

THINGS TO COME

A new collection of Jazz is in Spain announced to be issued. The complete collection will consist of 63 CD's, one each week together with a magazine. When writing this the first release is out with Miles Davis, plus, as a bonus, the "Round Midnight" film sound track. Duke Ellington, Johnny Hodges, and Ben Webster are announced for future issues. (Navas Ferrer)

CD two (63:31):

In A Mellow Tone	a	b	c
All Of Me	a	b	c
Things Ain't What They Used To Be	a	b	c
Jeep's Blues	a	b	
3rd set:			
Mood Indigo	*		
Perdido		b	
Satin Doll	*		
A disarming visit by June Christy & Stan Kenton	*		
Newport Up	*		
Medley	*		
Passion Flower		a	b
On The Sunny Side Of The Street		a	b
El Gato	*		

"DE LIVE AT THE BLUE NOTE" (Label/Numbers as yet unknown) There were 3 sets (6PM, 10PM, and Midnight), 9 Aug 59: CT SBkr WC CA RN; QJ BWmn JSrs; PG JHtn JH RP HC; DE BS JWde SWrd JJsn. (On selections with only one drummer, it is Sam Woodyard.)

CD one (71:26):

1st set:			
Take The A Train (pBS for DE)	*		
Newport Up	*		
Haupté (Polly's Theme)		b	
Flirtibird		b	
Pie Eyed Blues		b	
Almost Cried	*		
Dual Fuel (Dual Filter)	*		
Sophisticated Lady		a	b
Mr. Gentle And Mr. Cool		a	b
El Gato	*		
2nd set:			
C Jam Blues	*		
Tenderly	*		
Honeysuckle Rose	*		
Drawing Room Blues (DE/BS plus rhythm)	*		
Tonk	*		

All selections except the first four were digitally remixed from the original three-track tapes. The unusual sound is due to the miking, which is essentially several overhead microphones tactically positioned over the band.

- * = previously unissued (Nielsen)
- a = Roulette(US/Can/It) 52 119 (as "BS LIVE!")
- Roulette(E) 3001 & Roulette/Vamp(F) 3001 ("BS LIVE!")
- Roulette 121 ("BS LIVE!"), Roulette(It) 15 014 (-" -)
- Roulette(J) YS-2693-RO & YW-7510-RO ("BS LIVE!")
- Roulette/Vogue(F) 56 045 ("MEMORIAL JH")
- Vogue(E) 528 1 ("JH MELLOW TONE")
- Jazz Reactivation(E) 107 ("JH")
- b = Vogue/Roulette 651 600 062 (CD) ("DE AT THE BLUE NOTE")
- c = Jazz Plus(F) 001 (CD) {"DE"}
- Frequenz(It) 044 003 (CD) {"DE"}

You may also take a look into Nielsen's DE disco. (Aasland)
All of a sudden the 9Aug59 date, which earlier mostly was referred to as 28Dec58, has been established, thanks to one Mr. Michael Cuscuna, who is the producer for release of the material. (Nielsen)

Continuing Ken Rattenbury's series (35)

THE ELLINGTON SOLOISTS

HARRY CARNEY

-SONO- PART I.

A few years ago, I collaborated with one of Ellington's staunchest supporters --- the late Rev. Costin Densham, himself a baritone player of some stature in his younger days --- on a monograph concerning the work of the great Harry Howell Carney. The Rev. Costin sent me a selection of his own favourite Carney solos, extended from various recordings, and this one was included. I do know the LP from which it had been extracted, but not the date of the broadcast, as, according to the discography which I have consulted, Carney had broadcast this piece with Duke Ellington three times between March and May 1946, but it wasn't more specific than that. I wonder if anyone could identify for me, the date of the particular airshot, please, referring to my transcription? Knowing the imaginative powers of the splendid musician, I'll wager that all of the versions were appreciably different; his paraphrasing of the main theme here shows this quality of invention and relaxation. Just examine Bars 1 to 8 in step with Bars 9 to 16, and you'll note the subtle re-ornamentations and shifts of rhythmic emphasis for which Harry Carney was justly renowned during his lifetime involvement with the music of the Master.

The Carney command is amply demonstrated here, both extremities of his considerable range are effortlessly, almost nonchalantly negotiated, and his melodic constructions are altogether lyrical. The second half of this fine performance will follow in the next Bulletin. (Rattenbury)

SAVE THESE DATES

for Ellington '93, bringing the Ellington community together in Duke's home town.

Call 800-988-7473, the Ellington '93 information line, for further details. It is not too early to register!

Box 31, Church Street Station, N.Y., N.Y. 10008

August 11 - 15, 1993 New York City

DISCUSSIONS - ADDITIONS - CORRECTIONS

● "Jazz Records 1942-1980": On page 499 of his excellent discography Ole J. Nielsen lists the band as having played two concerts at Southport on October 19, 1971. This is incorrect. Two concerts were scheduled but the band's instruments were delayed arriving from Manchester, where the band had flown in from France. Additionally the car which was bringing Ellington to Southport from the airport ran out of petrol and he was stranded at Ainsdale. When instruments and musicians had all arrived it was so late it was decided to have just one concert instead of two, and both audiences were packed into the one house. The titles Nielsen lists for the first house are correct. The concert was recorded on a mono reel-to-reel sited in the ceiling of the theatre above the band, which is why the announcements are muffled. (Voce)

We thank you for the "ran out of petrol" story. However, in view of the fact that two concerts were held at the Floral Hall, we have a slight suspicion this might have been made up by someone. Anyway, we have both concerts on tape in our files, as many other collectors have - and by the way, you yourself was present in the wing at the occasion, recording it on a portable. Thus we find Nielsen's listings to be quite correct. Furthermore, both concerts were listed already in DESOR's very last volume. You may look up 1344 and 1345.

For those who don't have DESOR or Nielsen's disco, the following details might be of interest, from the DEMS files:

% The "C" Jam Blues
Black And Tan Fantasy
Creole Love Call
The Mooche
Kinda Dukish & Rockin' In Rhythm
Happy Reunion
Take The "A" Train
Fife
Chinoiserie
I Can't Get Started
Harlem
% Perdido
TOGO BRAVA - BRAVA TOGO
Soul Soothing Beach
Naturellement
Amour, Amour
Right On Togo
Come Off The Veldt
Medley:
I Let A Song Go Out Of My Heart
Don't Get Around Much Anymore
Mood Indigo
I'm Beginning To See The Light
Solitude
It Don't Mean A Thing
I Got It Bad
Everybody Wants To Know
Sophisticated Lady
Caravan
Satin Doll
Things Ain't What They Used To Be
Aristocracy A La Jean Lafitte
Addi
How High The Moon
Lotus Blossom %

2nd concert:

The "C" Jam Blues
Black And Tan Fantasy
Creole Love Call
The Mooche
Kinda Dukish & Rockin' In Rhythm
Happy Reunion
Take The "A" Train
Fife
Chinoiserie
I Can't Get Started
Harlem
Satin Doll
Things Ain't What They Used To Be
% Perdido
Come Off The Veldt
Medley:
Prelude To A Kiss
In A Sentimental Mood
I Let A Song Go Out Of My Heart
Don't Get Around Much Anymore
Mood Indigo
I'm Beginning To See The Light
Solitude
It Don't Mean A Thing
I Got It Bad
Everybody Wants To Know
Sophisticated Lady
Caravan
Aristocracy A La Jean Lafitte
Addi
Lotus Blossom

(DEMS)

"Come Off The Veldt" is also known as "Go", and as "KIXX".
(Aasland)

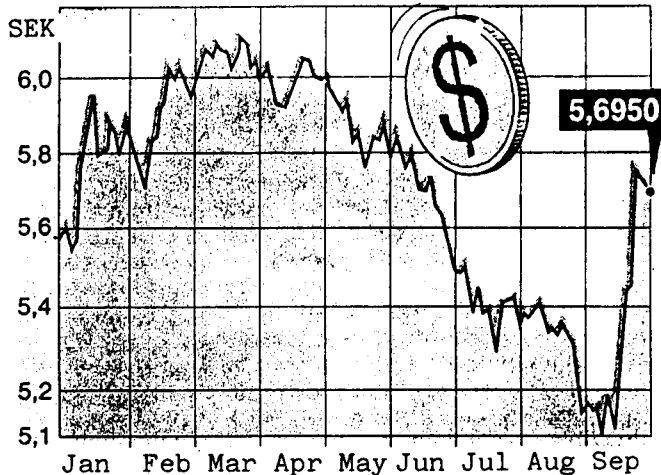
● 21 May 37: In Stratemann's book, Day By Day, we find on page 144 this to be a "CBS shortwave radio broadcast to England (DESB)". Will Dr. Stratemann please come forward and give us additional info re. this broadcast. If the date is correct, this wasn't any re-broadcasting done by the BBC. We refer to a letter from the BBC Written Archives Centre, from which we cite the following; "I have checked the Radio Times for 21st May 1937 but could not trace a programme featuring Duke Ellington. I also checked our programme records (a pre-war programme index) but again this was in vain." The same letter also informs: "The 1937 series of FIVE HOURS BACK did not begin until July 1937." (Hällström)

Awaiting a comment from Dr. Stratemann, Aasland informs this shortwave bc was mentioned in the weekly magazine "The New Yorker, 15May37". It could be, that it never occurred as predicted. Aasland has never through all his research/collecting years come across any referens to this specific bc date.
(DEMS)

● MFD 5-LP box G4RS 2536: Mr. Götting in France has further questions on this matter. Awaiting comments from Mr. Hoefsmid Mr. Götting should take a look on the answers to Mr. H-U Hill.
(DEMS)

● "I'm sure you have many DEMS members in U.S.A.. Many of us, including me, have any idea how to convert Swedish SEK to U.S.A. \$. Why not give an approximate conversion table once a year in the DEMS bull?"
(Irey)

The never ending fluctuations is the simple reason why it is impossible to state a fixed value.



In March One US Dollar reached the value of circa SEK 6.16, in September the value was down to 5.1, but now in late November it seems a USD is again back to about SEK 6.0, luckily to say.
(DEMS)

● MF G4RS 2536 (the notorious !): Can DEMS help with date and location concerning the following tracks?:
Disc 2: Kinda Dukish-Rockin' In Rhythm; Disc 3: Caravan; Disc 4: Satin Doll; Disc 5: Satin Doll.
(H-U Hill)

2: This is commonly still referred to as "Sweden, c. Nov58". I don't believe that. There were two appearances in Sweden that year, 4Nov58 in Stockholm at Tennishallen. At none of the concerts "Kinda ...-Rockin'" was performed, and in Göteborg on 6Nov58 at Konserthuset the same goes for the two concerts given.

(The one and only concert in on 5Nov64 in Oslo, Norway, at Nordstrandshallen, included "Rockin' In Rhythm", but this time not preceded by "Kinda Dukish", and is quite different to the version included on Bandstand 1509 (CD) where the liner notes claim this to be from this date in Oslo. Consequently this statement must be false).

3: This "Caravan" is undoubtedly from the 11 Mar 64 concert, at Konserthuset in Göteborg.

4: This is from the 2nd concert at Konserthuset in Göteborg on 6Nov58 and is part of the "Medley" portion.

5: With this question you are adding to the mysteries to be solved in connection with MF Distribution/Production 5-LP box. I cannot find any Satin Doll here.

More investigations are needed. The hitherto more serious results so far is to be found in Moulé's book, where LP and CD variants are listed. This book must be a most valuable one for you. Advise: Get yourself a copy right away.
(Aasland)

● Azure CA-13, Amsterdam 2Nov58: Was there only one concert that day, or were two concerts given? There are differences between CA-13 and the video-tape Vidjazz 31. In 1985 I video-taped an AVRO-telecast which is identical to Vidjazz 31. On CA-13 we find in the Medley "Just Squeeze Me" between "I Got It Bad" and "It Don't Mean A Thing", which is missing on my AVRO-tape and Vidjazz 31. Today I looked twice on this part on each video-tape and no cut between "Bad" and "Thing" is noticeable. DESOR 711b, also, does not list "Squeeze Me". Is it possible there were two concerts, one which is on CA-13 and the other on Vidjazz 31 ("Cresc. & Cresc. In Blue" is missing on both Vidjazz 31 and the AVRO-telecast)?
(H-U Hill)

There was one concert only. The telecast version lacks the "Just Squeeze Me" portion, whereas the bc version has it included.
(Aasland)

● "Jazz Records 1942-80": On page 500 Nielsen lists an interview of 4:20 minutes between Duke and Stanley Dance recorded in London on October 21 1971. This was the amount broadcast at the time. I have a tape of the full interview which runs for 30:20 minutes.
(Voce)

(ctd. p. 4)

BOOK REVIEWS (as published in the "JazzTimes" magazine (Dec. '92):

**DUKE ELLINGTON: DAY BY DAY
AND FILM BY FILM**

by Dr. Klaus Stratemann
(792 pp., Jazzmedia, Copenhagen,
Denmark, \$119.00).

**JAZZ RECORDS, VOL. 6:
DUKE ELLINGTON**

by Ole J. Nielsen
(616pp., Jazzmedia, as above, \$45.00).

These were published to coincide with the tenth Duke Ellington Conference held in Copenhagen last May. The first, in large 11 x 8 inch format, is an altogether outstanding achievement. Expensive, yes, but I am sure no Ellington enthusiast who sees it will rest till he possesses a copy.

Dr. Stratemann is a specialist in jazz films, and Ellington's are dealt with in thorough detail, many stills being well reproduced. Of even greater general interest are what he calls "Interludes" between the film entries.

Eye brows raising beholding the declarations in the above third column concerning errors, omissions, etc., but not a single sample to exemplify whys and wheres. Eye brows again raising: Comparison made between a non-existing book and the reviewed one (as being a step forward). Finally, to whom it may concern, an enlightenment: There will never be a definitive Duke Ellington discography. (DEMS)

In them, engagements and performances of all kinds are listed chronologically and supplemented by relevant quotations from the press.

Besides many complete itineraries of foreign tours, there are reproductions of programs, recording contracts, ads, and rare photographs. One appendix lists television appearances between 1949 and 1973; another is devoted to Cotton Club programs and advertising illustrations. There are nine pages of personnel charts, a bibliography, a general index, and others concerned with persons, compositions, cities and venues. All in all, it is the biggest single collection of factual information about Ellington yet accumulated. The German author, whose English is excellent, is described as "a jazz historian. But he does a little dentistry on the side." Like his fellow-countryman, Manfred Selchow, author of *Profoundly Blue*, the Edmond Hall "scrapbook," he has achieved some-

thing that would daunt anyone living in the U.S. One wonders whether Le Carré knows about these guys.

The discography is praiseworthy, too, but less successful, possibly because there was pressure to finish it for the "conference" (?).

About a third of it does not relate to records at all, but with performances known to exist on tape. A lot of the latter were presumably illicitly recorded by all-for-the-love-of Duke types and are unlikely to be of quality to justify release. There are, too, a considerable number of errors, omissions and false assumptions, but the book nevertheless improves on Timmer's and should serve collectors usefully till the Italian maestri (Massagli, Pusateri and Volonté) give us the definitive work of which they are capable. Note that this is Vol. 6 of the series begun by Erik Raben. —Stanley Dance.

DISCUSSIONS ... (ctd. from page 3):

This is a videotaped interview titled "A Conversation With The Duke". When the second 21 Oct 71 was broadcast in November extracts from the interview were used, first in the introduction to the broadcast portions between "Chinoiserie" and "In Triplicate". Two more extracts were used in the broadcast. The extracts amount to 4'20". (Aasland)

The two extracts during the intermission of the broadcast are composed by a question by Stanley Dance in the beginning of the interview and a statement made by Duke at the end of the interview. In the complete interview Duke gives a totally different answer to the same question. The answer used in the broadcast is not an answer at all, but simply a part of a long statement that Duke made much later in the interview. It starts with: "I am a piano-player ...". The interview was made after the second concert. (Hoefsmit)

DEMS files say parts from concert(s?) at the London Odeon Theatre in Hammersmith were filmed for BBC-2 (also see Stratemann's book, where BBC-1 is given, which of course might be quite correct) for telecast on 14 Nov 71 (Stratemann as 14 Nov 72). (Aasland)

On the Victor recording sheet for 30 Oct 28 were later, on 6 Jul 39, typed annotations by one Mr.

Steve Sholes, who stated the personnel for "No, Papa, No" to be as follows: DE JH HC RJsn EM AW JN WB(tuba) SG FG(banjo).

The by Mr. Sholes, certainly in good faith, stated personnel is definitively wrong. EM is not present and would have been soloing on "The Mooche". RJsn was no longer in the band, etc. ... Also: AW is not the soloist in the Ozie Ware numbers, and neither in take -1 of "No, Papa, No". The soloist remains so far a mystery. (Rado)

Aasland: Yes, innumerable efforts have been done trying to solve the personnel mysteries for this recording session. One might wonder if the true circumstances will ever appear. And the Victor sheets are certainly not always to be trusted (as also pointed out in your letter to DEMS). Reasons are many. ■

**"BEGGAR'S
HOLIDAY"**

(In addition - see previous Bulletin)

THE PLAYBILL
REGISTERED BY U.S. PATENT OFFICE
FOR THE BROADWAY THEATRE

Who's who in the cast

ALFRED DRAKE (Macheath) really won his spurs literally and figuratively as a leading man in musical shows as the original Curly in "Oklahoma!" His voice since has become known to millions via recordings of that score and on the air waves as the star of such programs as The Ford Festival of American Music. Born in New York, Drake sang baritone solos in his parish church during his youth and when he enrolled in Brooklyn College he became a member of its Glee Club. His first professional job, during his junior year, was as a member of the chorus and understudy in a Gilbert and Sullivan company. After graduation, he was hired in the same dual capacity for "White Horse Inn." William

Gaxton, the star, became ill and Drake played his part for eight performances. This resulted in his being hired as one of the leads in "Babes in Arms." Then he went into Marc Connelly's production of "The Two Bouquets," and from there in Stanley Gilkey and Gertrude Macy's intimate revue, "One for the Money." In the latter, he performed a variety of parts with great élan, including an impersonation of Orson Welles that drew this comment from the late Robert Benchley: "Alfred Drake IS Orson Welles." Then he appeared in a straight play, the comedy "Out of the Frying Pan"; next in Shakespeare's "As You Like It," with Helen Craig; and the Theatre Guild's production of "Yesterday's

WHO'S WHO IN THE CAST

(Continued)

Magic," with Paul Muni, which took him into "Oklahoma!" After fifteen months he discarded Curly's sombrero and chaps to put on panchromatic make-up for the cameras of Hollywood. Last season he came East to star in "Sing Out, Sweet Land!" He returned to the coast again in the spring and, between stints at the movie and radio studios, he collaborated on the book of a musical adaptation of the Italian classic, "The Liar," by Goldoni, for which a production now is being planned.

ZERO MOSTEL (Peachum) leapt from the lecture in an art appreciation course at the Museum of Modern Art to acclaim as a nightclub comic at Cafe Society. As Hamilton Peachum he makes his debut in a book show. His other stage appearances being in movie theatres and in the all-star variety show "Keep 'em Laughing" and Billy Rose's "Concert Varieties." He was featured in the movie "Dunbarry Was a Lady" before he received greetings from the President and became the infantry's most recalcitrant yardbird. His appearances as a guest star on radio have been numerous and in addition he starred in the coast-to-coast network series, "Chamber Music on Lower Basin Street."

BERNICE PARKS (Jenny) got her first break professionally in the West Coast production of "Meet the People." Since then she has become a headliner in such clubs as Copacabana, The Chez Paree in Chicago, and Ciro's in Hollywood. She played in two musicals which never reached New York. It might be noted that she was given her present part three days before the New York opening of this show which weathered the road and the Christmas holidays.

AVON LONG (Careless Love) was born in Baltimore. Before he left his home town he was offered a scholarship at a theological sem-

inary, another scholarship at the Boston Conservatory of Music, and still a third at a dancing school. The latter two he accepted and soon he sang and danced in night clubs and with name bands, first Leo Reisman and later with Cab Calloway. Then he was cast as Sportin' Life in the revival of "Porgy and Bess" and through his brilliant performance in that part he was called for "Very Warm for May," "Memphis Bound," and last year, "Carib Song." In the films, Mr. Long has been seen most recently as the bar-room balladeer in "Centennial Summer."

MILDRED SMITH (Lucy) earned a master's degree in a psychology major at Western Reserve University, where, the year before, she had received her bachelor's degree with a major in English drama and a minor in physical education. She taught senior English in Cleveland high schools and from there she went to the Cleveland Health Museum and took charge of their educational department. For recreation she acted at the Cleveland Playhouse and it was through this that she was brought East to appear in "Men to the Sea." This led directly to a part in "Blue Holiday," for which Perry Watkins, co-producer of "Beggars' Holiday," designed the sets. Then came a revival of "Mamba's Daughters," in another Watkins set, "St. Louis Woman" and "Lysistrata."

JET MACDONALD (Polly) was born and brought up in Ashland, Kentucky, and no matter what the Chamber of Commerce might say, the grass there isn't quite as blue as her eyes. She was selected from the ensemble of "Annie Get Your Gun," her only previous Broadway appearance, for her present role. An alumna of the Julliard School of Music, she paints for a hobby.

MARIE BRYANT (The Cocoa Girl), a comparative newcomer to the stage, was a member of Katherine Dunham's troupe. This is her debut as a singer, but once before she appeared in a show with a score by Duke Ellington. It was a tabloid revue entitled "Jump for Joy," in which Miss Bryant supported Eithel Waters and Mr. Ellington himself at the piano. As a featured player, she is better known to motion pictures, having appeared in "Broadway Rhythm," "Ziegfeld Follies," "When Strangers Marry," "Jamming the Blues." She has also appeared on the radio with Amos and Andy.

ROLLIN SMITH (Chief Lockit) last appeared on Broadway in Lew Leslie's "Blackbirds." After that he went to Europe to appear on the stage, in concert, and radio, in London, Paris, and other capital cities. He was caught in Denmark at the time of the Nazi occupation and was detained five months. Prior to his travels he appeared on Broadway also in Ziegfeld's "Showboat" and "Hot Rhythm."

BILL DILLARD (The Horn) is a triple-threat man from any casting director's point of view, for he acts, sings, and blasts a horn with equal ease. He has appeared as Danny, the sailor, in "Anna Lucasta," Pancho in "Carmen Jones," and Gabriel in "Memphis Bound." He has appeared as a featured performer on The Theatre Guild of the Air and also in documentary films.

DOROTHY JOHNSON (Mrs. Peachum) last appeared in "On the Town" and was seen previously in "Panama Hattie," "Stovepipe Hat," "Come of Age" and "Music in the Air." On the radio she has been featured in such programs as The Kate Smith Hour, Gene Autry's show and Evening in Paris. She has also appeared with Toscanini and Stokowski.

GORDON NELSON (O'Heister) makes his twenty-third appearance in a Broadway show in fourteen years. His last appearance was with Spencer Tracy in "The Rugged Path."

STANLEY CARLSON (Fingersmith) has appeared in "Rosalinda," also for two seasons with the New York Opera Company at City Center, and in "La Vie Parisienne" and "Pique Dame" for the New Opera Company.

LEWIS CHARLES (The Foot) is an alumnus of St. John's University. His previous Broadway appearances were in "Star Spangled Family," "The Streets Are Guarded," "Apology," "Talking to You," "Across the Board on Tomorrow Morning" and "The Naked Genius."

JACK BITTNER (Highbinder) was seen in "Land of Fame" and in the revival of "Petrified Forest," also in "Bobino" and several productions of the Studio Theatre of the New School for Social Research.

PERRY BRUSKIN (Mooch) has performed at the Diamond Horseshoe and also appeared in "Medicine Show," "See My Lawyer," "Dance Night," and "Of 'V' We Sing."

PAUL GODKIN and MARJORIE BELLE (the principal dancers) are reunited for the first time since Walt Disney's famous "Snow White and the Seven Dwarfs." They were used for the choreographic models from which the movements of the leading characters were drawn. Mr. Godkin has appeared on Broadway in "Stars in Your Eyes" and "Great Lady." He was a soloist with the American Ballet and Ballet Russe. Miss Belle's appearances have been as the Fair Witch in "Dark of the Moon," in "What's Up," with Jimmy Savo, "Portrait of a Lady," and with Paul Draper in "The Little Dog Laughed."



Published in the JAZZGRAM magazine (Oct. 1992),

Jazz Institute of Chicago:

SMORGASBORD & SCHNAPPS:

Ellington '92, May 28-31, in Copenhagen

by Richard Wang

For the first time the International Duke Ellington Society Conference was held on the European continent and in a non-English-speaking country, although English was the official language of the conference. And, as we will see, the longstanding and close relationship between Ellington and Scandinavia provided a unique historical background for the conference.

In 1939, on Ellington's second European trip during which he toured Scandinavia, he concertized in twenty Swedish cities, presented a concert in Copenhagen, and wrote two new compositions to commemorate the trip: "Smorgasbord and Schnapps" and "Serenade to Sweden." Years after they left Duke's band, tenorman Ben Webster and bassist Oscar Pettiford lived and recorded in Denmark for extended periods of time; in fact the Ben Webster Foundation is located in Copenhagen. Duke's son, Mercer, after an extended residency in Denmark, donated a large collection of previously unissued recordings to the Danish Radio Archive; this material is now being released as Mercer's *The Private Collection* on the Little Major Record label. Although Mercer was scheduled to appear at the Conference as a conductor and panelist, he canceled his appearance at the last moment.

Foremost among the distinguished guests who did attend was the "Dean" of European Ellingtonians, Swedish collector, discographer, and editor of *The Duke Ellington Music Society Bulletin*, Benny Aasland. He made one of his infrequent trips outside of Sweden for the Conference. His presence reminded us all of the love and esteem in which Ellington's music is held in Scandinavia — indeed, in all of Europe.

The music lineup started with a weeklong series of "Ellington Nights" at nine Copenhagen jazz clubs and culminated in two weekend concerts and a jam-session dance. In the clubs, some of the standout performances were by James Newton (flute) and Olu Dara (trumpet), accompanied by Thomas Clauson on piano at the Copenhagen Jazzhouse; Ellington alumnus Clark Terry with Sweden's Arne Dommerus (alto), Bengt Halberg (piano), and the great Danish bassist Niels-Henning Orsted Pedersen at the Montmartre; Ellington alumni Rolf Ericson and Buster Cooper, and the sensational Danish tenorman Jesper Thilo turned up the heat at De Tre Musketerer.

After the inevitable distractions of the club scene, the weekend concerts at the Falconer Convention Center were all the more welcome. Two veterans of the 1986 Chicago Jazz Festival opened Friday night's concert. First, Abdullah Ibrahim, long a committed interpreter of Ellington's solo piano repertory, gave an intense performance of his "African Ode to Ellington" before a hushed audience. Next, Pierre Dorge's New Jungle Orchestra, with guest soloist Olu Dara, gave the Ellington repertory a new reading with their recasting of "The Mooche" and other Ellington standards. ▶

Among the living legends on Friday night's stage was Danish violinist Svend Asmussen, who was joined by Niels-Henning Orsted Pedersen and drummer Peter Danemo for a program of "Danish Strings Extraordinary." Ellington collectors will remember Duke's *Jazz Violin Session*, (Atlantic, 1963) with Asmussen, Ray Nance, and Stephane Grappelli.

On Saturday night Dan Morgenstern of the Institute of Jazz Studies at Rutgers served as the informed MC, his own early years in Denmark making it possible for him to introduce the Danish musicians AND pronounce their names correctly. This talent turned out to be particularly useful since the Saturday night concert featured the Danish Radio Big Band — certainly one of the best in Europe or anywhere else, for that matter. The soloists included all the Ellington alumni (Terry, Ericson, and Cooper) as well as every member of the 19-piece big band. Composer/flutist James Newton conducted the band in his own composition dedicated to Ellington.

One of the controversial issues surrounding the Ellington legacy is whether or not his music in the form of transcriptions, faithful to the original orchestration, should be performed in concerts. This issue arose in the context of a panel discussion "Recreating Ellington — Problems and Rewards" in which Americans Dan Morgenstern, Peter Watrous, Stanley Crouch, and Andrew Homzy (who has transcribed a number of

Ellington compositions himself) took the affirmative position and the Danish scholar Erik Wiedemann the negative. Perhaps the most revealing moments in the discussion occurred when Andrew Homzy played short excerpts from Ellington compositions covering a span of fifty years; this focused the dialogue on the problems of recreating the many styles of Ellington's music.

This issue has taken on special importance now, because we have two jazz repertory ensembles performing Ellington transcriptions: one in New York under the direction of Wynton Marsalis and one in Washington, D.C., under the joint leadership of Gunther Schuller and David Baker. If there was a consensus in Copenhagen, it was that we should continue to perform Ellington's music in transcription but always with integrity and close attention to the original. The question of performing the solos exactly as recorded is a question best left to the talents of the soloists and their commitment to the style of the original performer.

The Danes have much to be proud of in the programming and execution of this conference. My suspicion is that it will back in Scandinavia soon. Meanwhile, the 1993 Duke Ellington Conference will take place in New York from August 11th-15th, celebrating the 50th anniversary of the Ellington Orchestra's first Carnegie Hall Concert. Loren Schoenberg is scheduled to direct the music. Mark your calendar and start saving your money!

DUKE IN THE PICTURE

A MAXIMUM RATING BIO OF DUKE ELLINGTON

"REMINISHING IN TEMPO"

Made for "My Public Tv" - corporation for Public Broadcasting

Major funding was provided by The National Endowment for the Humanities, the Corporation for Public Broadcasting and viewers like you. Aetna. Written by Geoffrey C. Ward and Robert S. Lewi. Edited by Ken Eluto. Narrator: Julian Bond. WGBH Educational Foundation and WNET-13 c 1991.

This is the happiest biographical video effort experienced so far. Naturally much of the included material has been used by others before, but here it is handled with love in a very cunning way, and filled with surprises. In addition much new things will keep your interest on top. The way everything has been handled will as well keep you alert to the very last second.

In short: This is a must for all Duke Ellington lovers. (DEMS)

By the time for the Copenhagen Conference a NTSC copy of the above mentioned production was handed over to me, asking me to convert it to the European PAL system, in order to make it possible for viewers also on this side of the Atlantic to enjoy this most excellent product. (Aasland)

**FOR
DEMS
MEMBERS
ONLY**

Some PAL copies will be at hand early next year on High Grade video tape. Show time is c. 1 hour and 45 minutes. We are asking for a donation of SEK (or equivalent) 140:-. Kindly let us know if of interest as soon as convenient.

DEMS MESSAGE

All DEMS members concerned will receive an up-to-date balance report during January-February next year. We are asking for a donation of SEK 130:- for the next coming DEMS period, Mar93 - Mar94.

NEW RELEASES

AND RE-RELEASES



✓ **Bandstand(J) TKCB 30523 (CD)** "DUKE ELLINGTON AT THE BLUE NOTE"
 Same as Aircheck(US) 4 (LP). (Yuze)
 Aircheck 4 has not been mentioned in our Bulletin. It was released before the Bulletin started in 1979. For your convenience, here are dates and titles included: 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 (nc)
 This means the content is quite the same as lately released on CD, Bandstand 1523 (see DEMS92/2-4). Both above NBC bcs. emanate from the Blue Note in Chicago. (Aasland)
 All titles, except the very two first ones, also issued on Musidisc JA 5197 (dubbings from the Aircheck 4 release). (DEMS)

✓ **Bluebird(J) BVCJ 4201/4202 (2xCD)** "THE GOLDEN AGE OF SWING"
 Contains three DE tracks: 4May40 In A Mellotone; 5Sep40 In A Mellotone; 17Oct40 Warm Valley (Yuze)

✓ **Giants Of Jazz(EEC) CD 53070 (CD)** "DE AND THE SMALL GROUPS"
13Apr53 Dancers In Love / 30Dec47 The Clothed Woman / Oct50 C-Jam Blues / 11Nov40 Charlie The Chulo / Nov50 Johnny Come Lately / 19Dec36 Caravan / 2Aug38 Chasin' Chippies / 21Mar39 Rent Party Blues / 10Jan46 Tonk / 28Mar46 Tip Toe Topic / Nov50 Great Times / 16May45 Frankie And Johnny / 3Jul41 Subtle Slough / 2Nov40 Without A Song / 13Sep50 Blues For Blanton / 27Feb39 Dooji Wooji / 13Sep50 Oscalypso / 28Mar38 Jeeps Blues / 3Jul41 Things Ain't ... / 2Nov40 Good Queen Bess / 3Jul41 Squaty Roo / Menelik - The Lion Of Judah / 11Nov40 A Lull At Dawn / 3Jul41 Goin' Out The Back Way / 13Apr53 Who Knows?
 25 welknown selections. Total playing time 70'41". (DEMS)

✓ **Hindsight(J) BVCJ 7107 to 7111 (5 CD set)** "DE&HO"
 Same as originally on 5 Hindsight lp's, HSR 125 - 129. (Yuze)

✓ **Impulse(J) MPCI 23072 (CD)** "DE MEETS COLEMAN HAWKINS"
 Same as Impulse(US) AS 26 (LP) plus 18Aug62 Solitude. (Yuze)

✓ **Laserlight(US) 15 753 (CD)** "THE JAZZ COLLECTOR EDITION"
 This is almost the same as the Laserlight 15 753 as mentioned in DEMS92/2-5, BUT, and this is of great interest, two additional tracks, never before released:
 Satin Doll (9:06) is the first track on this CD version, followed by the bunch of previously, dozens of times, re-released recordings, on dozens of record labels (see DEMS92/2-5 and Moulé's Guide to the DE Recorded Legacy or "Jazz Records Vol. 6").
 Glory (2:30) is included to end the row of selections.
 "Satin Doll": This version is new to us. We believe it was done in the Toronto Sound Studio, Ont., Canada, 7Jul72, at the same session as two other titles released on Laserlight 15 782.
 "Gory" is identical with "Happy Anatomy" - and this is in fact the very same take as used for the soundtrack during the "roadhouse" sequence in the film "Anatomy of a Murder". According to Dr. Stratemann's "...Film by Film" the recording took place in Hollywood/CA, probably 29May59. (Aasland/Sjölund/Nielsen)

✓ **Laserlight(US) 15 782 (CD)** "COOL ROCK"
 (CW CA HJns RN; LB BCpr CCrs; RP JHtn JH PG HC; DE JLmb SWrd)
 Universal Studios, Chicago, May 20, 1965
 Cool Rock
 P.S. 170
 The Twitch
 Hi, Jane
 Hi, June
 That's Love *)

(CW JClS MJsn MEtn, VPte CCrs TG; RP HMve NTny HC; DE JBmn RJns)
 National Studios, NYC, June 12, 1972
 Chinoiserie
 (Fred Stone replaces CW; TG omitted)
Toronto Sound Studio, Toronto, Ont., Canada, June 22, 1972
 Hello Dolly
 Alone Together
 Vancouver Lights **)

(CW JClS MJsn MEtn; Bwood VPte CCrs; RP HMve NTny HC; DE JBmn RJns)
Toronto Sound Studio, Toronto, Ont., July 7, 1972
 Don't You Know I Care ***)
 Things Ain't What They Used To Be

*) "That's Love" is the title accepted by Duke for the Stockpile sales-list. The tune is better known as "Upper And Out-est", from "Anatomy Of A Murder".
 Titles marked "(a)" in the liner notes on this CD claim that the Band used a trumpet player by name of Paul Serrano. This could be a studio musician, but we have replaced him with Ray Nance. (Nielsen)
 **) "Vancouver Lights" (take 3) was presented by Ron Collier at the "Ellington '89 Conference in Toronto". (Hoefsmit)
 ***) "Don't You Know ..." take 1 was included in the "DR-43" bc. All selections above are previously unissued. (Aasland)
 The "She Moved" encore is only mentioned in the notes by Stanley Dance, but not listed otherwise. The "Happy Birthday" concerns one Mrs. Geraldine Richardson!, also see Stardust 203 in Moulé's book. (H-U Hill)

✓ **Laserlight(G) 15 785 (CD)** "HAPPY BIRTHDAY DUKE!" "VOL. 3"
 Here are the details missing in previous bulletin:
30Apr53 Things Ain't ... / The Hawk Talks / C Jam Blues / Tenderly / All The Things You Are / Solitude / She Moved (1) / She Moved (2) / Happy Birthday (for a lady in the audience) / Mood Indigo / Trumpets No End / Satin Doll (as closing theme) *To Be The Man*
 All previously unissued, except, oddly enough, the "Happy Birthday", which has been included on the Stardust 203 (LP). It is today believed that the actual date is 30Apr53, and not 29Apr53. Due to Gordon Ewing's research work the 29Apr53 dance took place at the VFW Hall in Portland/OR. No further details known to us so far. This means all hitherto issued selections dated as 29Apr53 should rather be accepted dated as 30Apr53. (Aasland)

✓ **Laserlight(G) 15 965 (5-CD box)** "HAPPY BIRTHDAY DUKE I"
 All 5 volumes are also made and pressed in Germany with the same original issue nos., boxed as stated above. (H-U Hill)

✓ **Sony(J) SRCS 5932 (CD)** "DE - HOT SUMMER DANCE"
 Same as Red Baron(US) AK 48631 (CD) (see DEMS92/3-2). (Yuze)

✓ **Sony(J) SRCS 7057 (CD)** "HI FI ELLINGTON UPTOWN"
 Same as Columbia(US) CL 830 (LP) plus "Harlem Suite" (7Dec51). (Yuze)

✓ **West Wind(G) WW 2077 (CD)** "I'M BEGINNING TO SEE THE LIGHT"
25Feb66 "Ellington Medley": Intro.-It Don't Mean A Thing-Satin Doll-Solitude-Don't Get Around ...-Mood Indigo-I'm Beginning To See ...-Soph. Lady-Caravan / Symphony For A Better World*) / 29Jan57 Blues A La Willie Cook / Slow Blues Ensemble / Three Trumps / Basin Street Blues / 18May55 Body And Soul / 19May55 Once In A Blue / 2Nov40(?) Junior Hop / 11Nov40 Charlie The Chulo / 19May55 So Long

*) "Symphony ..." is better known as "New World A-Comin'". These Goutelas recordings are already familiar to most of us. (DEMS)

20 Jun 53

A GUIDE TO THE DUKE ELLINGTON RECORDED LEGACY ON LPS AND CDS

Here is the address, which unfortunately didn't appear in connection with the book announcement in previous Bulletin:

François-Xavier Moulé,
156, rue des Maillets,
72000 LE MANS,
F r a n k r i k e.

R E V I S E D L I S T I N G
=====

Mather AFB, Sacramento, Cal., July 22, 1960

Boo-Dah	unissued
Laura	-
Stardust	Koala AW-14157, Unique Jazz(I)UJ 27
Frivolous Banta	unissued
Take The "A" Train	Red Baron AK 48631-CD
Paris Blues	Koala AW-14157, Unique Jazz(I)UJ 27, Red Baron AK 48631-CD
Big Bash	Koala AW-14157, Unique Jazz(I)UJ 27
Take The "A" Train	unissued
Overture	Koala AW-14117, Showcase SHLP 110, Unique(I)Jazz UJ 27, Red Baron AK 48631-CD
Tenderly	same issues
Such Sweet Thunder	Koala AW-14117, Showcase SHLP 110, Red Baron AK 48631-CD
Black And Tan Fant./Creole Love C./Mooche	Koala AW-14117, Showcase DHLP 110, Unique-Jazz(I)UJ 27, Red Baron AK 48631-CD
Day In Day Out(jg)	unissued
Lost In Loveliness(jg) (incompl).	-
Satin Doll	Red Baron AK 48631-CD
I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore(rn)	unissued
Tulip Or Turnip(rn)	Koala AW-14117, Showcase SHLP 110
All Of Me	Koala AW-14117, Showcase SHLP 110, Red Baron AK 48631-CD, Musica Jazz(I)2MJP-1082
Jeep's Blues	Koala AW-14117, Showcase SHLP 110, Unique-Jazz(I)UJ 27, Red Baron AK 48631-CD
Moonglow	Unique Jazz(I)UJ 27
Laura	Koala AW-14117, Red Baron AK 48631-CD
St. Louis Blues(lgg)	unissued
Dance Of The Floreadores	Koala AW-14117, Red Baron AK 48631-CD
Skin Deep	unissued (certainly on Heider's reel-tape)
MEDLEY:	
Do Nothin' Till You Hear From Me	unissued
I Got It Bad	Red Baron AK 48631-CD
I'm Just A Lucky So And So(jg)	unissued
Don't Get Around Much Anymore	-
Mood Indigo	-
I'm Beginning To See The Light	-
Sophisticated Lady	-
Solitude(lg) (just a few bars)	-
Just Squeeze Me(rn)	Red Baron AK 48631-CD
It Don't Mean A Thing(rn)	-
Caravan (complete)	unissued
Take The "A" Train (theme)	-
Monologue (narration D.E.)	Red Baron AK 48631-CD
Diminuendo And Crescendo In Blue	Red Baron AK 48631-CD
One More Once(jg)	unissued
One More Once(jg) (incompl)	-
Mood Indigo & close	-

NOTE: Ellington announced the female singer LILLIE GEE GEE, however it is confirmed by Dr. Klaus Stratemann that Lillie Gee Gee is a nick name Duke used at this occasion for Lil Greenwood.

All titles on Unique Jazz(I)UJ 27 also on Jazz Anthology(F)JA-5233

All titles on Koala AW-14117 also on Piccadilly PIC-3524

All titles on Red Baron AK 48631-CD also on Sony AK 48631-CD

(Nielsen)

*19 Jimmy Johnson?
Don't mit him
make up Bill Ferguson*