

DEMS BULLETIN

FOR
DEMS
MEMBERS
ONLY

DUKE ELLINGTON MUSIC SOCIETY

1991/2 May-Jul



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 voluntary offered assistance in time and material. Sponsors are welcomed.

THE FIRST OF THE FOUR RADIO DENMARK BROAD- CASTS WITH NEW DUKE MATERIAL (see previous bulletin) :

● In the present Radio Denmark series of DE programs (see previous bulletin) we can now report on the first of the advised "fresh" broadcasts. It is by us indicated as "DR-44" to adjoin the 3 broadcasts mentioned in DEMS90/3-3.

DR-44, 26Mar90 broadcast, performed by Bjarne Busk:

(All selections unreleased)

- | | | | |
|-----|---------|--|---------------------|
| 1. | May42 | The One I Love Belongs To Somebody Else(vIA) | a |
| 2. | - | Body And Soul (vHJ) | a |
| 3. | May42? | Body And Soul (featuring BW), segue into: | a |
| 4. | - | Take The A Train (clsng theme) | a |
| 5. | 14May71 | Lover Man (vWell Brookshire) | -brk |
| 6. | - | - | -1 * |
| 7. | - | - | -2brk * |
| 8. | - | Ocht O'Clock Rock +) | -8brk * |
| 9. | - | - | -9 * |
| 10. | - | Charpoy | -10 * |
| 11. | 11Feb71 | Unidentified title | -1fs * |
| 12. | - | - | -2 * |
| 13. | - | Gong | -4fs/fs * |
| 14. | - | - | -5brk/-6brk/-7brk * |
| 15. | - | - | -8fs * |
| 16. | - | - | -15 * |
| 17. | - | Chinoiserie | -16 * |

- | | | | | |
|-----|---------|------|------------------------|---|
| 18. | - | Tang | -17brk/-18brk/-19brk * | c |
| 19. | 17Feb71 | - | -10brk * | d |
| 20. | - | - | -12 * | d |

* = Not take numbers, but sequential ones.

a = KHJ (MBS) pick up from Trianon Ballroom in Southgate/CA. DE stayed at Trianon 3Apr-11May42.

b = NYC, National Studios. From the same session we have in DR-43 Perdido -11 and Charpoy -12.

c = NYC, National Studios. From the same session we have in DR-39 Riddle -21(?) and in DR-40 Unknown title -22 and Unknown title -38.

The following titles were commercially released on the Fantasy label (take numbers unknown): Chinoiserie, Didjeridoo, True, Afrique, Ocht O'Clock Rock.

d = NYC, National Studios. From the same session we have in DR-08 There's A Place -30 and in DR-38 Tang -20. Released on Fantasy are Gong -8 (with a Chinese gong dubbed in), Tang -21(?) and Hard Way -??.

+) This title was first spelled Acht O'Clock Rock.

(Aasland)

Bjarne Busk is to be congratulated to a bc well done! (DEMS)
c Now we are eagerly awaiting the remaining 3 "fresh" bcs.

● DEMS90/3, re the Radio Denmark bc DR-42, items 7 and 8: From 23Sep65 through 20Oct65, Ellington and orchestra were performing in Vancouver, B.C., so these takes must come from another date. (Moody)

From Gordon's work, updating Igo's Itinerary:

23Sep65 DEo had a recording session at the West Coast Re-

corders Studio in San Francisco before flying to Vancouver BC.

(Hoefsmit)

"Trombone Buster" and "When I'm Feeling ..." were recorded on the same date together with a few more ones. From the "PRIVATE COLLECTION", Volume 8, we know the correct date to be 30Aug65. (Aasland)

THERE IS STILL TIME TO JOIN "ELLINGTON '91" ...

Conference Registration Form

DUKE ELLINGTON SOCIETY

P.O. Box 2652 Culver City, CA 90231 (213) 290 1291

Registrations received before March 1, 1991 \$115 per person
after March 1, 1991 \$135 per person

Fee includes Conference events and Friday banquet.

Enclosed: _____ registrations at \$ _____ each; total: \$ _____

Optional bus tour of Duke's L.A. Sunday 1 - 5 PM,

registration is \$20 per person, box lunch incl. \$ _____

TOTAL, CHECK ENCLOSED or IHO in U.S.dollars only \$ _____

made payable to Ellington '91. Mail to Ellington Society, P.O. Box 2652, Culver City, CA 90231.

name _____ phone _____

address _____ city _____

state _____ postal code _____ country _____

signature _____

Hotel Reservation Form

PACIFICA HOTEL

6161 W.Centinela Ave.Culver City,CA 90230 (213)649 1776

Ellington '91 special rate \$65/night, single or double.

Please reserve _____ rooms for _____ persons.

Arrival date _____ Departure date _____

Additional days in hotel after Conference at same rate.

Reservation guaranteed by: Check _____ (on U.S. bank only)

Visa _____ Master Card _____ Discovery Card _____ Amer.Ex _____

Diner's _____ Card no. _____ Exp.date _____

Complementary 24 hour shuttle - 5 minutes to LA Airport.

name _____ phone _____

address _____ city _____

state _____ postal code _____ country _____

signature _____

important!

● The Swedish POSTAL GIRO has entered a new charge, SEK 20:-, for money transactions from abroad. We understand that Post Offices outside Sweden have failed to inform about this charge, since Postal Giro transactions from foreign countries this year were all SEK 20 short, before reaching us. (So far there is no charge within Sweden.)

Consequently you are asked to allow for an extra SEK 20:- when using Postal Giro (Sweden being the only exception).

MONEY TRANSACTIONS WITH DEMS

MUST be addressed and payable to:
BIRGIT ÅSLUND
Box 4026
175 04 JÄRFÄLLA
S w e d e n

If you use Postal Giro the address is:
(see above!)
BIRGIT ÅSLUND
Accnt. 441 21 72 - 1
Centre de Cheques Postaux
103 06 STOCKHOLM
S w e d e n

An alternative is to use POSTAL INTERNATIONAL MONEY ORDERS (IMOs), preferably stated in SEK (Swedish Crowns).

Easiest and fastest is enveloped money (all current bank notes are accepted).

D O N ' T U S E B A N K C H E C K S (too high costs - can take charges up to 50% of your sum !!!) The check might be returned.

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)
CA-11 °)	"PARIS OLYMPIA THEATRE CONCERT, 2Feb63"	(- 90/4-8)
CA-12 °)	Reserved for future release of the balance from the 2Feb63 Paris concert. Specifics later.	
CA-13 *)	- - - of a European Continent concert.	- -
CA-14 *)	- - "17 YEARS LATER" to be presented at the <u>ELLINGTON '91 CONFERENCE</u> in Los Angeles/CA, USA.	Specifics later.

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 DEMS90/3-3), 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 52:-. Sending costs may be subtracted from your deposit.
- °) SEK 32:-.

NEW RELEASES

AND RE-RELEASES

Look out ! - Some real
gold nuggets included.



L'Art Vocal/France Telecom(F) 8 (CD)
"LE CHANTEURS DE JAZZ, 1925 - 1939"

Track 11: 22Dec32 Diga Diga Doo (+ Mills Bros.),
- 13: 4Dec33 Dear Old Southland (voc by Louis Bacon).
(+ 20 not DE). (Moulé)

Bellaphone(G) 625-50-003 (CD)
"FAMOUS JAZZ SINGERS - VOL.1"

Track 1: Rose Of The Rio Grande (vIA) (2:55)
- 17: Take The A Train (VBR) (7:56)
Balance not by DE. (Moulé)

Bluebird(J) BVCJ-5111 (CD) "DE 1927 - 1934"

Same as Bluebird(US) 6852. (Yuze)

Bluebird(J) BVCJ-5112 (CD) "DE SMALL GROUPS"

Same as Bluebird(US) 6751. (Yuze)

Bluebird(J) BVCJ-5113 (CD) "SOLOS, DUETS & TRIOS"

Same as Bluebird(US) 2178. (Yuze)

Bluebird(J) BVCJ-7009/7010/7011 (3xCD) "DE 1940 - 1942"

Same as Bluebird(US) 5659. (Yuze)

Bluebird(J) BVCJ-7012/7013/7014 (3xCD) "DE 1944 - 1946"

Same as Bluebird(US) 6641. (Yuze)

Capitol(J) TOCP-9097 (CD) "BIG BAND"

One DE item: 6Apr53 Satin Doll. (Yuze)

Giants Of Jazz (It) 53048 (CD)
"DE - The Jimmy Blanton Era"

1. 5Sep40 In A Mellotone.....A
2. 6Mar40 Ko-Ko(2).....A.P
3. 6Mar40 Jack The Bear.....A
4. 22Jul40 Harlem Air Shaft.....A.P
5. 5Jun41 Just A-Settin' And A-Rockin'(1)....A
6. 24Jul40 Sepia Panorama(1).....A
7. 15Feb41 Jumpin' Punks(1).....A
8. 1oct40 Mr J.B. Blues(2).....C
9. 1oct40 Body And Soul(1).....C
10. 28May40 Bojangles.....A
11. 28Dec40 The Sidewalks Of New York(1)....A
12. 1oct40 Pitter Panther Patter(2).....C
13. 1oct40 Sophisticated Lady(2).....C
14. 28oct40 Across The Track Blues(1).....A
15. 22Nov39 Plucked Again.....L
16. 22Nov39 Blues.....L
17. 28oct40 Chloe(1).....A
- 18* 26Sep41 "C" Blues.....f
19. 14oct39 Weely.....L
20. 2Nov40 Junior Hop(2).....R
21. 28May40 Dusk(1).....A
22. 15Feb41 Blue Serge.....A
23. 6Mar40 Morning Glory.....A

18*: correct date: 29Sep41

A = RCA Bluebird 5659-2-RB
P = Phontastic 7666
C = RCA Bluebird 2178-2-RB
L = Les Oénies Du Jazz 2004
R = RCA Bluebird ND86751
f = fresh on CD ?

Total playing time: 72:03

(Hoefemit)

Giants Of Jazz (It) 53066 (CD) "DE - 1951 - 1958"

1. 7/8Fe65 In A Mellotone.....H.E
2. 7/8Fe56 East St. Louis Toodle-Do...H.E.M
3. 7/8Fe56 Ko-Ko.....H.E.M
4. 7Jul56 Sophisticated Lady.....E.M.T
5. 7/8Fe56 Cotton Tail.....H.E.M.B
6. 10Aug52 The Mooche.....E.M.T.K
7. 7Dec51 Bensonality.....C
8. 1oct57 Prelude To A Kiss.....E.M.T...D
9. 31Mar58 Satin Doll.....E.M.T...S
10. 9Sep57 Mood Indigo.....E.M.T...D
11. 15Dec53 Just A-Settin' And A-Rockin'.....f
12. 7Jul56 I Got It Bad.....E.M.T...S
13. 17May55 Harlem Air Shaft.....f
14. 12Feb58 Blues In Orbit.....U
15. 30Mar53 The Hawk Talks.....V
16. 7Jul56 Jeep's Blues.....N
- 17* 3Jul58 El Gato.....f
18. 13Apr54 Theme For Trambean.....L.J
19. 13Apr54 Smada.....L
20. 9Sep58 Take The "A" Train.....E.M.....S

17*: correct date: 21Jul58

H = Charly CD 20
E = The Entertainers 0251
M = Bella Musica BNF-908
T = CBS 462959 2
B = Bethlehem BR-5019/BOP-6005
K = Columbia CK 40836
C = CBS 462988 2
D = CBS 463142 2
S = CBS CD 57111
U = Columbia CK 44051
V = Vogue VG 651 600105
N = CBS 450986 2
L = Vogue VG 651 600142
J = Jazz Society VG 671 670502
f = fresh on CD ?

Total playing time: 71:05

(Hoefemit)

Classico 559 (EEC) (CD) "DE & HO 1928 - 1929"

1. 30oct28 No, Papa, No(2).....f
2. 15Nov28 Bandanna Babies(2).....f
3. 15Nov28 Diga Diga Doo(2).....f
4. 15Nov28 I Must Have That Man(1).....f
5. 20Nov28 The Blues With A Feelin'(D)....E.B
6. 20Nov28 Goin' To Town(E).....E
7. 22Nov28 Misty Mornin'(D).....E.B.L.G
- 8* 18Dec28 Hit Me In The Nose Blues(B).....f
- 9* 18Dec28 It's All Coming Home To You(B).....f
10. 20Dec28 St. Louis Blues(2).....f
11. Dec28 Hottentot(C).....f
12. Dec28 Misty Mornin'(C).....f
13. 8Jan29 Doin' The Voom Voom.....M
14. 8Jan29 Tiger Rag part 1 (A).....S
15. 8Jan29 Tiger Rag part 2.....G.S.J.D
16. 16Jan29 Flaming Youth(2).....R
17. 16Jan29 Saturday Night Function(2).....R
18. 16Jan29 High Life(1).....f
19. 16Jan29 Doin' The Voom Voom(2).....G...J
20. 18Feb29 Japanese Dream(2).....f
21. 18Feb29 Harlemania.....f
22. 1Mar29 Rent Party Blues.....M

8* and 9*: specific date as being 18 can not be confirmed. Month being December is correct though.

DEMS
E = Eni CDP 7 48274 2
B = BBC CD 643
L = Les Oénies Du Jazz 2004
G = Giants Of Jazz CD 53030
M = Decca MCAD-42348
S = ASV CD AJA 5024
J = Les Oénies Du Jazz 2003
D = Decca MCAD-42325
R = RCA Bluebird 6852-2-RB
f = fresh on CD ?

Total playing time: 70:01

(Hoefemit)

(ctd. next page)

Decca(J) WMC5-325 (CD) "DE VOL.1 THE KENTUCKY CLUB
TO THE COTTON CLUB DAYS (1926 - 28)"

20 titles from 29Nov26 "E.St.L.Toodle-Oo" to 20Oct28 "Awful
Sad". (Yuze)

Decca(J) WMC5-326 (CD) "DE VOL.2 THE COTTON CLUB
DAYS (1929)"

15 titles from 8Jan29 "Doin' The Voom Voom" to 10Dec29 "Cin-
cinnati Daddy". (Yuze)

Decca(J) WMC5-327 (CD) "DE VOL.3 THE COTTON CLUB
DAYS (1930 - 31)"

17 titles from 21Feb30 "Maori (fox-trot)" to 20Jan31 "Is
That Religion?".

Note:

The above 3 CDs are basically = Decca-MCA 3 DE LPs plus the
following 10 titles: E.St.L.Toodle-Oo (26), Soliloquy (27),
6 or 7 times (29), Goin' Nuts (29), Maori (trot) & (rumba)
(30), Acc.Joe (30), Peanut Vendot (31). (Yuze)

Decca Limelight Vintage Performances (E) 820 592-2 (CD)
Jazz Recollections "DE & HO"

1. 21Mar28 Black Beauty(94).....G.L.C
2. 14Jan31 Twelfth Street Rag(A).....f
3. 16May33 Stormy Weather.....f
4. 17May32 Best Wishes(B).....T
5. 9May33 Get Yourself A New Broom.....f
6. 16May32 Blue Harlem.....T.B
7. 21Dec32 Any Time, Any Day, Any Where(A).....f
8. 12Sep34 Pump'n 'bout Rhythm.....f
9. 14Jan31 Rockin' In Rhythm(A).....M.P
10. 15Aug33 I'm Satisfied.....f
11. 16May33 Bundle Of Blues(A).....B
12. 21Sep32 Lightnin'(A).....B
13. 21Sep32 Jazz Cocktail(A).....B
- 14* 20Oct28 Awful Sad.....C.....D
15. 22Mar27 East St. Louis Toodle-Oo(3).....P...K.A
16. 7Apr27 Black And Tan Fantasy(99).....P.D.K

14*: correct date: 20Oct28

DEMS
G = Giants of Jazz CD 53030 88/5-5 89/1-9
L = Les Génies Du Jazz 2004 90/2-3
C = Classics 550
T = Compact Selection TQ-151 88/4-5 88/5-2 89/1-9
B = BBC CD 686
M = Decca MCAD-42348 90/4-5
P = Phontastic 7666 89/1-24
D = Decca MCAD-42325 90/1-3 90/2-5
K = Classics 539
A = ASV CD AJA 5057 R 89/4-3
f = fresh on CD ?

Total playing time: 49:38

(Hoefamit)

Denon DC-8540 (CD) "DUKE ELLINGTON S.R.O."

Same as S.R.O.(J) 33C38-7680 same as S.R.O. C-38-7680 (see
DEMS86/4-2). (Haufman)

Jazz Society (?) VG671 670502 (CD) "SOPHISTICATED LADY"

1. 25Nov46 Blue Skies.....S..M
2. 30Mar53 The Tattooed Bride.....P
3. 30Mar53 Without A Song.....P
4. 13Apr54 Storm For Tramban.....L..G
5. 13Apr54 Theme' At The Savoy.....L
6. 13Apr54 Blue Jean Beguine.....L
7. 28Dec58 Sophisticated Lady.....B
8. 28Dec58 Passion Flower.....B..J
9. 28Dec58 On The Sunny Side Of The Street.....B..J
10. 27Mar59 She Was A Tinkling Thing.....f
11. 27Mar59 Still Water.....f

The same CD, with the same title: "SOPHISTICATED LADY",
is also found with the label name:
Crescendo/Vogue (US) VG 671 670502

DEMS
S = Giants Of Jazz 53057 90/3-4
M = Musicraft MUSCD-52 89/2-1
P = Vogue VG 651 600105 86/4-1 87/4-4 88/4-3
L = Vogue VG 651 600142 87/4-3 87/4-4 88/3-7
G = Giants Of Jazz 53066
B = Vogue VG 651 600062 85/4-1
J = Jazz Plus JP 001 90/2-3
f = fresh on CD ?

(Hoefamit)

Hindsight(US) HCD-311 (CD)

"THE BEST OF THE SWING BANDS"

Track 7: 9Jun47 Swamp Fire,
- 10: 17Jul46 Tea For Two.
From Capitol Transcriptions.

(Moulé)

Hot'N Sweet/EPM Musique(F) FDC 5111 (CD)

Vol.2: "BLACK AND TAN FANTASY 1927"

1. 10Jan27 If You Can't Hold The Man You Lovef
2. 3Feb27 New Orleans Lowdown DC.....
3. - Song Of The Cotton Field .C.....
4. 28Feb27 Birmingham Breakdown DC.....
5. 14Mar27 East St. Louis Toodle-Oo .C.....
6. 22Mar27 East St. Louis Toodle-Oo .CPAV.....
7. - Hop Head .C...GBL.....
8. - Down In Our Alley Blues .C.....
9. 7Apr27 Black And Tan Fantasy DCP.V.....
10. 30Apr27 Soliloquy .C.....
11. 6oct27 Washington Wobble -1K.....
12. - Washington Wobble -2f
13. 26oct27 Creole Love Call .P..G.LKRHJ..
14. - The Blues I Love To Sing -1K.....
15. - The Blues I Love To Sing -2G...KRH...
16. - Black And Tan FantasyKRR...
17. - Washington Wobble -5G.LKR...
18. 3Nov27 What Can A Poor Fellow Do ?B.K.....
19. - Black And Tan Fantasy -B ...A.G...JE.
20. - Black And Tan Fantasy -CK.....
21. - Chicago Stomp DownB.K.....
22. 19Dec27 Harlem River Quiver -1K.....
23. - Harlem River Quiver -3f
24. - East St. Louis Toodle-OoG...KRHJ..

D = Decca MCAD-42325 90/1-3 90/2-5
C = Classics 539 91/1-4
P = Phontastic 7666 89/1-24
A = ASV CD AJA 5057 R 89/4-3
V = Decca Limelight 820 592-2
G = Giants of Jazz CD 53030 88/5-5 89/1-9
B = BBC CD 643 88/1-1 88/4-5 88/5-1
L = Les Génies Du Jazz 2004 90/2-3
K = Classics 542 91/1-4
R = RCA Bluebird 6852-2-RB 89/2-2 89/4-4
H = Hermes HRM-6001 88/4-5 88/5-2
J = Les Génies Du Jazz 2003 90/2-3
E = Emi CDP 7 48274 2 88/2-2
f = fresh on CD ? (Hoefamit)

Liberty(J) TOCJ-5347 (CD)

"MONEY JUNGLE"

Same as Blue Note(US) 46398.

(Yuze)

MCA/Impulse(Can) MCAD-5650 (CD)

"DE MEETS COLEMAN
HAWKINS"

Contrary to Impulse(J), see DEMS90/4-5, this one contains
only the 8 tunes originally found on the LP. 'Solitude' is
not included. (Hornsby)

Milan(F) CH-311 (CD)

"THE SARAH VAUGHAN MEMORIAL ALBUM"

Same as VJC-1015-2(US), see DEMS90/4-6.
This CD is made in Austria.

(Moulé)

Milan(F) CH-331 (CD)

"DE & HIS FAMOUS ORCHESTRA"

("TAKE THE A TRAIN" on spine).
Same as VJC-1003-2, see DEMS90/3-5.

(Moulé)

Romance Of Jazz(EEC) 10011 (CD)

"BLUE BIG BANDS"

Track 1: 3Jul66 B&T Fantasy-CLC-Mooche (from Newport),
- 9: Jun57 Jeep's Blues.
(+ 14 not DE). This CD is made in Belgium. No origins/dates
mentioned on sleeve - identified by aural comparison.

(Moulé)

Verve(J) POCJ-1936 (CD)

"SIDE BY SIDE"

Reissue of Verve(J) J33J-25019.

(Yuze)

(ctd. page)



L'istesso tempo

THE ELLINGTON SOLOISTS

(2 8)

LOTUS BLOSSOM (PART IV)

Continuing Ken Rattenbury's series

Here is the first really major departure from the Strayhorn scheme of things because, in this 'release' section of the piece, Duke Ellington has chosen to reshape the original 3/4 melody into a 4/4 time signature, and very neatly done it is, too! The basic tune is never very far away all through this episode; a nicely-poised paraphrase progress through Bars 33 to 40, with enhancing variations at the phrase-ends, notably in Bars 34 and 38. From that point, after the straight, undecorated theme through Bars 41 and 42, Ellington builds, through alternating sprints and pauses (Bars 44/5 and 47 in particular) towards the florid, hand-over-hand ascent in Bar 48. And the stentorian com-pah exchange in Bar 46 provides an instant of High drama through its totally unexpected, four-square discipline. Then reverts to 3/4 time which remains until the end of the performance, as will be noted in Parts IV and V which are still to come.

(Rattenbury)

WANTED

Johnny Hodges' widow, Cue, is looking for a take of "The Unbooted Character" featuring a Johnny solo. I have many versions of this song, but not the one she's looking for. (L Hibler)

Can some DEMS member help out?

INTERESTED IN VIDEO TAPE EXCHANGES ?
(VHS European standard)

W R I T E D E M S !

DISCUSSIONS - ADDITIONS - CORRECTIONS

Was visiting the Chicago Historical Museum where they have a file of Frank Holzfiend's correspondence. Frank, as all know, was Mr. Blue Note. He saved his contracts with DE, copies handed over to DEMS. However there appears to be one missing for the engagement beginning 16Dec59. As to off-dates the Club was closed on Tuesdays. Sometime in 1949 or 1950 the local Musicians Union limited performances to five days a week. I assumed that Monday was their off-day. It is interesting that for eleven years (1949/1959) \$5,000 a week remained the price. It didn't matter whether the band consisted of 15 or 17 and 2 vocalists! (Ewing)

DEMS91/1-1, right column, the DE/Michael Parkinson interview.

Here is the BBC response to my enquiries: "Having contacted our Written Archives Centre, I must tell you that the recording of the Michael Parkinson interview with Duke Ellington took place on 13 January 1973 and NOT 15 February 1973 as you were previously told by John Fisher's office." (Signed) Beverly Thompson. (Rattenbury)

DEMS91/1-5, Pirate(E) un-numbered 10" LP

It's a pity you didn't publish my comment about this LP, together with the label repros. (which came out nicely), they were necessary and interesting, if I may say so. I acquired this 10" from my good friend Laurie Wright, who told me the record was issued by John R.T. Davies (25 copies only). In fact, the LP is the same as WHITE LABEL(E) RDE 279/280, with a new label pasted over the original white/blank label. The new "PIRATE" label was probably designed by R.T. Davies himself, and it's a fun label, as can be read on the reproduction. (Moulé)

So sorry that your comment was mistakenly excluded - it was meant to be there, unfortunately overlooked during editing work. (DEMS)

All selections on SIDE 1 (RDE 279) are from Dec28.

On SIDE 2 (RDE 280), "Doin' The Voom Voom" is from 10Sep29. (Aasland)

DEMS 91/1-5: Hindeight(US) HCD-125 (CD) "DEMO - VOL.1. See also DEMS 84/3-8 85/2-4 88/1-3. (Hoefsmit)

DEMS 91/1-5: Crescendo/Vogue VG 671 670502(CD)

"SOPHISTICATED LADY"

Some of the selections have also been issued on other CDs, earlier published in DEMS. The first selection "Blue Skies" is also on Giants Of Jazz 53057 (90/3-4) and on Musicraft MUSCD-52 (89/2-1). Selection 4, "Theme For Trambone" is also on Giants Of Jazz 53066 (not yet in DEMS). The selections 8 and 9, "Passion Flower" and "On The Sunny Side Of The Street" are also in Jazz Plus JP 001 (90/2-3). The same CD as the Crescendo/Vogue (discussed here), with the same number (VG 671 670502) and the same title ("SOPHISTICATED LADY") came out under a different label-name: Jazz Society. (DEMS)

DEMS91/1-1 "MY OLD FLAME" and "BELLE OF THE NINETEIES":

There are nowadays two versions circulating: The one we have on the French RCA FPM1 7002 and the one we have on FDC 1021. We understand that there is a third version, which has at the least another waltz-time ending than FDC. The difference between the RCA and the FDC version is however not only the addition of this ending, but also the deletion of 32 bars, making the FDC version actually shorter than the RCA version. Here are the structures, in the Desor fashion: My Old Flame(AABA32)
RCA: intro2DE;1*16MWandBB,8MW,8MW;2*24MW,8MW.
FDC: intro2DE;1*16MWandBB,8MW,8MW;3*(half)8BAND.
It is not impossible that the editing has been done after the soundtrack was connected with the picture. On the same moment that the soundtrack was cut, also the position of the camera suddenly changed. (Hoefsmit)

DEMS 90/1-2: Echojazz(E) EJCD 04 (CD)

DEMS 91/1-5: Jazz Archives(H) 90.105-2 (CD) (the same as)

DEMS 91/1-5: PMF Jazz Archives 90.105-2(H) (CD)

The contents of this Echojazz CD is identical with the Jazz Archives CD. Including the opening theme there is a total of 16 tracks (and not 15), the first 13 (and not 12) are fully described and identified in DEMS 90/1-2 and 90/1-8. The last three tracks are taken from a 14Apr56 "Basin Street East", NYC, CBS 40' bc (also transcribed by AFPS, parts used for their "Basin Street Jazz" # 15). The titles are: Caravan/Soph.Lady/Stompin' At The Savoy. It is new material, earlier commercially not issued. The bc is usually listed as closing with "Things Ain't ...", but, (not usually known) has two more selections following Station Break, namely "Saturday Night at the Basin Street" and the full bc comes to a close with "The Mooche". (Moulé, Hoefsmit, Aasland)



DISCUSSIONS — CORRECTIONS — ADDITIONS

(ctd. from page 5):

DEMS 91/1-1: A Jazz Hour With JHR-73504 (CD)
See also DEMS 90/1-2. (Hoefsmit)

DEMS 91/1-5: That's Jazz (EEC) TJ-033 (CD)
DE - HOW HIGH THE MOON
Try to compare the selections with the Capitol Transcriptions from 1946 and 1947 and with the 70th Birthday concert. We are still trying to get hold of this CD, which is one from a low priced 3 CD box. (DEMS)

DEMS 91/1-5: Sarpe Top Jazz (Sp) S-1002 (CD) JS-002 (Case)
has the same content as Top Jazz (It) DJ-002 (See also DEMS 91/1-5). (Aasland)

VJC-1016-2 (CD) "CHRISTMAS JUBILEE", DEMS 90/4-1.
It has not been possible to find this CD in my country. My friend Ole Nielsen was so kind to send me a copy, which made it possible to identify the selections:
The opening and closing "One O'Clock Jump" is from 6Jul46. "Take The 'A' Train" is the 2nd take (as on Decca 6.23579) of 28Mar46. "Everything Goes" is also from 28Mar46. "Rockabye River" is from 11Jul46. "Ring Dem Bells" is from 31Aug46. This means that the Desor session 434 can be deleted and that the elaborate acknowledgement of the personnel is not correct. (Hoefsmit)

Ozone 12, (12" LP), 1st and 2nd edition: Both editions contain the AFRS "Just Jazz"-45 transcription, but the 2nd edition is more complete, most (if not all) of the announcements are retained (they were edited out on the first edition). Apart from the "Hollywood Empire", 6Feb49 broadcast (the 2 Billie Holiday titles without DE are included on both editions), the additional portions are as follows:

1st edition: "Hollywood Empire" bc, Feb49 (from AFRS "Just Jazz"-39: Caravan/Main Stem/V'Oughta/Solitude).

2nd edition: "Carnegie Hall", 14Nov52: Body And Soul (+ side 2 by Count Basie).

Both editions have different sleeves and label designs, but the catalogue number is the same. (Moulé)

Ozone 12 was first mentioned in DEMS79/5-3. One may also see DEMS80/1-4, 80/3-4 and 84/4-2+8. (DEMS)

DEMS91/1-3 (J. Valburn's answer to DEMS90/4-3; Club Caprice, Coronado Hotel, St. Louis):
Both Variety (25.10.39p29) and Down Beat (1.11.39p7) had November 1 as Ellington's last night at this venue, whereas the material on JAZZ MODERNE is supposed to be from a November 2 broadcast. Maybe it was recorded after midnight; or were the papers wrong? (Stratemann)

DEMS91/1-5: Here, as in earlier issues, I find the date 13Apr54 for a DE concert at the L.A. Embassy Auditorium, of which excerpts are on Crescendo & Vogue LPs/CDs. Is this an absolutely confirmed date (press reviews or such), or is it just taken from the LP sleeve?

My reason for asking is that I cannot easily reconcile that date with the results of my own research:

1. According to Variety (21.7.54p41), the Ellington band was booked into the Down Beat Club, S.F., from 13Apr54-27Apr54 (I have not found subsequent confirmation for this engagement, however).

2. Again in Variety (21.7.54p41), Ellington was announced for an Embassy Auditorium concert played on 26Jul54, in which he was to share the bill with the "small groups of Chet Baker (possibly the Mulligan Qt.) and Dave Brubeck" in a package title, "Jazz A La Carte" that then continued with Shorty Rogers band in place of Ellington's.

Could this latter date be the correct one; was it an additional concert,; or was Variety wrong in every respect? (Stratemann)

We have, referring to Variety 21Jul54p40, DE&H at the S.F. Down Beat Club 13-26Jul54. The Down Beat appearance was advised in the DownBeat mag, 21Apr54, as "The Orioles booked into the Down Beat, with Duke Ellington following in April".

For the Embassy engagement we have no other information than so far accepted according to the sleeve notes. Let's hope that some DEMS reader can shed more light upon the matter. (DEMS)

DEMS91/1-1, line 5 in right column:
Correction: Halifax is situated in Nova Scotia (NOT North Dakota - since North Dakota is in the USA).

(Stratemann, Moody)

Excuses - we are very much ashamed for that error!

DEMS91/1-6, 24Sep60, Monterey Jazz Festival:

Down Beat (10.11.60) reviewed the concert as a "Saturday" event, which confirms September 24. So did the late Jimmy Lyons, promoter of the Monterey festivals, in his book, "Dizzy, Duke, The Count and Me". Lyons also confirms your personnel, with one exception: The trombones were Lawrence Brown, Booty Wood, and MATHEW GEE (instead of Britt Woodman). Woodman, it appears, remained in the East when the band transferred to the West Coast for the Monterey appearance and the subsequent engagement at the Club Neve. (Stratemann)

Some addition: Lil Greenwood and Milt Grayson are not confirmed in the Lyons book, but that doesn't mean that they were not present. There is a picture of Bunny Briggs in front of the band. It is safe to assume that Bunny appeared with the orchestra in some of his many capacities. (Hoefsmit)

In my collection I have a TV program which I have not been able to find as mentioned in any of the discogs I have. Duke is guesting. On tv on 7.8.74, but the show was pre-taped July 1970. In my letter I've added a few personnel identifications by me and a listing of selections. Can you help verify? (J. Lawrence)

Thank you for your listing. In my files this show was videotaped on 4July70, though there is a possibility it could have been recorded two days earlier. It has also been telecast on 7Aug73 and on 25Jul74. This Paris ORTF "Guy Beart Show" or "Bienvenue a Duke Ellington" was hosted by French singer Guy Beart. Duke was the Star Guest, and other participants were: Bill Coleman (tp), Guy Lafitte (ts), Aaron Bridgers, Duke (p), Mickey Baker (g), Michel Gaudry (b), Daniel Humaire (dm), and Cecile Ford (voc). The program:

There are interview parts through the whole session.

1. It Don't Mean A Thing (DE out)
2. Soda Fountain Rag (a few bars only)
3. Theme from "Le Sucrier Velours" (DE solo)
4. Caravan (DE/b/dm)
5. Take The A Train (vCF)
6. Satin Doll (DE out)(vBC)
7. The Mooche (DE/g/b/dm)
8. The Lake (from "The River") (DE solo)
9. Heaven (DE solo)
10. (Duke chats with Bill Coleman about old days, Rex Steart, Fred "Posey" Jenkins, etc.)
11. C Jam Blues (jam session)
12. MEDLEY (DE/g/b/dm): Soph.Lady-I Let A Song ...-Don't Get Around ...
13. Monologue (DE/g)
14. St. Germain des Pres (DE out)(vGB)
15. Woman, Girl, Child, Baby (vDE)
16. You Want To Shag With Me (Blues improvisat.)(vCF/vDE)

The various telecasts are edited somewhat different. (Aasland)

I have a slightly different programme:

Between 1. and 2. I have "Meditation". The MEDLEY version, as I have it, contains a fourth title: "Mood Indigo".

I don't have item 15. The words "You Want To Shag With Me" are heard in the song "Woman, Girl, ...". I believe 14. and 15. to be the same. (Hoefsmit)

DEMS91/1-1, left column, ITA "Granada TV":

I can add that the show was telecast on ITV on Wednesday 16Feb63 (or at least scheduled to be). Concerning the date "16Jan63" I was once mixed-up listening to Musica Jazz 2MJ-1055 for the first time, where "Angu" from the show was misdated on the sleeve. This LP was discussed in DEMS88/1-4, where the wrong date can be read, as well as another mis-information: "Angu" is from that Granada TV show, and not from a WNEW broadcast. This piece of information applies to the next track on the LP, "Lush Life", also to be found on DR-13. (Moulé)

NEW DISCOVERY: A 2Jul69 Detroit concert at the Ford Auditorium:

Duke is the solo pianist with an orchestra led by Ron Collier of Toronto. The program was taped and aired on a delay basis from a Windsor Ontario radio station about a week later I believe. Duke played, with the orchestra, "Nameless Hour", "A Train" plus the number "Aurora Borealis" which he had recorded with Collier two years earlier. The concert is not listed by either DESOR or Timmer. Has DEMS any more information about this concert. (Paterson)

Duke participated at the Ford Auditorium for two days:

- 1Jul69 was used for rehearsals;
- 2Jul69 Duke played with Ron Collier's band for 2 free Canadian-American jazz concerts. The information comes from Gordon Ewing's updating work on Joe Igo's Itinerary. (Hoefsmit)

(ctd. page 7)

NEW RELEASES

(ctd.):



Musicmasters 5041-2-C (CD)

"DESHO 1965 -1972"

- ✓ 1. 18Aug66 The Old Circus Train
- ✓ 2. 23Jun67 Swamp Goo
3. 31Mar65 Trombone Buster
4. 23Jul70 Bourbon Street Jingling Jollies
5. 18Aug66 Mellow Ditty
6. 10Sep69 To Know You Is To Love You
7. 11Dec70 Naidni Remmus
8. 23Sep65 The Prowling Cat
9. 23Jul70 Maiera
10. - Thanks For The Beautiful Land
11. 13May71 Charpoy
12. 23Jul70 Portrait Of Louis Armstrong
13. 23Jun63 Girdle Hirdle
14. 9Dec70 Sans Synphelle
15. 2Aug72 Woods

(Huffman)

This is really something, all previously unreleased. Unfortunately the above info arrived too late to allow for thorough investigation, and no CD at hand. All are from so called "Stockpile Recordings". Here are however our comments so far:

1. & 5. NYC, RCA studios.
We know of 4 takes of "Mellow Ditty". DR-34, and also Azure CA-5, has take -5 (same as above?).
 2. & 13. Los Angeles, RCA studios.
We know of takes -5 and -6. The take here is unknown.
 3. Chicago, Universal studios.
 - 4./9./10./12. Milan, Italy, Fontana studio 7.
From this session we can listen to "Portrait of L.A." on DR-30 (same take?) as well as "Second Line".
 6. NYC, RCA studios.
We know of 8 takes of "To Love ...".
 7. NYC, National studios.
We know of 3 takes. DR-39 has take -2.
 8. San Francisco, Coast Recorders studios.
I dare claim this date to be false. DESHO was in Canada at the time. The correct date ought to be 30Aug65.
 11. I claim the date to be 14May71 as in my ledgers. In DR-43 (see DEMS90/3-3) we can listen to a "Charpoy" version. There are however two full versions, the first one unreleased unless not found to be the same as on this CD issue. From this same session we have on DR-44 (just described in this very DEMS bulletin) "Lover Man".
 13. Los Angeles, RCA studios.
Among numbers on DR-35 from this session is also "Girdle Hirdle -1. Since we know of no further takes, this CD version ought to be the same.
 14. NYC, National studios.
On DR-32 we can listen to "San Synphelle", comments left out in the accompanying "liner notes".
 15. NYC, Media Sound studios.
We know of this session, from which we have on DR-07 "The Piano Player". "Woods" is however completely new to me, not listed in my ledgers. (Aasland)
- Though a single CD, this seems to be a continuation to the series of "PRIVATE COLLECTION" CDs, originally released as 5 CD boxes. And as usual for this series, the liner notes are written by our Stanley Dance, Esq. (DEMS)

Sarpe Top Jazz(Sp) SJ-1018 (CD); JS-018 (Cass) "DE 3" ✓

26Jul66 Smada/A Train/B&T Fant-CLC-Mooche/Soul Call/West Indian Pancake/El Viti *)/ The Opener/La Plus Belle Africaine/Azure/A Train/Satin Doll/Diminendo In Blue-Blow By Blow **)
Only "Dim.&Cresc.In Blue" has earlier been issued (Verve 4072-2; 711054). Total time: 72'38". (Navas Ferrer)

This is really GOOD NEWS from Spain! Here we have for the very first time (one exception only), and in sequence, all selections from the first half as performed by Duke on the first day at the Antibes, Juan-Les-Pins, Jazz festival at the Cote d'Azur. DON'T MISS THIS ONE! (Aasland)

*) Mistakenly as "El Gato" on above release.

**) Listed as "Dim.&Cresc.In Blue" on above release.

Let's hope for the rest of the selections to be released too in the near future. (DEMS)

VJC VJC-1011-2

"THE NAT KING COLE TRIOS 1947-1948

FEATURING DUKE ELLINGTON, WOODY HERMAN, PEARL BAILEY" ✓

Among the wealth of Nat Cole appearances we find an AFRS "Nat King Cole Time"-15 transcription, where the Duke is guesting, occasionally in the emcee role, but also performing solo with variations on his "Mood Indigo", dated as from 6Dec47. This material is provided, you don't need guessing, by Jerry Valburn, and the audio restauration, again no need guessing, by Jack Towers.

12 page illustrated booklet included. Total time: 62:36.

(Aasland)

Verve(J) POCJ-1502 (CD)

"MODERN JAZZ" ✓

One DE item: 24Jun59 A Train (with Ella).

(Yuze)

Verve(J) POCJ-1930 (CD)

"BACK TO BACK" ✓

Reissue of Verve(J) J33J-25030.

(Yuze)

DISCUSSIONS ... (ctd. from page 6):

DEMS91/1-1: TIMMER BOOK correction: 1940 Hotel Sherman. This session (27Sep40) was first published in DEMS 85/3-3. We believed that the information in DEMS came from Jerry Valburn, since the article was covering his new discoveries. We made notes during his presentation in Stockholm in 1985, where he gave different titles for the second and third selection. We have two questions: from whom did the wrong titles come in 1985 and to which west coast coast bc do "Clementine" and "A Flower Is A Lovesome Thing" belong. It seems that the initial error is not made by Timmer. (Hoefsmi)

DEMS 91/1-8: 1948 CORNELL DATE. I can add one title to the Medley: (as second item) "Do Nothin' Till You Hear From Me" ✓

90/4-3, left column, "17Nov48, Ithaca, Cornell Univ.": The sequence of titles in DESOR may be correct, but is not complete. Two titles are missing: "Just A-Settin' And A-Rockin'" and "Dancers In Love", both found on the Desor LP 448-1. (Hoefsmi)

ELLINGTON

91

JUNE

13, 14

THURSDAY FRIDAY

15, 16

SATURDAY SUNDAY

ELLINGTON'S HOLLYWOOD

Rare film footage,
some never-before seen.

Additional
never-before-seen
Harry Carney
home movies.

4 hour bus tour of Duke's L.A.

Herb Jeffries

Master of
Ceremonies.

JUMP FOR JOY (REVISED)

50 year retrospective of the original show.

At the ELLINGTON '91 CONFERENCE the DUKE ELLINGTON MUSIC SOCIETY will present a 24pp booklet (the same size as this bulletin) with Corrections-Additions-Deletions-Discussions to Timmer's ELLINGTONIA book. Timmer has a new edition under preparation, and Willie is free to use the DEMS up-to-date knowledge for his new book, a tremendous task indeed! In the meantime our 24pp booklet should prove great help using the present 3rd edition. The booklet will be offered our DEMS members - details later. (Aasland)

● Among Duke Ellington books lately published, two are of special interest. Both deserve a more penetrating review, than usually supplied by common mags and papers. Aasland will do so. Awaiting his reviews and not to delay knowledge of the books to our readers around the world, we will here reproduce the publisher's own beforehand text presentations:

Duke Ellington, Jazz Composer

K E N R A T T E N B U R Y

YALE UNIVERSITY PRESS, 384 pp., illus., 190 musical examples, 6 $\frac{1}{8}$ x 9 $\frac{1}{4}$ inches.

● In U.S.A.: 92 A Yale Station,
NEW HAVEN, CT 06520
(Tel. 203 432 0940/0941)

Price: \$45.00 (2nd Ed. under way)

"This is an unusual survey of the first—and formative—third of Duke Ellington's career as a composer. There are many analyses of the music and copious illustrations in notation." —Stanley Dance, author of *The World of Duke Ellington*

"This important work expands our knowledge of one of America's greatest composers." —Richard Wang, University of Illinois, Chicago

Ken Rattenbury's book offers the most thorough musical analysis ever written of Ellington's works, assessing the extent to which Ellington drew on the black music traditions of blues and ragtime and the music of Tin Pan Alley, and examining how he integrated black folk music practices with elements of European art music.

Rattenbury, a professional jazz musician for over fifty years, investigates Ellington's methods of composition, focusing on works written, performed, and recorded between 1939 and 1941, years that witnessed the full flowering of Ellington's genius. He discusses the infinite care with which Ellington selected his musicians—players possessing, in addition to technical accomplishment, the unique folksy qualities of timbre and delivery necessary to contribute to the "Ellington sound." He remarks on Ellington's gifts as a melodist and songwriter, shedding light on the commercial aspect of his involvement with Tin Pan Alley. After examining two early Ellington compositions for piano, he closely analyzes full scores of five significant pieces transcribed from their

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original recordings and including all extemporized solos and variations in performance. These transcriptions range from a duo for piano and double bass, through pieces for small groups, to compositions for Ellington's full orchestra.

Drawing at length from the observations of Ellington himself and of the members of Ellington's orchestra, as well as from his own, extensive musical knowledge, Rattenbury provides new perspectives on Ellington's life and his music, the interpretations of some of his most creative soloists, and the evolution of the jazz tradition.

Ken Rattenbury is a professional musician who lives in England.

Mark Tucker

Ellington

T H E E A R L Y Y E A R S

UNIVERSITY OF ILLINOIS PRESS, Urbana and Chicago.

350 pp., 7 photographs, 73 music examples, 6 x 9 inches.

● In U.S.A.: University of Illinois Press,
54 E. Gregory Drive,
CHAMPAIGN, IL 61820

Price: \$35.00

● In U.K.: Bayou Press,
117 High Street,
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OXFORD, OX9 1UE

Price: £25.00

In this fascinating and detailed study, Mark Tucker follows Edward Kennedy "Duke" Ellington from his youth in Washington, D.C., to his emergence as a successful bandleader and composer in New York during the 1920s. Tucker reveals how Ellington's family background and education, as well as the African-American community in which he grew up, spurred his musical growth and shaped his character.

The author draws on newspaper accounts, interviews, and Ellington's own writings to show the impact on the artist of Washington, D.C., pianists Doc Perry and Louis Brown, and of the composer-teacher Henry Grant. During the 1920s Ellington gradually rose to fame, working as a bandleader at the Kentucky Club in New York's Times Square and in Harlem nightspots and

New England dancehalls. By 1927 the appearance of works such as "East St. Louis Toodle-O," "Black and Tan Fantasy," and "Creole Love Call" had established not only Ellington's individual style as a bandleader, but also his impressive talents as a composer.

"Exhaustively researched, this definitive work brings fresh light to bear on Duke Ellington's formative years. Besides making use of—and conscientiously crediting—existing sources of information, Mark Tucker has sought out and located survivors who knew Ellington as a young man." —Stanley Dance, author of *The World of Swing*

MARK TUCKER is co-author of *Jazz from the Beginning* and a member of the music department at Columbia University.