

DEMS BULLETIN

FOR
DEMS
MEMBERS
ONLY



DUKE ELLINGTON
MUSIC SOCIETY

1992/2 JUN-AUG

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ALL FOR THE LOVE OF DUKE !

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THE DANISH JAZZ CENTER IS CONGRATULATED TO AN EXCELLENT AND WELL-ARRANGED CONFERENCE

ELLINGTON'92

by Benny Aasland

● Originally I intended to participate during the whole conference. Last minute plans was changed allowing only to attend for the last two days. Awaiting a more detailed summary, here are some observations from the two days:

● It was a great happiness to meet so many old and new friends, including nice get-together sessions, and, to my astonishment, confronted with quite a few copies of my "little blue book", the first WAX WORKS OF DUKE ELLINGTON, published in 1954. Fellow collectors and researchers from everywhere had brought it to the conference asking for written dedications. It turned out the book is still in use despite its old age.

● I was taken by sheer surprise being harangued at the Saturday Night Gala Banquet and asked to say a few words at the mike. After addressing the congregation, assuring my happiness meeting old and new friends, and sharing with them the magic of the Master's wonderful music, I was honoured by "standing ovations", as someone described it to me afterwards. I myself was too astonished and overwhelmed to fully realize what really happened.

● From Sweden, being close to Denmark, many DEMS members were, of course, attending the conference. But I couldn't detect anyone from Finland or Norway. Among musicians I was glad to meet again Rolf Ericson (tp). Last time we shook hands was during Duke's Stockholm stay at the Gröna Lund amusement park, 4-9 June, 1963.

● In addition to the daytime presentations I enjoyed a Picture Exhibition with framed photographs from four leading European photogtaphers: Jean-Pierre Leloir (France), Bengt Malmquist (Sweden), Jan Person (Denmark), and David Redfern (U.K.). Interesting was also a series of photos from the Goodyear sessions.

● As, what has become a tradition at Ellington Conferences, another new DEMS cassette wa given away to all participants (CA-15 "18 YEARS LATER" (see SUPPLEMENT, this bulletin, and page 7). There was also a cassette, PRESERVING THE LEGEND (from Jerry Valburn), containing a pre-release (the first hour of two) from the American Public Radio series "Concerts From The Library Of Congress".

● Various products were offered at stalls, presenting Books, 78s, LPs, CDs, MCs, Pics., T-shirts, Posters, etc. Our dear friend Ulysses Lapradde told me he found an original 78rpm copy of "Stars", recorded 22Sep32. This was for more than five decades the one and only release, issued on Brunswick(G) A 9331, and a tremendous collectors item. Among books the two volumes by respectively K. Stratemann and O. Nielsen were of particular interest, published to be premiered at the conference (see page 8 and also previous bulletin, pages 4 and 5). I learned further books are in preparation, a.o. one by Patricia Willard, another by Francois-Xavier Moulé.

● Among the Storyville DE videos (VHS, both in PAL and NTSC) the brand new "DUKE ELLINGTON & HIS ORCHESTRA (1929-1943)" draw much attention (see page 8). °)

(continued page 2)

°) STORYVILLE RECORDS & JAZZMEDIA, Dorteavej 39, DK-2400 COPENHAGEN, Denmark.
Phone (+45) 3119 8259. Fax (+45) 3119 0110.

On Saturday the 30th, Radio Denmark transmitted the last bc in the latest series of four new programs including Duke material from the Mercer donation (DR-51, see SUPPLEMENT, this bulletin). The bc clashed with the conference arrangements. We think none of the participants were able to listen to, or record, the bc.

Absent Friends: Alice Babs & Nils-Ivar, Mercer Ellington (the guest of honour), John Fleckner, Sjef Hoefsmid, Steven Lasker, Susan Markle, Donald Miller, Ken Rattenbury, Barbara & Jerry Valburn - to name a few. I missed them all.

RADIO DENMARK BROADCASTS WITH NEW DUKE MATERIAL

DR-48 "Duke Box" broadcast 4 Apr 92.

Producer: Bjarne Busk

This broadcast presents music from concert in Cleveland/OH, featuring DE&H and The Cleveland Pops Orch., under the direction of Louis Lane in Severance Hall (stereo):

	Take The A Train (nc) (theme used for the "Duke Box" series)	
21Jan58	DE interview by Ted Cassidy	uniss.
Dec43	DE presentation of "New World A-Comin'"	
25Jul56	New World A-Comin' (phrases of three parts)	uniss.
-	New World A-Comin' (full version)	-
-	Night Creature (phrases of the three movements)	-
-	Night Creature (full version):	
	Blind Bug	-
	Stalking Monster	-
	Dazzling Creature	-
-	From MEDLEY:	
	I Got It Bad / It Don't Mean A Thing (nc)	-
-	VIP's Boogie (Cleveland Pops Orch. omitted)	E
-	Jam With Sam (Cleveland Pops Orch. omitted)	E

E = Earlier issued on the special souvenir LP "ELLINGTON '86".

DR-49 "Duke Box" broadcast 25 Apr 92.

Producer: Flemming Sjølund

This broadcast includes "MY PEOPLE" studio and stage recordings:

	Take The A Train (nc) (theme used for the "Duke Box" series)	
13Jan63 ✓	DE interview by David Wayne in Chicago (NBC) ←	uniss.
20Aug63 ✓	King Fit The Battle Of Alabam -40	a -
25Aug63 ✓	Unidentified title (based on "Guitar Amour")	s -
21Aug63 ✓	After Bird Jungle -3	-
20Aug63 ✓	The Blues -25	b -
27Aug63 ✓	Walking And Singing The Blues -9	c -
20Aug63 ✓	Jail Blues -92	d -
25Aug63 ✓	Jungle Triangle (Skillipoop)(nc)	s -
27Aug63 ✓	I Love My Lovin' Lover -19	c -
21Aug63 ✓	What Color Is Virtue -15(rehearsal)	b -
- ✓	- - - - -16(nc)	b -
- ✓	Purple People -12	e -
25Aug63	"MY PEOPLE" stage presentation by Joya Sherrill	s -
-	My People	s e -
-	What Color Is Virtue	s b -
21Mar64 ✓	DE interview by Henri Renaud in Paris ←	-
21Aug63 ✓	King Fit The Battle Of Alabam -24(nc - bc time runs out)	-

a = feat. the Irving Burton Singers

b = - Joya Sherrill

c = - Lil Greenwood

d = - Jimmy Jones (piano)

e = narration by Richelle Le Noir Guilmenot (Joya Sherrill's daughter)
(Aasland/Nilsen)

The contents for DR-50 and DR-51 will be included in our next bulletin. They are however obtainable right now under the same conditions as the rest of the DR-cassettes, see the supplement.

THE ELLINGTON SOLOISTS (33)

ARTHUR WHETSOL

CREOLE RHAPSODY

BLUESY MUTED

KenR '92. RML-ON-10ND-0 ☺ ☺

● In his autobiography, *Music Is My Mistress*, Duke Ellington had this to say about Arthur Whetsol: 'As a trumpet player, he had a tonal personality that has never really been duplicated. Sweet but not syrupy, nordschmaltsy, nor surrealistic, it had a superiority of extra-sensory dimension ... there was always a chair for him until he had to retire because of ill-health in 1937 ... He left behind an echo of aural charisma that I can still hear.' I am convinced that the quality to which Duke refers was the trumpeter's plaintive, wistful muted sound, his gentle way with a melody (always a nicely-judged contrast to the more explosive, extrovert stylings of Bubber, Tricky Sam and Cootie), that poignant, understated whisper which graces the famous wind trio in *Mood Indigo* (Whetsol, Bigard, Nanton) recorded three times during 1930.

But for an extended example (in fact, a whole 32-bar chorus in ABAC pattern) of his lovely, delicate statements, the second version of *Creole Rhapsody* -- recorded in New York City on 11 June 1931 and extending over both sides of a 12-inch 78 rpm disc -- is surely one of his most outstanding contributions to immortal Ellingtonia. The accompanying score has been transcribed from this second version; the performance is tightly muted, played with exemplary control and great attention to tonal development and scarcely strays, in the matter of phrasing, from original strain. Perhaps an infinit-

(ctd. page 7)

NEW RELEASES

AND RE-RELEASES

4



Bandstand(It) BDCD1523 (CD) "LIVE AT THE BLUE NOTE"

30Jul52 A Train/Bensonality/All Of Me/Bakiff/Hawk Talks/Do Nothin' ..VIP's Boogie/Jam With Sam/Just A-Settin' ... / Mood Indigo & bc close / 13Aug52 A Train/Tulip Or Turnip/ Ting-A-Ling/Flamingo/Rockin' In Rhythm/Sophisticated Lady / A Train/Flying Home

Original issue "Aircheck 4" (LP). (Aasland)

Bethlehem(J) COCY7404 (CD) "HISTORICALLY SPEAKING"

Same as Bethlehem(US) BR 5013. (Yuze)

Black And Blue(F) 59.2322 (CD)
"PLAYING THE BLUES 1927-1939"

3Nov27 Black And Tan Fantasy -C/5Jun28 Yellow Dog Blues -A / 30Oct28 Mooche -2/No Papa No -1/20Nov28 Blues With A Feel- ing -D/1Mar29 Paducah -A/Harlem Flat Blues -A(*)/7Mar29 Sloppy Joe -27(as "Sloopy Joe")/3May29 Saratoga Swing -2/ 28May29 Beggar's Blues (as "beggars Blues") -3/Saturday Night Function -1/14Nov29 Jazz Lips (Zonky Blues) -2/ 20Nov29 Lazy Duke -B/30Oct30 Sweet Chariot -B/16May33 Bund- le Of Blues (Dragon Blues) -A/10Jan34 Blue Feeling -1 / 20Sep37 Diminuendo In Blue -1/Crescendo In Blue -1/19Dec38 Battle Of Swing (Le Jazz Hot) -2/22Dec38 Blue Light -2 / 16Oct39 Country Gal -A

(*) should read -B, see DEMS90/4-5, Decca MCAD(US) 42348.

(Moulé)

Black And Blue(F) 59.2332 (CD)

"DE'S MASTERPIECES VOL.1 1938-1940"

9Aug38 Buffet Flat -1/19Dec38 Jazz-Potpourri (Myrtle Aven- ue Stomp) -1/22Dec38 Old King Dooji -1/Boy Meets Horn -1 / Slap Happy -1/20Mar39 Pussy Willow -1/Subtle Lament -1 / 21Mar39 Portrait Of The Lion -1/Solid Old Man -1 / 6Jun39 Cotton Club Stomp -A/Doin' The Voom Voom -A/Way Low -A / 28Aug39 Bouncing Buoyancy -A/Sergeant Was Shy -A / 14Oct39 Grievin' -A/Tootin' Through The Roof -A / Weely -A / 16Oct39 Killin' Myself -A/6Mar40 Jack The Bear -1/Ko-Ko -2 / Morn- ing Glory -1/15Mar40 Conga Brava -1/Concerto For Cootie -1 (Moulé)

Black And Blue(F) 59.2342 (CD)

"DE'S JUNGLE STYLE 1927-1938"

26Oct27 Black And Tan Fantasy -4/Creole Love Call -1 / 19Dec27 East St. Louis Toodle-0o/26Mar28 Got Everything But You -2/1Oct28 Move Over -B/17Oct28 Mooche -A / 16Jan29 Saturday Night Function -2/4Apr29 Mississippi Moan -3 / 3May29 Haunted Nights -2/4Jun30 Jungle Night In Harlem -2/ Shout 'Em Aunt Tillie -2/30Oct30 Old Man Blues -B / 16Jun31 Echoes Of The Jungle -1/4Feb32 Baby, When You Aint There -A/12Sep34 Saddest Tale -A/27Feb36 Clarinet Lament-1/Echo- es Of Harlem -1/5Mar37 New East St. Louis Toodle-0o -1 / 13Jan38 Prologue To A Black And Tan Fantasy -1

Good transfer on all Black And White CDs, from original 78rpm, using the CEDAR process. (Moulé)

Emarcy (J) PHCE 1032 (CD)

"NEW YORK"

SAME AS BBC (E) 590.

(Yuze)

Emarcy (J) PHCE 1037 (CD)

"DE"

Same as BBC (E) 643, plus 11Feb32 ST. Louis Blues -A.

(Yuze)

Fantasy WJCD 6452 (CD)

"AFRO-EURASIAN ECLIPSE"

Same as Fantasy F-9498 stereo.

(?)

Impulse(J) MSCI 23009 (CD)

"DE & JOHN COLTRANE"

Same as MCA-Impulse(US) 39103.

454 636-2

(Yuze)

Jazz Time / Fabbri Editori(It) JT-037 (CD)

"DE"

Chelsea Bridge (a) / Raincheck (a) / Moon Mist (a) / Jumpin' Punks (a) / Perdido (a) / Feb56 Creole Love Call / 1950 (from Col.) Mood Indigo / 1952 (from Col.) A Train / Feb56 Stomp Jones / In A Mellow Tone / East St. Louis Toodle-0o / 10Jun63 (?) Mr. Gentle And Mr. Cool / 25May62 I'm Gonna Go Fishin'

(a) from STANDARD TRANSCRIPTIONS. *thec 41 + 17 Sep 11*

Last two titles from M.F.D. 5-LP box

(Moulé)

Musica Jazz(It) 2MJP 1037 (LP)!

"LE TROMBE DEL JAZZ MODERNO"

Side 1/track 5: 29Apr52 Felanges (from Yakima/WA, the Ar- mory.

Earlier included on STARDUST(US) 201.

(Moulé)

Musica Jazz(It) MJCD 1091 (CD) "THE GREAT DE"

21Feb63 Pyramid/ In A Sentimental Mood / Jam With Sam / A Train / Broad Stream / New Concerto For Cootie / Echoes Of Harlem / Star Crossed Lovers / Things Ain't ... / All Of Me / The Blues Ain't / One More Once / Mood Indigo

Recorded in Milan. Broadcast by RAI.

(Götting & Portaleoni)

Insert says Duke performed in Milan on 20 and 21 Feb '63. Can DEMS confirm?

(Götting)

DEMS: Yes, we can. The origin was the same: Conserv- atorio Giuseppe Verdi. Three items from the 21Feb63 broadcast have earlier been released: In A Sentiment- al Mood, Broad Stream, Star Crossed Lovers (on Pab- lo 2308.247 (LP) and Pablo CD 2308-247 (CD).

Aasland: Broad Stream on Pablo is titled "E.S.P."

MusicaMasters(J) PHCE 5036 (CD)

"DE 1965-1972"

Same as MusicaMasters(US) 50412 C.

(Yuze)

Pablo(J) VICJ 23579 (CD)

"THE ELLINGTON SUITES"

Same as Pablo(US) OJC 4462.

(Yuze)

Vee Jay (J) FHCY 1023 (CD)

"IN CONCERT - CARNEGIE HALL"

7 DE items from 14Nov52: Body And Soul/Star Spangled Ban- ner/Mooche/How High The Moon/Lullaby Of Birdland/Medley / Lover Come Back To Me

(Yuze)

NEW RELEASES

(ctd.):



Partly Ellington:

- Collection Hugues Panassie/Villefranche-de-Rouergue (F) CTPL 006 (CD) "HUGUES PANASSIE RACONTE LA PETIT HISTOIRE DU JAZZ"

This CD, produced by the "Discothèque de Villefranche - de - Rouergue (see DEMS91/3-7) contains 2 excerpts from 2 DE recordings: 4) 7Apr27 Black And Tan Fantasy (0'34)/14Nov29 Jazz Lips (1'25). (Moulé)

- Columbia Special Products (F) LSP 9826142 (CD) "JAZZ"

Promotional CD given away by RENAULT, the car manufacturer, to customers last summer. a "Not for Sale" item containing 2 DE tracks: 2) Dancers In Love / 12) Singin' In The Rain. (Moulé)

- Double Play (E) GRF 011 (CD) "THE JAZZ SELECTION - VOL. 2"

Contains 3 DE tracks: 2) Crosstown / 12) Everything Goes / 21) Harlem Speaks. (Moulé)

- Double Play (E) GRF 012 (CD) "THE BIG BAND SOUND - VOL. 1"

Contains 3 DE tracks: 5) Magenta Haze / 7) Sophisticated Lady / 18) Indiana (Moulé)

- Double Play (E) GRF 013 (CD) "THE BIG BAND SOUND - VOL. 2"

Contains 4 DE tracks: 3) Ain't Misbehavin' / 4) A Train / 8) Sultry Sunset / 16) Tip Toe Topic (Moulé)

- Emarcy (J) PHCE 1033 (CD) "HOT TOWN"

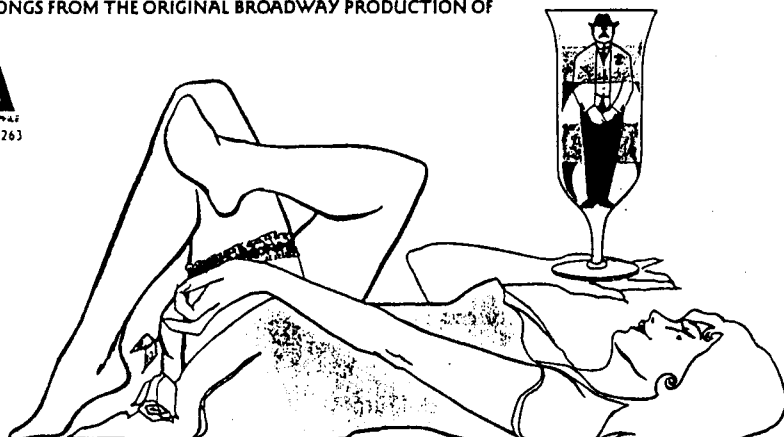
Same as BBC (E) 647.

(Yuze)

ELLINGTONIA

ELLIS LARKINS PLAYS MARSHALL BARER AND BARBARA LEA SING

SONGS FROM THE ORIGINAL BROADWAY PRODUCTION OF



POUSSE-CAFE

NEVER BEFORE
RECORDED!

MUSIC BY

DUKE ELLINGTON

LYRICS

MARSHALL BARER

- Emarcy (J) PHCE 1039 (CD) "JAZZ ENTERTAINMENT 1930 - 1936"
Same as BBC (E) 666. (Yuze)

- Emarcy (J) PHCE 1040 (CD) "JAZZ ENTERTAINMENT BIG BAND"
Same as BBC (E) 655. (Yuze)

- ✓ Laserlight 15 753 (CD) "DE"

THE BEAUTIFUL INDIANS: a) Hiawatha, b) Minnehaha / It Shouldn't Happen To A Dream / Diminuendo In Blue / Happy Go Lucky Local, pts. 1 & 2 / (4 non-DE tracks: Green, Pink And Plaid / Janethum Drum / Dark Dawn) / Jam A Ditty / Blue Skies / Magenta Haze / Golden Feather / Sultry Sunset / Flippant Flury

- Musica Jazz (It) 2MJP 1079 (LP) "I SONG DI IRVING BERLIN E JEROME KERN"
Side 1 / track 2: 19Dec44 Blue Skies (from Carnegie Hall). Earlier included on PRESTIGE (US) P 24073. (Moulé)

- Musica Jazz (It) MJCD 1088 (CD) "DON BYAS 1940-1953"
Includes 1 earlier unissued DE track from 10Jun50, recorded in concert (via BFN) in Hamburg / GER: How High The Moon, see DESOR 459g and JAZZ RECORDS vol. 6. (Moulé - Aasland)

- Take 2 (E) TT 004 (2-CD set) "GOLDEN BIG BAND ERA"

Disc 1: 4) Magenta Haze / 19) Sophisticated Lady
Disc 2: 1) A Train / 16) Ain't Misbehavin' / 18) Sultry Sunset. (Moulé)

- VDisc/Fonit Cetra (It) VDL 1016 (LP) "LE GRANDI ORCHESTRE - Vol. 4"

Side 1 / track 4: Boy Meets Horn (from WORLD ET and V-Disc, 8Nov43). (Moulé)

- | | |
|--|------|
| 1. POUSSE-CAFE OVERTURE | 7:46 |
| arranged and performed solo by Ellis Larkins | |
| 2. TAKE LOVE EASY | 3:11 |
| (lyric by John LaTouche) - vocal, Marshall Barer | |
| 3. POUSSE-CAFE | 3:27 |
| vocal, Barbara Lea | |
| 4. LET'S | 2:45 |
| vocal, Marshall Barer | |
| 5. C'EST COMME CAI | 3:08 |
| vocal, Barbara Lea | |
| 6. FLEUGEL STREET RAG | 2:21 |
| vocal, Marshall Barer | |
| 7. SOMEONE TO CARE FOR | 2:46 |
| vocal, Barbara Lea | |
| 8. THANK YOU, MAAM | 1:44 |
| vocal, Marshall Barer | |
| 9. UP YOUR ANTE | 1:33 |
| vocal, Barbara Lea | |
| 10. BE A MAN | 1:03 |
| vocal, Marshall Barer | |
| 11. THE SPIDER AND THE FLY | 3:26 |
| vocal, Barbara Lea | |
| 12. THE SWIVEL | 2:35 |
| vocal, Marshall Barer | |
| 13. MY HEART IS A STRANGER | 2:08 |
| vocal, Barbara Lea | |
| 14. C'EST COMME CAI | 2:40 |
| vocal, Marshall Barer | |
| 15. GOODBYE, CHARLIE | 2:37 |
| (additional lyrics by Don Tobias) - vocal, Barbara Lea | |
| 16. SETTLE FOR LESS | 3:03 |
| vocal, Marshall Barer | |
| 17. FOLLOW ME UP THE STAIRS | 1:48 |
| vocal, Barbara Lea | |
| 18. IF I KNEW NOW (WHAT I KNEW THEN) | 2:44 |
| vocal, Marshall Barer | |

Ellis Larkins, Piano, Arranger • Billy Pop, Adam Guettel or Don Miller, Bass
Carl Lynch, Guitar • Jeff Oster, Flugel Horn • Johnny Williams or Jamie Spencer, Drums

DISCUSSIONS - ADDITIONS - CORRECTIONS

"JAZZ RECORDS" Vol. 6:

Mr. Moulé told me that "Honeysuckle Rose" from the 20Nov58 Pleyel, Paris, concert was excluded from the MAGIC DAWE 39 CD-issue due to a technical fault on the MAGIC master tape. The tune was performed between "Tenderly" and "Jeep's Blues". A complete copy is however issued on the non-commercial cassette MADLY (F) C-5. (Nielsen)

On the sleeve of "IT'S PARTY TIME WITH JESSE POWELL", Truesound 15007, liner note writer Tom Wilson writes that Jesse Powell is an honor graduate of the famous Count Basie and Duke Ellington bands. Do you know whether this talented tenor sax did play with Duke? If so when? (Celnick)

We have so far no info. Can anyone else help shed some light on the matter - please. (DEMS)

91/3-1, Sarpe Top Jazz (Sp) SJ 1024, 20Nov69. This long evening in celebrating Duke's 70th birthday started Thursday and carried on over midnight until 2:15 AM. There was a ORTF telecast, but there was also a broadcast, "Le Pop Club", a programme by José Artur, on FRANCE INTER. The French radio files about this bc read as follows: Rockin' In Rhythm (4'20) / Take The A Train (4'20) / Orfeo Negro (4'05) (Drum Samba / Summer Samba?) / Things Ain't ... (2'45) / Satin Doll (4'35) / Improvisation sur le blues (6'10) (Wild Bill's Blues?) / El Matador (3'25) (El Gato? should be "El Viti") / Sophisticated Lady (3'10) / In A Sentimental Mood (3'15). The files also read: "+ commercial recordings". As one can see, the content of this broadcast is very similar to the content of most part on the TOP JAZZ/SARPE CD, apart from the addition of one track, "A Day In The Life Of A Fool", and the reversed sequence of "Things Ain't ..." and "Summer Samba" (as "Orfeo Negro", a famous film title. The last two CD tracks were performed later in the evening, and can be found on the telecast, shown on 3Jan70, content as follows: Rock. In Rhythm / A Train / Satin Doll / Things Ain't .. / Soph. Lady / Satin Doll (finger-snapping routine) / Happy Birthday (to Duke) / Fife / In A Sentimental Mood / B.P. Blues / Diminuendo And Crescendo In Blue / Satin Doll (& close). The telecast was preceded by the American ambassador in Paris, Mr. Sargent Shriver. The CD release is, anyway, essential as everything was previously unissued. (Moulé)

91/3-7, "Carnegie Hall Concert", on Caracol (F) CAR-436/437: Add "Linehouse Blues", "Just A-Settin' ..." and "Trumpet No End". (Moulé)

91/4-5, Tring JHD016 "Live In Mexico": My confidence is shaken by Sjef's allegations on this CD about duplications. The two versions of "A Train" are not the same: On the second version is some extra alto at the start of the first B section, which does not happen on the first version. Also "Mood Indigo" is not the same as the Snader telescription (my source is New World 5043). (Schonfield)

Concerning the New World "Mood Indigo" version, which has earlier been dealt with in our bulletins, we will cite from a Stratemann letter (10Mar82): NW-5043 does indeed contain a totally different version. It is a heavily edited version of the commercial Columbia recording of December 19, 1950, as released on the "Masterpieces"-LP. They edited the entire main section, leaving only the beginning and the end intact. (DEMS)

Azure CA-13: "I cannot seem to locate any discographical information about the contents of this tape; in fact, a listing of even the song titles is also missing! For

a DEMS release this lack of information is unusual. I have checked the insert included with the tape itself, DEMS bulletins since the tape was released, and my discographies (on the assumption that the entire tape is from November 2, 1958 as suggested in the liner notes). DESOR and Timmer (third edition) only lists two titles from this November 2, 1958: Hi Fi Fo Fum and Medley. Can you provide me with a list of the title sequence, date(s), location(s), personnel, etc." (Carmack)

DEMS: You are right, you cannot locate any information, other than what you mentioned. The Timmer info is taken from DESOR. You are right assuming, as all other DEMS members do, the date to be 2Nov58, as stated in the liner notes. The origin is also as said there, and cannot be misunderstood. The sequence is as on the tape. The titles from the concert are very easy to identify (no unusual ones). However, since this is the first time the whole content has become known, here is, for your convenience, the titles, and in sequence: A Train / B&T Fantasy-CLC-Mooche / Tenderly / Perdido / Soph. Lady / My Funny Valentine / Mr. Gentle and Mr. Cool / All Of Me / Hi Fi Fo Fum / MEDLEY: Don't Get Around ... - Do Nothin' ... - Don't You Know I Care - In A Sent. Mood - Mood Indigo - I'm Beg. To See The Light - Soph. Lady - Caravan - I Got It Bad - Just Squeeze Me - It Don't Mean ... - Solitude - I let ... & Don't Get ... / Dim. & Cresc. While looking through bulletins as said above, you succeeded in missing 91/5-5, VIDJAZZ 31, where a few additional titles are mentioned. Looking back in our bulletins you could possibly have noticed in 85/4-11 a 90' VHS (PAL system) video, which included some 40' from this rare Dutch TV 2Nov58 performance. The personnel is as given in DESOR. Please observe that the very last item on CA-13 is from another occasion, as clearly stated in the liner notes.

30Dec57: "Timmer (third edition) lists the following sequence, all supposedly including Duke among the performers: Ballet Of The Flying Saucers, A Foggy Day, They All Laughed, and Such Sweet Thunder. My question is whether, indeed, a trio including Duke, Woode and Woodyard actually accompany Carmen McCrae on A Foggy Day and They All Laughed as indicated by Timmer, or whether McCrae is actually accompanied by her own trio consisting of Ray Bryant, Ike Isaacs and Specs Wright as indicated on the LP (Sounds Great & Kings Of Jazz) liner notes." (Carmack)

DEMS: Carmen McCrae is acc. by her own rhythm group. This portion comes from a NBC-TV show, "Timex All-Star Jazz Show" No.1, produced in NYC. The Duke portion came from the Blue Note, Chicago. Also see 83/4-4 and 84/3-3.

Here is the address of the MUSICA JAZZ magazine, that the LPs come out with: RUSSONI EDITORE S.p.A., Via Vitruvio 43, 20124 MILANO 8 Italia). Telefono: 02/67561 (This address given under "Diffusione per l'estero" - (distribution to foreign countries). (Moulé)

Label name corrections:

91/5-1: Correct label name is FONIT CETRA (not FONIT CENTRA). By the way: I always thought the 16Jan46 Esquire Concert was at the Philharmonic Auditorium in Los Angeles, and not in New York City. What is DEMS' opinion? (Moulé)
Aasland: This 3rd Esq. Conc. took place in NYC, broadcast by ABC, 9-10 EST, Coast-to-Coast. MC: Orson Welles. On this same date Duke was playing the NYC Ritz Theatre.
89/3-5, 91/5-1: Correct label name and number should read FREQUENZ (It) 044-003 (not FREQUENZ). (Moulé)

88/1-2: Dance Band Days DED-11 "Hank Cinq" allegedly not in DESOR is in DESOR, in exactly the right place, 747f. (Schonfield)

89/3-1: Private Collection Vol. 6 "Honeysuckle Rose" is not on JC-4. (Schonfield)

92/1-2: The title UNCONTRIVED is slightly distorted mistakenly spelt as UNCINTRIEVED. (DEMS)

**FOR
DEMS
MEMBERS
ONLY**

AZURE CA-15

18 Years Later

This DEMS tape, Azure CA-15, is especially composed by Benny Aasland and Sjet Hoefsmit, to be presented at the ELLINGTON '92 CONFERENCE in Copenhagen, Denmark.

Side A

Since November 1984, when the broadcasts started, "Danish" has a special meaning for the Ellington community. For the occasion of our annual Conference being held in Denmark this year, it seems very appropriate to make a selection from the "left-overs" from these broadcasts, for our traditional conference-cassette.

There have been issued many CDs and we have also used several beautiful selections for some of the conference-cassettes. But there is still much to be enjoyed among what (for whatever reason) remained unissued until now.

From bc.1 only one selection is still "fresh": the second movement of "NIGHT CREATURE" ("Stalking Monster") as recorded on 31Jan63 in Paris. In DEMS 86/2-3 referred to as 01I and in Desor as 861 n and o.

From bc.2 only the 3Jul62 NYC recording of "Take The "A" Train" and its preceding false start are left on the shelf. See DEMS 02A and 02D.

From bc.3 there is only one selection left. It is a non-Ellington recording from the session of 21Aug63 in Chicago for "MY PEOPLE" titled "King Fit The Battle Of Alabam", the instrumental version. Take 24 (DEMS 03F) is preceded by take 22 and 23, copied from bc.25 (DEMS 25D).

Bc.4 is in the meantime apart of the interviews, completely issued on CD. Bc.5 contained "THE QUEEN SUITE" which was on one of the first Pablo albums appearing after Duke's death.

On bc.6 we found from the second Stockholm telecast of 8Feb66 "Soul Call" and "Wings And Things". DEMS 06K and 06L, Desor 1009 c and d.

Furthermore, bc.6 contained 4 takes of "New York, New York" as recorded on 5Sep72 in NYC and documented with a wrong date both in DEMS 06F and Desor 1392 a. (Take 3 and 4 are repeated in bc.46. What a pity.)

We have combined the two selections from the Malmö concert of 25Oct73, found in bc.6, "Caravan" and "In Duplicate", with the one in bc.24, "Take The "A" Train". See DEMS 06G and 24A. Desor 1440 c, d and e. As you will hear, we have tried to replace the very end of "Take The "A" Train" which was skipped in the broadcast with what we have on our own tape (from André Mahus). Now you can understand how much we appreciated these broadcasts, also when the recordings were already in our collection.

Bc.6 started with highly interesting material from the 3Jan56 Chicago session (see DEMS 92/1-2), from which some complete takes are issued in the meantime on CD. From "Discontented", take 4 is issued on CD. Take 3, an Introduction rehearsal, is here. After take 4, bc.6 continued to give us what was recorded in the studio. First an hilarious improvisation, based on "Carnegie Blues" by Johnny Hodges, followed by a Blues improvisation by Johnny and Billy Strayhorn. This is one of the rare occasions where we have proof of the fact that Billy played the piano during a recording session, which must have happened many more times without any documentation. It seems that without an interruption in the tape, Duke counted down for the rehearsal of the next selection: "Scratchin' The Surface", which is the first selection on side B. The final result of "Scratchin' The Surface", take 5, is again issued on CD. See DEMS 06A, 06C, 06D and 06E. The session belongs to Desor 652.

ALL FOR THE LOVE OF DUKE I

CREOLE RHAPSODY (ctd.)

esmal delay here, a trace of suspended rubato there, hardly warranting explicit variation in the music. A beautiful trumpet passage, so fitting for the mood and dimension of the piece, a quite delectable early foray into extended composition. Ageless music, interpreted by a unique Ellingtonian.

(Rattenbury)

Side B

We continue with this very interesting 3Jan56 session. The next selection after "Scratchin' The Surface" was "Do Not Disturb", later to be known as "Le Sucrier Velours". Take 9 is issued on CD. We have copied from bc.8 take 10 and from our own collection (a Klaus Götting tape) take 11. See DEMS 08M and in Desor session 652.

The next selection in the session was "Tea For Two", which is not complete at the very beginning in bc.22. We have here again used our own tape, to give you a complete version. See DEMS 22H and Desor 652 e.

The recordings in the Danish collection, made on 18Mar56 in the same studio, contain also unusual interesting rehearsal material. In bc.9 we hear the creation of "Short Sheet Cluster" from the start until and including take 5. Take 7 is issued on CD and take 10 from bc.10 was used for the 1990 conference-cassette (CA-10). See DEMS 09G and Desor session 652.

Some recordings have been made with very confusing written material, which had to be played in a different sequence than originally indicated. This has been testified by many of the Ellingtonians, who came to our conferences and has been proven to be true by the recordings of "Short Sheet Cluster". In the same session we have also proof of the fact that sometimes there was even nothing on paper. We have here, copied from bc.6, the only (two) rehearsals preceding the issued version on CD, very appropriate called "Uncontrived". See DEMS 06J and still Desor session 652.

Not in Desor, because it is a non-Ellington recording, is a selection from the 29Jun65 session, made under Duke's supervision. It is documented in Timmer on page 245, with a slightly wrong date, but with completely wrong personnel. We have Clark Terry, Willie Ruff, Bob Wilber, Billy Strayhorn, Wendell Marshall and Dave Bailey. This can very well be the recording session, described by Bob Wilber in his presentation for "Ellington '85". What we hear is an up-tempo version of "Passion Flower" and what we think is: "Billy would have been only 76 years old nowadays. Can you imagine?"

From the 18Jul63 NYC session, "Action In Alexandria" take 4 is issued on CD. Here is from bc.7 take 7. DEMS 07K, Desor 898.

The last session that we can cover is the Seattle broadcast from either 4Dec67 or 5Dec67. In bc.8 we have found the opening selection "The "C" Jam Blues", not complete on either side. "Take The "A" Train" was in bc.7 and the end of the original '67 broadcast was in the Danish broadcast #41. We have included "The Shepherd" and the start of "Drag". See DEMS 08C, 07D and for bc.41 DEMS 90/3-3 item 6 and 7.

We have given you as much as possible facts and figures, like dates, locations and personnel. We have given a minimum of comments on the beauty of the music. We consider you all to be great enough an expert to do that yourself, but as an exception we would like to make a confession about our own preference. We like "Drag" the most, being a striking example of the "freshness" and simplicity of Duke's melodic inspiration at the end of his career. When everything goes as planned, we will continue with "Drag" next year.

This cassette is produced by the DUKE ELLINGTON MUSIC SOCIETY
Box 4026, S-17604 Järfälla, Sweden.

Copies made in Holland. Contents must under no circumstances be used for commercial purposes.

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

FILM

DUKE IN THE PICTURE VIDEO

● Storyville(D) SV 6033 "DE&H" (1929-1943)
Video available both in PAL and NTSC.

Selections from several short and feature length films

Featuring Billie Holiday, Ben Webster, Ivy Anderson, Johnny Hodges, Arthur Whetsol, Cootie Williams, Freddie Jenkins, Harry Carney and many others



BLACK AND TAN (1929)
RKO Productions Inc.
Directed by Dudley Murphy
"Black and Tan Fantasy" (Ellington)
"The Duke Step Out" (Ellington)
"Black Beauty" (Ellington)
"Cotton Club Stomp"
"Flaming Youth" (Ellington)
"Same Train" (Ellington)
"Black and Tan Fantasy" (Miley/Ellington)

"A Triangle (Dance, Jealousy, Blues)"
"A Hymn of Sorrow"
"Harlem Rhythm"

PARAMOUNT PICTORIAL NO. 689 (1937)
Making Records with Duke Ellington And His Orchestra.
"Daybreak Express" (Ellington)
"Oh Babe! Maybe Someday" (Ellington)

THE HIT PARADE OF 1937
Republic Pictures
"I've Got To Be A Rug Cutter" (Ellington)

CHECK AND DOUBLE CHECK (1930)
RKO Productions Inc.
Directed by Melville Brown
"Three Little Words" (Kaimari/Huby)
"Old Man Blues" (Ellington)

DUKE ELLINGTON AND HIS ORCHESTRA (1943)
An RKO Jamboree (No. 7)
Directed by Jay Bonafide
"Mood Indigo" (Ellington/Mills/Bigard)
"Sophisticated Lady" (Ellington/Mills/Parish)
"It Don't Mean A Thing" (Ellington/Mills)
"Don't Get Around Much Anymore" (Ellington)

SYMPHONY IN BLACK (1934)
A Rhapsody Of Negro Life, composed by Duke Ellington
Paramount Pictures
Directed by Fred Waller
"The Laborers"

Running time: 55 minutes

Duke Ellington became a nation wide sensation because of his radio broadcasts from the Cotton Club in Harlem. Shortly thereafter, Hollywood was calling and the first Duke Ellington film appearance became the Dudley Murphy production of **BLACK AND TAN**. Though not actually shot in the Cotton Club, it remains the

most vivid visual document we have of the special aura and mythology surrounding that landmark club.

The relationship to Hollywood movies continued throughout his career and Ellington was often enlisted to appear in band short subjects and as "musical relief" in feature films. **CHECK AND DOUBLE CHECK** featured the enormously popular radio stars Amos and Andy. The band plays background music throughout dialogue scenes that took place at a swank party. But the filmmakers allowed Duke Ellington two complete numbers, uninterrupted by dialogue. One interesting note: In the number **THREE LITTLE WORDS**, we hear The Rhythm Boys (featuring Bing Crosby) but they could not be shown on screen due to the taboo of having a mixed race band on camera.

The short subjects continued throughout the 1930's and 1940's. **SYMPHONY IN BLACK** is particularly interesting because the music was especially written for the film. It was one of Ellington's early suites - in this case a portrait of Black America - and was a form that Ellington experimented with for several decades. Look for Billie Holiday singing **SADDEST TALE**. **MAKING RECORDS** is fascinating, not only for the music and glimpses of Ellington directing his band, but also because of the explanation of how a record in the 1930's was recorded and duplicated.

In other feature film appearance from **THE HIT PARADE OF 1937**, we see one of Ellington's most lively and amusing screen performances. **I GOT TO BE A RUG CUTTER** shows the tuxedoed band in a playful mood, bolstering Ivy Anderson in her wonderful vocal. **RKO JAMBOREE** Number 7 is a mini-concert of great Ellington standards. By 1943, Ellington's sound was beautiful and lush and it created a wonderful background for brilliant solos by people like Ben Webster and Johnny Hodges.

This tape gives a vivid picture of the musical evolution of one of the finest composers of the century - Duke Ellington.

Excellent copies from original film material. (DEMS)

SHORT COMMENTS ON THE NEW BOOKS (see BOOK ANNOUNCEMENTS IN PREVIOUS BULLETIN, pages 4 - 5)

● It is quite clear that Klaus Stratemann's monumental work **DAY BY DAY/FILM BY FILM** will be, and remain, the standard reference work lasting for many years to come. There will undoubtedly be many reasons to refer to this book in the future.

● In the series of Erik Raben's discographies we now have Vol.6, **DUKE ELLINGTON** edited by Ole Nielsen. This is a fresh and another step on the way on the never-ending efforts to finally reach a "final" DE disco. This disco will undoubtedly prove a most useful basis in this respects.

Haste yourself to the nearest book shop asking them to get you a copy. The address is:

STORYVILLE RECORDS & JAZZ MEDIA, Dorteavej 39, DK-2400 COPENHAGEN, Denmark.
Phone (+45) 3119 8259; Fax (+45) 3119 0110.

Stratemann's book is priced USD 119.-

Nielsen's book is priced USD 45.-

We have received many letters commenting on the presence of Aasland at the Copenhagen Conference. From these we would like to cite the following:

"Dear DEMS: (...). May I add that it was not only a pleasure but a privilege to meet Benny at Copenhagen. I am so glad he was able to get there and he certainly made the conference more of a Hit." (Frank Rutter, Canada)

"Dear Mr. Aasland: What a pleasure it was to meet you at "Ellington '92" in Copenhagen! For me it was the highlight of the conference. (...)" (Theodore R. Hudson, USA)

Aasland: "I don't really know what to say but being extremely proud and also humbly very much obliged for the appreciation. I would like to take the opportunity to extend great thanks also for many snapshots being so kindly sent to me.
THANK YOU ALL !"

ALL FOR THE LOVE OF DUKE !