

DEMS BULLETIN

FOR
DEMS
MEMBERS
ONLY



DUKE ELLINGTON MUSIC SOCIETY

1990/3 Sep-Nov

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.

SCIENCE, TECHNOLOGY, AND CULTURE

THE SMITHSONIAN INSTITUTION

NATIONAL MUSEUM OF AMERICAN HISTORY

presents to

Benny Asland

this

Certificate of Appreciation

for your participation in

Duke Ellington Oral History Project

of the Archives Center



Please accept our sincere thanks for your contribution to the Duke Ellington Oral History project. Your interview will become part of an invaluable research resource in the Archives center, National Museum of American History, to be used in accordance with our agreement.

Sincerely,

John A. Fleckner
Co-Director

Duke Ellington Project

I feel extremely honoured. The certificate is accepted - also on behalf of all DEMS members.

Benny Asland.

FROM A D.E.J.S. NEWSLETTER IN 1958:

"Since the beginning of D.E.J.S. in February of this year, our organization has been growing at a fantastic rate. We have representation from all over the world, with active members in eighteen countries. Amongst some of our more illustrious honorary members are the following:

Benny Aasland, Louis Armstrong, Count Basie, Barney Bigard, Lawrence Brown, Nat "King" Cole, Stanley Dance, Leonard Feather, Ralph Gleason, Chico Hamilton, Woody Herman, Walter Heughan, Frank Holzfeind, The Honorable Gerald Lascelles, James Mason, Russ Morgan, Gerry Mulligan, Pete Rugulo, George Shearing, Stuff Smith, Marshall Stearns, Irving Townsend, Jack Teagarden, John Tynan, Juan Tizol, Ben Webster, and of course the entire Ellington Orchestra.

As you can see, this is the fastest growing musical organization in the world. By this time next year, it will be the largest."

Yes, already then Mr. Aasland was in real good company, helping forming the DUKE ELLINGTON JAZZ SOCIETY to be not only an American society, but developing into a world-wide organization, because he then knew of all the Duke clubs and societies everywhere else. D.E.J.S. chapters are today renamed as THE DUKE ELLINGTON SOCIETY.

**DISCUSSIONS - ADDITIONS
- CORRECTIONS**

DEMS89/3-2 and 89/4-6:

CIRCLE BLUES, Volumn Seven, Studio Sessions, The Private Collection, is identical with JAM ON 'C', Danmarks Radio Broadcast 27. There is no contradiction on the recording date, March 29, 1962. (D. Miller)

DEMS90/2-3 (Bandstand BDCD-1509):

Here is a survey of this CD:

5Nov58	Kinda Dukish-Rockin' In Rhythm +)	1	2	
6Nov58	B&T Fant.-CLC-Mooche			3
-	Perdido	2	3	4
-	Sophisticated Lady		3	5 6
-	Sonnet To Hank Cinq		3	4
-	What Else Can You Do With A Drum?		3	
-	You Better Know It		3	
-	On The Sunny Side Of The Street		3	
-	Things Ain't ...	1	3	6
-	In A Sentimental Mood-Mood Indigo			
-	-I'm Beginning To See ..-Sophisticated Lady*-I Got It Bad-Just Squeeze Me-It Don't Mean A Thing -Solitude	2		4
Nov58	Satin Doll		2	7
5Nov58	Diminuendo And Crescendo In Blue +)	2		7

The date as 5Nov58 is not confirmed.
- - - 6Nov58 is confirmed.

- *) = Not mentioned on the cover.
- 1 = M.F.D. 5-LP set; Black Lion 52011 DEMS84/5-1 85/3-6
- 2 = Jazz Life 2673722 (CD) DEMS88/4-5
- 3 = Jazz Information 4001 (LP) DEMS86/2-1
- 4 = M.F.D. 5-LP set; Black Lion 52041 DEMS84/5-1 85/3-6
- 5 = " ; " 52001 DEMS83/2-3 85/3-6
- 6 = Laser 15012 (CD) DEMS87/2-4 88/1-3
- 7 = M.F.D. 5-LP set; Black Lion 52031 DEMS84/5-1 85/3-6

+) Selections claimed to be from 5Nov58, Oslo. They can only emanate from an alternate performance different from what is listed in DESOR (712). In DESOR there is no Kinda Dukish preceding Rockin' In Rhythm, and that version of Rockin' In Rhythm is totally different, as is also the case for Dim.&Cresc.In Blue.

Total playing time: 60:59. (Hoefsmit)

DEMS90/2-4+5, "DUKE IN 1941 - a survey".

- Some comments/additions:
- 1Jan41 Winnipeg is in error. They arrived in L.A. on the second.
 - 21Feb41 San Diego, Mission Beach Ballroom (record crowd despite inclement weather)(Per 27 Feb. "California Eagle").
 - 3-9Apr41 L.A., Paramount Theatre (not 1-7Apr41).
 - 14May41 Victor session was in New York, not Chicago. (DEMS: We are terribly ashamed for this misprint).
 - 24Aug41 Pasadena, Pasadena Gold Shell, First Annual Starlight Fiesta.
 - 25Aug41 is the correct date of the CBS forecast, not 29 Aug. (Per label of transcription).
 - 5oct41 L.A., Elks Auditorium, Dance (theme: Jump For Joy).
 - ?-7Nov41 Delete Seattle and Portland.
 - 14Nov41 Palo Alto/CA, Stanford University (Junior Prom).
 - 19-25Nov41 L.A., Orpheum Theatre (stage; not 27Nov-3Dec.).
 - 28Nov41 Berkeley/CA, University of California (dance).
 - 6Dec41 left L.A. for engagements at Palomar Theater in Seattle, Mayfair Theatre in Portland, etc.
- 1941(date not yet determined): An aircheck version of "Flamingo" (vHJ) almost five minutes long, bassist unquestionably Blanton. I've compared this version with all the others that are known, and it's different. (Lasker)

DEMS90/2-6, bottom, left column:

29oct58 Alhambra theatre. Here is the sequence in which the numbers were broadcast through "Europe No.1": Harlem Air Shaft/3. Such Sweet Thunder/5. What Else Can You Do With A Drum (vOB)/17. Deep Purple/8. All Of Me/11 Hi-Fi-Fo Drum/? Things Ain't .../? El Gato/? Stomp Jones
Take note of the facts that 4 concerts took place in Paris, 28-29oct 58. It is impossible to establish, with the information available, which title is from the first or the second concert. We have to wait patiently for the moment the "Europe No.1" archives will be accessible. (Frank)

Additional titles:

- 1. Juniflip/2. Frustration/4. Hank Cinq/ 6. La Virgen de la Macarena / 7. Passion Flower/ 9. Jam With Sam/ 10. Boo-Dah (short)/12. Medley (titles = Medley 28oct58)/13. Diminuendo And Crescendo In Blue/ (with 2nd concert started): 14. Take The A Train/15. B&T-CLC-Mooche/16. Newport Up (Lubin)

(ctd. page 6)

DEMS MESSAGE

Some 40 - 45 additional memberships will be offered for the next period (Mar91-Mar92). This will be possible due to our simplified routines. At present time there are no remaining ones in the membership queue.

THREE NEW RADIO DENMARK BROADCASTS
 USING MATERIAL FROM THE MERCER DONATION

As told in our previous bulletin three Duke Ellington broadcasts were to be aired by Radio Denmark (DR), using material from the Mercer donation. Forty programs were earlier presented in the series (see table in DEMS86/2. For further reference the new programs are named DR-41/42/43). We are listing them the same way as we now usually do for LP/CD releases, etc.:

DR-41, 9Jul60 broadcast:

- 1. ~~Jan~~57 Love You Madly *Desor 648* *
 - 2. Mar62 Small portion of DE interview uniss.
 - 3. ~~Jan~~57 Satin Doll *Desor 648* **
 - 4. 14Apr65 Blues -2 = *Unissued* **
 - 5. - Limbo -1 and -2 uniss.
 - 6. 5Dec67 The Shepherd uniss.
 - 7. - Drag uniss.
 - 8. - Take The A Train uniss.
 - 9. 16Mar62 The Blues Ain't (from BB&B) 6 tks. uniss.
- * = LMR 83000 (CD) "Private Collection" Vol.1.
 ** = Sajs 7 91232-2 (CD) "Private Collection" Vol.8, as "Rhythm Section Blues" = *Sake!*

Comments:

- 1. Chicago, Universal Studios. Tape indication: 1216-4.
- 2. L.A., from KBCA broadcast. Other portions of this interview by Paul Werth appeared on DR-24.
- 3. Chicago, Universal Studios. Tape indication: 1216-3.
- 4. NYC, Fine Studios. This take -2, is one in a series of three:
 Take -1 is called "Rhythm Section Blues" (can be found on DR-20 *and on SAJA*)
 Take -3 is called "Big Fat Alice's Blues" (issued on Reprise 6048 (LP) and 6185 (LP)).
- 5. "Limbo" was originally as "Imbo". Take -3 of "Imbo" was titled "Island Virgin" and issued on Reprise as just mentioned.
- 6-8. Seattle, from a KING-FM, D.J.'s broadcast. The date given in the Danish bc, 5Feb67, is incorrect. DEMS, as well as the date on the tape box, state the date as 5Dec67. The date as 4Dec67 is given by Jerry Valburu.
 A fragment from the opening title, "C Jam Blues", was used for DR-08, and all of the "A Train" was used as included on DR-07.
- 9. Chicago, Universal Studios. The sequence of the takes is different to tapes circulating among collectors, same as described in DESOR. The Danish bc has 816a/e/-b/c/d/f, where the last one is incomplete. It is not possible to establish the correct sequence. The track numbers, as mentioned in the recording, do not give much help. Track 1 is 816a, track 3 = b, track 4 = c, track 5 = d. Track 2 is not mentioned. Track 6 is mentioned at the start of 816e in the circulating tapes, and at the start of 816f in the Danish bc. The most important conclusion is that we have 6 different takes. (Aasland/Hoefsmitt)
 The contemporary listing only mentions "The Blues Ain't, I" and "II", and so does Mercers'. The original listing gives the time for "I" as 3.29. (Aasland)

DR-42, 16Jul60 broadcast:

- 1. 16Mar62 Do Nothin' ... -7 * uniss.
- 2. - Where In The World -11 * §) uniss.
- 3. - - -12 * uniss.
- 4. - - -13 * uniss.
- 5. - One More Twist -15 * uniss.
- 6. - - -16 * uniss.
- 7. 23Sep65(?) Trombone Buster -7 uniss.
- 8. - When I'm Feeling ... -6 §) uniss.
- 9. 18Sep62 De De Dada Dum -4 uniss.
- 10. - En Flight +) -3 uniss.
- 11. 6-7Jan67 Jump For Joy -7/-9brk/-10 uniss.
- 12. - I Like The Sunrise -2/-3/-4/-5 uniss.
- 13. - - - uniss.
- 14. Nov(?)58 Together From concert §) uniss.
- 15. - Jeep's Blues (nc) & Bc Close §) uniss.

* = Not take numbers, but sequential ones.
 +) = Should the correct title be "On Flight" ?
 §) = Not mentioned in DESOR.

Comments:

- 1. Chicago, Universal Studios. In contemporary DEMS listing the time is stated to be 4.49.
- 5-6. Originally titled "One More Once".
- 7. San Francisco, Coast Recorders (not "West Coast rec"). On the Danish bc the date is given as 30Aug65. DEMS ledgers says date to be 23Sep65, and Mercer's just as September (Mercer has a false origin as Los Angeles). The date question must be further investigated.
 DEMS and Mercer have the title as "El Busto". It was

- 8. later retitled "Trombonio-Bustoso-Issimo". This is an alternate take. The take used for "The Private Collection" (SAJA CD 91232-2) is take -5. Later it was retitled "Imagine My Frustration".
- 9-10. NYC, A&R Studios, a group consisting of Cat Anderson (leader), Chuck Connors, Paul Gonsalves, Doc Bagby (organ), Aaron Bell, and Stu Martin (drums). The session supervised by Duke, you can hear him direct from the control room. The Danish bc gives a false date 18 Aug. The contemporary DEMS & Mercer listings state 18Sep62. Furthermore: Another of the titles from the same session is "Tuesday Blues" (Sept. 18 was on a Tuesday, Aug. 18 was not!). In the DEMS listing the first title is listed as "Organ Grinder's Swing (De-De-De-Dum)", in Mercer's just as "Organ Grinder's Swing".
- 11-13 NYC, RCA Studios. DEMS, Mercer, and DESOR state the date to be 6Jan67, while the Danish bc and Erik Wiedemann say it to be 7Jan67. Maybe the session begun on the 6th, coming to a close on the 7th?
- 14-15 France: If the month of November is correct, there is only one French performance we know of, namely a Paris concert at the Salle Pleyel. (Aasland/Hoefsmitt)
 At the same time as the Danish bc two CD's, Magic AWE-39 and 40 were issued (see elsewhere this bulletin). The two selections on the DR broadcast have nothing to do with the contents on the Magic CD's, said to be from the Salle Pleyel, Paris, Nov58.
 (Nielsen)

And they have nothing to do with the versions on the famous M.F.D. 5-LP set. (Hoefsmitt)

DR-43, 23Jul90 broadcast:

- 1. Oct69 Guiana Bc Service: Interview uniss.
- 2. 23Feb71 Checkered Hat -10 § uniss.
- 3. 14May71 Perdido -11 * uniss.
- 4. - Charpoy -12 * uniss.
- 5. 11Dec70 I Got It Bad -11 § uniss.
- 6. 12Jun72 Mood Indigo -1/-2brk/-3 uniss.
- 7. - Don't You Know I Care? -1 uniss.
- 8. 26Dec65 Christmas Surprise (from 1st conc.) uniss.
- 9. 19May64 I Can't Stop Lovin' You -2 uniss.

§ = Probably sequence numbers.
 * = Not take numbers, but sequential ones.

Comments:

- 1. This is not confirmed anywhere else.
- 2-7. NYC, National Studios.
- 6. Take -1 (very long), take -3 (normal length).
- 8. NYC, 5th Ave. Presbyterian Church (Guest soloist: Lena Horne).
- 9. This is an alternate take than issued on Reprise 6154. The take used for Reprise so far unknown. (Nielsen/Aasland/Hoefsmitt)

Hopefully there will be further broadcasts. Efforts are in progress to make this possible.

DEMS MESSAGE

Together with the next bulletin you will receive a balance report, mainly to enable you to decide staying or not with DEMS for the next coming period (Mar91 - Mar92). For that coming period we will ask for a donation equal to SEK 110:- (to match with the neverending inflation). For the same reason we will somewhat increase concerning our Azure cassettes, and similar offers. This will be in effect from the month of October this year.

NEW RELEASES

AND RE-RELEASES



CBS Portrait Masters(US) R2K-44595 (2-CD set)
 Portrait Masters(Eur) PRT-465464 2 (2-CD set)
 "BRAGGIN' IN BRASS" "THE IMMORTAL 1938 YEAR"

DISC ONE

1. STEPPIN' INTO SWING SOCIETY
-D. Ellington-H. Nemo-I. Mills-
Song Time: 3:02
Recording Date: 1/13/38
2. PROLOGUE TO BLACK AND TAN FANTASY
-B. Mile-D. Ellington-
Song Time: 2:32
Recording Date: 1/13/38
3. THE NEW BLACK AND TAN FANTASY
-B. Mile-D. Ellington-
Song Time: 2:38
Recording Date: 1/13/38
4. RIDING ON A BLUE NOTE
-D. Ellington-I. Mills-
Song Time: 2:43
Recording Date: 1/13/38
5. LOST IN MEDITATION
-D. Ellington-I. Mills-L. Singer-
-J. Tizol-
Song Time: 2:53
Recording Date: 1/13/38
6. THE GAL FROM JOE'S
-D. Ellington-I. Mills-
Song Time: 3:00
Recording Date: 1/13/38
7. SKRONTCH
-D. Ellington-H. Nemo-I. Mills-
Song Time: 2:44
Recording Date: 2/24/38
8. I LET A SONG GO OUT OF MY HEART
-D. Ellington-H. Nemo-I. Mills-
-J. Redmond-
Song Time: 3:29
Recording Date: 3/3/38
9. BRAGGIN' IN BRASS
-D. Ellington-H. Nemo-I. Mills-
Song Time: 2:42
Recording Date: 3/3/38
10. DINAH'S IN A JAM
-D. Ellington-
Song Time: 2:53
Recording Date: 4/11/38
11. YOU GAVE ME THE GATE (AND I'M SWINGIN')
-D. Ellington-I. Gordon-J.M. McNeely-
-J. Farmer-
Song Time: 2:22
Recording Date: 4/11/38
12. ROSE OF THE RIO GRANDE
-E. Leslie-H. Warren-R. Gorman-
Song Time: 3:00
Recording Date: 4/11/38
13. ROSE OF THE RIO GRANDE
-E. Leslie-H. Warren-R. Gorman-
Song Time: 2:59
Recording Date: 4/11/38
14. PYRAMID
-J. Tizol-D. Ellington-I. Mills-
-I. Gordon-
Song Time: 2:52
Recording Date: 4/11/38
15. WHEN MY SUGAR WALKS DOWN THE STREET
-G. Austin-J. McHugh-I. Mills-
Song Time: 2:38
Recording Date: 4/11/38
16. A GYPSY WITHOUT A SONG
-J. Tizol-D. Ellington-I. Gordon-
-L. Singer-
Song Time: 2:55
Recording Date: 6/20/38

DISC TWO

1. THE STEVEDORE'S SERENADE
-D. Ellington-M. Edolstein-I. Gordon-
Song Time: 2:36
Recording Date: 6/20/38
2. A BLUES SERENADE
-M. Parish-F. Signorilli-V. Grande-
-J. Lytel-
Song Time: 2:20
Recording Date: 8/4/38
3. LOVE IN SWINGTIME
-E. Lambert-S. Richards-I. Mills-
Song Time: 2:35
Recording Date: 8/4/38
4. PLEASE FORGIVE ME
-D. Ellington-I. Gordon-I. Mills-
Song Time: 2:59
Recording Date: 8/4/38
5. LAMBETH WALK
-H. Gay-D. Furber-
Song Time: 2:27
Recording Date: 8/9/38
6. PRELUDE TO A KISS
-D. Ellington-I. Mills-I. Gordon-
Song Time: 2:36
Recording Date: 8/9/38
7. HIP CHIC
-D. Ellington-
Song Time: 2:55
Recording Date: 8/9/38
8. BUFFET FLAT
-D. Ellington-
Song Time: 2:24
Recording Date: 8/9/38
9. MIGHTY LIKE THE BLUES
-L. Feather-
Song Time: 2:34
Recording Date: 9/2/38
10. JAZZ POTPOURRI
-D. Ellington-
Song Time: 2:55
Recording Date: 12/19/38
11. T.T. ON TOAST
-D. Ellington-I. Mills-
Song Time: 2:45
Recording Date: 12/19/38
12. BATTLE OF SWING
-D. Ellington-
Song Time: 2:56
Recording Date: 12/19/38
13. BLUE LIGHT
-D. Ellington-
Song Time: 2:36
Recording Date: 12/22/38
14. BLUE LIGHT
-D. Ellington-
Song Time: 2:40
Recording Date: 12/22/38
15. BOY MEETS HORN
-D. Ellington-R. Stewart-I. Mills-
Song Time: 2:59
Recording Date: 12/22/38
16. SLAP HAPPY
-D. Ellington-
Song Time: 2:44
Recording Date: 12/22/38

A 3-CD box, where the 3rd part includes a booklet, from which the contents as printed is extracted. The 12 page booklet also includes a lengthy commentary on "Duke Ellington - 1938" by Nat Hentoff. (Aasland/Hoefsmit)

The material is stated to have been "digitally remastered from the original analog tapes" - These tapes would really be something to behold for a true discographer! (Aasland) The last item, stated as the same as on Brunswick 293, must be read as Brunswick 8297. The 5 selections, both on the cover as in the booklet, incorrectly dated as from 11Apr38, are all in fact from the 7Jun38 (!). (Hoefsmit)

Emarcy(US) 842071-2(CD) "DE LIVE!"
 Emarcy(G) 842.071-2(CD)(DEMS90/1-2) "AT NEWPORT JF '59"
 Emarcy(J) EJD-6 (CD)(DEMS89/4-3)

This CD was earlier only briefly mentioned in the bulletins. For the sake of interest we give the concert details as follows from this 4Jul59 occasion:

Take The A Train (theme) & DE introduction	1	3
Idiom '59		3
Anatomy Of A Murder	1	
Rockin' In Rhythm	1	3
Flirtibird (from "Anatomy Of A Murder")	1	3
Perdido	1	3
Hand Me Down Love (vOB)		uniss.
Cop-Out Extension	1a	3a
Almost Cried (from "Anatomy Of A Murder")		1
V.I.P.'s Boogie	1b	3
Jam With Sam	1	3
I Got It Bad (vLG)		uniss.
Walkin' And Singin' The Blues I & II (vLG)	1	
St. Louis Blues (vLG)	1	
(Wan't You Come Home) Bill Bailey (vLG)		uniss.
Walkin' And Singin' The Blues III (vLG)		uniss.
Basin Street Blues	1	
Skin Deep	2	3c
Launching Pad		2
Goin' To Chicago (vJRsh)		2d
Sent For You Yesterday (vJRsh)		2
Hello, Little Girl ("...., Little Baby") (vJRsh)		2
Love To Hear My Baby Call My Name I II III(vJRsh)		2
Love To Hear My Baby Call My Name IV (vJRsh)		uniss.

Things Ain't What They Used To Be 2
 Jones 2+) 3
 Jones (encore, featuring tsJHtn) 2
 Take The A Train (theme) 2

- a) as "Cop Out" on both Foxy and Emarcy
- b) as "V.I.P. Boogie" on Foxy
- c) A small segment is deleted on Emarcy
- d) as "Jimmy's Blues" on Foxy
 - 1 = Foxy 9003 (LP)
 - 2 = Foxy 9004 (LP)
 - 3 = Emarcy CD's, see above (Aasland/Hoefsmit)

There might be some copyright difficulties, since the "Anatomy Of A Murder" is deleted on the CD version, as is the words "Anatomy of a Murder" in the spoken introduction to "Flirtibird".

+) A portion is missing on the Foxy release, however, for completion, here is the complete structure (incomplete in DESOR):

Jones(12):1°BAND;2°/5°BAND and DE(tk.);6°10BANDandDE(tk.), 2RP(wh.);10°/11°BANDandDE(tk.);12°BAND;13°/15°PG;16°BANDand PG;coda2BAND.

In addition to better sound, the CD contains the great fresh suite, "Idiom '59", and also the complete first performance of "Jones". (Hoefsmit)

It might be of interest to know, that Jimmy Johnson plays simultaneously along with Sam Woodyard for a period of time. Does anyone happen to know of the true circumstances?

The CD front states: "90th BIRTHDAY CELEBRATION SPECIAL ALBUM NEVER BEFORE RELEASED". It is so right - this album was never before released. (Also see page 9 !)

Giants Of Jazz CD-53057 (CD)

"DE&HO - 1941-1951"

21Jan42	The C Jam Blues	1
-	Perdido	1
25Nov46	Sultry Sunset	7
-	Blue Skies	7
14May45	It Don't Mean A Thing	7
23Oct46	Magenta Haze	7
30Jul45	Things Ain't ...	2
1Dec44	I'm Beginning To See ...	2
21Jan42	Moon Mist	1?
2Dec41	Chelsea Bridge	1
2Jul41	Jump For Joy	1?
26Jun42	Main Stem	1
26Feb42	What Am I Here For?	1
26Jun42	Johnny Come Lately	1
18Nov47	Do Nothin' ...	3
1Sep49	Snibor	4
22Dec47	On A Turquoise Cloud	3
10Jun47	Park At 106th	5
14May45	In A Sentimental Mood	
11May45	Black And Tan Fantasy	2
-	Caravan	2
1Sep49	Creole Love Call	4?
20Nov50	Great Times	4
24May51	Brown Betty	6

Earlier on CD:

1 = RCA/Bluebird 5659-2-RB	DEMS87/3-5	88/3-6	89/4-4
2 = - 6641-2-RB	DEMS88/4-6		89/4-4
3 = CBS 462986-2	DEMS89/1-17		
4 = CBS 462987-2			
5 = Hindsight HCD-410	DEMS88/3-5and7		
6 = CBS 462988-2	DEMS89/1-17		
7 = Musicraft MV-2004			
? = question mark, because of more than one take (At reviewing time, no CD GOJ-53057 copy at hand).			

Jazz Club CD Drive 3502 (CD)

"DE&HO - SATIN DOLL"

26Sep59(n)	Jeep's Blues	H	1
6Feb63(n)	Pyramid	H	
6Feb66(n)*	La Plus Belle Africaine	H	
6Nov58	Perdido	J	1 2
4Nov69	Black Butterfly	J	
6Nov58	MEDLEY: In A Sent.Mood/Mood Indigo/ I'm Beginning To See ././Soph,Lady/ I Got It Bad/Just Squeeze Me/It Don't Mean A Thing/Solitude	J	1 2
6Nov58(w)	Satin Doll	G	1 2
4Nov69(w*)	Isfahan	G	
6Nov58(w)	Diminuendo And Crescendo In Blue	G	1 2

(ctd. next page)

THE ELLINGTON SOLOISTS (25)



Continuing Ken Rattenbury's series

AN EXCERPT FROM 'JUNIOR HOP': CONCLUDED.

THEME

ELLINGTON'S PIANO

RESPONSES

17 18 19

20 21 22

23 24 25

26 27 28

29 30 31

32

Transcribed from the original '78'.
Recorded in Chicago on 2 Nov 1940.

In the comments accompanying the transcription of Part I of this excerpt, I included much emphatic reference to Duke Ellington's interpretation of the blues directive on performance and style; the tonal substance of his piano sound, the drive and percussive directness of his dynamics, the almost crystalline brittleness of his accenting. Here, if anything, his allegiance to the dissonances which identify and flavour blues rhetoric is even more markedly apparent. Let us take a closer look at some of the more striking devices employed here:

In Bar 18, note the grace-notes slurring into the opening attack of the overly ragtime-oriented, chromatically descending phrase of major and minor thirds; then the stabbing, two-handed chord in Bar 22, remarking on the semitonal clash between the two lowest voices; but the most startling and complete acknowledgement of blues chromaticism comes in the crowded construction in Bar 24 (repeated in Bar 30). Ellington has assembled all the quirks of blues dissonance into this one well-clothed chord: Reading from the bottom note, we have the simultaneous striking of the major and minor third degrees in the implied chord of C-seventh (the primary 'blue note' here, the E-flat, notated, in the interests of clarity, as D-sharp), that is E-flat and E-natural, thereby demonstrating that major/minor ambiguity which is at the heart of the blues style; then the 3-note cluster at the apex of the chord, which contains the consonant 'blue note' of B-flat, this enlivened, a semitone lower, by the presence of the 6th in the underlying scale of C. So there you have it all — a bitter-sweet concoction assembled from the primary ingredients within the blues sound. And Duke fairly hammers these two chords home, creating an instant of pure jazz rhetoric. Then, at the end of Bar 31, he once again smears, in true blues fashion, first into the effectively dissonant voicing of F-major seventh, finally into the C-natural at the centre of Bar 32. This complete 32-bar episode presents a jazz piano cameo of rare beauty and emphatic positivity, delivered as only Duke Ellington knew how. What a supremely gifted and sensitive artist he was, to be sure!

Transcribed from the original '78'. Recorded in Chicago on 2 November 1940.

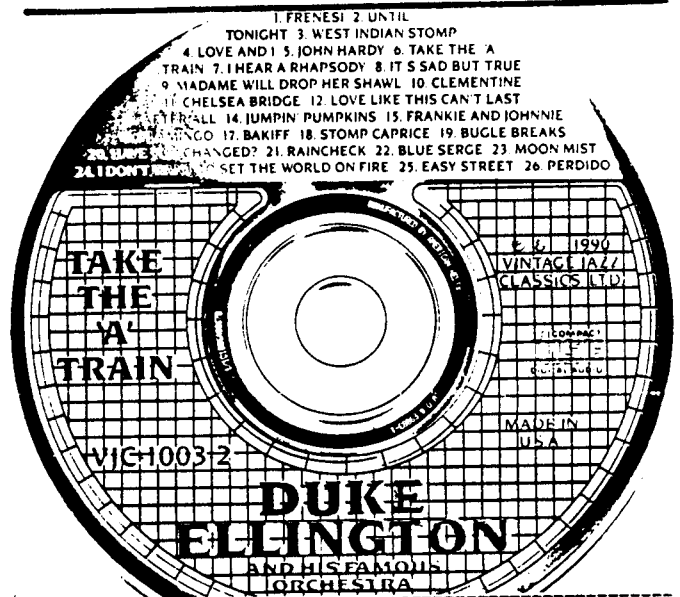
NEW RELEASES (ctd.):

- H J G - G4RS2536-H/-J/-G, from the M.F.D. 5-LP box; also see Black Lion BLM-52031 and 52041.
- 1 - earlier on CD: Jazz Life 2673722 (DEMS88/4-5).
- 2 - earlier on CD: Bandstand BDCD-1509 (DEMS90/2-3).
- (n) = date not confirmed.
- (w) = wrong date.
- (w*) = wrong date; probably 9Mar64. (Hoefsmit)
- * = date not fully confirmed. Anyone who has checked this date to be correct, please let us know.

Roulette CDP-7938442 (CD) "LOUIS ARMSTRONG & DUKE ELLINGTON" - "THE COMPLETE SESSIONS"

3Apr61 Duke's Place/4Apr61 I'm Just A Lucky So-And-So/Cotton Tail/Mood Indigo/3Apr61 Do Nothin' .../The Beautiful American/4Apr61 Black And Tan Fantasy/Drop Me Off At Harlem/Moochee/3Apr61 In A Mellow Tone/ It Don't Mean A Thing/ Solitude / Don't Get Around .../I'm Beginning To See .../Just Squeeze Me /I Got It Bad/4Apr61 Azalea

This CD has all the 17 titles from these two sessions. Has the same picture as Vogue 651.600013 (CD) "Great Reunion" (including only 14 titles - see DEMS87/3-2). Total playing time: 68:29. (Hoefsmit)



No Name VJC-1003-2 (CD) "DE&HFO - '41" (VJC stands for "Vintage Jazz Classics")

15Jan41 Frenesi/Until Tonight/West Indian Stomp/Love And I/John Hardy / Take The A Train/I Hear A Rhapsody/It's Sad But True/Madame Will Drop Her Shawl / 17Sep41 Clementine/Chelsea Bridge / Love Like This Can't Last/After All/Jumpin' Punksin'/Frankie And Johnny/Flamingo/Bakiff / 3Dec41 Stomp Caprice/Bugle Breaks/Have You Changed/Raincheck/Blue Serge/Moon Mist /I Don't Want To Set The World On Fire/Easy Street/Perdido

Those who has not yet bought Forlane 19003(CD) should obtain this VJC CD. It contains 10 minutes more music (77:40) compared with Forlane's (67:40). The quality is much better than Forlane's. (Hoefsmit)

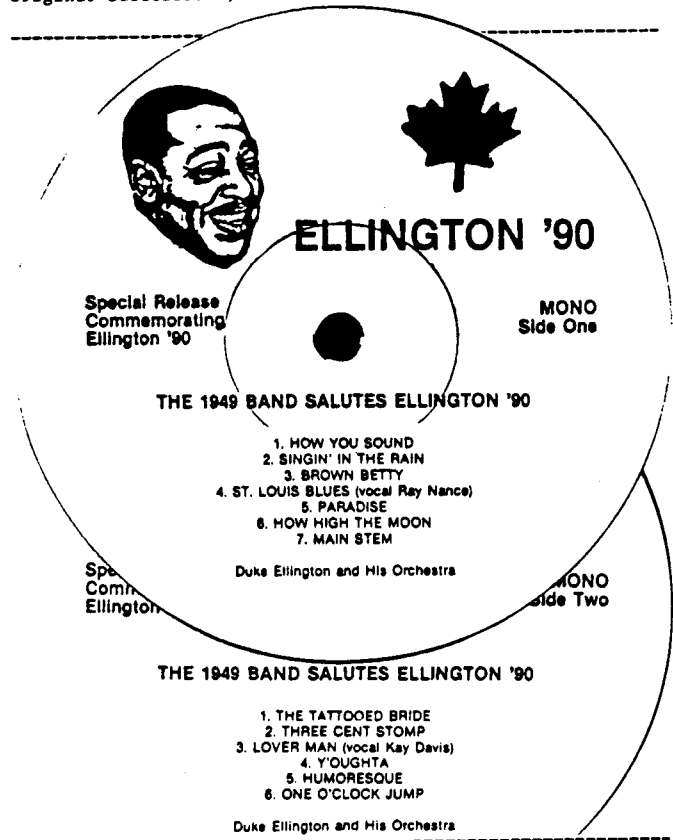
Unfortunately the information of this release came too late for inclusion in the 1941 survey presented in our previous bulletin issue. It would however be easy for you to

(ctd. page 6)

(ctd.)



add the details to that listing. You'll discover that only three titles are missing from the three historical Standard 16" transcriptions. Jack Towers made the audio restoration. (A small wonder: How come the first transcription side, which according to the matrix number was the first one recorded, here comes second, though the balance is strictly in original succession?) (Aasland)



that neither Al Sears nor Fred Guy were in the band. Believe me, I know. I was there every night." (Willard)

Yes, the carelessness in the printing of the personnel on the sleeve is inexcusable, but fortunately corrected by Andrew Homzy on page 2 of the inside insert. (Aasland)

"Also, for the historical record but irrelevant to the music, the brewery owner-club partner's name was Kalmanovitz, not Kalmonovitz. That's a typesetting error." (Willard)

RCA(US) 2178 (CD) (also available on cassette) "DUKE ELLINGTON - SOLOS, DUETS AND TRIOS"

Tonk (a)/Drawing Room Blues (a)/Frankie and Johnny (b)/Jump-in' Room Only (b)/Lots O'Fingers (c) */Dear Old Southland (c) /Solitude -1 (c)/Solitude -2 (c)*/Lotus Blossom (c) */Pitter Panther Patter +) -1, -2 (d) / Body And Soul -1,-2 (d)/Sophisticated Lady -1, -2 (d) / Mr. J.B. Blues -1,-2 (d) / House Of Lords (e) /The Second Portrait Of The Lion (e) */Take The A Train (e)

- +) = Title as "Pitter Panther Papper".
(a) = DE/BS duets. (b) = The Trios (DE/JR/SG).
(c) = DE solos. (d) = DE/JB duets.
(e) = "The Piano Concert".
* = Bonus tracks on CD.

From "World Records summer supplement", where this issue is stated to include 6 items previously unissued in the USA. (Nielsen)

Rockin' Chair(Sp) 01-JAZZ-0129-CD-6 (CD) "THE ARRIVAL OF BILLY STRAYHORN - DE"

Rock. In Rhythm/Stompy Jones/C Jam Blues/Perdido/I Ain't Got Nothin' But The Blues/I'm Beginning To See ../Prel.To A Kiss/Caravan/Black And Tan Fant. /It Don't Mean A Thing/Things Ain't .../Come To Baby, Do/I'm Just A Lucky So-And-So/Rockabye River/Indiana/Just You, Just Me/Beale St. Blues/Saint Louis Blues/Esquire Swank/Midriff

RCA Victor material. (Navas Ferrer)

Rockin' Chair(Sp) 01-JAZZ-0132-CD-7 (CD) "DUKE'S MOOD - DUKE ELLINGTON"

Jeep Is Jumpin'/CLC/Ko-Ko/Midriff/E.St.L. Toodle-O /Stompy Jones/UMMG/Day Dream/Cotton Tail/Indian Summer / Blues / Deep Purple/Frustration/Jack The Bear/ Stomp, Look And Listen/Unbooted Character/Lonesome Lullaby / in a mellotone

Bethlehem material. (Navas Ferrer)

DISCUSSIONS - CORRECTIONS - ADDITIONS (ctd.)

I am sure that on 28oct58 Duke played the Palais de Chailiot. It would be possible to determinate (from the Volonte recorded concert) what was played on on the 29th. I can not argue with the friends who live in Paris, they must be better informed that I am, but I wonder why I did not attend both concerts each evening. I only recall one concert each evening. But I distrust my memory (after 32 years). Maybe the other concerts were sold out.

Lubin does not have some of the titles now on LP (though he must by now have them) It would be of interest to know if he has additional titles to the ones he mentioned above. Maybe he made notes during the concerts as to titles actually being performed. That would make it easy to determine from which concert the specific titles are. Now we must believe he was present at the l'Alhambra, coming in a bit too late (Duke never opened a concert part with "Juniflip") and leaving early during the second performance. It would certainly be interesting to learn more about these concert performances. (Hoefsmit)

89/4-3 (Atlantic 7-90043-2) "RECOLLECTIONS OF THE BIG BAND ERA": All 12 titles as on Atlantic SD-1665 plus 11 out of 12 from the Reprise RS-6168, WILL BIG BANDS EVER COME BACK, meaning the only missing title on the CD is "Don't Get Around Much Anymore". (Hoefsmit)

I have a video with "A DRUM IS A WOMAN", and I believe Willie Cook to be replaced by Harold Baker. This is not mentioned in DESOR. Can anyone please confirm Baker for Cook? (Navas Ferrer)

(ctd. page 8)

Ellington '90 (LP) Special release commemorating Ellington '90 "THE 1949 BAND SALUTES ELLINGTON '90"

From KECA (ABC) HOLLYWOOD EMPIRE ROOM broadcasts 1-20Feb49. No specific dates are given in the liner notes. To serve our members DEMS made the following table:

Table with columns for date, title, and call letters. Includes entries like '10Feb49 Singin' In The Rain E J . L .', '10Feb49 Three Cent Stomp E J . L .', etc.

+) For the first time on microgroove

- A = Just Jazz 39(ET) & 60(ET) H = Palm Club 24(10"LP)
B = Just Jazz 45(ET) & 81(ET) I = Ozone 12 (LP)
C = Just Jazz 46(ET) J = Joyce 5013 (LP)
D = Just Jazz 47(ET) & 83(ET) K = Festival 229 (LP)
E = Jubilee 336(ET) & 352(ET) L = Raretone 5004 (LP)
F = Jubilee 349(ET) M = Accord 129019 (CD)
G = Jubilee 361(ET)

The master transfer for this MARLOR PRODUCTION lp has been made by Jack Towers. There is a 4-page insert inside the jacket with a Patricia Willard insight from the Hollywood Empire, plus liner notes by Andrew Homzy. (Aasland/Hoefsmit)

*) The first 4 choruses of "How You Sound" are from Just Jazz 45, the following and concluding 3 choruses and the coda are from Jubilee 361. Both Jerry Valburn and Jack Towers explained to me that they could not use all of the February 6th version, because it was interrupted and not complete at the end due to the broadcast closing and the announcer comments. (Hoefsmit)

The ET's mentioned above are all 16" AFRS transcriptions. See DEMS 80/1-4, and subsequent. Research efforts since then has added to what was known at the time, but most ought still to be of interest to investigate. (Aasland)

"I was asked to write a brief introduction to the notes but not consulted further. Had I been, I could have told

no hay's? my

✓

✓

✓

✓

Handwritten notes and signatures at the bottom right.



ELLINGTON '90

MAY 17 - 20 · OTTAWA, CANADA · DU 17 AU 20 MAI

Hot Jazz, Warm Friends, Cool Scholars Invade Ottawa

by our DEMS member
Susan Markle

Every tradition was followed and exceeded. It was the largest crowd and a crowded program. But, with one exception, it ran on time. There was the usual audio and video support, ably managed by Jack Towers and a local tech firm, but the rear projection screen was a 20-footer and sharp. Co-ordinator Lois Moody and her volunteers ran so smoothly we almost forgot how effortful it is to put such a conference together. The exhibits featured Canadian Ellingtonia; several Canadians who had interacted with Duke had new items to share. There was, as always, much to learn and oh, so much of our favorite music. All printed material was bilingual, as was the town (English is not banned in Ottawa).

The music.

As the house lights dimmed for the first concert, we quailed in anticipation that the Andrew Homzy Jazz Orchestra would share with us music not heard live for years, transcribed or arranged from scores by Homzy and others present. First on the program was "Northern Lights," from The Queen's Suite, inspired by Duke's experience near Ottawa of the Aurora Borealis. How appropriate! And then the lights went out. Larger than life on the enormous screen, the Northern Lights shimmered while the band illuminated Strayhorn's translation to musical terms. Awesome. A magnificent rendition of Suite Thursday followed. Swedish contralto Alice Babs, whose glorious voice was so important to Duke's Sacred Concerts, joined the orchestra for an Ellington "pop" session. For the second set, Homzy's orchestra dug up some unusual material: "Royal Garden Blues," "ADDI," "Rock Skipping at the Blue Note," and "Battle Royale." Then Alice Babs returned to sing Sacred Concert music. Homzy and Babs ended the concert with an on-the-spot composition "The Duality of the Blues." We loved them madly.

Professor Andrew Homzy is one of a new breed of jazz scholar, deeply committed to developing jazz repertory, including Duke's music. His band, professionals from Montreal, seem steeped in the music's history while playing the charts as if they were written for themselves yesterday. Their enthusiasm was catching. A decade ago, critic Gary Giddins, reviewing such a concert that had failed his standards, said: "... repertory will be one of jazz's biggest challenges in the years to come. It will produce a new kind of musician, a new kind of listener, and a new kind of critic; it will force us to reconsider the elements of jazz, and how they can be made to live again in the contemporary concert hall and ballroom with the greatest effect and dignity." Homzy's well-schooled band delivered a lesson in jazz repertory. The second evening's concert was a wild and wonderful exemplar of that standard contemporary Dukish format: assemble some live ones associated with the Maestro — Wild Bill Davis, Harold Ashby, Butch Ballard, John Lamb, and Kenny Burrell — and let them loose. A set with the big band, then on into the wee hours with the small group. A third concert, Sunday night, covered yet more seldom-heard Ellington, but was missed by some Americans who had to turn tail and run back to work on Monday.

The talk.

The "academic" side kicked off with a team from the Smithsonian Institution's National Museum of American History, led by John Hasse, Curator of American Music. With numer-

ous artifacts and over 200,000 pages of music, clippings, letters, financial records, and other such stuff, the staff and various visiting scholars are well on their way to sorting and cataloging the material to the point where some research can begin.

They expect to publish authoritative editions of important scores from Duke and others in Jazz Masterworks Editions, working not only from recordings but also from manuscript material. They know that Duke did indeed write down parts even for his stalwarts like Harry Carney; these will contribute to authenticity in the eventual performance scores. All around the world hard-working transcribers have been laboriously recreating scores from Duke's recordings — this activity will certainly be facilitated even when the archive is incomplete. Among potential uses in addition to performances and scholarship, the scores might increase school and college use of Duke's music beyond those few favored locations (such as Dick Wang's band) where transcribers teach.

A standard format down through the years (this was the 8th get-together) is the "illustrated" lecture, a few points about one of Duke's men copiously supported by tapes of the subject with the band. We heard such points on Sonny Greer, Ray Nance, Nanton, and Harry Carney. Participants in some special event, such as concerts and interviews with Duke, discussed the events; several of these were from Canadian episodes in Duke's travels, trips to Ottawa, Sacred Concerts performed in Canada, and radio interviews we hadn't heard.

Digging into little known events is a tradition: an unpublished never-performed musical ("Man with Four Sides") analyzed by Danish professor Wiedemann, a private party at Jean Bach's where the tape recorder ran, a rarely seen 1957 TV performance ("A Drum Is a Woman") presented whole, with commentary by German film scholar Klaus Stratemann, what the new data show about Duke's trip to Europe as war unfolded in 1939, dug up by John Hasse, how Duke's portrait finally landed on TIME's cover, and more such. Few conference goers can leave with the idea that they know a lot about Duke. There's always more to be found.

The Chicago contingent got in a word or two. Dick Wang presented a musical analysis (with music and thematic material) of *A Tone Parallel to Harlem*. Don Miller reported briefly on progress in international efforts to transcribe Duke's compositions. I had a chance to show Duke on laserdisc, sharing "the Late Show" after the concerts with Klaus Stratemann's collection of videotapes. Gordon Ewing demonstrated his advanced technological solution to the information inundation about Duke. On his MAC computer, he could access where the band was on any date, who was in it, what they played, and what they sounded like, all with a click of a mouse — real hi-tech "hypercard" or "hypermedia." This we'll report on in depth in a later JazzGram — it takes a lot of explaining.

Around the world efforts to document, transcribe, and analyze historic jazz people and music multiply. A look at the journal of the International Association of Jazz Record Collectors reveals how extensive this effort is for an amazing

(ctd. page 8)

ELLINGTON '90 ... (ctd.)

variety of musicians. It seems fitting that Duke Ellington should command so large a share of this effort that a publication (DEMS Bulletin), local Ellington Societies, and a yearly international conference are devoted exclusively to this American master.

(Markle)

Further comments will appear in our next DEMS Bulletin.

ELLINGTON '91

will take place in LOS ANGELES at the Pacific Hotel, 13 - 16 June 1991.



SOUTHERN CALIFORNIA CHAPTER

Post Office Box 2652 Culver City, California 90231

ELLINGTON '92

will take place in Scandinavia:

Don Miller, Erik Wiedeman, and Arnyvid Meyer have announced that the 1992 Conference of the DUKE ELLINGTON STUDY GROUP will be held in Denmark. It is assumed a general outline will be announced at the 1991 conference in Los Angeles.

DUKE ELLINGTON STUDY GROUP

The following advert was found in the below magazine:

MOVIE COLLECTOR'S WORLD - 15

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Fury (26) MGM

Fanned (47) Columbia
Ketch on Any Door (48) Columbia
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The Scoundrel (35) Paramount
Thunderbolt (29) Paramount/Famous
Playboy/Lasky

(Jacobs)

DEMS: No comments !

MONEY TRANSACTIONS with DEMS must be addressed and payable to: Birgit Aslund, Box 4026, 17504 JÄRFÄLLA, Sweden.

BANK CHECKS ARE NOT ACCEPTED (PROMPTLY RETURNED) (too high costs - takes 50% of your sum!)

Use Postal International Money Order (IMO), preferably stated in SEK (Swedish Crowns)

In European Countries you may use:
Birgit Aslund, Acct. 441 21 72-1,
Centre de Cheques Postaux, 10306 STOCKHOLM, Sweden.

DISCUSSIONS — CORRECTIONS — ADDITIONS (ctd.)

DEMS90/1-3, "Black Beauty" (E27093):

This is stated as a very rare take. I have this on Raretone 23000 and MCA 2075, both LP's. Another LP is MCA 510101. Are there different opinions concerning takes? (Wallén)

The Raretone version is a dubbing from a 78rpm Brunswick "bastard coupling", which is also true for MCA 510101. All other LP's/CD's used E27094, with possible exception for MCA 2075, which is unknown to us at present time. (DEMS)

DEMS89/3-2 (29Apr38, 6Oct38, 15Mar39) AMERICA DANCES: Extended investigations has led me to the following conclusion concerning the titles/dates included on the Azure CA-4 cassette, all hitherto considered to be from 15Mar39. For the sake of interest the following three broadcasts are given in full (all CBS to BBC, live (no pre-recorded acetates were used:

NYC, Cotton Club	9:30-10:00 PM		<u>29Apr38</u>
Rockin' In Rhythm		*	
Clarinet Lament		*	
Diminuendo And Crescendo In Blue		*	
MEDLEY:			
-Black And Tan Fantasy		*	
-Black Beauty		*	
-Mood Indigo		*	
The Scrotch		*	
CHATTERBOX		A	
I Let A Song Go Out Of My Heart		*	

(Duke was originally scheduled for a 30Jul38 CBS to BBC broadcast, but replaced by Gene Krupa)

NYC, Apollo Theatre	9:30-10:00 PM		<u>6 Oct38</u>
(The first 5-6 minutes of the bc not received in the UK)			
Hip Chick		*	
Azure		*	
EVERY DAY		A	
(DUKE GREETINGS TO EUROPE)		A	
I LET A SONG GO OUT OF MY HEART		A	
Prelude In C Sharp Minor		*	
Prelude To A Kiss		*	
The Lambeth Walk		*	
You Gave Me The Gate		*	
Merry-Go-Round		*	

NYC, Columbia Studios	7:02:45-7:30 PM		<u>15Mar39</u>
JAZZ POT-POURRI (in progress)		A	
LADY IN DOUBT		A	
EVERY DAY		A	
JEEP'S BLUES		A	
OLD KING DOOJI		A	
BOY MEETS HORN		A	
AZURE		A	
HARMONY IN HARLEM		A	

* = So far not found
A = Azure CA-4

That BBC is responsible for the short acetates so far known seems hardly believable. We know however of an English collector at that time owing a acetate recording outfit, and we know this fellow to have recorded the Goodman "America Dances" already in 1937, likewise short portions and bad fidelity. And why shouldn't he have recorded the rest of the programs in the series too? (Hällström)

Together with all other DEMS members, we got a collective knowledge of Ellingtonia, absolutely unique. It is DEMS' greatest achievement, that thus we are able to concentrate this knowledge into a incredible stream of information, showing how much Ellington has been, and still is, appreciated. (Hoefsmiit)

(ctd. next page)

DISCUSSIONS — CORRECTIONS — ADDITIONS (ctd.)

● DEMS89/4-3 and this issue page 4, Emarcy (CD) "DE LIVE! - AT NEWPORT":
Here are the details concerning the 4Jul59 concert as reported by Dan Morgenstern in Jazz Journal (Aug59):

The girl who broke it up was Lil Greenwood, but of course, she had some assistance. Miss Greenwood isn't our favourite girl singer, and we would have liked to hear some more instrumentals from the Duke. But those who say that Duke played "down" to the public, or that he chose a "light" programme are wrong. Duke Ellington made them rock in the aisles in 1956. He did it again in '59, with an assist from Lil and Jimmy Rushing. After all, Duke has been on top in the jazz band field for some 30 years. That doesn't happen unless you know what your audience wants. Duke had been given a good spot on the programme, the Saturday night concert being devoted to only two attractions, Erroll Garner and himself. This was something new, and it worked out well.

Duke opened his half of the programme with *Idiom '59*, a three-part suite. (Duke is on a suite kick these days). The first part, slow and moody, features Russell Procope's clarinet; the second jumps and spots Jimmy Hamilton with his contrasting lighter tone; the third has Clark Terry's flugelhorn in some witty reflections on contemporary sounds. Not a very weighty work, perhaps, but even the slightest Ellington piece has the stamp of the master. Duke used two drummers that night; Sam Woodyard was perched beneath Jimmy Johnson with his own full set of percussion; each had two bass drums. On some pieces, as in the title tune from *Anatomy of a Murder* (Murdaah, as Duke puts it), which has a 6/8 feeling superimposed over a basic 2/4, the two drummers would play different rhythms. But the greatest lift came when they worked in unison. The *Anatomy* piece opens and closes with a Jimmy Woode-

Ellington dialogue and reminded how fine a bassist the former is. Next came *Rockin' in Rhythm*. Mario Ghita, also known as Fats Ford, was added as a fifth trumpet for the occasion. He often works with Duke, and is an expert sight reader and a good lead and high note man. *Flirtybird*, also from the score to *Anatomy*, featured Jimmy Hamilton, and *Perdido* brought Clark Terry forward again, this time on trumpet. *Tap Out* was for Paul Gonsalves, who is in the front rank of tenors and sometimes becomes as impassioned as Ben Webster. The drummers were in the groove now. *Ladybird*, also from *Anatomy*, featured Shorty Baker, who returned for the opening chorus of *Jam with Sam*, which also featured Cat and Mario and was preceded by *V.I.P. Boogie* which brought the master, Harry Carnev, to the fore. Then it was time for Lil Greenwood and *I Got It Bad and Walkin'*. The latter, a rocking blues, started the handclapping and left Duke with no choice but to bring Lil back on. Then, Duke made a dedication to the man who could not be at Newport this year, and whose birthday it was. "We played this for Louis", Duke related, "and he was delighted. We promised him we would do it here tonight". It was *Basin Street*, featuring Ray Nance in the role of Pops, supported by "Butter" Jackson, Procope on clarinet and Clark Terry. It was good fun, and had some lovely trumpet work, notably by little Ray. *Launching Pad*, a Clark Terry original, was aptly named. It spotted Harold Baker and launched Jimmy Rushing, who came on to join the band in *Jimmy's Blues*. Jimmy loves to sing with a big band, and it showed. The band, pretty well warmed up by now, responded. And it happened again. Introduced by Duke as "dessert and demi-tasse", little Jimmy,

started things a-rockin'. Next, Jimmy and the band did the blues, *Hello Baby*, they had recorded together recently. This did it. Duke showed his sense of timing and mastery of an audience. He stopped the music at just the right moment to bring everyone to their feet for more. One lost count of how many times little Jimmy returned to do one or two more choruses. The rhythm section was swinging as hard now as any Ellington section ever has, and the trumpets were going like a gang of Gabriels. Jimmy had shouted himself hoarse in the damp air, but was he happy?

One more time! and then Duke called for *Things Ain't What They Used To Be*, digging into that piano intro like a third drummer. And old Rabbit, who had been coasting all night, came up to play a little alto, about seven choruses worth, with the band building behind him. By now they were dancing all over the place. It was getting very late; just time for a little *A Train*, and then *Jones*, with Duke's little spiel, George Wien in the wings, beaming and snapping his fingers, and Procope's little tin whistle, the band tapering off behind him until only a walking bass line softly brought everyone down for a safe and satisfying landing. Perhaps it was a "light" programme. Duke always knew the secret of being weighty without being heavy. Just dig how he wears his six decades of life. And if you don't think he and the band worked that night, you know very little about what is involved in playing jazz. There were other big bands at the Festival, notably the swingiest of them all, Count Basie. But the Ellington band is an institution, and it is not wise to compare it with other big jazz orchestras. It is, after all, not in that category. It is Duke Ellington's instrument.

(Debroe)

AZURE cassettes:

CA-1 *	"Jazz Moderne"/"Jazzy"	(see DEMS 87/4-5)
CA-2 *	"10 YEARS LATER"	(- 84/3-7)
CA-3 *	"11 YEARS LATER"	(- 85/3-14)
CA-4 °	"AMERICA DANCES" and other bc/tv portions	(- 87/3-8)
CA-5 *	"12 YEARS LATER"	(- 86/3-6)
CA-6 *	"13 YEARS LATER"	(- 87/2-5)
CA-7 *	"14 YEARS LATER"	(- 88/3-8)
CA-8 *	"15 YEARS LATER"	(- 89/2-3)
CA-9 *	"THE DEMS 10TH ANNIVERSARY DE CASSETTE"	(- 89/2-4)
CA-10 *)	"16 YEARS LATER"	(- 90/2-2)

The AZURE 12" LP 431 "DUKE AT THE HURRICANE" (2 complete broadcasts) is no longer available, but tape copies may be had °). For details see DEMS79/3-2.

In agreement with Panorama Records we can offer superb copies of the JAZZ SOCIETY cassette AA524/5C "DE 1967 - RAINBOW GRILL BROADCASTS" (2-LP value). For contents see DEMS85/3-7, 85/4-5. *)

The new 3 DR-broadcasts (see page 3), 50 mins. each are offered for SEK 95:-/ea.

Up to 3 copies of a same cassette is allowed for members. A donation for your order according to the above is requested. Sending costs may as usual be deducted from your deposit with DEMS.

- *) SEK 49:-, but new value from the month of October = SEK 52:-.
°) SEK 30:-, - - - - - = SEK 32:-.

Smithsonian Institution NEWS



JAZZ MASTERWORKS EDITIONS RAISES \$100,000

Attorney Bill Kaplan Joins Advisory Board in Joint Smithsonian-Oberlin College Project to Publish Classic Works for Jazz Orchestra

The Smithsonian Institution and Oberlin College have passed the \$100,000 mark in their efforts to raise funds to publish the Jazz Masterworks Editions. This series, which the Wall Street Journal called "a monumental publishing project," will create authentic musical editions of the great recorded masterworks of Duke Ellington, Count Basie, Fletcher Henderson, Benny Goodman, Artie Shaw, Jimmie Lunceford, and other leading American bandleaders, composers, and orchestrators.

The funding to date is a result of grants from the Rockefeller Foundation, Xerox Corp., Ronald McDonald Children's Charities, the Marshall and Marilyn R. Wolf Foundation, and the King of Thailand. It represents an important milestone in the raising of \$1.3 million for the preparation of the first 12 volumes in the series. "These welcome funds will launch the first volumes of Jazz Masterworks Editions," said Roger G. Kennedy, director of the National Museum of American History and a member of the Jazz Masterworks' Executive Board.

The first three volumes in the series will represent classic 1930s works by Duke Ellington, Count Basie and Fletcher Henderson. There will be both study-scores, published by the Smithsonian Institution Press, and performance parts and conductors' scores for jazz orchestra.

"For the first time these editions will make available these great historical works of jazz and should stimulate the development of jazz repertory orchestras throughout the United States and abroad," observed John Edward Hasse,

curator of American music at the museum and one of the founders of the Jazz Masterworks Editions.

The preparation of the Ellington editions will be greatly aided by the Smithsonian's Duke Ellington Collection, acquired in 1988 by the Museum of American History. "There has never been a really authentic piece of Ellington music published," commented Martin Williams, a Smithsonian jazz expert and another founder of Jazz Masterworks. "That's why this collection is particularly important, to have the music in a form that is as close to the original as we can get it."

Los Angeles attorney Bill Kaplan has joined the advisory board and will provide legal counsel. Kaplan is a graduate of Syracuse University and Yale Law School. In the 1960s he served as director of Legal and Business Affairs for ABC-Paramount Records and worked with Ray Charles, John Coltrane, Max Roach, J.J. Johnson, and other artists on the Impulse Jazz roster. Since 1970 he has been a partner of Mitchell, Silberberg & Knupp in Los Angeles. He specializes in music law and represents record companies, music publishers, recording artists, and composers.

The executive board of Jazz Masterworks Editions also includes: David N. Baker, distinguished professor of music and chairman of the Jazz Studies Department at Indiana University in Bloomington, Ind.; Gunther Schuller, composer, conductor, educator and author; and S. Frederick Starr, president of Oberlin College in Oberlin, Ohio.

ELLINGTON TRANSCRIBERS PROJECT

by Don Miller

"There may be a dozen of us transcribing the same composition at the same time, but no one of us knows what anyone else is doing." Those words were by Gunther Schuller in describing one of the concerns of those who transcribe Ellington for either performance or education.

Orchestral scores for Ellington creations were not published. Simplified reductions for piano of some of the popular tunes have been available, but nothing which put onto paper the full richness of his orchestral work. For that it is necessary to sit down with recordings and score paper and laboriously account for every note of every instrument. This is being done by some as a labor of love and the desire to hear and understand so many extraordinary creations.

Who are the transcribers? What have they done? What are they doing? What do they plan to transcribe? Should they not know of each other's work? Again from Schuller, "I'm not going to transcribe anything Doug Richards has done because I trust his ears."

Inspired by Schuller, the Ray Nance Chapter of the Duke Ellington Society created the Duke Ellington Study Group to cover several worthwhile projects—in this case the Transcribers Project. To date we have indexed over 300 transcriptions of about 200 different titles. I consider this only a beginning for we have a long way to go to unearth all those who are doing this work. The index is not distributed to anyone except the participating transcribers and the Smithsonian Institution's Ellington Archives. The index is updated as more is learned.

Such work cannot be published except by those who hold the original copyrights. There have been concert uses of some of the known transcriptions. For example, when Bob Wilber conducts "Queen's Suite" he uses transcriptions by Doug Richards and Jeff Lindberg. At the recent international conference of the Duke Ellington Study Group in Ottawa the musical director, Andrew Homzy, used some of his own transcriptions as well as others by David Berger, Bill Mahar, Martin Loomer, Jeff Hest, and Brian Priestley. It was through our index that Wilber and Homzy, both participating transcribers in the project, learned of transcriptions they employed.

It was an especially moving experience for the hundreds of us at the Ottawa conference when the Andrew Homzy Jazz Orchestra played Brian Priestley's transcriptions of Agra, Blue Pepper, and Mount Harissa from "The Far East Suite." Priestley came from England for the conference. He had known his transcriptions only on paper, he had never heard them performed. He was swamped with congratulations after the concert.

Five of our transcribers were at Ottawa—the aforementioned Homzy, Priestley, Loomer, and Lindberg, and also Richard Wang. They met one-on-one on various occasions during the four-day conference and on the last morning we met for breakfast. I took hopes to that breakfast that I might gain their advice in pursuing the project. Such hopes were dashed as they became instantly involved in animated conversation about their techniques in applying their rare talent.

I am in awe of what they are doing.