A / 9May33 Happy As The Day Is Long -A /

Raisin' The Rent -A

SIDE 3/A+B: Get Yourself A New Broom -A / 16May33 Bundle Of Blues -A/Sophisticated Lady -A / Stormy Weather -A / 15Aug33 I'm Satisfied -A/Jive Stomp -A/Harlem Speaks -A/In The Shade Of The Old Apple Tree -A / 12Sep34 Solitude -A/Saddest Tale -A/Moonglow -A / Sump'n 'Bout Rhythm -A / 9Jan34 Admiration (Stomp) (*) / Farewell Blues (**) / Let's Have A Jubilee (***) / 5Mar35 Margie (****)

The three LP's include a good selection (made by Sture Hällström, remastering by Jack Towers from mint 78rpm records from the collections of George Hall, Granville Hurley, Jack Towers and Jerry Valburn) and excellent liner notes by Dave Penny. Album production made by a newcomer in producing Ellington collections, Jonas Bernholm (with help from Paul Harris and Hällström). The session details are based on DESOR, with additions by Bo Scherman and Benny Aasland. (DEMS)

Special note: At this point I have to declare, in order to keep my reputation as a reliable discographer, that I will absolutely not have anything to do with the jammed and



NEW RELEASES

(cont.):

incomplete details as given in the liner notes. Comments are given below. (Aasland)

When I played my tape (source) copy against the LP, the sound was identical!! (Towers)

(*) = Date on the cover is incorrect. Correct date should read 30Apr35, and Billy Taylor is NOT present. The complete matrix number is B17409-1.

(**) = The matrix no. is C884-2.

(***) = The matrix no. is C885-3.

(****) = There is only one trumpet (cornet) player, Rex Stewart.

- 1 = Earlier issued on CD: ASV AJA 5057R DEMS89/4-3.
- 2 = - - - - : EMI 7 48274 2 DEMS88/2-2.
- 3 = - - - - : ASV AJA 5024 DEMS84/5-1, 87/2-2, 88/1-1, 88/2-3.
- 4 = - - - - : Compact Selection TQ-151 DEMS88/4-5, 88/5-2, 89/1-9.
- 5 = - - - - : CBS Portrait R2K 44395 (Not yet mentioned in DEMS). (Hoefsmit)

● Jazz Classics in Digital Stereo BBC CD-686 (CD)
"DUKE ELLINGTON - SWING 1930-1938"

8Jan31 (*) Rockin' In Rhythm -A	1	2	
2Feb32 It Don't Mean A Thing -A	1	3	
4Feb32 Baby, When You Ain't There -A			
9Feb32 Bugle Call Rag -1			
16May32 Blue Harlem -A			4
21Sep32 Jazz Cocktail -A			
" Lightnin' -A			
17Feb33 Slippery Horn -A			
" Drop Me Off At Harlem -A			4
16May33 Bundle Of Blues -A			
15Aug33 Jive Stomp -A			4
4Dec33 Dear Old Southland -1			
12Sep34 Saddest Tale -A			4
19Aug35 Truckin' -1			4
28Feb36 (+) Clarinet Lament -1	1		4
" (+) Echoes Of Harlem -1	1		4
29Jul36 In A Jam -1	1		4
13Jan38 Stepping Into Swing Societ -1			5

(*) = incorrect on cover as "8Nov30".
(+) = incorrect on cover as "27Feb36".

Concerning your remark above (+) on the date 27Feb36 as being incorrect, I have to inform you that during a visit years ago to the Columbia archives the ledgers did show that mxs. 18734-18737 were waxed on 27Feb36, and not as once published in my first "Wax Works" edition of 1954, where wrong dates were given. The new, and correct ones, were later on stated in DESOR (see 137a-d). (Aasland)

● Laserlight 15 710 (CD) "THE JAZZ COLLECTION EDITION - DUKE ELLINGTON - HISTORIC RECORDING"

- 24-30Jul45 "PERFUME SUITE": 1) Balcony Serenade/2) Strange Feeling/3) Dancers In Love/3) Coloratura /
- 9May66 A Train/10May66 B&T Fantasy / 11May66 Perdidido / 30Aug67 Rain Check / 16Nov67 Day Dream/9Jan40 Grievin' / Gal From Joe's / Day In, Day Out (Contijoch)

A product from "Delta Music Inc.", Los Angeles. The last three numbers emanates from the wellknown Boston broadcast, in the liner notes mistakenly said to be from 1Sep40. (DEMS)

DISCUSSIONS - ADDITIONS - CORRECTIONS

● DEMS89/1-17 and 89/3-4:
B & C(US) 74082-2 has been reported twice, in DEMS89/1-17 by Mr. Beckhardt, in 89/3-4 by me. I gave correct dates (aurally checked), but had no information about "Frankie And Johnny". For this track Mr. Beckhardt states the date as 18May46. If thats correct why isn't it included on DETS-37? The 25May46 Treas. bc is also included on DETS-37 and there we have a "Frankie And Johnny", however different compared with the B&C version. (Moulé)
Mr. Beckhardt is mistaken: "Frankie And Johnny" was not performed on the 18May46 Treas. bc. (DEMS)

● DEMS89/4-3 (Entertainers 0251 (CD)):
The date I gave for "Sophisticated Lady" is not 7Jul58, but 1956 (Newport JF).
DEMS89/4-4 As suggested by Hoefsmit I checked this "Soph.Lady" again, and can confirm the date to be the one given above. Thanks, anyway, for your encouragement concerning my research efforts on those cheap CDs with no info whatsoever included on 'cover' or liner notes. (Moulé)

● DEMS89/4-3 (The "Jam-A-Ditty" LP):
Green Line(I) is not a label name, but the producing company of the "Jazz & Jazz" label, and consequently not another CD label. (Moulé)

● DEMS89/3-8 (21Nov30 I'm So In Love With You):
The takes on RCA(J) RA-33 (not RA-31) and RCA(F) 741.048 are identical, stated as -1 on both sleeves. But RA-33 is not dubbed from 741.048, I guess. RA-33 has brighter sound, less scratch noise, and clicks audible which is not heard on 741.048. (Yuze)

● 10Jan31 "Rockin' Chair" (mx 10357-3):
This is another take that survives but has yet to be issued on microgroove. As some have noticed, was identified as this take on Blu-Disc T1003/ is actually take -2. Jerry regrettably transferred the wrong take, but he has a beautiful copy of take -3 on Regal 10244. I've compared all four takes of this title and have found them to be different from each other. The takes may be distinguished by slight differences in the lyrics as sung by Bullock:

First line of vocal is "Old rockin' chair got me", except on take -4, where Bullock sings "Old rockin' chair gets me".
Bullock sings "I ain't goin' nowhere", except on take -1, where he sings "Oh, I ain't goin' nowhere".
On takes -1 and -4, Bullock sings "Just sit me here grabbin'", but he sings "Just sittin' here grabbin'" on take -2, and "Just sit me here a-grabbin'" on take -3. (Lasker)

- 14May37 "Caravan" (mx M470-1):
Take -1 is unissued - Japanese Columbia L5 (I have it) shows take -1 in the wax, but is a dubbing of take take -2. Thus ALL issues are take -2. (Lasker)
- Way back I made some investigations with the following result:
ALL 78rpm releases used -2 (there is no doubt!). Columbia CL-558, C3L-27; Philips(no. not noted), CBS-52529, Supraphon(no. not noted) have all -1. Columbia B-1819, Historia 621, CBS-88185 have used -2. Perhaps a misunderstanding at that time judging from Columbia(J) 78rpm issue, which incidentally by me is listed as L6. Your confirmation would be much appreciated. (Aasland)
- 28Feb36 "Kissin' My Baby Goodnight" (M 359):
All issues have take -2, regardless of what is shown. (Lasker)
- DEMS89/4-3 (date correction):
Capitol(J) CP28-5864(CD): The date must read 14Apr53 (I guess) and not "14Apr58". (Hoefsmit)
- DEMS89/4-3:
Circle 108(LP): The personnel listing includes (on my cover) Rex Stewart for both sessions. (Hoefsmit)
Quite right - my fault. My apologizes! (Aasland)
- DEMS89/4-4:
Portrait Masters RK-44094 was earlier published in DEMS88/5-6. (Hoefsmit)
- DEMS89/4-4:
RCA(J) B18D-47011/-13 (3xCD): Same as 6641-2-RB (not 6642-2RB). (Hoefsmit)
- DEMS89/3-5 (The DETS Bonus LP):
The sound quality is indeed much better than the first issue on FDC/Ariston, but on this LP the bc includes a piano intro by Duke (10 seconds) but missing on DETS. How come? (Moulé)
- DEMS89/1-17, B&C(US) 74082-2:
The CD, titled "1940's Swing Back With Duke Ellington", is however not entirely from the 1940's. Some tracks are in stereo! The now identified, earlier unidentified, tracks are: 10May66 Sophisticated Lady (TPA-3-3933) (*) / 11May66 "Do Nothin' .. (TPA3-3930) (*) / Mood Indigo (TPA3-3938) (*) / 18Mar37 Caravan (from Cotton Club) (**)/ Take The A Train (***) / 31Aug47 Frankie And Johnny (Hollywood Bowl).
(*) = "Popular DE"(LP) = RCA PD89565 (CD)
(**) = Collector's Classics 16 (LP)
(***) = Decca 6.23575, which has -1, and not -2 as on 6.23579.
(****) = Unique Jazz U-3 (LP). Note the new-identified date! (Hoefsmit)
- "The Hawk Talks" on 'I Giganti del Jazz' 27:
Has someone found the correct location/date for this version? I've checked it against all other available versions, including the last DETS LP's, and none seems to be the same. (Moulé)
Mr. Hill stated (DEMS81/5-5) this to emanate from a summer 1953 Blue Note bc, not listed in DESOR. You may also see DEMS83/4-1 (right column). (DEMS)
- Field Enterprises AR-1705: Origin of the 3 tracks contained? (Moulé)
Details (picture of the label/see DEMS81/4-2) as stated on the sleeve front: FECC 50TH ANNIVERSARY 18TH INTERNATIONAL ACHIEVEMENT CONFERENCE SEPT. 8-9, 1966 * McCORMIC PLACE * CHICAGO. FIELD ENTERPRISES EDUCATIONAL CORPORATION * CHICAGO * LONDON*

ROME * STOCKHOLM * SYDNEY * TORONTO. This single sided 12" LP is in yellow transparent vinylite and supposedly later sent to the participants at the conference. (Aasland)

● Jazz Band Records (E/F) EB-411: Do we know the exact location for this 6Mar67 recording? (Moulé)

Liederhalle, Stuttgart, W-Germany. (Aasland)

● Family SFR-DP 641: Do we know the origin of the included "Trumpet No End"? (Moulé)

The date is so far, according to DESOR 447.0a only stated as from "Winter 1948". (Hoefsmit)

● Magic AWE 19: Can anyone confirm location/date of this concert as "Theatre de l'Alhambra", 29 Oct 1958? (Moulé)

At least the date fits. (Aasland)

● Rarities RAR-22(Dk/E): Exact origination of:
1 The "Patti Page Show", 3or5Mar51? Origination of
2 The 27Aug60 Philadelphia concert? Origination of
3 The 25Oct65 "Ed Sullivan Show"? (Moulé)

1. The "Patti Page Show" emanates from an ABC-TV program, where Duke guested and played with Vic Schoen's orchestra. Different dates has been given due to which, often an edited version, was used for various telecasts. I have, for instance, the show in question, as 9Mar59(!) in a more complete version, where Duke was awarded a silver "Bambi" for his musical backing of "JONAS", judged the best German picture of the year. The score was the "LIBERIAN SUITE" (24Dec47), used in its entirety. Then followed: Soph.Lady(theme of the show)/Caravan/Solitude(short)/Mood Indigo/Don't Get Around.. -I Let A Song ../Monologue/I Got It Bad. (Aasland)

2. The 27Aug60 originated from the Connie Mack Stadium, at the Philadelphia (Quaker City) Jazz Festival, broadcasted by CBS. (Aasland)

3. The 24(!)Oct65 show comes from CBS-TV studios in Los Angeles. (Aasland)

● HELP WANTED: Can someone please send me a good xerox of labels of FDC 1018 and FDC 1021.

I would like to know the exact content, side by side, track by track on the two Japanese Elec KV-301 and KV-302, also more details, as if spoken introductions are included, or not, and titles by other artists.

I still wish to know the locations/dates for "Violet Blue" (aka "Ultra Blue") on Cicala/Jazz Live BLJ-8016, and "Tea For Two" on Cicala/Jazz Live BLJ-8040.

Master Sound System(E) un-numbered (3-LP box): Could some lucky owner send me a side by side content, and a xerox of whatever there is to be xeroxed? (Moulé)

● BOBBY BOYD, who was a band boy and later road manager for Duke from 1951 to 1966, spent several days with me and has provided some valuable information: One account, which you may already know, concerned the famous 1965 Newport Jazz Festival. Bobby said that before the concert George Wein kept after Duke to let him know what he was going to play and offered a number of selections which Bobby said "went in one ear and out the other". Duke would tell him that he didn't know but would have something. Before that on 30 April 1956 the band was playing a dance in Durham, NC. In the middle of the gig Duke suddenly called out 107-108 (Diminuendo & Crescendo in Blue) which the band hadn't played for years. The men shuffled thru their music while Duke played a number of choruses and then the band fumbled around for several more before they got into the groove. Bobby

said at that point they were really swinging and Paul Gonsalves, that night, didn't play 27 choruses, he played 36 and the crowd went wild. For the next two months the band played the number only once, at a concert, and Duke gave no indication to the men in the band that he was going to play it at Newport nor did any one else know ahead of time. This account is a little different from Mercer-Dance but so are a number of other stories in Mercer's book. (In reading Mercer's book to him I continually got comments "No, that's not right!" Do you think we should attempt to put the record straight?) (Ewing)

A small memo: At the Pasadena concert, 30Mar53, Duke played "Dim.&Cresc.In Blue" with Paul in the solo role. (Hoefsmit)

Many people believe that the last public appearance of Duke occurred on 20Mar74 at Northern Illinois university in De Kalb. In fact there is a room, in the Student Center, called the "Duke Ellington Ballroom" and there is a plaque just outside that room declaring that this was the site of Duke's last performance. However no one seems to have read the Mercer-Dance Book which in this case correctly states that Duke last played two concerts on 22 March in Sturgis, MI. Mercer refers to the auditorium as a "firehouse" kind of place. Actually it is a very fine building. I drove over to Sturgis several months ago, met the present manager and talked to an Ed Smoker, who worked backstage and remembers having to provide a cot for Duke in his dressing room and bringing him a six-pack of Coke. There were two concerts, at 7 and 9 pm. I am going ahead with a plan to have a plaque placed on this building, a project to which the Board of the Auditorium agrees enthusiastically. (Gordon)

We are indeed wishing you all the luck in your continued research work, also in connection with Joe Igo's manuscript. (DEMS)

During my research into the DE Itinerary, I found that the two dates in DESOR and Timmer of July 19 & 20, 1957, are in error and should read July 19 & 21, 1956. Gordon has already received the details:

1956: July 19 Burlington, ONT - Brant Inn - D/B Ref. CBC audio tape, Ref. No. 700722-3, reel 1.

CBC Times July 15-21, 1956, Vol.9, No.1, page 11.

July 21 (same origin and same references)

I have listened to these tapes at the CBC Program Archives in Toronto. The tune titles agree with DESOR and Timmer. Duke in conversation with the announcer, Sam Pitts, says that the item listed as "The E and D Blues" is called "not yet determined" and later as our "new, new, new blues". (Pilkington)

DEMS88/5-4, Big Band Era 20132 (LP):

The title is "Night Train" and seems to be the same as reported by Moulé in DEMS87/1-4 released on Tobacco Road B-2650 "Duke Ellington". What is especially surprising is "Night Train" music, which is not an expected Jimmy Forrest "version" of "Happy-Go-Lucky Local", but instead something, at least for me, completely unfamiliar tune (L.Henderson/L.Ware listed on the LP label as composers). (Lee)

You should look up DEMS87/4-5, where Moulé presented the result of his investigations concerning the contents, and where he also said "Night Train" as the same as "Double Ruff", compo-

ser being B.Strayhorn.

(DEMS)

DEMS89/4-4, Success 2140:

The contents have been investigated, with the following result: 9Sep58 A train (*)/7Jul56 Soph. Lady (****)/7-8Feb56 In A Mellotone/Indian Summer (**)/7Jul56 I Got It Bad (*)/7-8Feb56 Cotton Tail (**)/9Dec57 Dancers In Love (*)/31Mar58 Satin Doll (*)/7-8Feb56 Creole Love Call (**)/8Sep59 Things Ain't ... (*)/9Sep57 Mood Indigo (**)/8Sep59 Perdido (*)/7-8Feb56 Ko-Ko (**)/13Feb40 Solitude (*)/19Dec36 Caravan (*)/1oct57 Prel.To A Kiss (***)

(*) = Earlier on CDCBS 57111.

(**) = Earlier on CD Charly 20.

(***) = Earlier on CD CBS 463342-2.

(****) = Compared with CBS 62614 (LP).

There are 3 takes issued of "Mood Indigo", this one being = CBS 463342-2.

"A Train" is -1. *Calum*

The Success CD content can be described as = Entertainers CD (DEMS89/4-3) but deleting "E.St.L. Oo", "B&T Fantasy", "The Mooche", and "Daydream". "E.St.L." & "Daydream" are on Charley 20. "B&T" is on 57111. Only for "The Mooche" another already existing CD have been used: Columbia CK 40836. (Hoefsmit)

DEMS89/3-4, CBS 463342 2:

Investigation results on the contents of this "INDIGOS" re-release: 14oct57 Solitude (+)/10oct57 Where Or When (**)/9Sep57 Mood Indigo (**)/10oct57 Night And Day (*)/1oct57 Prel.To A Kiss (+)/10oct57 All The Things You Are (*)/Willow Weep For Me (**) /9Sep57 Tenderly (+)/1oct57 Dancing In The Dark (**) /Autumn Leaves (&)

(+) = not checked.

(*) = CBS 82653 = Franklin Mint 4002.

(*) = on sleeve claimed as unreleased.

(**) = CBS 82682

(&) = CBS 82682, but now complete!

(&) = on sleeve claimed an alternate from 9Sep57 (see DESOR 676c), same mx number as 1oct57, mx CO 59718, which seemed to be a remake of the one from 9Sep57, having a mx number belonging to the 9Sep57 session. Comparison with the CBS 82682 (LP) revealed that this is the same recording, but now complete. The complete version has one more chorus than described in DESOR (677a), which now starts with "intro4DE;1'OB(French)+RN(v.); /etc./. I believe this as recorded 9Sep57, and then considered too long, afterwards cut (edited) on 1oct57.

Here is a quote from the liner notes on "Autumn Leaves" by Stanley Dance: "An alternate take, with noticeable differences from that in the original album, is used here. "Well, we now know what these "noticeable" differences are. (Hoefsmit)

You are advised to look up Michael Brooks story ct. by Lidtveit (DEMS89/3-4, right column).

(Aasland)

PRIVATE COLLECTION matters:

DEMS89/4-5 (Private Collection Vol.8):

Banquet Scene is take -3; Love Scene is take -2; Ocht O'Clock Rock is take -5.

DEMS89/4-5 (Private Collection Vol.9):

The last item has on the cover the wrong number 17 and not 16. 16 does not exist. This makes things even more pitiful.

DEMS89/4-6 (Private Collection Vol.10):

Ad Lib On Nippon has also a DESOR number: 964c/d/e/f. (Hoefsmit)

DEMS89/3-1 (Private Collection, Vol.7)

There is no change of places of 17 & 18 or 19 & 20 on CD purchased in Canada. The disc was a German pressing, so one of us has a collector's item (??)

(Paterson)

Concerning TIMNER'S BOOK:

DEMS89/4-6 (Timner/"Tea And Trumpets"):

Jerry Valburn lent me his master pressing tests of RS's "Tea And Trumpets", 7Jul37, three takes. I compared them and noticed that the last note of Rex's cadenza that ends this title differed on each of the takes as follows:

M552-1: a sustained note that then glisses downward in pitch.

-2: a sustained note.

-3: a short, high note.

On basis of this, it's apparent that Blu-Disc T1003 indeed contains -3 (as advertised), as does CBS/Realm M-52628 and CBS 88210, but the take is identified incorrectly as -2 on the last mentioned issues. So -2 is unissued, but exists as a vinyl test in Jerry's collection. (Lasker)

DEMS89/4-2 (date corrections):

"9Jan36" should read 9Jan35; "19Dec36" should read 16Dec36. (Hoefsmit)

DEMS89/4-2 ("Double Check Stomp" -1):

I have only three recordings: CBS-88000, Byg 26 and Blu-Disc 1001. I have again spent many hours of synchronous listening and I have not been able to detect the slightest difference between any of these three renditions. I did the same thing in 1983, after I found Åkesson's remark in DEMS83/4-3 and I agreed with him. I have not found any contradiction with his (and mine) opinion, after this 1983 DEMS remark and figured the matter was closed. I think that everybody who is interested and capable, should make up his own mind. (Hoefsmit)

DEMS89/4-2 ("My Old Flame"):

I have the impression that we have a misunderstanding at hand. I made a note about the two sessions in Timner, both containing the "My Old Flame" recording with Mae West. I believe that Jerry Valburn refers to the "My Old Flame" recording of 9May34. (Hoefsmit)

DEMS89/4-2 (Timner corrections):

I find at least two spellings of the name Fred Avendorf (Arendorf). My notion is that it should be Avendorph. Please inform. (Stratemann)
Correct spelling is: Fred Avendorph. (Lasker)

FILM

DUKE IN THE PICTURE

VIDEO

KingVideo(J) "ON THE ROAD WITH DUKE ELLINGTON" (laserdisc)

The 58-minute disc contains everything in my copy of the original film. (Markle)

Laser Swing Productions(J) "DUKE ELLINGTON AND ELLA FITZGERALD AT THE CÔTE D'AZUR"

Also out this past year on Japanese laserdisc is a most welcome "reissue" of Norman Granz's 1966 production Duke Ellington and Ella Fitzgerald at the Côte d'Azur. I call it a reissue because briefly this was available from an outfit called All-Star Jazz in the mid-70's. Their 7-tape series (All-Star Jazz) included many old soundies and shorts -- one tape with three Duke films, including this concert. But they were shut down by copyright suits before most people even had a vcr. The laserdisc, with a clean master of the film and digital sound, includes an introduction by Duke not on the earlier tape and also more footage of the rehearsal with Ducal comments about contributions from the band. The afternoon rehearsal, with Granz, Tom Whaley, and Strayhorn on stage as well, all in shorts, "shades", and odd hats, is presented as a first ragged run through "The Old Circus Train Turn-Around Blues". It then cuts in mid-number to the evening performance with the band in tuxedos and Hodges at the mike. The trip through the outdoor museum with Joan Miro and the rest of the concert is the same on both video versions. Someone with a tape recording of the original broadcast could confirm which video version was shown. (Markle)

Nikkatsu Video Films(J) "MEMORIES OF DUKE" (laserdisc)

Gary Keys' Memories of Duke appeared on disc shortly after its 1984 American broadcast. The subtitles un-

der spoken segments (Cootie's and Russel's) must have challenged the translator! (Markle)

The Museum of Modern Art Distributing Film Library, NY (US) "DE" "MEMORIES OF DUKE"

85 mins. on 16mm and video (all formats). Same content as above laserdisc. A good review can be found in "Jazztimes" (Nov '89) as reported by Stanley Dance. (DEMS)

Recently licenced, Wally Heider's series Meet The Band Leaders includes five laserdiscs with Ellington performances. Three are from 1965 TV broadcasts, two are 1941 soundies and 1952 Snader Telescriptions, well remastered. (Markle & DEMS)

Are the Japanese laserdisc issues available in Europe in the PAL-SECAM formats or not? It would be nice to know, if anyone is a disc fancier. The ones I get are NTSC, of course, the same as the Japanese. (Markle)

DEMS89/1-8 (Video reports):

The label name of the video cassette titled "Jazz Festival" is FIL A FILM, as mentioned in the comment. What is given as a label name is the address of the company: B.P.120, 27600 GAILLON (France). This is the only FIL A FILM video cassette containing Ellington material. (Moulé)

DEMS89/3-8, Gertrude Michael and "Murder At The Vanities":

Jerry is correct: G. Michael is just seen in the film, not heard, though she appears to have been recorded, according to the Paramount production files. In the film, the voice one hears is that of a young lady be the second name of VAN BRUNT, first name Virginia, I believe (Steve Lasker, please correct me). (Stratemann)

DEMS89/3-8 & 89/4-2): The name is BARBARA VAN BRUNT, and she was NOT given a set of recordings! (Lasker)

... IN PICTURE (ctd.)

DEMS89/4-1 (MILTON BERLE "Legends"):
 I have just two dates linking Duke with Berle. One was an appearance on Berle's early TV program, TEXACO STAR THEATRE - THE MILTON BERLE SHOW, 20Sep49, and appears rather early for a Kinescope to have survived. However, anything is possible. Contemporary reviews stated that Ellington did a medley on this program.
 The other date was 9Jun51, when Ellington did what was described as "a brief walk-on" in "MILTON BERLE'S DAMON RUNYON CANCER FUND TELETHON" (NBC) and possibly did not play at all. (Stratemann)
 I suspect the correct date to be 20Sep49. It is a pity that this clip is so short, but "Sophisticated Lady" was the last title of a Medley. We can only hope that the whole sequence will once show up. (Hoefsmit)

DEMS89/1-12:
 I can now answer my own question. "Satin Doll", included on the record NBC-TV (un-numbered) titled "From Ragtime To Rock - A History Of American Music", is from the 9Jan62 "Goodyear" soundtrack, and has nothing to do with the 9Jan64 NBC-

TV "Today Show" version. That "Satin Doll" can be found on Enigma 1052 (see DEMS79/4-3).

(Moulé/Valburn)

DEMS89/4-1, Storyville SV-3002:
 Goodyear did NOT use "sound from other orchestras in their series for the opening and closing text portions. They used the Ellington recording of "The Good Years Of Jazz" underneath the opening and closing credits in ALL films of the series. The Ellington film, incidentally, was the only one in the series that was not done "live", i.e. with simultaneous recording of film AND music, according to the producer. Watching with this knowledge, one can detect several out-of-sync portions in the film. (Stratemann)

You are wrong about ALL openings and closings. Many versions, for instance as shown on Swedish TV, have other orchestras during the other wise original opening and closing text portions. (Aasland)

DEMS89/4-1, Storyville SV-6000:
 Let's forget the year 1942 in connection with Ellington's Soundies. They were all made in the fall 1941. (Stratemann)

You are right! (Aasland)

Ctd. from Echojazz, see page 2:

"Blue Note", Chicago, June 12, 1953.

- Take The A Train (theme) A B
- Smada A B D E
- Bakiff A B C F G H I
- Just A-Settin' And A-Rockin' A B C F G H I
- Jam With Sam A B C D E
- Flamingo A B C D E
- Do Nothin' Till You Hear... A B C D E
- Rockin' In Rhythm A B C F G H I
- Satin Doll (theme) A

- (A) Transcription AFRS "One Night Stand" No.3358
- (B) JOYCE (US) LP-1079
- (C) ECHOJAZZ (E) EJLP (& CD EJCD 04)
- (D) INTERMEDIA/QUICKSILVER (US) QS-5021
- (E) TOBACCO ROAD (G) B/2694
- (F) BIG BAND ERA (G) LP F 20132 (& 10-lp box 24005/10)
- (G) INTERMEDIA/QUICKSILVER (US) QS-5063
- (H) STACK-O-HINTS (US) AG-9006
- (I) TOBACCO ROAD (G) B/2650 (sleeve)/BIG BAND ERA 20132 (labels)

"Blue Note", Chicago, June 27, 1953.

- Take The A Train (theme) A B C
- Satin Doll A B C D E F
- Blue Jean Beguine A B C D G H
- Without A Song A B C D I J
- Smada A B C
- Hy'a Sue A B C K
- Just Squeeze Me A B C K
- Jam With Sam A B
- Take The A Train (theme) A B

- (A) Transcription AFRS "One Night Stand" No.3365
- (B) CENTURY (J) 20 EL 5503
- (C) ECHOJAZZ (E) EJLP 04 (& CD EJCD 04)
- (D) JOYCE (US) LP-1079
- (E) INTERMEDIA/QUICKSILVER (US) QS-5063
- (F) STACK-O-HINTS (US) AG-9006
- (G) INTERMEDIA/QUICKSILVER (US) QS-5021
- (H) TOBACCO ROAD (G) B/2694
- (I) BIG BAND ERA (G) LP F 20132 (& 10-lp box 24005/10)
- (J) TOBACCO ROAD (G) B/2650 (sleeve)/BIG BAND ERA 20132 (labels)
- (K) JOYCE (US) LP-4015 (Moulé)

ELLINGTON SOLOISTS (ctd.):

andi, 'bent' notes, mercurial chromatic runs, barbed staccato attacks, unmistakable identifying tags, all. In the accompanying music example, all the tricks of style and passionate interpretation are clearly marked; and to assist with identification, I've added a key to the markings to the right of the score.

The tempo of MAIN STEM is brisk, at a lively 50 bars to the minute. And the quality and assertiveness of the extemporisation is such that, although only a few seconds long, its impact is powerful and positive.

Throughout, Ben plays loudly, employing an edgy, abrasive tone, produced-- as for brass-- by simultaneously humming the notes in the throat either -- in this register -- or octave unison. What a contrast to, for example, his many readings of CHELSEA BRIDGE! It occurs to me that the devices which Webster has used here: rips, smears, partially articulated(chromatically)glissandi have pre-empted (though, here, with no suggestion of brutalisation or sheer anarchy) some of the avant-garde 'noices' of later years (e.g., in the work of tenor saxists John Coltrane and Archie Shepp). Be that as it may, Webster's brief but telling solo here is splendid, truly complementary to the mood of boisterous ebullience evoked by this fine piece.

NB: Transcribed from the original '78' disc, recorded in Hollywood, California on 28 June 1942, issued during that year on HMV B.9386 and Victor 20-1556. (Rattenbury)

ALL DEMS MEMBERS ARE SINCERELY AND HEARTILY THANKED FOR ALL KINDS OF APPRECIATION DURING 1989 AS WELL AS FOR BEAUTIFUL SEASONAL GREETINGS. WE SIMPLY LOVE YOU MADLY !

ALL FOR THE LOVE OF DUKE !

ANYONE INTERESTED in a master copy of ST. LOUIS BLUES by Duke Ellington with Bing Crosby? If you are, please contact: Mr. D. Kay, 24 May Road, ROCHESTER, Kent ME1 2HY, England.