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DUKE ELLINGTON MUSIC SOCIETY

1993/1 MAR-MAY

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SAVE THESE DATES ► August 11 - 15, 1993 New York City

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

DUKE IN THE PICTURE

● "ELLINGTON IN EUROPE": This documentary was filmed by BBC (Pts. 1 & 2): We now have access to the first part, where the studio recordings are made in London on 16Feb65, aired 27Mar65. A few piano bars in the opening leads into DE comments. According to a table shown in the film the tour covered the following during the month of Jan/Feb, 1965: 29-30 Paris, 31. Copenhagen, 1. Malmö, 2. Stockholm, 3. Berlin, 4. Oldenburg, 5. Hamburg, 6. Frankfurt, 7. Zurich, 8. Geneva, 9. Stuttgart, 11. Nuremberg, 12. Munich, 13. London, 14. Hammersmith, 16. BBC TV. All musical selections throughout the edited film emanates from one of the two 30Jan65 Theatre des Champs Elysees concerts interspersed with interesting shots taken during the whole tour. There are shots from the Paris Airport, scenes from the custom, the buss ride, etc. Further we can watch the preliminaries at the Champs Elysees theatre, and the departure from the Paris Airport, Duke on the plane, the arrival at the Copenhagen Airport, a look at a poster advertising a concert at the Falconer Centret, including a short view from the concert, Danmark's Radio video bus short inside views from the video concert taping. This is followed by inside views on SAS plane "Bjarne Viking", and departing (from Malmö?), view of poster advertising "Student Evening, "Academic Society" (1Feb65, Lund), the band embarking an Pan-Am plane and inside views backed by DE

comments, arrival at an airport plus money exchange ("Skandinaviska Banken" (Swedish)). This is in turn followed by scenes from inside another plane (or bus) followed by a poster, "Malmö Stadsteater" (1Feb), followed by back stage scenes at the "Stockholm Konserthuset" (2Feb) including scenes from concert stage, departure from air port and from inside the plane, followed by arrival(?) leaving a Pan-Am plane at Hannover, DE inside the air port, car ride(?) to Berlin, view of the Berlin Philharmonie building and from inside(?). Then comes a Hamburg poster and glimpses from the inside(?), then band members taking photographs in Frankfurt plus bus ride through town, arrival at the Zurich Kongressal plus entrance scenes, embarking air plane and from inside the plane, Duke at a Swiss Grenz-Polizei, then over to Geneva, "Promenoir Amphitheatre" with glimpses from concert tribune(?). Further scenes show DE writing autographs, then scenes from the Stuttgart airport, band members entering the scene (Stuttgart?). Then we see band members at Nuremberg, a bartender in Munich; Duke composing / entre ticket "Deutsches Theatre (Bal paré) 21:00; London Royal Festival Hall, 9PM ticket/applauses; John Lamb departing bus entering the BBC TV theatre/DE scoreing/clJHtn (date?); glimpses from unidentified concert hall; attendance commentaries on DE&HO; DE comments. (Aasland)

HARDWICK OR CARNERY?

HC has told in interviews that OH played the baritone solos on Duke's early recordings. Are there any serious investigations carried out regarding the sax soloists on DE recordings from the 1925-1927 period? Has it really been established when HC actually played his first baritone solo on record? It seems to me that discographers are wrong regarding this, including the new "Master of Jazz" CD series: Duke Ellington Complete Edition: Vol.1 1924-1926 (MJCD 8), Vol.2 1926-1927 (MJCD 9), Vol.3 1927-1928 (MJCD 25). Reissue producer and disco information: Alexandre Rado.

OH played many fine solos on several types of saxes, including bars (and, maybe also on clarinet?) on these recordings. HC came into the band in June 1927 (when he was only 17!). Rado mentions HC's first solo (on as) in (on a "What Can A Poor Fellow Do" (3Nov27), which HC also has told. On the 19Dec27 session there are several bars solos, and Rado thinks HC plays on "Harlem River Quiver" and OH on "Blue Bubbles". To me it sounds like the same soloist on both numbers. HC evidently plays as (or, in take 2, ss) solo on "Blue Bubbles", and OH on bars follows immediately. The style and sound of this bars solo is not only similar to that of "Harlem River Quiver" but to OH's earlier bars solos! And I guess that OH also plays the bars solo on "East St. Louis Toode-Oo" from the same session.

At least on as OH and HC have rather different styles;

OH having a more sweet and "singin" sound. Anyhow, in shorter hot solos in fast tempos it is not that easy to tell the difference, and some confusion exists regarding some of the as solos. For instance Rado mentions HC in "Bugle Call Rag" (9Jan28) while DESOR has OH. There could also be similar un-sureness regarding the different versions of "Take It Easy" from 1928 - even if OH is the main soloist.

Probably both OH and HC played bars in the ensemble work and at least one of them (OH) played bass sax (bsx) as well. The three sax/cl players in the band often changed instruments, also in the same number. In the beginning of the mentioned "Harlem River Quiver" (3 takes) it sounds like ts + 2 bars (or one of them could be a bsx) during the tb solo. The same sax instrumentation can be heard in many items, such as "East St. Louis Toode-Oo", already in the first version (29Nov26). More seldom there is a solo on the bsx. Rado suggests that OH solos on bsx in "Doin' The Frog" (29Dec27), which might be correct. Bubber Miley is often regarded as a very important voice in Ellington's early music, which is true, but the role of Hardwick is often neglected.

These very interesting first volumes of the "Complete Edition" actually shows more of OH than BM during the 1924-1926 period. OH must be regarded as the first important baritone sax soloist in jazz, and an under-rated soloist on other saxes during the 20's, before the arrival of Hodges.

(Jan Bruér)

The Carney Chronicle

(From the DEMS files)

(First published in DB, November 27, 1958)

■ While this century was in its teens, a bright-eyed sunny-faced boy named Harry Howell Carney was dividing his free time between selling Boston's newspapers and hating the piano, which he punished daily with lessons.

Lessons had started when Harry was about 6. The other kids in his neighborhood in Boston's Roxbury district were free to bolt after school and play whatever ball was in season.

"It was like going to school some more," Carney recalled and smiled broadly at the recollection. "I was so disgusted. I studied so long, and all I could play was what I saw on the music. Others could sit right down and play by ear. The final payoff was my brother, who had never studied piano, sitting down and starting right in to play."

But Harry soon saw a way out of his dilemma when he observed, with the canny insight of youth, one James Tolliver who played clarinet and made a hit with the ladies.

"That," Carney grinned, "was the real, honest reason for my starting with the reed instrument. I saw him play piano until intermission, then pick up his clarinet while the girls flocked all around."

"I found out where he first learned. He told me about the Knights of Pythias band. I joined, and they furnished the instruments. I paid 50 cents a lesson."

"I was so anxious to prove to everybody that I could play I'd just open the windows and play loud. People used to say I slept with that clarinet. The truth is, I was never without it."

"I played in the band at English high school, marched in the school-boy parades, and played for football games in that freezing weather. To this day, I still don't like football because of those band days at English high."

For a young man with considerable aplomb, the step from clarinet to alto sax was a simple matter . . . when aided by a mother who was indulgent but had to be convinced first.

"I found it so much easier to get a better sound," Carney said. "I concentrated on alto. Johnny Hodges lived on the same street, and we used to play together. Johnny was born in Cambridge but I remember him being around from about the seventh grade."

"We used to listen to records together and learn from them. I copied Bechet, Joe Smith of the Fletcher Henderson band, and Coleman Hawkins. Hawk was actually my ideal . . . and he still is."

Sax in hand, it was now imperative to get to New York. As pleasant as Boston was, and as exciting musically as the city occasionally could be, New York was where the action was.

Harry felt he had had enough of standing out front at the Avalon ballroom or the Scenic auditorium (now the site of Boston's police headquarters, but then a popular ballroom) or Nuttings on the Charles. He had played with local bands like those led by Bobby Sawyer and Walter Johnson.

Every sign pointed to New York. "I had been working for more than a year after school," Carney said. "And I had been taking my salary home, as a good boy should."

During the Lenten season of 1927, I convinced my mother it would be a good idea for me to go to New York for a two-week vacation. Charlie Holmes and I went down together,

and my mother sent us to a friend of her's to stay.

"Johnny Hodges was with Chick Webb at the Savoy, and we'd go up to see him. Charlie and I were so naive, every time a job came up, we'd say to the other, 'You take it.'"

"I got a job playing in a relief band at a masquerade party, and Henry Supro had an opening in his band. He heard me and asked me to play with him at the Bamboo Inn. I said I would . . . if I could get my mother's permission to stay. I can tell you, there were a lot of phone calls between New York and Boston that day."

"Finally, she consented to let me stay on a temporary basis." Harry chuckled. "I guess she was probably afraid I'd run wild."

Excitement was running wild, even if Harry was behaving as a well-brought-up Bostonian. There was so much going on in jazz, so many bands to see, so many musicians to meet, so many magic hours to spend working and playing . . .

"I couldn't believe it," Harry exclaimed. "I could see my favorite musicians every afternoon. Just to have the chance to talk with them meant so much to me. I used to eat at a restaurant at 131st St. But this is how I ate: I'd order, and then run outside for a bit, then I'd come back in and eat a little, then I'd go outside again. I just didn't want to miss anything."

Carney, at 17, was a professional musician in the jazz heart of the world. He worked at the Bamboo Inn until it burned down. Then he just giggered around town, hearing the sounds and being dazzled by them.

"One day, I bumped into Duke on the street," he said. "He had been in and heard the band. He asked if I'd like to go to New England with him. He was a name to me then. I had seen him before I left Boston."

"As for going to New England, that suited me fine. For one thing, I had grown a bit homesick. And the thought of going back with someone with a name like Duke's made me feel good."

Toby Hardwicke had "temporarily" left Duke, and Carney filled in. Ellington's six-piece band was expanded to eight. Carney announced to the guys at 121st St. and Seventh Ave. that he was filling in for Hardwicke. Tricky Sam Nanton opined that Toby would be back for the trip. A crestfallen Carney called Duke to check on whether he still had a job, and Duke reassured him that he did.

From that day, there have been 31 years of Duke Ellington bands, and none of them without Carney in the reed section.

"Our first date was at Nuttings, opposite Mal Hallett's band," Carney recalled. "He had Toots Mondello and Gene Krupa . . . a helluva band. We played a battle of music. It was the first time I ever worked with Tricky Sam and Bubber Miley, and it was my greatest thrill."

The first return home in triumph was followed by many, many more as year after year Ellington would bring his band into Boston. On one such trip, Harry dropped into the Vega Co., where he had a friend. The firm, originally a guitar and banjo company, had added a line of saxophones. Harry hefted a baritone sax and blew a few tentative phrases.

"I liked the sound," he said, "and I thought it would be a good change of color. I thought I'd use it for solos. I took it out on approval."

Today, Carney grins self-consciously if he's asked if he invented the

baritone sax. He'll explain that he was influenced by Joe Garland, Toby Hardwicke (who also played a little baritone), and Coleman Hawkins.

"What influenced me most though was Adrian Rollini playing the bass sax," Carney said. "I tried to imitate the sound of that on my baritone."

"I liked the horn. I felt it was a challenge. The size of it compared to me—and I was a skinny kid—made me feel more like a man."

"The first time my mother saw me, she thought I would hurt myself playing it. That made me feel very good."

Because Ellington had a fondness for sustained chords, Harry developed, over the years, a trick of breathing that enables him to sustain a note as long as he wants. As a slim youth of some 145 pounds, he developed the trick to augment an otherwise excellent diaphragm.

The years started to slip by. Harry cut his first record with Duke. He played alto, and the sides were *Black and Tan Fantasy* and *What Can a Poor Fellow Do?* The band made a movie short, played in *Ziegfeld Showgirl* in 1930, went to California to make *Check and Double Check*, played the Cotton club, played before royalty in Europe, traveled the country, and became an international institution.

"I guess that's why I always stayed with Duke," Harry said reflectively. "There was always something going on. I just loved it. He was always experimenting. And I like him and his outlook. I liked the way he thought about music. It was right up my alley."

"I liked the night life and the people we'd meet. I looked forward to going to work every night, and I still do."

Harry participated in the now-classic Benny Goodman Carnegie hall concert with Hodges and Cootie Williams out of Ellington's band.

"I was thrilled," Carney recalled, "that he invited me to play."

Recognition and honors began to come his way. He copped baritone sax honors in the *Down Beat* and *Metronome* polls from 1944 through 1948, won the *Beat's* poll again in '52, and the *Critics'* poll in 1953 and 1954.

One of his biggest kicks at the start was reading the mail that flooded in from all over the country as a result of the Ellington band's broadcasts from the Cotton club. For immediate reaction to each broadcast, he'd go down to the corner and talk "to some of the world's roughest critics."

These days, Harry relaxes by operating his publishing firm, Release Music, by shooting movies, and by driving his glistening Imperial between jobs. His steadiest passenger is Ellington, who can relax with Harry at the wheel.

He still reads the jazz publications and enjoys them as he did when he was in his teens and was living the dream life of every young musician.

"It may be that music was forced on me," he mused. "But I was brought up pretty strictly. I had a deadline to meet at home as a kid. I remember it so well. I could make a rehearsal, but I had to be in the house at 10:30. Even if I was out front for a while, I'd get whipped if I came in after the deadline."

Carney carries a baritone, bass clarinet, and clarinet these days. He used to carry those horns, plus a soprano, alto, and flute but there's little call for them.

"I wish I'd kept up the flute," he said. "If someone on the band played it, I'd have someone to practice with. When we used to do vaudeville dates, I could get with the pit flute player and take lessons for a week at a time."

The question he's most asked is, "Is it true you've been with Duke 31 years?"

Yes, it is true. And Harry adds that part of the kick comes from seeing new generations out front.

"Kids come up and say, 'Mother and dad said to say 'hello' to you,'" Harry smiled. "Almost always they add, 'We thought you'd be an old man.'"

After three decades of Ellington, Harry looks back on the first band as his favorite. Perhaps there is a natural sentiment for that band and the slim, quietly cocky young man who joined it to stay so long.

"I always was surprised when fellows left the band," he said. "And I thought there'd be a big hole. But Duke always maneuvered in the writing and made adjustments. He'd give the new players a chance to play and show their individuality. That gives spirit to the older guys. Competition-wise, it's good."

"How long will I stay with the band? As long as I'm able to qualify. As long as I'm well and I like the surroundings and the men with whom I'm working. Aside from playing with them, I live with them more than with my family."

Harry explained one of the strengths of the Ellington band:

"The guys in the band all add to an arrangement. At record dates, we may have a skeleton arrangement. That's the format. Various ideas are injected by the guys in the band. So much of our stuff has been done that way that long after, when people ask for a record, we don't know how we played it . . . unless it went into the book and is fresh in our minds."

"Another thing I've noticed is that kids ask me questions about my mouthpiece, my reeds, my breathing . . . It seems they are more serious about music today. I think that's a healthy sign."

(For the record, Harry uses a 8½ or medium reed on his baritone.)

"I'm happy," he said, "to see that young musicians have so many means of expressing themselves; through records, festivals, concerts, and the like. I can remember the days when people looked down their noses on jazz musicians. It's a shame that there aren't more bands for the young musicians to play in. The most they have is jamming, and that's not organized."

"But I feel jazz has become a part of the American culture today. It's a language that is spoken everywhere. And it's not only the music, but the people who play it."

Looking at pictures of the Ellington band of 1927 and the Ellington band today discloses a striking fact: Carney seemingly hasn't grown older. He has retained a boyish look, a genuinely impish grin, and a saucer-eyed interest in life. He remains courteous and soft-spoken and modest. He still pops up to Boston to visit his mother.

And in the band seen in Britain this year, only he, Hodges, and Ellington remain from the band that went there 25 years ago.

In short, jazz has produced a gentleman of polish of whom it can well be proud. ■



Continuing Ken Rattenbury's series (36)

THE**ELLINGTON****SOLOISTS**

HARRY

CARNEY

● The second half of Harry Carney's chorus from this fine Ellington mini-concerto begins with Carney's solo statement of the 'middle eight' of its AABA song form and ends with soloist and orchestra deftly dovetailing with one-bar 'call' and 'responses' in a seamless continuum.

Bars 17 to 22, besides illustrating Carney's way with lyrical, almost out-of-tempo phrasing, are notable for one simple but subtle device of compositional ingenuity. You will note that the phrase spanning the first two beats of each of these bars ascends in a perfect chromatic scale beginning with the F-natural in Bar 17 and ending on the D-natural in Bar 22; thence a relaxation of the discipline during Bar 23, to revert to it at the commencement of Bar 24 — the complete half-tone scale from F to F then having been negoti-

ated. As I observed above, simple but subtle; Ellington qualities of composition which pervade and illuminate all of the greatest composer's works with generous abundance.

This sort of composition is surely made for Harry Carney: His massive, beautiful tone, tremendous facility with lyrical construction, and total command of his chosen instrument conspire to provide us with a memorable performance of depth and dignity.

From all we can hear, and come to realize yet again why this great saxophonist's contributions were so essential a component of the Ellington oeuvre over such a long and glorious time.

Source: LP: 'The Ellington Radio Transcriptions (1946)', London HMP 5030. (Rattenbury)

— SONO — (CONCLUSION)

Handwritten musical score for "SONO" (CONCLUSION). The score is written on ten staves. The first three staves (bars 17-22) are for the soloist, with a box labeled "SOLOIST CONTINUES" at the end of the third staff. The next two staves (bars 23-24) are for the orchestra, with a box labeled "ORCHESTRA" at the end of the second staff. The final five staves (bars 25-32) are for the soloist again. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and bar numbers. There are also handwritten annotations and a signature "Ken Rattenbury '92." at the bottom right.

NEW RELEASES AND RE-RELEASES



● Avid(E) AVC 503 (CD) "20 BIG BAND CLASSICS - IT DON'T MEAN A THING"

Includes 2 E tracks: Take The A Train/Perdido. No details. (Moulé)

● Col/CBS/Portrait 465021 4 (MC) "DE - SMALL BANDS"

Same as Portrait Masters 44094 (LP reissue). (Aasland)

● Col/CBS/Portrait 467180 4 (MC) "UNKNOWN SESSION"

Same as CBS 82819 (LP). (Aasland)

● Col/CBS/Portrait 465146 4 (MC) "SUCH SWEET THUNDER"

Same as originally on Col. CL 1033 (LP) (Aasland)

● Columbia 47139 2 (CD) "JAZZ AT THE PLAZA VOL 2 (1950)"

Same as originally on LP: Col.(US) C-32471, CBS(H) S 65779. You ought also to see DEMS88/5-1 & 2 (Book-of-the-Month Records "Billie Holiday"), and also DEMS89/1-12 & 16. Irving Townsend's liner notes for the LP remain unchanged on the CD. (Aasland)

● Dino(E) DINCD 46 (CD) "SWING HITS"

Includes 3 DE tracks: Take The A Train (3'41) / Jeep's Blues (4'02) / Things Ain't ... (3'55). No details. (Moulé)

● Discovery/Musicraft 71002 (CD) "AFRO-BOSSA"

Same as originally on Reprise(US) R/RS 6069 (LP). (Scherman)

● Discovery/Musicraft 71003 (CD) "SYMPHONIC ELLINGTON"

Same as originally on Reprise RS 6097 (LP). (Scherman)

● Exel(E) FFCD 912 (CD) "JAZZ ICONS"

Includes 1 DE track: Mood Indigo. No details. (Moulé)

● Hep Records(E) HEP CD 2/3435 (2xCD) "WOODY HERMAN AND HIS ORCHESTRA/THE V DISC YEARS/VOLS. 1 & 2 - 1944-46"

Reissue of 2 LP's, HEP 34 & HEP 35. The CD includes "C Jam Blues" & "C Jam Blues" encore (see DEMS 92/3-2). (Moulé)

● Hindsight(US) HBCD 501-1/-2/-3 (3 CD box) "THE 'COLLECTION' RECORDINGS '46-47"

Same contents (from Capitol Transcriptions, 16" standard groove 33rpm recordings for radio use) as on the 5-LP release: Hindsight(US) HSR-125/-126/-127/-128/-129, and on Decca(G) 6.23575/-6/-7/-8/-9 "THE UNCOLLECTED DE&HO" (first mentioned in DEMS79/1-2), and it might be of interest to you to see also DEMS81/5-1, as perhaps 82/1-M6. Liner notes by Patricia Willard. (Aasland)

● Impulse CD 39103 (CD) "DE & JOHN COLTRANE"

Same as originally on Impulse 30 (LP). (Aasland)

● Jazz Archives 157352 (CD) "IVIE ANDERSON, WITH DUKE ELLINGTON (1937-39)"

Same as Zet 766. (Scherman)

● Jazz CD(E) Vol.1 - No.3 (CD) (untitled) ✓

Includes 1 DE item (track 21): 16May33 Bundle Of Blues -?. XD issued together with English magazine "JAZZ CD" (Nov92). (Moulé)

● Jazz Roots(It) CD 56002 (CD) "THE BLUES IN IN JAZZ - BIG BANDS" ✓

Includes 2 DE tracks: Memphis Blues / Across The Track Blues Both probably from RCA/Victor. (Moulé)

● Magic(G) DAWE 37 (CD) "TOMMY AND JIMMY DORSEY 'LIVE' IN NEW YORK 1955/56 'LIVE' + GUESTS" ✓

The following Medley, where DE participated, is included: Don' Get Around ...- In A Sentimental Mood- Mood Indigo-I'm Beginning To See ...- Sophisticated Lady-Caravan-Solitude-Do Nothin' ...- I Let A Song ...- Don't Get Around ...-It Don't Don't Mean A Thing

From a CBS "Stage Show". The sound from one of the TV editions has earlier been issued on Giants Of Jazz 1008, which also included another selection in which DE participated, "When The Saints Go Marching In" (jam session). This telecast took place at the same time as DE was engaged at the Basin Street East on Broadway, NYC, on 1Jan55. (Aasland)

● Masters Of Jazz/Media 7(F) MJCD 25 (CD) "DUKE ELLINGTON - VOL.3 - 1927-1928" ✓

11Mar27 1) What Can A Poor Fellow Do/ 2) Black And Tan Fantasy -B / 3) Black And Tan Fantasy -C / 4) Chicago Stomp Down River ... -2 / 7) Harlem River Quiver (Brown Berries) / 6) Harlem River ... -2 / 7) Harlem River ... -3 / 8) East St. Louis Toodle-oo/ 9) Blue Bubbles -1/ 10) Blue Bubbles -2/ 29Dec27: 11) Red Hot Band / 12) Doin' The Frog/ 9Jan28: 13) Sweet Mama / 14) Stack O'Lee Blues / 15) Bugle Call Rag / 19Jan28: 16) Take It Easy/ 17) Jubilee Stomp/ 18) Harlem Twist/ Mar28 19) East St. Louis Toodle-oo (108.079-1)/ 20) East St. Louis Toodle-oo (2944-A) / 21) Jubilee Stomp (108.080-A)/ 22) Jubilee Stomp (2945-B)/ 23) Take It Easy (108.081-1) / 24) Take It Easy (2946-B).

This is volume 3 of the "complete edition" of Duke Ellington, re-issue produced by Alexandre Rado, who also wrote the 36 pages booklet included. (Moulé)

Aasland comments: Mr. Rado's efforts are highly appreciated, and must be of great interest to many Duke collectors.

1)-4) This is an OKEH recording session:
1) Take -B still unissued, (lost?).
2)-3) Take -A still unissued, (lost?).
4) Takes -A and -B unissued, (lost?).
5)-10) This is a VICTOR rec.sess.:

5)-7) Three takes, -1, -2, -3, all issued. European issues titled as "Brown Berries" on 78 rpm releases.

8) There were two takes, not three as stated in many discos. Take -2 is the one used, though in many cases stated as "1" and also as "4".

9)-10) Two takes.
11)-12) - - each (E6823/E6824 and E6825/E6826). E6823 and E6825 are rejected takes.

13)-15) This is a HARMONY rec.sess.
13) The original title is "Sweet Mamma (Papa's Getting Mad)". Mx no. 145488. Take -3 is the one used, -1 and -2 unissued (lost?).

14) Mx no. 145489. Take -3 is the one used. Both -1 and -2 are unissued (lost?).

15) Mx no. 145490. Again take -3 is the one used, -1 and -2 are unissued (lost?).

16)-18) This is an OKEH rec.sess.
16) Mx no. W400030, take -B used; -A uniss. (lost?).

17) Mx no. W400031, take -A used. There were two more takes, -B and -C, both unissued (lost?).

18) Mx no. W400032, take -A used. This "East St. Louis Toodle-oo" version features guitarist Lonnie Johnson and was issued as by "Lonnie Johnson's Harlem Footwarmers. There is also a take -B, unissued (lost?).

19)-24) This is a CAMERO-PATHE (joint) rec.sess. They used separate mx nos. and separate take indications.

19)-20) Cameo mx 2944-a and 2944-b (= Pathe 108079-1).

21)-22) - - 2945-a (= 108080-1) and 2945-b.
23)-24) - - 2946-a (= 108081-1) - 2946-B.

● Masters Of Jazz/Media 7(F) MJCD 30 (CD)
"DUKE ELLINGTON - VOL.4 - 1928"

21Mar28 1) Take It Easy / 2) Jubilee Stomp / 3) Black Beauty (E27093) / 4) Black Beauty (E27094) / 26Mar28: 5) Black Beauty / 6) Jubilee Stomp / 7) Got Everything But You / 5Jun28: 8) Yellow Dog Blues / 9) Tishomingo Blues / 10Jul28: 10) Diga Diga Doo / 11) Doin' The New Lowdown / 1Oct28: 12) Black Beauty / 13) Swampy River / 14) The Mooche / 15) Move Over / 16) Hot And Bothered / 1Oct28: 17) The Mooche (108446-1) / 18) The Mooche (108446-2) / 19) Hot And Bothered / 20) Move Over / 17Oct28: 21) The Mooche / 22) Louisiana

This is volume 4 in the same series produced by Alexandre Rado. Mr. Rado preferred to stick to 5Jun28 date for "Yellow Dog" and "Tishomingo", rather than adopt the 25Jun28 date recently given by DEMS. The enclosed booklet with The CD has 40 pages. (Moulé)

Asland comments: The same introductory remarks as given for volume 3 is true concerning this volume.

- 1) This BRUNSWICK session used two matrix numbers in parallel. There were two takes: E27089 = E7509W was rejected. E27090 = E7510W is the one used.
- 2) E27091 = E7513W - - - . E27092 = E7514W was rejected.
- 3) 4) E27093 = E7511W and E27094 = E7512W. The title "Firewater" is scratched into the wax (or metal part) on E27094.
- 5) 6) 7) VICTOR session: 43502-1 is unissued, -2 is used; 43503-1 & -3 unissued, -2 is the one used; 43504-1 & -3 unissued, -2 the one used.
- 8) There were 2 takes: E27771-A (used) and -B (rejected).
- 9) - - 2 - : E27772-A (used) - -B - - .
- 8) 9) In view of the date stated in the original BRUNSWICK recording ledger as being 25Jun28 (not 5Jun28) we think it is wise to accept this now verified date (see DEMS90/2-6), for "Yellow" and "Tishomingo"
- 10) OKEH session: There were 2 takes: W400859-A (unissued) & -B (used);
- 11) There were 3 takes: W400860-A and -B (unissued), -C (used).
- 12) 13) 14) 15) 16) OKEH session: 2 takes each: W401172-A (uniss.), -B (used); W401173-A (uniss.), -B (used); W401175-A (used), -B (uniss.); W401176-A (uniss.), -B (used); W401177-A (used), -B (uniss.).
- 17) 18) 19) 20) PATHE session: 108446-1, -2 (both takes used); 108447-1 (uniss.), -2 (used); 108448-1 (used - we know of ones take only for this one). The date for this session is in our files still as Dec28.
- 19) 20) BRUNSWICK session: E28359-A (used), -B (rejected); E28360-A (used), -B (rejected). Discographically it is now verified that there were two takes each, not only one, waxed during this session.

● Movie Play(Portugal) MPV 5519 "THE REAL JAZZ BALLADS"

Includes 1 DE item (track 6): Sophisticated Lady.
"recorded live in Europe 1951" on sleeve. Probably from M.F. Box. (Moulé)

● Music Memoria 31000 (CD) "ON THE AIR 1932-40"

Same as Everybodys EV-3005. (Moulé/Scherman)

● (No label)(Eur) CDCD 1002 (CD) "BIG BANDS GREATEST HITS - THE ORIGINAL CLASSICS"

Includes 1 DE item (track 3): Rockin' In Rhythm (Moulé)

● (No label/Object Enterprises)(Eur) PPF 10 C (CD) "BIG BANDS GOLDEN ERA - VOL.1"

Includes 2 DE items (tracks 4 & 19): Magenta Haze / Sophisticated Lady. No details. (Moulé)

● Parade(E) PAR 2016 (CD) "SOUNDS OF BIG BANDS - VOL.1"

Includes 3 DE items (tracks 5, 9, 20): 15Feb33 I've Got The World On A String / Down A Carolina Line / 16Feb33 Sophisticated Lady (Moulé)

● Pearl(E) PAST CD 9771 (CD) "THE YOUNG DUKE - THE DE BAND 1927-40"

Studio recordings from the 20s/30s. No details. (Moulé)

● Premier Jazz(EEC) CD JA4 "MOONGLOW"

Includes 1 DE item (track 16): In A Sentimental Mood (2'30), from Capitol. (Moulé)

● Radio France(F) RF 9204/JA 1 (CD) "LE JAZZ CLASSIQUE 1916-1941"

Includes 2 DE items (tracks 6 and 18): 17Oct28 The Mooche / 15Mar40 Concerto For Cootie.
CD offered to subscribers of Radio France monthly magazine "Melomane", not commercially available. (Moulé)

● RCA(J) BVCI-2044 (CD) "THE JAZZ PIANO"

Same as RCA/Victor(US) LPM-3499 (LP). (Moulé)

● Recording Arts/The Golden Age Of Jazz(It) JZCD 355 (CD) "LV.THE BIG BANDS - 1945. NEW YEAR'S RADIO DANCING PARTY; 1946"

Same as RADIOLA(US) MR-1031 0598 (LP). Contains 1 DE item (track 15): 16Jun45 Let The Zoomers Drool. (Moulé)

● Red Lion/Mainstream(E) RLD 001 (CD) "A TASTE OF JAZZ : LATE NIGHT COOL WITH A HINT OF THE BLUES"

Includes 1 DE item (track 2): 3Jul62 The Feeling Of Jazz, from M.F.Box. (Moulé)

● Red Lion/Mainstream(E) RLD 004 (CD) "A TASTE OF JAZZ : FRESH, SHARP & SWEET"

Includes 1 DE item (track 10): Göteborg 6Nov58 Perdido. From M.F.Box. (Moulé)

● Vogue(F) 650003 (CD) "LES GEANTS DU JAZZ - VOL.2"

Includes 1 DE item (track 13): Chi. Blue Note 9Aug59 *) On The Sunny Side Of The Street.
Same as on Roulette 52119.

*) Date earlier said to be 28Dec58, but see DEMS92/4-2. (Moulé)

● Vogue(F) 670601 (CD) "JAZZ BY NIGHT"

Includes 1 DE item (track 1): Mood Indigo (6'10). No details. (Moulé)

● Vogue(F) 670603 (CD) "GEANTS DU JAZZ"

Includes 1 DE item (track 7): How High The Moon
No details. (Moulé)

● West Wind(G) WW 2406 (CD) "APRIL IN PARIS"

Rockin' In Rhythm (*) / 4:20 Blues/Take The A Train/ Up Jump (**)/Satin Doll/ April In Paris/El Gato/Don't Get Around/Mood Indigo/Passion Flower/The Drag (***)/Dim.&Cresc. In Blue

No label name mentioned on disc or sleeve. No lead as to origin, except statement as "Recorded Live 1969". This is however from concerts at the Kôlnner (Cologne) Operhaus on 10Nov69 (see "Jazz Records - Vol.6" p.439). We will investigate further on the matter.

(*) plays "Kinda Dukish-Rock.In Rhythm";

(**) as "Jam With Paul";

(***) as "Jive Stomp".

"Passion Flower" and "Drag" are from the 2nd concert. Benny Bailey (tp) and Ake Person (tb) are listed among the personnel and surprisingly Nelson Williams on trombone! Leonard Gaskin should be Victor Gaskin (the bassist Leonard Gaskin never played with Ellington).

A very good issue, and in good stereo. All selections previously unissued. (Moulé/Asland/Nielsen)

● Zillion/Sony Music Special Products(Eur) 2610482 (CD) "ALL STAR ROAD BAND"

Same as Doctor Jazz(F/US) W2x 39137 (LP). (Moulé)

(Ctd. page 6)

NEW RELEASES

(ctd.):



● Zillion/Sony Music Special Products(Eur) 2610492 (CD)
"ALL STAR ROAD BAND - VOL.II"

Same as Doctor Jazz(F/US). (Moulé)

● Zillion/Sony Music Special Products(Eur) 2610882 (CD)
"THE ZILLION JAZZ SAMPLER"

Includes 2 DE items (tracks 9 & 10): In A Mellow Tone -1 (from "Happy Reunion") / Jump For Joy (VRN) (from "New Mood Indigo"). (Moulé)

● Zillion/Sony Music Special Products(Eur) 2610602 (CD)
"THE BEST OF DE"

No details. (Moulé)

● Zillion/Sony Music Special Products(Eur) 2610642 (CD)
"HAPPY REUNION"

Same as Doctor Jazz(F/US). (Moulé)

ELLINGTONIA:

● Chandos(US) CHAN 9154 (CD) "THE RIVER"

The orchestra is "The Detroit Symphony Orchestra", conducted by N. Järvi.

I think this is the first time such a well-known orchestra and conductor is playing Duke's music. (van Waes)

NEW DISCOVERIES

● I've apparently acquired a fresh air check (Mutual-Don Lee) from Duke's February 1941 engagement at the "Casa Mañana". The exact date is 20Feb41, since it was Duke's final night at this location. (Jan Garber, "Idol of the Airwaves", opened the following night).

Titles: Are You Sticking? / Chelsea Bridge / Love Like This Can't Last (vIA) / "Mist In The Moon" (= Moon Mist).

The original acetate disc has deteriorated, but still is quite listenable.

This date is not mentioned in Timmer. (Jacobs)

Asland: In "Duke in 1941" (a survey) one can find that

there was a broadcast, a KHJ 11:30 pick-up from the Casa Manana on 20Feb41 (see DEMS90/2-465; 90/3-2).

● 1Nov62 Vancouver/BC, Georgian Towers Hotel, up in Duke's room: Bob Smith interviews Duke and Billy Strayhorn. This tape is mentioned in No. 207 in Hoefsmit's additions to the Timmer book. One will note that it occurred the day following Jack Cullen's interview which was released on the VA-RESE lp (31oct62). (Jacobs)

This new find should be added to both Stratemann's book and Nielsen's disco. (DEMS)

DISCUSSIONS - ADDITIONS - CORRECTIONS

● Laserlight(US) 15 753 (CD), and Laserlight(US) 15 782 corrections:

By second though we found that it was impossible for Ellington to have a "stockpile" session 7Jul72 in Toronto. Duke returned to New York from his engagement at the Great Gorge Playboy Club, New Jersey, on 7Jul72, and on 8Jul72 the band played at Carnegie Hall, NYC ("Newport In New York", matinee concert) (See Dr.Stratemann).

We believe that all titles from the "stockpile" session in Toronto Sound Studio, Ont., Canada, took place on 22Jun72.

The right date ought to be read as follows:

Laserlight 15 753 "Jazz Collector Edition":

Toronto Sound Studio/ONT, Canada 22Jun72

Satin Doll.

Laserlight 15 782 "Cool Rock":

Toronto Sound Studio/ONT, Canada 22Jun72

Hello Dolly

Alone Together

Vancouver Lights -3

Don't You Know I Care

Things Ain't ...

The session on this date did probably run like this: Satin Doll/ Hello, Dolly/Alone Together/Vancouver Lights/Don't You Know I Care/ Things Ain't .../Alone Together/ Satin Doll/New York, New York/Unknown title/Unknown title.

Number of takes are at present time unknown to us.

In the CD's booklet we can read: "In this case there is a session in Chicago, another in Toronto, a third in New York, and a performance at a fourth in a place and on a date unknown". Nothing less, nothing more about the "stockpiles". Wow, what kind of research is this?

To the producer we would recommend: For God's sake please find an author able to write the original tune-titles, the places, and the dates - and maybe a possible combination of the orchestra members. In the same less successful booklet we can also read that Ellington's first composition was "Soda Fountain Rag". - Now we are really getting somewhere - eh?

A comment on the recordings from the "sales list": Why should it last up to twenty (20!) years before releases from a recording date? And what about the other unissued titles mentioned on the very same list? (say: Criteria, Miami, February 1971 - etc.). If we have to wait another 20 years, many of us will be occupied listening with love to Duke's music when we are "goin' up" into another World.

We know the reason of course: We heard it from the "whispering grass". And "Money" Johnson sang it for us.

(Sjølund/Nielsen)

● 22Dec47: "I Could Get A Man" on Columbia 39519 (a 78 rpm single pressed from part CO 38591-1A and Columbia 1-266 (an 33 rpm single pressed from part ZLP 1212-1A) are aurally identical, contrary to discographies claiming that that these two 19Sep49 releases use different takes. (This same take - the only one I'm aware of - also appears on Columbia KG 32564 and CBS(F) 66607.) (Lasker)

Asland: I have a feeling this has been observed way back in some DEMSbulletin. Anyway, you are quite right concerning the above - in fact, according to my files there are 3 takes in the following order:

CO 38591 (2:53) not used

CO 38591 (2:54) not used

CO 38591-1 (2:54) used for all releases (the "A"

is added as a 78 rpm press matrix control, whereas the ZLP serial number is used for 8" microgroove, so called, "LP":s. It's a pity this info hasn't earlier been better observed.

● 19oct71: "Dear Benny: It appears that I owe Ole J Nielsen and the DEMS members an apology. Since Sjef Hoefsmit supplied me with a tape of what is indisputably a second concert from Southport on October 19, 1971, my memory must be at fault. Additionally I recall that the music didn't finish until about 1.30 in the morning, so this probably means that the theatre was kept open until such an unusual time to accommodate the unusual circumstances and allow for both houses.

I was surprised to be told that "you yourself was present in the wing recording it on a portable." This is untrue. I WAS standing in the wings, but I was holding a BBC Uher tape recorder which I had been using to interview Johnny Coles. It was not running during the concert.

You suspect that the "ran out of petrol" story "might have been made up". Why should anyone invent such a story? I have friends who were present who can confirm the truth of the incident. But the main point of this letter is to withdraw any suggestion of inaccuracy in Ole's magnificent work.

(Voce)

● A Stratemann addition: June (?) 1968: The Ellington Ork appeared with Sergio Franchi and Robert Goulet on the "Ed Sullivan Show". Bunny Briggs was featured ("David Danced Before The Lord"). (Jacobs)

(Ctd. page 7)

VIDEO REPORTS

EMG(US) E 1220 (VHS NTSC)
 "SENTIMENTAL JOURNEY"
 (hosted by Pearl Bailey)

Ref: Page 565 of Stratemann book. Three excerpts from the "Ella Fitzgerald Show" are included:

I Can't Stop Loving You / Oh, Lady Be Good / Mack The Knife

The latter two are in the original color.

Note: Video tape is available through Barnes and Noble mail order catalog. (Jacobs)

Milan(F) MV 0062 (VHS PAL system)
 "EARLY DUKE ON FILMS"

23May33 "A BUNDLE OF BLUES" (Paramount) 1)

Lightnin' - Rockin' in Rhythm / Stormy Weather / Bugle Call Rag / Lightnin'

Dec34/Early35 "SYMPHONY IN BLACK" (Param.) 2)

The Laborers / "A Triangle": Dance (Ducky Wucky) - Jealousy - Blues (Saddest Tale) / A Hymn of Sorrow / Harlem Rhythm (Merry Go Round)

Dec41 "JAM SESSION" (a Soundie) 3)

6 & 8Mar50 "SALUTE TO DE" (Universal) 4)

Things Ain't ... / Hello, Little Boy / History of Jazz in 3 Minutes / She Wouldn't Be Moved / Violet Blue / Take the "A" Train

14Mar52 SNADER TELESERPTIONS 5)

V.I.P. Boogie / Solitude / The Hawk Talks / Caravan / Sophistic. Lady / The Mooche / Mood Indigo

No dates are given, but we added them above.

- 1) Benny Jones (guitar) is not mentioned in the personnel listing.
- 2) The music on the sound track is played by the usual DE orchestra, but while filming the band was augmented with men from the Mills Blue Rhythm Band.
- 3) Lacks a few bars in the opening.
- 4) In the personnel listing is Harold Baker left out; the "unknown" ought to be Dave Burns, and instead of Alva McCain is Jimmy Forrest listed.
- 5) "V.I.P. Boogie" should read "V.I.P.'s Boogie", and is followed by "Jam With Sam". (The original order: Caravan / V.I.P.'s Boogie (+ Jam With Sam) / Solitude / The Hawk Talks / Caravan / Sophisticated Lady / The Mooche / Mood Indigo)

Everybody interested in more facts and interesting views, and they are many, should turn to Stratemann's monumental "DE - Day by Day and Film by Film", published and distributed by

JAZZMEDIA ApS,
 Dorteavej 39,
 2400 COPENHAGEN NV,
 Denmark.

(Aasland)

ANNUAL REVIEW OF JAZZ STUDIES Volume 5, 1991

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DISCUSSIONS — CORRECTIONS — ADDITIONS (ctd. from page 6):

What is the current research regarding "Jig Walk", a piano solo, which "Masters Of Jazz" gives as a "prob. June 1926 Paramount" recording. Is it a piano roll? Mark Tucker, in his book on Early Duke, says it was made in the 40's (John Steiner was involved in the production?) and Duke had nothing to do with except being the composer. (Bruér)

Aasland: This "Mills Nickelodeon transcription" was much later used for a 78rpm release, Paramount 14024, first mentioned in my 1954 "DE Wax Works" edition. The same sequence is repeated immediately after the first rendition. In DEMS86 /3, front page one can find the following remark (cf. Valburn's "Directory of DE Recordings"): "It has recently been determined that Ellington is not the pianist on this piano roll".

The Paramount "recording" has later been included at least on the following LPs: Byg 529071, FDC 1003 and Monkey 40023. The FDC version skipped the repeated portion.

Regarding Tucker's book: On page 121 you'll find "Jig Walk" to have been written during April, or late in March, 1925. On page 264: Copyright claimed by Robbins-Engel, December 3, 1925, E 627250.

In addition to my "Hardwick or Carney" discussion (see front page) I think it is likely that HC's very first solo on bar-sax can be heard on "Got Everything But You" (26Mar28). How sounds that to you? (Bruér)



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THINGS TO COME

Here follows unreleased material as planned for release on two CD's:

● NYC, Birdland 12:05-12:55, 22Nov52
"STARS IN JAZZ" - "SILVER JUBILEE SHOW"

Announcer: Wm. B. Williams.

A Train (theme) / Mooche / How High The Moon / Tattooed Bride, Pt. 2 / Solitude / Lullaby of Birdland (into stn brk) / A Train / Lullaby of Birdland (& Return) / A Train (vBR) / Perdido / (Leonard Feather speech) / Monologue / Things Ain't ... (including appreciations from prominent attendencies)

Aasland: This is recorded direct from the NBC line feed, not taken down from the air. A week earlier Duke gave his 25th Jubilee Carnegie Hall concert. On 19Nov52 LBSn married Pearl Bailey in London. During LBSn's absence Ed Shaughnessy took over, according to my files. This piece of information in any disco or other DE related books, as far as I know.

● NYC, Birdland 11:30-12 M, 22Nov52
"STARS IN JAZZ" - "SILVER JUBILEE SHOW"

Announcer: Wm. B. Williams.

A Train / Smada / Rockin' in Rhythm / Flamingo / Bensonality / All of Me / Bakiff Jam with Sam (into Sign Off)

Aasland: From the NBC direct feed.

● NYC, Birdland 12:30-12:55, 24Nov52
"STARS IN JAZZ" - "SILVER JUBILEE SHOW"

Announcer: Fred Collins.

A Train (theme) / Caravan / Do Nothin' Till You Hear From Me / C Jam Blues / Creole Love Call / Just Squeeze Me / A Train / Lullaby of

Birdland (into Sign Off)

Aasland: From the NBC direct feed.

I have added the actual broadcast times for the above three ones.

● NYC, Basin Street Café 14Apr56
"TIME FOR JAZZ"

A Train (theme) / Caravan / Sophisticated Lady / Kinda Dukish - Rockin' in Rhythm / Do Nothin' ... 7 Stompin' at the Savoy / Prelude to a Kiss / Things Ain't ... (into Sign Off)

Aasland: This CBS bc was in cooperation with the AFRS, and it was transcribed for Army Forces use as "Basin Street Jazz No. 15" (a 16 inch standard groove transcription). The material to be used here is however from the CBS direct line feed. On 6Apr56 RN and WC were among people arrested at Hotel Alvin, right opposite Birdland. I believe they were due in court on 14Apr56. If so, they were replaced by Jessie Drakes and Phil Edmunds. (The spellings as stated in my files.)

● NYC, Basin Street Café 14Apr56
From a CBS "Monitor" broadcast, following the NBC one above:

Saturday Night at the Basin Street / Mooche / A Train (theme) & Sign Off

Aasland: The "Saturday Night at..." seems familiar to me under a different name, but I'm unable to recall the title.

The 11th Annual International Duke Ellington Conference
Wednesday, August 11, through Sunday, August 15, 1993
Hosted by TDES, Inc.
at the Holiday Inn Crowne Plaza Manhattan
on Broadway at 49th Street

ELLINGTON '93 will commemorate the 50th anniversary of the Ellington orchestra's first Carnegie Hall concert. It will feature exciting music from the early Cotton Club scores to the final Sacred Concerts. There will be a special focus on Billy Strayhorn's contributions.

A major focus of ELLINGTON '93 will be Duke's life in New York, a city he loved and called home for many years. We will celebrate the 50th anniversary of his first concert at New York's Carnegie Hall as well as his later concerts on that legendary stage. One of the many other New York clubs and venues where Ellington appeared was the Kentucky Club, originally directly across the street from the site of the Ellington '93 conference. Another focus of the conference will be the life of Billy Strayhorn, Ellington's alter ego and collaborator.

The ELLINGTON '93 Festival Orchestra, under the direction of Loren Schoenberg, will present New York's top musicians in performances of Ellington/Strayhorn masterpieces. Live music from big or small groups will be featured each night, with a special big-band concert as well as a gala banquet/dance included in the registration fee. Original manuscripts from the Smithsonian Institution in Washington, transcriptions from rare recordings, and previously inaccessible Strayhorn material will form the basis of the performances.

Each day, there will be lectures, films, and other presentations under the direction of Krin Gabbard, with help from noted musicologists, Duke's friends, and other Ellingtonians. ELLINGTON '93 will include a major photography exhibition.

From the reunion cocktail party Wednesday night, August 11, to Sunday's tour of Ellington's New York, ELLINGTON '93 will make its headquarters at the elegant new Holiday Inn Crowne Plaza, in the revitalized area of Broadway north of Times Square, just across from the site of the Kentucky Club, where the Ellington Orchestra had its first big New York success. The hotel has spacious meeting areas with fine audio-visual facilities. Many vendors of books, records and souvenirs will be there.