

DEMS BULLETIN

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DEMS
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DUKE ELLINGTON MUSIC SOCIETY

1993 / 4 Dec - Feb '94

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ALL FOR THE LOVE OF DUKE !

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

NEW RELEASES

AND RE-RELEASES



● Bethlehem(J) COJY-9136 (LP) "DE PRESENTS"

Same as Bethlehem(US) BCP 6005. Yuze

● Capitol(F) 1551893 (3-LP box) "SHOWCASE"

This 3-LP box (see DEMS85/3-7) was issued a long time ago. But I've just realized that it contains the orchestra version of "Just A-Settin' ..." from 21Dec53, mistakenly included instead of the quartet version, from 15Dec53 (it is the version which is listed in the liner notes). The sound is superior than released on Up-To-Date(US) 2008. I don't know know which record was first released, but it might be the Capitol one. (Moulé)

DEMS: The Up-To-Date full orchestra version has the false date 15Dec53, instead of 21Dec53. The 15Dec53 version we believe to be found on Pickwick 3390, mentioned by Nielsen, who also states Giants Of Jazz 53066 (CD). We believe it also present on Capitol 40011. Can anyone confirm, please!

as 22Nov52 - correct date is 20Nov52. The included notes are written by one Mr. Alun Morgan (dated Feb93), who is unaware of the replacement of Louis Bellson by Ed Shaugnessy (not mentioned anywhere until pointed out by me in connection with the above "Things To Come"), and "Threesome" (mentioned in the Morgan notes) is said retitled "VIP's Boogie". However, the two parts of "Threesome" were retitled as "VIP's Boogie" and "Jam With Sam".

The Danish producer Karl Emil Knudsen is congratulated to an Ellington sound documentation, which ought to be a MUST for all us DEMS members and numerous others throughout the world. Let us all hope for more of the mentioned material in "Things To Come" (93/1-8). Total time: 73:34. AASLAND (Also see page 6 ("Discussions ..."))

● King Jazz CD KJ 143 FS (CD) "The Complete Billie Holiday with the Ellingtonians" 1935/1937

Duke Ellington And His Orchestra:

- 1. Big City Blues Dec34

Teddy Wilson And His Orchestra:

Dick Clark, Tom Mace, Johnny Hodges, Teddy Wilson, Dave Barbour, Grachan Moncur, Cozy Cole, Billie Holiday

- 2. These 'n That 'n Those 3Dec35
- 3. You Let Me Down 3Dec35
- 4. Spreadin' Rhythm Around 3Dec35

Jonah Jones, Harry Carney, Johnny Hodges, Teddy Wilson, Lawrence Lucie, John Kirby, Cozy Cole, Billie Holiday

- 5. It's Like Reaching For The Moon 30Jun36
- 6. These Foolish Things 30Jun36
- 7. I Cried For You 30Jun36
- 8. Guess Who 30Jun36

Irving Randolph, Vido Musso, Ben Webster, Teddy Wilson, Allan Reuss, Milt Hinton, Gene Krupa, Billie Holiday

- 9. Easy To Love 21oct36
- 10. With Thee I Swing 21oct36
- 11. The Way You Look Tonight 21oct36
- 12. Who Loves You 28oct36

Jonah Jones, Benny Goodman, Ben Webster, Teddy Wilson, Allan Reuss, John Kirby, Cozy Cole, Billie Holiday

- 13. Pennies From Heaven 19Nov36
- 14. That's Life I Guess 19Nov36
- 15. I Can't Give You Anything But Love 19Nov36

Cootie Williams, Harry Carney, Johnny Hodges, Teddy Wilson, Allan Reuss, John Kirby, Cozy Cole, Billie Holiday

- 16. Carelessly 31Mar37
- 17. How Could You 31Mar37
- 18. Moanin' Low 31Mar37

Buck Clayton, Buster Bailey, Johnny Hodges, Lester Young, Teddy Wilson, Allan Reuss, Artie Bernstein, Cozy Cole, Billie Holiday

- 19. Sun Showers 11May37
- 21. Yours And Mine 11May37
- 23. I'll Get By 11May37
- 24. Mean To Me 11May37

Louis Armstrong And His Orchestra:

Louis Armstrong, Shelton Hemphill, Louis Bacon, Henry Allen, George Matthews, George Washington, J.C.Higginbotham, Pete Clark,

(Ctd. next page)

● Jazz*Blues*Soul (It.) - JBS 93B02b - Duke Ellington and His Orchestra - Ella Fitzgerald and Her Trio in concert - 30 January 1966, Teatro Lirico, Milan.

- Duke Ellington
- 1. Theme: Take The "A" Train
 - 2. Medley: Black and Tan Fantasy
Creole Love Call
The Mooche
 - 3. Soul Call
 - 4. Chelsea Bridge
 - 5. El Viti
 - 6. The Opener
 - 7. Sophisticated Lady
 - 8. Take The "A" Train
 - 9. Passion Flower
 - 10. Things Ain't What They Used To Be
 - 11. Wings And Things
 - 12. Jam With Sam
- Ella Fitzgerald
- 13. Introduction by Norman Granz
 - 14. How High The Moon
 - 15. Lover Man
 - 16. Mack The Knife
- Duke Ellington - Ella Fitzgerald
- 17. Cotton Tail

This is a very pleasurable and highly successful well recorded (mono) concert. (Claimed to be ADD). Total time 74:38! Hoefsmit

● Jazz Unlimited(Sd) JUCD 2036 (CD) "DE AT BIRDLAND"

20Nov52 A Train/ The Mooche/ How High The Moon/ The Tattooed Bride/Medley: Solitude-Lullaby Of Birdland/ A Train/ Perdido / (Leonard Feather spoken intro.to): Monologue/ Things Ain't What .../

22Nov52 A Train/ Caravan/ Do Nothin' .. / C Jam Blues/ Creole Love Call/ Just Squeeze Me/ A Train/ Lullaby Of Birdland

Here are two of the NBC "Silver Jubilee" broadcasts, released for the first time, and in excellent sound. For additional details you should see DEMS83/1-8 "Things To Come", please observe the first there mentioned bc mistakenly dated

NEW RELEASES

(ctd.):



WHO TOOK THE "A" TRAIN?

by Walter van de Leur *

In June 1992 the *Village Voice* published a special commemorative issue in honor of Billy Strayhorn. One of the contributions was an article by Andrew Homzy, "Me and You," in which he broke the news that Duke wrote a part of "Take the 'A' Train."

On the first recording of ["Take the 'A' Train"], made January 15, 1941, ... the final A section is a simple repetition of the initial statements. For the famous Victor recording, one month later, this A section has been re-recorded: the counter riffs of trumpets and trombones have been replaced with a harmonized mass-brass response to the unique saxophone melody. Evidence in the Ellington archives suggests that Ellington wrote the new passage, as well as one of the best-known episodes in that masterful score: the piano intro and the pyramid effect that follows Ray Nance's trumpet solo. He was still embellishing and improving Strayhorn's work. (Italics mine)

When I started my research a few months later in the Duke Ellington Collection, housed in the Smithsonian Institution in Washington, D., C., it had become folklore that Duke wrote large portions of the "A" Train. This led some individuals to further speculation in regard to the authorship of other pieces credited to Billy Strayhorn.

During the eight months that I worked in the Duke Ellington Collection I was not able to find any document that could substantiate Andrew Homzy's claims. However, a visit last month [last spring] to Dr. Gregory Morris, executor of the Strayhorn Estate in Pittsburgh, Pennsylvania, solved the problem.

Here are the facts. Somewhere in the spring last year a certain musician with a nationwide reputation had a chance to scan through some of the Strayhorn manuscripts that are in the possession of the Estate. There he saw a folder containing a folio with 87 or the 118 bars of "Take the 'A' Train" in Strays' handwriting. Furthermore, this folder held a sheet in Duke's handwriting entitled: "A Train Ending." Without any further investigation he assumed that Duke finished the piece, and thus spread the word.

Ellington's sheet, however, carries four bars in the key of C, with a lead-part for violin. These bars are not at all related to any of the early recordings. Without the repetitions, 15 bars of Strayhorn's original were missing, which would easily fit on one sheet of music manuscript paper. Since I have seen literally hundreds of separated sheets in the Duke Ellington Collection, I assumed that the last chorus of "Take the 'A' Train" had ended up somewhere else. In a two-inch pile of untitled manuscripts Dr. Morris and I found the lost sheet, in Strayhorn's handwriting: complete with the "pyramid effect that follows Ray Nance's trumpet solo."

We now have proof that Billy Strayhorn took the 'A' Train, and drove it all the way up to Harlem. The manuscript is practically complete. What is missing:

1. The four-bar piano introduction (Piano introductions were never written out and are always "missing"; this one might as well be Duke's as Strays')
2. The two-bar closing formula in the saxophones (Which is a cliché, in all likelihood worked out on the band stand)
3. The three re-scored background-riffs in the recapitulation of the first A section. (There is no doubt in my mind that Billy re-scored these bars. They are coherent with his style and use a rhythmic device that pops up in many of his "Blanton-Webster Band" scores.)

Andrew Homzy, who is widely respected for his knowledgeable presentations, apparently had to rely on inadequate information. However, what really bugs Dr. Morris and myself is that musicians and scholars alike are still willing to doubt that Billy Strayhorn was a composer in his own right. Anybody who is not convinced, is invited to examine the hundreds of music scores located at the Strayhorn Estate and the Duke Ellington Collection. Among the full scores in Strays' handwriting are the original versions of "Chelsea Bridge," "Raincheck," "Clementine," and "Day Dream."

With the beautiful Duke Ellington Collection at our disposal I suggest that from now on we only talk about manuscripts that have survived and can be examined. That will help us to determine the true extent of Billy Strayhorn's contributions.

* (Published in the TDES Chapter #90 September Newsletter)

Charlie Holmes, Albert Nicholas, Bingie Madison, Luis Russell, Lee Blair, Pops Foster, Paul Barbarin

- 20. Sun Showers 7Jul37
- 22. Yours And Mine 2Jul37

Track 20 and 22 are to be compared with track 19 and 21.

This is a perfect CD with 71:51 playing time.

Hoefsmit

Moon Records (It.) MCD049-2 The Duke Ellington Octet - Live At The Rainbow Grill.

1. a. Heaven
b. Le Sucrier Velours
2. In A Sentimental Mood
3. Azure
4. I'm Beginning To See The Light
5. Rock The Clock
6. Theme & Satin Doll
7. Sophisticated Lady **
8. Take The "A" Train **
9. Passion Flower
10. Perdido *
11. Solitude **
12. Things Ain't What They Used To be
13. Ocht O'Clock Rock

The Octet: Cat Anderson; Lawrence Brown; Johnny Hodges; Paul Gonsalves; Harry Carney; Duke Ellington; John Lamb; Steve Little. New York, August 17, 1967.

Four of the selections have been issued earlier on the cassette Jazz Society JS 524/5. One of them is identical *, three others ** are on this CD complete, as they were broadcast in 1967. On the Jazz Society Cassette only the last parts of these three selections have been used. The first parts of these three selections on Jazz Society are from three other broadcasts in the same month of August. See DEMS 85/4-5. The total playing time of this very satisfying CD is 56:12.

Hoefsmit

CHAPTER 90 ADDRESS CHANGES

Please note our new mailing address:
Duke Ellington Society, Chapter 90
P.O. Box 15591
Washington, D.C. 20003-0787

FOR HEAVENS SAKE - BUT
MOST FOR YOUR OWN -

DON'T MISS THE NEXT DEMS
ISSUE !

MANY SENSATIONAL NEW
FINDS WILL BE PRESENTED

TOGETHER WITH ALL OUR
GENERAL GOOD THINGS - SO
MAKE SHURE YOU DON'T MISS
IT !

h = also on same issues as on "La Plus Belle ...".
Note: The headline on page 2 (enclosed booklet) mistakenly states this CD to be "Jazz Masters 2". Aasland

Verve(G) 516 338 - 2 (CD) "DUKE ELLINGTON" "JAZZ MASTERS" 4

- 1) Take The A Train a
- 2) La Plus Belle Africaine . b
- 3) Flirtibird a
- 4) Diminuendo In Blue & Blow By Blow ... c
- 5) Loveless Love d
- 6) Going Up e
- 7) St. Louis Blues d
- 8) Stompy Jones e
- 9) Caravan (VEF) f
- 10) Total Jazz (VEF) g
- 11) Perdido a
- 12) Jam With Sam h

Total time 69:57.

- 1) 3) Newport JF, Rhode Island, 4Jul59.
- 2) Juan-les-Pins JF, Antibes, 29Jul66.
- 4) Same location. In liner notes as July 26 or 27, 1966. Correct date is 26Jul66.
- 5) 7) Verve, N.Y., 20Feb59.
- 6) 8) - , - . In liner notes as Febr 20, 1959. Correct date is 26Feb59.
- 9) Verve, NYC. In liner notes as June 25, 26 or 27, 1957. Correct date is 27Jun57.
- 10) Verve, NYC. Date is uncertain. In liner notes as Aug'57, might be correct. If so, the origin could be Chicago rather than NYC.
- 11) also as on "A Train".
- 12) Juan-les-Pins JF, Antibes. In liner notes as July 29, 1966. Correct date is 27Jul66.

- a = also on Emarcy(US) 84207-2 (CD) "DE LIVE!", Emarcy(G) 842.071-2 (CD) "AT NEWPORT JF '59", Emarcy(J) EJD-6 (CD), and earlier on Foxy(US) 9003 (LP).
- b = also on Verve(US) V6-8701 (LP).
- c = also on Verve(US) 711054 (LP); 2304-400 (LP), Sarpe Top Jazz(Sp) SJ 1018 (CD).
- d = also on Verve(US) MG V 8317 (LP); V6 8317 (LP); VSTC 209 (tape); 2352.072 (LP); 823 637-2 (CD).
- e = also on Verve(US) MG V 8345 (LP); MG 2352.071 (LP); 821 578-2 (CD)
- f = also on Verve(US) MG V-4008-2 (LP); MG V 4010-4 (LP); HMV(E) CLP 1213 (LP); Verve 837 035-2 (CD).
- g = also on Verve(US) MG V 4009-2 (LP); MG V 4010-4 (LP); HMV(E) CLP 1228 (LP); Verve 837 035-2 (CD).

by Jerry Valburn



What follows here are new releases since June 30th, 1993 and other items found that are not listed in the CD Directory (see Book Announcement, DEMS83/2-2):

ABC (CA) PLEASE NOTE : THE LICENSING ARRANGEMENT BETWEEN ABC RECORDS (AU) & DRG HAS ENDED.
836 201 2 *Swing - Big Bands 1929 to 1936* : (= ABC (AU) 836 201 2)

BLUE NOTE (J)

OCD-5007 *Jazz Club Vol. 7 Manhattan (Sampler)* : 2- In A Sentimental Mood 8- Stardust (both Capitol)

CBS-SONY FAMILY CLUB (J)

030 702 *Take The "A" Train - The Best of Duke Ellington* : Take The "A" Train/
Black And Tan Fantasy/The Mooch/Rockin' In Rhythm/It Don't Mean A Thing/Solitude/In A Sentimental Mood/Caravan/
I Let A Song Go Out Of My Heart/Prelude To A Kiss/Mood Indigo/Sophisticated Lady/On The Sunny Side Of The Street

THE ABOVE APPEARS TO BE SIMILAR TO THE CBS-SONY 20 DP-5033 *The Essence of Duke Ellington* but CONTAINS LESS TITLES (13 TITLES) TO THE CBS-SONY 20 DP-5033 (18 TITLES). NEEDS TO BE AURALLY IDENTIFIED.

CLASSIC JAZZ (J) (Licensed from Charly Records, APS) (CD's manufactured in the ECC, packaged in Japan)
CDCD 1002 *Big Bands Greatest Hits* : (= CLASSIC JAZZ (E) 1002)

CDCD 1010 *Duke Ellington Sophisticated Lady* : (= CLASSIC JAZZ (E) 1010)

COLUMBIA (F) (Sony Music Entertainment, Inc.)

472354 2 *Peer Gynt Suites No's 1-2 * / Sweet Thursday ** :

472356 2 *The Nutcracker Suite ** :

472358 2 *Ellington At Newport* : (= CBSJM (F) CBS 450986 2)

472889 2 *Pocket Jazz - Jazz Non-Stop Series* : - Take The "A" Train

474294 2 *Ellington Uptown* : (= CBSJM (F) CBS 460830 2)

* If you can still find a copy of CBS 467913 2 (Three Suites) you will get contents of two CDs (above) on one.

COLUMBIA/LEGACY (US)

CK 53822 *Sentimental Swing All Star Dance Classics* :

6- Dancing In The Dark 9- Satin Doll 12- Until I Met You

DA MUSIC (US) (Licensed From Black Lion Records) (Black Lion Productions, LTD)

CD-3701 *The Original Jazz Masters Series, Volume 1 (5 CD Box)* :

(3) 1- Take The "A" Train (5) 10- The Feeling Of Jazz

CD-3702 *The Original Jazz Masters Series, Volume 2 (5 CD Box)* :

(2) 1- I Let A Song Go Out Of My Heart/Don't Get Around Much Anymore (4) 2- What Am I Here For?

(ANTHOLOGIES USING TRACKS FROM BLACK LION RELEASES)

ENTERTAINERS (-THE) (G)

CD 0230 *Swing Party (20 Original Dance Hits)* : 15- Mood Indigo 16- Satin Doll

F.S.T. (US) (Highland Music)

FCD 4420 *Duke Ellington!* : (First 9 tracks non-DE) 10- Caravan (18Mar37) 11- I'm Slappin' 7th Avenue

12- Jig Walk (both 22May38) 13- Day In, Day Out (9Jan40) 14- Every Day (24Apr38) 15- Gal From Joes

16-East St. Louis Toodle-oo (plays Merry-Go-Round & fades) 17- Little Josie 18- Tootin' Through The Roof (all 9Jan40)

INTERSOUND (US) (Fanfare Records LTD/Nichevo Productions, Inc./Intersound, Inc)

CDC 1035 *Kings Of Swing (4CD Box)* : (1) 4- Caravan (19Dec36) (2) 4- Mood Indigo (10Dec30)

(3) 2- It Don't Mean A Thing (2Feb32) (4) 5- Sophisticated Lady (16May33)

CDC 1040 *Best Of The Big Bands (4CD Box)* : (1) 8- Take The "A" Train (15Jan41) (3) 5- Mood Indigo (10Dec30)

CDC 1050 *The Great Entertainers (4CD Box)* : (4) 5- (Mae West) My Old Flames (Mar34)

JAZZ ARCHIVES/EPM MUSIQUE (F)

157762 (No 56) *Ladies Sing Jazz Volume 2* : 4- It Don't Mean A Thing

157932 (No 63) *The Best Of Duke Ellington In The Twenties 1924/1929* : Choo Choo/

East St. Louis Toodle-oo/Birmingham Breakdown/Immigration Blues/Hop Head/Creole Love Call/The Blues I Love To Sing (-1)/

Black And Tan Fantasy/Washington Wobble (-5)/Harlem River Quiver (-1)/Blue Bubbles (-1)/Take It Easy/Black Beauty/

Jubilee Stomp/Got Everything But You/Swampy River/Move Over/Hot And Bothered/The Mooche/Diga Diga Doo/

Misty Mornin'/Doin' The Voom Voom/Cotton Club Stomp/The Dukes Step Out

PLEASE NOTE : ON THE ABOVE (157932), before the book was published an advance release sheet (photo-copy) was

sent to us from a collector friend in Belgium. The contents (then published) are completely different from the CD shown above and now in my collection.

KING JAZZ (SP) (Camarillo Music, LTD) (CDs manufactured in Switzerland)

NOTE : This is the same company as FRESH SOUNDS (note the FS Suffix) produced by Italians : Protti, Capasso, & Tollara

KJ 143 FS *The Complete Billie Holiday With The Ellingtonians* : 1- Big City Blues

KJ 144 FS *The Original Edward "Duke" Ellington Hits Vol.1 1927/31* : East St. Louis Toodle-OO/

Birmingham Breakdown/Black And Tan Fantasy/Take It Easy/Jubilee Stomp/Black Beauty/The Mooche/Hot And Bothered/

The Blues With A Feelin'/Goin' To Town/Misty Morning/Doin' The Voom Voom/Rent Party Blues/Sweet Jazz O' Mine/

Ring Dem Bells (-3)/Old Masn Blues (-6)/Mood Indigo/Sweet Chariot/Rockin' In Rhythm/Creole Rhapsody (-A/-A)/

Creole Rhapsody, Pts 1-2

(Ctd. next page)

KJ 145 FS *The Original Edward "Duke" Ellington Hits Vol.2 1931/38* : It Don't Mean A Thing/
Slippery Horn/Ducky Wucky (-A)/Lightnin' (-A)/Merry-Go-Round (-3)/Sophisticated Lady (-2)/Drop Me Off In Harlem/
Bundle Of Blues (-A)/In A Jam/Diminuendo In Blue/Crescendo In Blue/Harmony In Harlem/Steppin' Into Swing Society/
The Gal From Joes (-1)/I Let A Song Go Out Of My Heart (-1)/Preldde To A Kiss (-1)

MUSICRAFT/DISCOVERY RECORDS (US) (Discovery Records/Warner Music Discovery, Inc.)

70002 *The Best Of Musicraft Jazz (Sampler)* :: 5- Jam-A-Ditty

MUSIC MASTERS (US)

01612-65106-2 *Duke Ellington - The Great London Concerts*: Take The "A" Train*/D.E. Introduction*/Perdido*/

Isfahan*/The Opener*/Harlem*/Take The "A" Train-vcl Ernie Shepard*/Mood Indigo/C-Jam Blues-Don't Get Around Much Anymore/
Diminuendo & Crescendo In Blue/A Single Petal Of A Rose/Kinda Dukish-Rockin' In Rhythm*

(DATES CLAIMED : 22Jan63, 20Feb64* FROM TELECASTS, NOT CONCERTS (Granada TV/BBC TV*))

NOVUS (E)

NDJ 63150-2 (*Novus Records Celebrates 5 Years*) *Jazz Pizzazz (Sampler)* : 12- Jack The Bear

NTI MUSIC (D/F) (Produced by Elap Music A.S., Denmark / Distributed by NTI Music, France)

48012/015 *Big Bands - 25 Hits & Classics (4CD Box)* : (1) (48012) 8- Perdido 18- The Mooche

(2) (48013) 1- Take The "A" Train 16- Do Nothing 'Till You Hear From Me (3) (48013) 20- Pretty Woman

(4) (48015) 4- Caravan (CONTENT IS THE SAME AS FOUND ON B&C RECORDS, PILZ, AND SSI)

PAST (E) (Pavillion Records, LTD)

CDS 7010 *The Flapper Box (5CD Box)* : (1) (CD-7015) *The Great Bands* : 14- Take The "A" Train

PIGEON DISC (J) (Pigeon Inc.)

GX-714A (*Music Master Series*) *Duke Ellington* : Stompy Jones/Squeeze Me/Royal Garden Blues/

Beale Street Blues/St. Louis Blues/Basin Street Blues/Going Up/Loveless Love (All Verve Material 1959)

GX-725 (*Big Artist Jazz History*) *Jazz Ballad, Vol.3* : 11- Warm Valley (Capitol)

RECORDING ARTS/THE GOLDEN AGE OF JAZZ (IT)

JZCD 336 *Duke Ellington - Cotton Club Days - The Legendary Studio Recordings* :

Oh, Babe ! Maybe Someday/Downtown Uproar/Demi-Tasse (Ev'ry Day)/Azure/Carnival In Caroline/Dinah's In A Jam/

The Gal From Joes (-2)/Riding On A Blue Note/Harmony In Harlem/Birmingham Breakdown/Echoes Of Harlem/

Lost In Meditation/I'm Slappin' Seventh Avenue/Alabamy Home/Rockin' In Rhythm (67401-2)

(THIS IS A CLEVER PRODUCTION. SAME TUNES & SEQUENCE AS JZCD 335, BUT, THESE ARE ALL STUDIO RECORDINGS!)

JZCD 361 *LXI Johnny Hodges* : - The Mood To Be Wooed (21Apr45) + other non-DE items.

RHINO (US)

R2 70960 *Songs That Got Us Through WW II* : Don't Get Around Much Anymore (Never No Lament)

R2 71131 *Blues Masters, Vol. 13 New York City Blues* : 2- Happy-Go-Lucky Local, Pts 1-2 (1946)

R2 71402 *Thirteen Pictures The Charles Mingus Anthology (2CD Set)* : (2) 2- Wig Wise

SMITHSONIAN COLLECTION OF RECORDINGS (US)

RD 048-1C (*Song Book Series*) *Duke Ellington* : 2- Sophisticated Lady (1956)

RD 102 *Swing That Music ! The Big Bands, The Soloists, and The Singers 1929-1956*

(4CD Set) : (3) (RD 102-3) 16- All God's Chillun Got Rhythm 17- Echoes Of Harlem 18- Yearning For Love

19- I Got It Bad 20- I Don't Know What Kind Of Blues I Got 21- I'm Just A Lucky So And So 22- Passion Flower (Jan 56)

SONY RECORDS (J)

SRCS 6717 *The Best Of CF JAZZ* : 3- Take The "A" Train (1952)

SRCS 6769/70 *A Tribute To Black Entertainers (2CD Set)* : (= COL/LEG (US) C2K 52454)

SRCS 6771/72 *Stars Of The Apollo Theatre (2CD Set)* : (= COL/IEG (US) C2K 53407)

SUCCESS (J) (Manufactured in Sweden, Packaged In Japan) (License Long Island Music Co./San Juan Music)

2140 CD *Duke Ellington Take The "A" Train* : (= SUCCESS (EU) 2140 CD)

TEICHIKU (J) (Teichiku Records Co., LTD)

TECP-20213 *Duke Ellington* : Take The "A" Train/Tootie For Cootie/Ellington Medley : Sophisticated Lady-In A

Sentimental Mood-Prelude To A Kiss-I'm Just A Lucky So And So-I Let A Song Go Out Of My Heart-Do Nothing 'Till You Hear

From Me-Don't Get Around Much Anymore-Mood Indigo-Sophisticated Lady-Just Squeeze Me/Rockin' In Rhythm/Crosstown/

Everything Goes/Rugged Romeo/Tip Toe Topic/Rockabye River/The Unbooted Character/The Suburbanite/Moon Mist/In A Jam

FIRST FOUR TRACKS FROM MANCHESTER, 26NOV69 BALANCE ARE CAPITOL TRANSCRIPTIONS

VERVE (F/G) (Verve Jazz Masters Series)

314516338-2 *Duke Ellington* : Take The "A" Train/La Plus Belle Africaine*/Flirtibird/Diminuendo In Blue-Blow By Blow/

Loveless Love/Goin' Up/Weary Blues/Stompy Jones/Caravan/Total Jazz*/Perdido/Jam With Sam/Rockin' In Rhythm (*without the

narration)

FROM "THE SONGBOOK", "ELLA & DUKE AT COTE D'AZUR", "BACK TO BACK", "SIDE BY SIDE" + JUAN-LES-PINS 26JUL.66*

PREVIOUSLY UNISSUED BY VERVE BUT ON CD'S TOP JAZZ/CURCIO 018 & TOP JAZZ/SARPE 1018

VERVE (F/G/US) (The following set will be released in November 1993)

314519832-2 *Ella Fitzgerald - The Complete Song Books (16 CD Set)*

(5) 314519837 (6) 314519838 (7) 314519839 (CD 6 does not contain any material by Ellington and

the Orchestra. HOWEVER on CD 7 we have some "fresh" material : an edited version of the rehearsal of Chelsea Bridge

followed by the issued take and a previously unissued alternate complete take. The track positions are unknown at the

present time. THE "ELLINGTON COMPLEATEST" MAY HAVE TO SPEND A GREAT DEAL FOR THIS 16 CD SET

UNLESS THE ELLINGTON CD'S ARE MADE AVAILABLE SEPERATELY.

(Concl. next page)

DISCUSSIONS - ADDITIONS - CORRECTIONS

22 Dec 47, "I Could Get A Man" take -1:

Where can we get this rarer take?

Moulé

Aasland: This take, marked as take-1, is the issued take, originally released on Co 38519 (78), Co 1-266 (33 7") and Co G-32564 (LP). For some seven CDs, where this take is included, please turn to Valburn's DE ON COMPACT DISC.

However: I understand you are looking for the 2 unissued takes, preceding the chosen one. As a member you can get them on a cassette from DEMS - no costs except for the cassette plus sending costs.

The 2nd "Laura" in DESOR is not false, but only not in its proper place in the listing.

Red Baron(Sony) CD has the number 469285-2.

DEMS

DEMS 93/3-4, left column on top:

Oct59 Paris: makes no sense. This should read Oct58. Sorry again! Another one of my silly typing errors.

Hoefsmit

DEMS 92/4-7 top right and 93/3-2 bottom right:

"Don't You Know I Care?" from the Danish broadcast #43 (90/3-3) and from the CD Laserlight 15782 are not identical. We suspect that they are both recorded on 12Jun72.

I agree with Ole Nielsen that the quality of the liner-notes of several Laserlight CDs is deplorable. "Chinoiserie", track 8 on this Laserlight 15782 has nothing to do with Tchaikovsky. It is the well known segment of the "Afro Eurasian Eclipse". When one would only take the time to listen!

Aasland/Hoefsmit

DEMS 93/3-4, right column on top.

Victor session of 460709.

I am afraid that we will never find the alternate takes of "Transblucency" and "Just Squeeze Me". I do not have every mentioned release in Ole Nielsen's book to compare it with all the others and many of my records and CDs carry slightly different numbers. I have compared the Bluebird 3CD set 6641-2-RB, titled "Black, Brown & Beige" with the LP PM 42397, titled "The Works Of Duke", volume 22 for "Transblucency" and with the LP LPM-553, titled "Pretty Woman". There is not the slightest indication of any difference.

It is rather unbelievable that ND-86641-CD is different from Bluebird ND-86641-CD and that RCA PM-42397 is different from PM-42397. The way Ole Nielsen mentioned these release numbers makes one believe that two alternate takes are on the same album, which is (as we all know) is not the case.

There is a remark in the liner-notes on the cover of the LP PM 42415, titled "The Works Of Duke", volume 23, written by Claude Carriere: "There are no alternative takes here, nor were there any in the preceding volume. The studio cards are categoric on this score, so it looks as if certain discographies are in need of correction." I think that we have to accept this.

DEMS

DEMS 93/3-1 right column bottom:

"Goodyear Jazz Concert" January 1962.

I can not argue about the correct date of the production of this film. Jerry Valburn believes that the soundtrack could have been recorded on January 5, 1962. From his remarks on page VII of his Foreword to his latest book "Duke Ellington on Compact Disc", one could understand that although he was invited to come to the studio on the next day, he might not have shown up, since he only refers to the invitation on the 4th and does not reveal anything about what happened on the 5th. There has indeed been a recording session on January 5. A couple of selections for the album "Back To School" were recorded on that day.

Klaus Stratemann in his comment in DEMS 93/3-1, emphasised that both soundtrack and filming were done on the same day. He refers to an interview by Phil McKellar of Mike Bryan, the producer of the film in which Bryan stated that the studio facilities were only available one day, January 9. Ellington was thus given 2:30 hours to record the soundtrack before the filming would be done. (See Stratemann page 451).

This is what I can contribute to the confusion: On May 28, 1988 I recorded an interview by Max Jones of Bill Berry during the Ellington Conference in Oldham. The evening before, we had enjoyed the showing of the "Goodyear Jazz Concert" among other beautiful video material. During the interview, Max Jones played from the soundtrack "V.I.P.'s Boogie" and "Jam With Sam" and after the applause he said:

"I'm glad you liked that exercise in restraint. After last night, a fragment of memory lodged in my mind this morning, that something was said about this "Goodyear" film and this whole session and it had to do with showing the film in South Africa or been offered to South Africa and I seem to remember that a little problem came up because of there were two white faces in a black band and I wonder if Bill would mind to say something about that."

Bill Berry: "Well, that was in the midsts of all the civil rights protests in the early sixties and this particular film wasn't going to be shown in the United States because the United States they don't like jazz." (Interrupted by applause). "So it was only for overseas consumption and one of the main markets of Goodyear, one of their main branches was in South Africa. Well we had pre-recorded the soundtrack the day before and now it is the next day and they are going to do the filming and we didn't get started, we didn't get started and we didn't get started and we were wondering what was going on. Duke was in the control-booth all this time. Obviously talking to the producers (I found this out much later). They didn't want us to be on the film and Duke said to the producers: "Oh, what a shame. We had so looked forward to working with you on this project.""

Hoefsmit

DEMS 93/3-2, right column, item # 5.

This remark makes no sense. It should refer to Laserlight 15 784 on the same page (92/3-7), but in the right column. It has nothing to do with 22Jul60. Sorry! My fault!

Hoefsmit

This is a repeat of the remark:

4) Hy'a Suel is also on Jazz Guild 1004.

DEMS

DEMS 93/3-2, right column, item # 6.

This remark makes no sense. It should refer to Sacramento Mather AFB, 22Jul60 on the same page (92/3-7), but in the left column. It has nothing to do with the Laserlight CDs. Sorry! My fault!

Hoefsmit

This is a repeat of the remark:

The day before I left NYC after the tremendous "Ellington'93" conference, I paid a visit to Tower Records, where I met several friends who did the same thing and where I found the CD "Billy Strayhorn - Lush Life", Red Baron AK52760.

Both Charles Waters and David Hadju mentioned this CD in their presentations on August 12. Charles talked about the book written by Willie Ruff and David Hadju, who is working on a biography of Billy Strayhorn gave us the correct title of "Passed Me By" track 17 on the CD. In the liner-notes this selection is credited to Mercer Ellington and Hillis Waiters. They indeed wrote a song with this title, but that is not what we hear on this CD. The correct title is "Love Has Passed Me By Again",

(Ctd next page)

VERVE (US)

314517 170-2

The Essential Ella Fitzgerald : 5- Drop Me Off In Harlem (Song Book) 14- Imagine My

Frustration (Ella at Duke's Place)

314519 804-2

Ella Fitzgerald The Best of the Song Books (Sampler) : 6- I Got It Bad

which is written by Billy Strayhorn for his show "Rose-Colored Glasses". 1. "Lush Life" and 2. "Passion Flower" are from 14Jan64. They are earlier released on Musica Jazz 2MJP 1055, used for broadcast#13 of the Danish Radio and because of that, skipped from the transcription on Cassette Azure CA-19.

The next group of 6 selections is recorded on 29Jun65 (liner-notes claim 30Jun) under the supervision of Duke by Billy Strayhorn; Clark Terry; Bob Wilber (not Wilburl!); Wendell Marshall and Dave Bailey. Although clearly present, Willie Ruff was not mentioned in the liner notes. The correct titles were: "U.M.M.G."; "Boo-Dah"; "Passion Flower"; "Take The "A" Train"; "Day Dream" and "Just A-Settin' And A-Rockin". Although twice stated in the liner-notes, we do not believe that Duke played the second selection (mis-titled as "Smada") and the last one.

The next group of 10 selections is recorded on 2Jul65. The same group with the addition of Ozzie Bailey recorded "Raincheck"; "Chelsea Bridge"; "Multicolored Blue"; "Pig Sty" (and not "Pick Side"); "Oink"; "Your Love Has Faded"; "Love Came"; "A Flower Is A Lovesome Thing"; "Love Has Passed Me By Again" and "Something To Live For". We believe that Duke joined Billy in playing the piano in "Pig Sty" and "Oink". Both sessions are described in Bob Wilber's biography "Music was not enough" on page 99.

From the last group of 3 selections, claimed to have been recorded on 14Aug65 by Billy as solo-pianist, the second title ("Something To Live For") was not on the CD. The first one is "Love Came" and the third one is "Baby Clementine", better known as "Clementine".

It is good to hear with how much care these recordings were made, even when they were apparently not considered to be good enough to be released. This is in contrast with the very sloppy liner-notes. This beautiful CD deserves better. Hoefsmit

● Duke Ellington At Birdland 1952! (Jazz Unlimited JUCD 2036)
There are not many superb recordings from the true band of the early fifties available. When one thinks of Ellington in these "dark" days, one is troubled by the weak commercial recordings especially by some of those made for Capitol. In order to be able to make a correct judgement about the quality of Duke's orchestra it is strongly advised to listen to the incredible recordings on this recent CD. We, the tape collectors, knew better already, but now there is no excuse any longer for the very experienced (even professional) authors when they continue to repeat their silly statement about Duke having a less than fabulous orchestra in these days. Hoefsmit

● Stratemann, pages 266 & 350:

As a published author/researcher I can truly appreciate the effort put forth in the completion of a book. It is, for the most part, a labor of love. The most important responsibility is making sure that the information put forth is accurate. I cite two examples below, certainly not to demean the literary effort but to make sure the contents contained are correct.

In Dr. Stratemann's beautiful book, *Duke Ellington Day By Day and Film By Film*, Page 266, he claims that the Ellington Capitol transcriptions were made at the **WMCA Studios** located in the Pathe Building on Park Avenue at 106th Street. The transcriptions were indeed made in that building, contracted by Capitol Records with Pathe Studios. WMCA is one of New York's oldest radio stations. At the time these recordings were made, they were located on Broadway at 51st street in a three story building which also housed the Nola rehearsal studios. The station was to remain there until the mid-1960's, when they moved to a new larger quarters, located on Park Avenue and 57th Street. What appears to confuse the situation, is the fact, that photographs exist showing Duke at the Broadway WMCA studios on December 29th, 1947, when his DJ radio show premiered. Michael Cuscuna confirmed the Capitol contract with Pathe for me.

The second example concerns the NBC broadcast from the Blue Note in Chicago dated July 17th, 1953. When we were completing the DEMS series in 1989, I released this bc on DEMS 48 taken directly from the NBC acetates in my collection. Klaus Stratemann shows the band in New York at the Bandbox through July 19th—they had played the club earlier that year.— A July 17th bc is also claimed to have been made over station WMGM in New York on that date. The NBC acetates show the date and the location as the Blue Note. As far as the claim that they had been pre-recorded by NBC in June while the band was performing at the B.N., this has not been confirmed. On page 350 Klaus quotes Down Beat to show Duke's presence at the Bandbox and I hope shortly to look at microfilm showing any Bandbox advertisements for that week. If there was a broadcast over WMGM from the Bandbox, this has never been found. Even if pre-recorded, our broadcast would not have been from Station WMGM, but certainly from Chicago, since we know that the announcer heard on the broadcast was a Chicago NBC staff announcer. Now this has all been picked up and re-printed in both *Jazz Records 1942-60, Vol. 6*, also, in the recently published *The Jazz Discography Vol. 6 by Tom Lord (Cadence Jazz Books)*, I cite this example to show the readers that information can be picked up and then re-printed, in the belief that the original source was truly accurate. At least we don't know that there was a Bandbox bc on that date for/ atleast, we are certain that the material found on DEMS 48 is indeed from Chicago's Blue Note. My hesitation to accept the fact that these B.N. broadcasts may have been pre-recorded is based on the many 16" NBC Transcriptions found over the years, where the source and the dates have been accurate. However, if Duke was indeed in New York on those dates, then the Chicago broadcasts would have to have been pre-recorded.

Jerry Valburn

● Dear Dr. Stratemann:

Your statement in DEMS 93/3-6 is only partly correct: Lou Schoobe and Johnny Williams were both members of the regular "Saturday Night Swing Club" house band, Lou played string bass and Johnny Williams was in fact Johnny "Drummer Man" Williams!! See page 1718 in Rust's JAZZ RECORDS (1978 edition) for two recording sessions under Williams' leadership. Lou and Johnny were also members of the Raymond Scott Quintette (Rust, page 1371) and the Raymond Scott big band (Rust, page 1373).

My "informant" in this matter is Robert E. ("Bob") Inman of Fort Pierce, Florida; back in 1937 Bob was 16 years of age and he personally "witnessed" 30 of the Swing Club shows and he also wrote down "the radio logs" of 80 of the shows in his scrapbooks.

Parts of Bob's never-before published scrapbooks will start to appear in the 4th issue of JERRY'S RHYTHM RAG but the members of the DEMS will herewith get a "sneak preview" of parts of Bob's notes for the June 12th, 1937 broadcast.

"Saturday Night Swing Session - First Anniversary 12:00 - 1:36 Saturday, June 12, 1937. I got two tickets mailed to me for this Swing Session. This program is a special hour and a half program celebrating on year of Swing Sessions sponsored by the Columbia Broadcasting System. It starts at midnight. Mrs. Pastoriza drove Hughie, Jim Poe, and myself at 10:45. We got there at 11:50 and all the seats were taken except the box seats. So we entered them; which were the best seats. Don Mortimer who just got home from school gave me his camera to take pictures. I took 16 pictures but only a few came out. Duke Ellington's Jam Ensemble kept rehearsing FROLIC SAM before the broadcast. It sure was great. It was just recorded on Variety. Announcer Melvin Allen came out before the broadcast and introduced Paul Douglas.

There must have been at least 1500 people at this broadcast in CBS Playhouse No. 1 just off Broadway at 48th Street.

Of course the parts of the broadcast that we could see were the best. Therefore Duke Ellington's Ensemble, Thompson Rhythm Singers (which included Al Rinker who used to be one of the Whiteman Rhythm Boys), Kress + McDonough, and the two last jam sessions really "sent me" the most...

PANIMANIA (Mannie Klein's trumpet, Schwichtenberger's trombone, Leith Stevens directing). FROLIC SAM (Ellington, Harry Carney, Cootie Williams, Juan Tizol, Barney Bigard, Alvis).

AIN'T MISBEHAVIN' (Caspar Reardon on harp).

POWERHOUSE (Scott Quintet. Harris' tenor, Williams, etc.)

CHINA (A second jam session and last number. Williams (drums), Shoo-be (bass), Art Manners (clarinet), Mannie Klein (directing and playing a magnificent trumpet), Dick McDonough (guitar), and Claude Thornhill (piano).

As you may recall, it was the same Bob Inman who wrote the sleeve note for SOUND CRAFT LP-1013.

MARTIN BLOCK and "MAKE BELIEVE BALLROOM":

Harold Jones in "Music on Air - Hot and Sweet" in DOWN BEAT, December 1938, gives the Martin Block programs of the period as follows:-

MARTIN BLOCK'S "MAKE BELIEVE BALLROOM" (JAM SESSION), WNEW (1250 k), -Guest Musicians-Wednesday, 6 p.m.

which appears to be a pretty accurate description of the "happenings". The Oct. 19, 1938 "jam session" had the following "guest musicians": Louis Armstrong, Jack Teagarden, Bud Freeman and Fats Waller!

(Hällström)

● Stratemann, page 143:
March 13, 1937 (Sat.), Saturday Night Swing Club broadcast: This broadcast originated from the CBS studio at 485 Madison Ave., NOT CBS Playhouse No. 1, aired over WABC 7:00 - 7:30 p.m. EST, NOT 6:45 pm. Guests were Casper Reardon (swing harpist) and the entire Duke Ellington orchestra, including Billy Taylor and Hayes Alvis (sbs), Ivie Anderson (vcl). Bob Inman describes this, in his scrap-book, to have been "a super-colossal broadcast". (Hällström)

● Stratemann, page 152:
Febr. 26, 1938 (Sat.), Saturday Night Swing Club broadcast: According to Bob Inman's scrapbook, this how was aired over WABC at 7:00 - 7:30 p.m. EST, NOT at 4:00 p.m. (Hällström)

● DEMS91/2-6, 2 July 1969:
When reading the Bulletin with a fine comb, I came about a few items I would like to comment on:

The DE portion of the concert at the Ford Auditorium, Detroit:
Duke Ellington with the Ron Collier Orchestra
Guest soloists Fred Stone (flh) and Eugene Amoro (as)
Song And Dance
Satin Doll
Nameless Hour

DE b dr
entire orchestra
Aurora Borealis
Timmer

● DEMS93/3-4, "Discussions ...": Shouldn't it read Oct 58 Paris?
DEMS: You are right - it should!

● DEMS93/3-5, Grinnell College:
The concert can be looked up in "ELLINGTONIA", 3rd edition (1988) - The reader should buy the right book!

(ctd. page 9)

'ELLINGTON '93' EXCELLENT

(As reviewed in the TDES Chapter #90 September Newsletter)

Lectures, reminiscences, research reports, panel discussions, guided tours of Duke's New York, exhibits, small group and large band concerts, and a banquet-dance were only some of the many attractions at "Ellington '93," August 11-15 in New York City. Sponsored by TDES under the guidance of chairperson Lynne Mueller with the help of president Morris Hodara and others, it was the eleventh in a series of International Ellington Study Group conferences. The first formal one was sponsored here by our Washington, D.C., Chapter 90 in 1983.

Because excellence pervaded "Ellington '93," one would be hard pressed to point out highlights. However, attenders were especially enthusiastic about the Friday night rendering of the first part of *Black, Brown and Beige* by the Ellington '93 Big Band led by Loren Schoenberg and featuring Louie Bellson; the singing of Joya Sherrill; and the sensitivity of the Kenny Burrell Duo.

Day presentations were uniformly enlightening, informative, and richly varied. As part of relatively more attention to Billy Strayhorn than in past conferences, a special treat was a panel that included his sister, Lillian Strayhorn Dicks, and his nephew and estate executor, Gregory Morris. The appearances of Ruth Ellington Boatwright at the banquet and of former band members Aaron Bell and Vince Prudente and vocalist Al Hibbler during the sessions added a touch of nostalgia.

Presenters from Chapter 90 were Ted Shell, Pat Willard, and Ted Hudson. Pat's talk, "The Real Professors: The Ellington Orchestra at the University of Wisconsin in 1972," was a fascinating account of the workshops, lectures, and seminars by "faculty" composed of Duke and the orchestra members. She reported that the visiting "professors," though out of their usual element, more than carried the intellectual day/week. Especially interesting was a film that Pat showed of Duke and (a repentant -- but that's another story) Paul Gonsalves in an impromptu musical performance initiated by Paul at a lecture by Duke. At the end of her session, Pat called on one of the "professors emeriti" who happened to be in the audience, trombonist Vince Prudente, who contributed a few words about the occasion.

Ted Shell had prepared a five-page manuscript for his talk on the panel of Duke Ellington society presidents, but couldn't put his hands on part of it while on stage. So in a great Dukish manner, Ted vamped for a bit and then ad-libbed engagingly, showing that he didn't need a "chart" in the first place. He spoke of our chapter's beginnings, outlined its history, and touched on its ongoing activities.

In a long-titled talk ending in "Toward an Ellington Aesthetic," Ted Hudson cited the admirable progress musicologists have made in

analyses of Duke's and Strayhorn's music. He then called upon humanists to catch up with the technicians, so as to present a dimensional sense of these artists and their music. Culture theorists, psychologists, sociologists, aestheticians, ethos-sensitive historians, theologians, and others using interdisciplinary approaches, he claimed, are vital in efforts to characterize an "Ellington aesthetic."

Chapter 90 attenders included Ben Allen; Betty and Jack Dennis and their daughter; Helen Frazier; Angela and Mac Grimmer; Geneva and Ted Hudson; G. Leo Hunt; Robert Jackson; Carolyn and Edgar Powell; Elva and Stanley Robinson; Marian and Ted Shell; Alice Smith; Earl Swann; Rhoda and Jack Towers; Levi Tyson, Jr.; Ilona Sneets and Walter van de Leur; and Pat Willard.

Friends of Chapter 90 from the Washington, D.C. area there included Ron Bamberger and Mike Turpin from the Library of Congress and John Hasse from the Smithsonian. Hasse, in speaking on "Discoveries in the Smithsonian's Ellington Archives," gave examples of finds that contribute to Ellington and Strayhorn scholarship. According to the conference program, his book on Duke, *Beyond Category*, was to be released the day before the Smithsonian's exhibit of the same name opens in New York City, but it is already available.

We have just had an excellent conference in New York - one of the best, with some very stimulating and fascinating presentations. The big band led by Loren Schoenberg was superb and played a really interesting and unusual repertoire.

Norsworthy

I thought the Ellington '93 Conference was extremely well done, certainly the result of a great deal of hard work by the New York Chapter and particularly Morris Hodara. The presentations were of exceptional quality, as you have doubtless found out from the videos which Sief provided to

you. My particular favorites were Mark Tucker's on "New World A-Coming", which concluded with a superb rendition by him of the piano version of the piece, and Edmund Anderson's reminiscences, which ended with an unannounced musical treat: Barbara Lea singing "Thank You for Everything", the lyrics Mr. Anderson wrote to "Lotus Blossom".

Walters, Jr.

Asland: Unfortunately Sief's video documentation was, for technical reasons, too much delayed to serve as a further basis describing all the happy moments at the Conference.

The DE Conference '93 was a wonderful experience for

BOOK REVIEWS

Mark Tucker, ed. *The Duke Ellington Reader*. New York: Oxford University Press, 1993. 536 pages. \$30.

Reviewed by
Reuben Jackson *

Pianist-scholar Mark Tucker continues to add to his already substantial contribution (his tome *Ellington: The Early Years* is required reading for anyone truly attempting to grasp the roots and subsequent development of Ellington's career) to the still expanding body of Ellington-related scholarship with the newly published *Duke Ellington Reader*, a scintillating assemblage of essays, reviews, articles, and musical analyses chronicling each decade of the Maestro's career.

Not unlike a collection of notable Ellington and/or Ellington-Strayhorn compositions, Tucker's anthology consistently focuses in on literature which documents substantial peaks and lulls in Ellington's life, but also intertwines the often complex socio-economic web in which Duke and all African Americans, regardless of status, found themselves. One

doesn't have to be a musician to be startled by, say, an excerpt from DE's first Cotton Club Review (published in *Variety* in 1927), in which that renowned establishment's chorus girls are referred to as "almost Caucasian hued high yaller gals," or the constant reference to the Orchestra's members (primarily relegated to the chapters dealing with the '20s and '30s) as "boys."

It is also interesting to note the considerable body of criticism concerning major Ellington extended works such as *Reminiscing in Tempo* and *Black, Brown and Beige*, each of which inspired a flurry of "pro and con" bylines as passionately stated as the music itself. Despite Ellington's casual yet steadfast resolve against categories (and the term "jazz")—it is difficult to imagine him unaffected by biting essays like John Hammond's "Is Duke Deserting Jazz?" and 1935's "The Tragedy of Duke Ellington."

Of course, no book of this nature would be complete without hearing from the subject. The Maestro's "contributions" range from the always engaging opening chapter from Stanley Dance's *The World of Duke Ellington* entitled

"The Art Is in the Cooking," to fascinating articles like 1933's "Ellington Defends His Music," wherein Duke steadfastly refers to his artistry as "Negro music" and 1944's "Certainly It's Music," which finds the author in an uncharacteristically defiant mood.

Tucker has also made note of several posthumous contributions to Ellingtonia, and in doing so has enriched the pages of the *Reader* with such classics as Stanley Crouch's 1986 essay on Ben Webster entitled "Rooster Ben: King of Romance," Gary Giddins' 1987 review of the LP "Duke Ellington Featuring Paul Gonsalves," and the reprint of Lawrence Gushee's compositional analysis of material originally released on the Smithsonian's two-record set *Duke Ellington 1940*.

As has been frequently noted, Ellington felt the highest praise he could bestow upon an artistic endeavor was to deem it "beyond category." Tucker's book might well be compared to an Ellington-Strayhorn work like *Such Sweet Thunder*, wherein heroes, villains, and bystanders each play a part in conveying this most exhilarating, still unraveling tale.

John Edward Hasse. *Beyond Category: The Life and Genius of Duke Ellington*. New York: Simon & Schuster, 1993. 479 pages. \$25.

Reviewed by
Mac Grimmer *

This long awaited book is the latest entry in the Duke Ellington biography sweepstakes; it is a valuable contribution to the Ellington literature. The quality of paper, printing, and art work surpasses many books of this kind, and this alone qualifies it for high praise. Besides this, John Hasse has written what may be the best general introduction of the "development and evolution of Ellington the musician" in a way that makes it accessible to the general public. His "personality, private life and relationships," fascinating as they are, are left largely to other writers. Organized in the traditional manner of biographies, in this book Hasse has correlated a wide range of established sources, and at the end of each chapter there is a guide to the essential

recordings of the period.

This a book written with perception and that contains many thoughtful insights, for instance, how from the early touring days the recordings preserve only one facet of what was in fact a complete entertainment package which included dancing, singing, comedy, etc., both from within and without the band. Another instance is how Ellington served as a groundbreaker and role model in the pre-civil rights days.

Beyond Category is also a useful corrective to Collier's snide biography which, among other things, portrays Ellington's last 30 years as "one long decline." Hasse finds much to praise among the suites and other later pieces, although the last 30 years take up only one-fourth of the book. It is not possible to deal in depth with the many aspects of this period, half of Ellington's creative life, in any but a very sketchy manner in so few pages. One would expect, given the wealth of material in the Smithsonian collection from this period,

that this would be one of the strengths of the book, but instead it is a weakness.

The final chapter, "Elevating Ellington," is on developments since 1974 and the continuing growth of the Ellington phenomenon.

Of interest to Washingtonians is a photograph of a baseball field with the Capitol in the background on the site of the current Post Office Museum and Union Station labeled "Griffith Park...where Ellington hawked peanuts." This field was not used during Ellington's lifetime; he did hawk peanuts at Griffith Stadium, not so named until 1920, but it was located near 7th St. and Florida Ave., a stone's throw from the Howard Theater.

All in all, *Beyond Category* is a worthwhile and enjoyable book and a must for Duke Ellington fans. This probably will be the standard introduction to the subject.

* (Published in the TDES Chapter '90 October Newsletter)

"ELLINGTON '93" (ctd.)

us being able to attend from Sweden. Mrs. Mueller and the Organization Committy presented a great get-to-gether, which will be long remembered by all of us. We noted the high quality of the presenters. So many interesting things came forward during the three days. I think there will still be a growing interest for Conferences in the future to enjoy. For us from Swed-

en it was particular nice to meet Alice Babs, who lives in Spain, and, among all others, Hoefsmits, Lasker, Rado, and learn about their works and views on Ellington's music. Joya Sherrill and Dick Hyman and the big band performed wonderful music renditions during the Conference. Lennart Åberg, Sweden, contributed on solo soprano sax playing "Serenade to Sweden.

Thanks for such a nice week stay in New York.

(Wallén)

**A MERRY CHRISTMAS and
A PROSPEROUS NEW YEAR to you
All Lovely DEMS Members !**



Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS

(38) DUKE ELLINGTON and JIMMY BLANTON

In the first 12-bar stanza of this extract, Duke Ellington has begun by selecting, as guidance, the harmonic sequence of the archaic blues, then proceeded to alter the chords in a simple, highly effective manner: during the bar commencing each 4-bar section he has moved the last two beats up by a semitone (see Bars 49, 53 and 57) and his strikingly dissonant major 7ths in the treble follow this radical departure to the letter. The impact of this ploy is quite violent, but it is pure Ellingtonia -- the use of discord never for its own sake, and always properly resolving at the end of each excursion. Blanton dutifully points up the roots while all this is going on, and, over Bars 59 and 60, contributes his own, echoing chromatically inclined comment.

The second 12-bar section reverts, almost exclusively, to dia-

tonic calm -- very few accidentals, other than as logical passing notes (as in Bars 65 and 66); indeed, straightforward broken-chord and scalar constructions hold sway from Bar 61 through to Bar 66, where Blanton on 4 bars (67 to 70) of thrusting syncopation, inserts a well-before-its-time flattened fifth (the E-flat on the 4th beat of Bar 70) before a simple return to the dominant 7th on D heralds the impending modulation back to the original key of G major -- and the subject of Part IV of this study

Ken Rattenbury

Transcribed from the 1983 reissue on RCA (Jazz Tribune Series) PM 45352, which includes an alternative 'take' of all four titles from the session. The date of the original recording was 1 October 1940.

MR. J. B. BLUES: PART III

The musical score is divided into two systems. The first system covers bars 49 to 60, and the second system covers bars 61 to 72. Each system contains a piano part (top) and a bass part (bottom). The piano part features complex harmonic structures with many accidentals and dynamic markings like 'Ped.' and 'f'. The bass part provides a steady accompaniment with some syncopation. Bar numbers are clearly marked at the bottom of each system. The score ends with the instruction 'TO BE CONTINUED'.

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

In No.2 of *Jerry's Rhythm Rag* is not only the highly interesting "Introducing Duke Ellington" of great value to all of us (see DEMS93/2-7), but also Spike Hughes' "Day by Day in New York" from May 1933, where also Duke is observed. DEMS

93/3-1 & 5: The GRINNELL COLLEGE recording: Further contacts with the College revealed the name of the College Magazine "Scarlet and Black" and also that the Duke event was mentioned in the local newspapers. The photo copies are not of a good standard allowing for reproduction in our Bulletin, but the text material can be used. (Lawrence)

92/4-4, *Jazz Records, Vol. 6*
In Stanley Dance's review, in the *JazzTime's* November issue, of Tom Lord's *Jazz Discography, Vols. 4 & 5*, we found also remarks concerning the "*Jazz Records*" as follows: "To review a discography cold is very difficult. To assess its value fully, it really has to be used quite extensively. I was, for example, too harsh in my review of Ole J. Nielsen's Ellington

volume, which I have since found very useful, although I still maintain a discography should consist of data on records and unissued, studio-recorded material. If every performance illicitly taped by amateurs is to be listed, discographies will soon be unmanageable proportions. /.../. DEMS

DEMS93/3-6 24 Oct 1965 Ed Sullivan Show:
According to my files the correct date for "Monologue/Pretty And The Wolf" on Rarities should be 9 Mar 1959. Timner Asland: According to my files Duke opened at *Storyville*, Boston, for a week stay, where BS replaced DE and HC sat in as leader, March 9, through the first set, March 12, while Duke was in Hollywood discussing *Anatomy of a Murder*. Again I will point out that "Monologue" (Pretty and the Wolf) is from a Patti Page Show, NYC, on 9 Mar '59 (the 3 Mar 51 date is false). Only "The Opener" on Rarities 22 emanates from the Ed Sullivan Show on 24 Oct '65. By the way, not mentioned anywhere else: On 9 Mar 59 there was a DEJS meeting in Boston where Frank Evans of KRHM taped an exclusive interview with DE.

DEMS AZURE CASSETTES:

CA-1 *)	"JAZZ MODERNE" / "JAZZY"	(see DEMS 87/4-5)
CA-2 *)	"10 YEARS LATER"	(- 84/3-7)
CA-3 *)	"11 YEARS LATER"	(- 85/3-14)
CA-4 □)	"AMERICA DANCES" & other bc/tv portions from the Aasland collection	(- 87/3-8)
CA-5 *)	"12 YEARS LATER"	(- 86/3-6)
CA-6 *)	"13 YEARS LATER"	(- 87/2-5)
CA-7 *)	"14 YEARS LATER"	(- 88/3-8)
CA-8 *)	"15 YEARS LATER"	(- 89/2-3)
CA-9 *)	"THE DEMS 10 YEARS ANNIVERSARY CASSETTE"	(- 89/2-4)
CA-10 *)	"16 YEARS LATER"	(- 90/2-2)
CA-11 □)	"PARIS OLYMPIA THEATRE CONCERT, 2 FEBRUARY 1963", part 1	(- 90/4-8)
CA-12 □)	"PARIS OLYMPIA THEATRE CONCERT, 2 FEBRUARY 1963", part 2	(- 92/1-6)
CA-13 *)	"AMSTERDAM CONCERTGEBOUW CONCERT"	(- 91/3-3)
CA-14 *)	"17 YEARS LATER"	(- 91/3-4)
CA-15 *)	"18 YEARS LATER"	(- 92/2-7)
CA-16 **)	"19 YEARS LATER"	(- 93/3-8)
CA-17	(Pending - details later)	
CA-18	(Pending - in preparation for the Stockholm Conference meeting)	

Up to 3 copies of one and a same cassette are allowed for members. A donation concerning the above is requested for your order:

*	SEK 52:-	Estimated sending costs should be added, or may be subtracted from your deposit.
□	SEK 32:-	
**	SEK 50:-	

(From 15 March 1994 we have to change as follows: SEK 52:- and 50:- to SEK 57:-; SEK 32:- to 35:-. Please observe that tasks agreed to earlier than 15 March 1994 will remain unchanged.)

The **March 94 - March 95 DEMS period** will remain unchanged = SEK 130:-.

In agreement with Panorama Records we can offer superb copies of the Jazz Society cassette AA 524/525C "DE 1967, RAINBOW GRILL BROADCASTS" (2-LP value) for SEK 57:- (For contents see DEMS 85/3-7 and 85/4-5).

For the Danish broadcasts, DR-01 up to and including DR-51 we ask for an unchanged donation of SEK 95:-/ea.

IMPORTANT !

Money transactions with DEMS **MUST** be addressed and payable to: Birgit Åslund, Box 4026, S-175 JÄRFÄLLA, Sweden. Easiest and fastest is enveloped money (all current bank notes acceptable) (Registered letters, should you feel safer). An alternative is to use **POSTAL** (supplied at your local post office) **INTERNATIONAL MONEY ORDERS (IMOs) stated in Swedish currency (SEK)**. If not in Swedish currency, the Swedish Post Authorities will charge at least SEK 28. If you use a bank IMO check, it has to be stated in Swedish currency (Swedish banks are inventing all sorts of unlikely fees - but, due to Birgit's good bank connection such fees are mostly avoided. If not stated in Swedish currencies, any unlikely fee is charged, though mostly (at present time) SEK 60:- !). Another alternative for most European countries is the use of **POSTAL GIRO**. In this case there is (at present time) a postal fee of SEK 28:-. Such fees, mentioned above, are to be added in connection with your transaction. The **POSTAL GIRO** address: Birgit Åslund, Acct. 441 21 72 - 1, Centre de Cheques Postaux, S- 103 06 STOCKHOLM, Sweden.

For your guidance: For quite some time the Swedish Crowns are down to a very low rate, meaning most foreign currencies are in a very favourable position. Thus (at present time) one US Dollar is approx. = SEK 8.2; a GBP (British Pound Sterling) = SEK 12.4; a French Franc = 1.4; a German Mark = 7.5; etc.

All DEMS members concerned will receive an up-to-date balance report during January-February 1994.

