NEW RELEASES

ACCROD SN - 7200
"HEADS OF STATE"
Count Basie & Duke Ellington (one side each). The UK side: In A Jam / Moon Mist / Everything Goes / Zip Toe Topic /
/ The Unbooted Character
No discographical information is provided in the liner notes. (Carmack)
DEMS: Consists of World & Capitol transcription material.

ATLANTIC 7 - 90043-1
"RECOLLECTIONS OF THE BIG BAND ERA"
Same as originally on Atlantic SD-1665.

D.E.T.S., 28
20 October (letter half) & 27 October (first portion) 45
20oct45 Take The A Train(theme) & Return / Waiting For The Train To Come In / I'll Do It All Over Again / (Bond promo)
/ Fancy Dan / Home sick, That's All / Blues On The Double /
/ Every Hour On The Hour / (bond promo) / Caravan / Riff
"N" Drill / Things Ain't What ... (theme) & Close
27oct45 A Train(theme) & Intro. / Johnny Come Lettely / I
Can't Believe That You're In Love With Me / I'll Buy That
Dream/Stomp, Look And Listen (Stn break) / A Train(theme) &
Return / The Wonder Of You / (Bond promo) / Joshua Fit
The Battle Of Jericho / The General Jumped At Dawn

D.E.T.S., 29
27 Oct (last portion) & 3 Nov (first half) 1945
27oct45 The Mood To Be Woosed / Three Cent Stamp / Yester-
days / (Bond promo) / Do Nothin' Till You Hear From Me / Stumpy Jones / Time's A-Wastin' (theme) & Close
3Nov45 A Train(theme) & Intro. / Clementine / The Jeep Is
Jumpin' / Don't Take Your Love From Me / It Don't Mean A
Thing / (Bond promo) / If You Are But A Dream / Emancipat-
ion Celebration / Caldonia / Ring Dem Bells (Stn break)

D.E.T.S., 30
3 Nov (letter half) & 10 Nov (first portion) 1945
3Nov45 A Train(theme) & Return / A Door Will Open / (Bond
promo) / Court Session / That's For Me / On The Atchison And
Santa Fe / Every Hour On The Hour / (Bond promo) / How Deep
Is The Ocean / Victory Drive / Autumn Serenade / A Train
(theme) & Close
10Nov45 A Train (theme) & Intro. / Just A Settin' And
A-Rockin' (into Stn break) / A Train (theme) & Return / 9:20
Special / Frustration / (Bond promo) / Jenny / Dancing In
The Dark / Crosstown / Passion Flower

D.E.T.S. 31
10 Nov (last portion) & 17 Nov (first portion) 1945
10Nov45 (Bond promo) / Victory Drive / Get On Board Little
Children (Stn brk) / A Train(theme) & Return / Come Sun-
day - Light / (Bond promo) / 11:00 PM / Tell It To A Star /
/ I Ain't Got Nothin' But The Blues / Cotton Tail / Waiting
For The Train To Come In / The Star Spangled Banner & Close
17Nov45 A Train (theme) & Intro. / Walking With My Honey /
Jack The Bear / (Bond promo) / Tell It To A Star / Hey
Diddle Diddle / I Can't Begin To Tell You / How Deep Is
The Ocean

D.E.T.S. 32
17 Nov (last portion) & 24 Nov (complete) 1945
17Nov45 The Wonder Of You / Victory Drive / As Long As
You Live / A Train(theme) & Close
24Nov45 A Train (theme) & Intro. / Way Low / C Jeam Blues
/ Kissing Bells (Bond promo) / Just A Settin' And A-Rockin' /
Caldonia / Fancy Dan / I'm Just A Lucky So-And-So / A
Train (theme) & Stn break / A Train (theme) & Return/Last
Time I Saw You / On The Atchison Topeka And Santa Fe / (Bond
promo) / If I Loved You / I Can't Begin To Tell You / Wonder
Of You / Riff 'N Drill & Close

D.E.T.S. 33
24 Nov (last portion) & 30 Nov (complete) 1945
24Nov45 Caravan / Some / Ragged Romeo / Circe / "THE TONAL
GROUP": (a) Rhaposdittt, (b) Fugue-A-Ditty / A Train (theme)
& Be Intro. / "TONAL GROUP" (concluded); (c) Jam-A-Ditty
/ Magenta Haze / Disaimending / In Blue / All Out Bop / Crescendo
In Blue / Gitter Panther Patter / Air
Conditioned Jungle

Here are six more LP's in the Treasury Show series. What a
ominous task to make all those 1945/46 performances
available to all D.E.T.S. members around the world.

For DEMS members only!
NEW RELEASES...

(St.)

plete second half of the 200ct45 show. Music portions from this were once used for the AFRS DWD-58, excepting the A Train theme and the final two selections. One choice, "Caravan", was also used for DWD-76. The DWD transcription selections were, except "Blues On The Double", used for a Queen LP release (G-006), but here is unaltered and complete. As for the 27 October show nothing has earlier been available on microgroove. Parts were used for DVD-616, DVD-298. The 1st Nov show is here completed. Parts once used for DWD-59 and 60. The 3 Nov portion only used for DWD-64 (from 1st part).

No. 304. The 2nd portion from the 3 Nov show was earlier only used for DWD-62. Nothing of the contents on DEBS 29 and 30 has earlier been available on LP. The same is true for the first half of the 10 Nov show, parts however once used for DWD-40.

No. 311. The 10 Nov show completed. The Mellotones were special guests on the show and participated on "Get On Board Little Children" and on the 17 Nov show on "Diddle, Diddle". The last bars of "Get On Board" was on the broadcast mingled with the station break on DWD-40, however, a complete and intact version was used. The balance of the broadcast was to greater parts used for DWD-41, which in turn later was used by collectors for "lase" for their LP 601-1020, though the "Come Sunday" part was left out. "Walking..." was also used by AFRS on DWD-45. Both "1110PM" and "Tell It..." were used on DWD-59. The 17 Nov broadcast was at the time somewhat shortened. Two thirds is included here, the final one to be found on the next LP.

No. 321. See above. Nothing has been available on microgroove from the 17 Nov show. The musical selections which were used for DWD-35, "Walking..." also on DWD-45, and "Tell It..." also on DWD-59. The balance of the LP consists of the complete 24 Nov show. Here again we meet the Mellotones on "Caldonia" this time. All the musical selections, except the closing number, were used on DWD-36 and 37. "Caldonia" was also repeated on DWD-61. Back in the 78 rpm days we were once able to obtain "Way Low" and "C Jam Blues" on the French pirate label "Jazz Society", in turn later used for inclusion on the "Family" 641 LP.

No. 531. On this date, 20Jan46, there were 2 concerts and a Treasury broadcast from Chicago's Opera House. The Treasury broadcast took place 14:30-12:00, and began after "Puguee-A-Habby". Here we have the be portion, plus - due to the generosity of Mr. Valburn - a preceding concert portion (not broadcast) from this same famous event.

Broadcast origin for all (except No. 533): Radio City Studio 6B.

Franklin Mint (unnumbered) "THE GREATEST JAZZ RECORDINGS OF ALL TIME: JAZZ MASTERS OF THE SIX"


Takes as furnished with the accompanying booklet. (Carmack)

I Grandi Del Jazz 23 (on the record jacket) 77 (on the record label) "BILLY STRATTON"

Things Ain't What They Used To Be / Sophisticated Lady / Jeeps Blues / Mr. Gentle and Mr. Cool / All Of Me / In A Mellow Tone / Passion Flower / On The Sunny Side Of The Street / Mood Indigo

Contains previously issued 1956 titles from the Roulette label plus a previously issued "Wood Indigo" (CBS/Columbia from the year 1950. (Carmack)

Lombiges Symphonette Society SYM-5112/5116 (LP-365 / 366) "THE BEST OF THE TELEPHONE NEWS" (5-LP Set)

Contains only one DE title, "Wood Indigo". 8/12/94

No discographical information on this. Does anyone any know any details, especially the recording date? (Carmack)

Music Jazz ZWP-1005 "DE LIVE 1958, GOTTBERG"

Show S Take The A Train / MELOLY Black And Tan Fantasy, Creole Love Call, The Mooche, Once Or Twice, Sophisticated Lady / Sonnet To Hank Cinq / Boo-Dah // On The Sunny Side Of The Street / Things Ain't What // MELOLY: Caravan, I Got It Bad, Just Squeeze Me, It Don't Mean A Thing, Satin Doll / El Gato

One DE track is included, "Clarinet Lament" (28Feb56).

"Music Jazz" is the leading jazz mag in Italy. This mag issues a series of LPs only obtainable as bonus records together with their magazine issues. So far the above mentioned LPs are of interest to DE collectors, especially the first one presenting parts from a concert given in Göteborg (Gothenburg), Sweden. An edited version from this occasion was broadcast in Sweden on 1Nov58. It seems the content on this LP is using material from this be, though to our surprise we find "Boo-Dah", which was not used for the 1958 version. We know, however, that material from from this was also used for a Norwegian be - perhaps this "Boo-Dah" is emanating from this (we don't know the contents on the Norwegian version). Anyway, this was a happy event, and reflected in a happy way on this Italian LP.

This series of LPs was put to our attention both by Mr. Masera and Mr. Hill.

Musicraft (2) YW-7563-EN "DUKE ELLINGTON 1946"

Happy-Go-Lucky Local 142 / Overture To A Jam Session 142 / Yvathla / Minnehaha / Flipant Flurry / Golden Feather / Sultry Sunset / Jam-A-Ditty / Magneta Haze / Tulip Or Turnip / Trumpet No End / It Shouldn't Happen To A Dream / Diaminudo In Blue

Familiar material. (Hill)

Musicraft HOST-7619 "TIGER RAG - 1934"

Contains one DE track, "Rockin' In Rhythm" (E-35600A), 19Jan35.

Musicraft HOST-7641 "SMOKE RINGS - 1932"

Contains three DE tracks: "It Don't Mean A Thing" (2Feb32), "St. Louis Blues" (-3), and "Diga Diga Doo", 22Dec 1932 (the version with the Mills Brothers).

ROCA (P) FM-33697 "THE INDISPENSABLE DUKE ELLINGTON - VOLUMES 3 / 4"

FACE 1 11Apr30 Double Check Stomp (2) / 4Jun30 Sweet Dreams Or Love (3) / 17Jun30 Jungle Nights In Harlem (1) / 29Jun30 Sweet C'mine (2) / 8Jun30 (Em Aunt Tillie (2) / 27Jun30 Ring Dem Bells (3) / 26Aug30 Old Man Blues (2) / 21Sep30 Nine Little Miles From Ten Ten Tennessee (2) / 12Oct32 When A Black Man's Blue (4)

FACE 2 10Dec30 Mood Indigo (4) / 16Jan31 Rockin' In Rhythm (3) / 15Jun31 Creole Rhapsody, T II & T II (2) / 14Jun31 Limehouse Blues (1) / 15Jun31 Echoes Of The Jungle (1) / 16Jun31 It's Glory (1) / The Mystery Song (1)

FACE 3 9Feb32 Dinah (3) / 8Feb32 Ball Call Rag (1) / 26Sep33 Hide Interlude (1) / 12Nov33 Aint Dog (2) / 12Dec33 Dear Old Southland (1) / 28Dec33 Daybreak Express (3) / 9Jan34 Delta Serenade (2) / 9Stumpy Jones (1)

FACE 4 10Jan34 Solitude (4) / 9Blue Feeling (1) / 12Apr34
NEW RELEASES

Ebony Rhapsody (-2) / Live And Love Tonight (-2) / 17Apr34
I Met My Waterloo (-2) / 23Apr34 My Old Flame (-1) / May34
Troubled Waters (-2) / My Old Flame (-2) V

Two new volumes in continuation to the previous two volumes in the French RCA "Jazz Tribune" series. 

Stated, three recordings, material. 

This is a transcription (film track recording). As far as we know this has never been proved.

RCA (J) ROP-1099 V

"THE JAZZ PIANO"

Same as RCA LPM-3499 (Pittsburgh, 20Jun65). (HILL)

RCA (J) ROP-1091 V

"SEATTLE CONCERT"

Same as RCA LW-1002 (25Mar62). (HILL)

Trend (US) TR-539 V

"THE SYMPHONIC ELLINGTON"

Same as original on Reprise R-6093.

UP TO DATE 2007

DUKE ELLINGTON - THE STUDIO SERIES" VOL. VI 1930 - 1956

SIDE ONE: 23Mar30 When You're Smiling (-8) / 22Apr30 Accordian Joe (-8) / Keep Your Temprer (Cotton Club Stomp) (1935-16) / 2Dec55 Ultra De Laze (uniss. take) / Flying Home (uniss. take) / What More Can I Say? (uniss. take) / 27Feb54 Rockin' In Rhythm (uniss. take) / 10May55 Serious Serenade (uniss. take)

SIDE TWO: 29Mar57 Your Love Has Faded (uniss.) / Allah Bye (5756-2)(uniss.) / Piano Improvisations II (1169-2)(uniss.) / 24Apr58 Lullaby Of Birdland (605042)(uniss.)

Still another tremendous collection of hitherto unreleased material. Among the first three titles, all Brunswick recordings, we found that the tune originally issued as "Cotton Club Stomp" has long at last been determined to be the same melody as the Willie "The Lion" Smith composition / Keep Your Temper. The balance of side one consists of Capitol material, all different versions, among which two very long versions of "Flying Home" and "Rockin' In Rhythm". Side two consists of Columbia material, "Your Love" is stated to be the 9th, and last, of the takes, no master number assigned (our files says there were 15 takes in all). "Allah Bye" is the 2nd take of 5. The Franklin Mint version is stated to be take 4. Five Piano Improvisations were made at the beginning of this March 20 session. The two first are presented here. They have a melody pattern rather familiar to us, though we are at present time unable to state what the resemblance leads to. The final three were used for the Columbia 2-LP Set CO-3961 (the third of the "World Of Duke Ellington" sets) where the recording date is erroneously given as 12Mar57. The final item, "Lullaby Of Birdland" presents here (the only complete take out of seven made, The Franklin Mint version is a splice job using the piano intro from -6, the balance from -7, The playing time of this UTD LP is generous indeed, giving you just under a full hour of Ellington performances.

Vogue (E) VJD - 26035 "A DUKE ELLINGTON COLLECTOR'S ITEM" (2-LP Set)

13Jan41 Take The A Train / I Hear A Rhapsody / Bounce / Madonna Will Drop Her Shawl / Frenesi / Until Tonight / West Indian Stomp / Love And I / John Hardy's Wife / Clementine / Love Like This Can't Last / After All / The Girl In My Dreams / Jumpin' Funkies / Frankie And Johnny / Flamingo / Moanin' Blues / Ring Dem Bells / Frustration / Coloratura / Rose Of The Rio Grande / Love You Madly / Take The A Train / Dust / Harlem

Same as Ealepa L-A01, same as DJM 3-6035. The first two sides the same as Caracol 422, the second LP same as Rare Records. The 1941 material is the same as on Standard Transcription P-132 and P-169 (but "It's Sad But True", "Cheese Bridge" and "Baffik" left out). The 1951 material consists of various recordings (transcriptions) from the famous NYC Metropolitan Opera House Concert. Portions from the concert were once issued also on the French 10" LP Jazz Society LP-5, Byg 2999 - 356 (in album 6641 - 246), and on Rare Records NR-4. (HILL & DEMS)

ELLINGTONIA!

P-Vine Special (J) PLP-9041 (Recorded 30Jun53)

Two tracks feature Jimmy Hamilton on ts with "unknown acc.". The orchestra could conceivably be members of the Ellington Orchestra. Clarification could come from Jimmy himself, if someone had the opportunity to ask him:

Track 5: Love Comes But Oncees (1949 - states - Previously unissued)
Track 6: Blues In Your Flat * (1951 - states - Previously unissued)

This melody is most familiar, and has been recorded by Ellington under another title.

(I Jacobs)

P-Vine Special (J) PLP-9042

Four tracks feature JRTn on ts with acc. by the Emlt Slay Trio, Featuring Emil Slay on guitar, others unknown:

Track 3: All Too Soon (1952 - Previously unissued)
Track 4: Ellington Sheft (1952 - Previously unissued)
Track 5: Big 50 (Texas Special) (1950 - or / States 113)
Track 6: Rockaway Special (Sleigh Ride) (1942 - / States 113)

These four tracks were recorded in Detroit on 15Jan53. Both albums were produced for P-Vine Special by Robert G. Koester. Neither session is mentioned in W.E. Taman's manual. These albums were referred to in a recent issue of Jazz Journal, but as I recall, the complete data was not given.

(I Jacobs)

SAD NEWS

We have learned from a DETS newsletter of the death of Ellington trumpeter Wallace Jones.

A COTTON CLUB MYSTERY SOLVED

Our member J. Hoermitz reports a discovery one of his collector friends, Jacques Lubin, as he listened to a Willie "The Lion" Smith LP, "The Lion & The Tiger" (Jazz Odyssey 003). He found a striking resemblance between one of the tracks, "Keep Your Temper" and the 22Apr30 Duke recording for Brunswick, named "Cotton Club Stomp". This "Cotton Club Stomp" has long been suspected not to bear its correct title (it is certainly not the same composition as the June39 Brunswick recording with the same title) but so far none has been able to detect the true title. Now it seems this mystery is solved, though it might well be that Duke at that time "adopted" this "Keep Your Temper" composition and named it the "Cotton Club Stomp". Prior to the early Brunswick recording it was recorded by Victor as the first tune included in the medley called "A NIGHT AT THE COTTON CLUB" (then never used, until issued on P-Vine on the EP MPC-524, and later by the French RCA number 741020). The recording date was 18Mar29, and on May29 it was again recorded by Victor, originally released on V-38079. In both cases the title was the same, "Cotton Club Stomp".

DNC BULLETIN 85/3

Page 3
The Duke Ellington stay at the Meadowbrook was a happy one, as reflected through the broadcasts and the Voice Of America transcriptions made. Perhaps mainly thanks to the addition of the new drummer, Louis Bellson, the band seemed to be inspired to sometimes unbelievable heights.

Luckily enough there were daily broadcasts from this week stay, and luckily enough they were recorded. Some of the performances (versions) are the same as used by the VOA for their transcriptions.

Extracts from the broadcasts have been used for inclusion in some LP releases.

Through the years there have been many suggestions as to the true dates of these broadcasts and transcriptions, resulting in considerable confusion. Trying to bring things in order we present the following result based on close listening to various remarks made both by Duke and the radio announcer making us able to pinpoint certain dates. We have also been able to examine the written commentaries made by VOA together with their various transcriptions.

**Personnel:**

- **Aberdeen**:
  - Happy Go Lucky Local
  - Love You Madly & Be Intro.
  - Mood Indigo
  - Ting-A-Ling
  - Danny Boy
  - Rockin' In Rhythm & Be Close

- **Chicago**:
  - All Day Long
  - Sophisticated Lady
  - The Hawk Talks
  - Midriff
  - Just A-Settin' and A-Rockin'
  - Caravan

- **Kansas City**:
  - Take The A Train & Be Intro.
  - The Tattooed Bride, Pt.2 (Aberdeen)
  - Indian Summer
  - Love You Madly
  - Moonlight Fiesta
  - All Day Long
  - I Let A Song Go Out Of My Heart
  - The Hawk Talks
  - Take The A Train
  - Gotta Go & Be Close

- **Los Angeles**:
  - Take The A Train
  - Sophisticated Lady
  - Love You Madly
  - The Hawk Talks
  - Solitude
  - All Day Long
  - Just A-Settin' and A-Rockin'
  - Gotta Go & Be Close

**Transcriptions**

- **Deejay**
  - DE/WWAL RP RX RN RP RX RP RX/WWAL transcriptions/VOA/WWAL transcriptions
  - DE/WWAL RP RX RN RP RX RP RX/WWAL transcriptions/VOA/WWAL transcriptions

- **Vox Radio**
  - VOA/VOA Jazz Club USA transcriptions
  - VOA/VOA Jazz Club USA transcriptions
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Key</th>
<th>Language</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Take the A Train &amp; Intro</td>
<td>DE</td>
<td></td>
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<tr>
<td>How High the Moon</td>
<td>PG HB JHtn BMan LBan PG WC</td>
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<td>Brown Betty</td>
<td>DE/Wal NW HC WC</td>
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<td>S'Posin'</td>
<td>Vahlr c/LF/JHtn/QJ vahlr</td>
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<tr>
<td>Frustration</td>
<td>WC</td>
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<tr>
<td>St. Louis Blues</td>
<td>JHtn WvN JHtn PG WvN CA</td>
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<td>Primpin' for the Prom</td>
<td>DE</td>
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<tr>
<td>Swamp Drum</td>
<td>DE WS Jt Ws</td>
<td></td>
<td>unsaved</td>
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<tr>
<td>Perdido</td>
<td>RB RN CA HB/RN/CA into Be Close</td>
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**9 June, 1951:**

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<tr>
<td>I Can't Get Started</td>
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<td>Primpin' for the Prom</td>
<td>DE and Wwal</td>
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</tr>
<tr>
<td>Later (from Controversial Suite)</td>
<td>DE Lban/Wwal PG DE Lban Wwall</td>
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<td>Unidentified title</td>
<td>DE</td>
<td></td>
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<tr>
<td>Take the A Train, I/II</td>
<td>DE Rq PG</td>
<td></td>
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<tr>
<td>New World A-Comin'</td>
<td>DE (rc)</td>
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**Broadcasts:**

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<tr>
<th>Intro</th>
<th>Stardust 202, Musidisc 5209, Jazz Bird 2010, Los Grandes del Jazz 94</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harlem Airshaft</td>
<td>MB GJ HB</td>
</tr>
<tr>
<td>Night Walk</td>
<td>CA</td>
</tr>
<tr>
<td>Love You Madly</td>
<td>WC PG vWO</td>
</tr>
<tr>
<td>Sultry Serenade</td>
<td>Bman</td>
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<tr>
<td>Old Man River</td>
<td>Vahlr</td>
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<td>Things Ain't What They Used To Be</td>
<td>WS HB BMan PG into Be Close</td>
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**10 June, 1951:**

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<tr>
<th>Intro</th>
<th>Stardust 202, Los Grandes del Jazz 94</th>
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<tbody>
<tr>
<td>Warn Valley</td>
<td>PG RK PG</td>
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<tr>
<td>Flamingo</td>
<td>Vahlr RK HC Vahlr</td>
</tr>
<tr>
<td>Tea for Two</td>
<td>WS</td>
</tr>
<tr>
<td>The Eighth Veil</td>
<td>CA</td>
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<tr>
<td>Love You Madly</td>
<td>WC PG vWO</td>
</tr>
<tr>
<td>Blue Lou</td>
<td>DE CA JHtn PG Wwal RN Wwal</td>
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<tr>
<td>Creole Love Call</td>
<td>NW HB HB HB into Be Closing</td>
</tr>
</tbody>
</table>

**11 June, 1951:**

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<thead>
<tr>
<th>Take the A Train &amp; Intro</th>
<th>Stardust 202, Musidisc 5209, Jazz Bird 2010, Los Grandes del Jazz 94</th>
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<tbody>
<tr>
<td>Tresesome I (VIP's Boogie)</td>
<td>HC JHtn</td>
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<tr>
<td>Tresesome II (Jam with Sam)</td>
<td>HB PG BMan RP CA NW CA</td>
</tr>
<tr>
<td>Don't Get Around Much Anymore</td>
<td>DE vahlr RN Vahlr</td>
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<tr>
<td>Sultry Serenade</td>
<td>Bman</td>
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<tr>
<td>Duets</td>
<td>JHtn/Whal</td>
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<tr>
<td>Love You Madly</td>
<td>WC PG vWO</td>
</tr>
<tr>
<td>The Hawk Talks</td>
<td>LBan CA LBan RN CA/LBan</td>
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<tr>
<td>The Happening</td>
<td>PG</td>
</tr>
<tr>
<td>Gotta Go</td>
<td>JHtn RN into Be Closing</td>
</tr>
</tbody>
</table>

**DUKE IN THE PICTURE**

BLACK AND TAN (see previous Bull.): Of course Juan Tizol is present, and I don’t think there was any doubt about that. Why the astonishment on the part of Mr. Larson?

As an oddity, I'd like to point out that Tizol, in this film, was permitted to wear his glasses (spectacles), whereas in later films he was asked to take them off: CHECK AND DOUBLE CHECK/BUNDLE OF BLUES, then started to wear rimless glasses and kept wearing them in future films.

On the matter of identification of band personnel by means of stills: Certainly, a man present in a still can normally be assumed to have worked on a film in some capacity (soundtrack pre-recordings and/or on camera work). The absence of a musician from film stills, however, if the man was a regular member of a band at this time, must be interpreted with caution.

There are production stills from BLACK AND TAN with Fredi Washington in front of an Ellington orchestra without Arthur Whetsol. Instead, Fredie Jenkins has moved from his seat behind the curtain to take Whetsol's place next to Duke's piano. Likewise, Coctie Williams, as been stated before, is absent from the still taken on the set of BELLE OF THE NINETIES (Paramount, 1934 - the one with Marshall Royal). The meaning in both cases: None at all. Both were working on the respective films, as we know.

(End of text on next page)
DUKE IN THE PICTURE ( note, from previous page)

With regard to the production date / period of BLACK AND TAN, I submit the following excerpt from the respective chapter in my projected book on Duke Ellington’s film work. This should narrow the period in question in a satisfactory manner. It remains a theory, I must stress, but the most plausible one, and it meshes with the data suggested by Benny Aasland and reached independently. (Klaus Stratemann)

BLACK AND TAN – THE DATE OF PRODUCTION

(Excerpt from Klaus’ forthcoming book on DE’s film work)

The period of production of “Black And Tan” is still open to debate. In most of the available source books/discographies on Ellington, the month of February 1929 has been suggested (Rust 1970; Bakker 1974; Simmer 1976; Bruyninckx 50 YRS). This is based upon the presence of Coottie Williams in the film, who had come over directly from the Fletcher Henderson Orchestra when he took part in an Ellington recording session on February 18, 1929. Consequently, February can be regarded only as the earliest possible date for the film’s production, and in more recent publications, the dates have been readjusted to the period June - July 1929 (Aasland in DEMS 80/4 ; 81/1). There is some evidence to lend support to this assumption.

Considering the mechanisms and rules prevalent in the film industry during those early sound film years, it is clear that “Black And Tan” with its copyright date of Dec. 8, 1929, was made after the completion of “St. Louis Blues” (Sept. 8, 1929). For that film, the production date can be determined on the basis of a “Chicago Defender” notice of Saturday, July 6, 1929, that the film was “out last week”. Taking into account a possible delay and non-adjustment in date of the New York correspondent’s article in the Chicago paper, it is safe to assume that “St. Louis Blues” was thus made during the last 2 weeks of June, 1929. This is further substantiated by the presence of drummer Kaiser Marshal in the film, who had quit the Fletcher Henderson Orchestra in May of 1929 to join the pit orchestra of the show “Hot Chocolates”, and who was thus free during the subsequent weeks for daytime rehearsals and filming with the James F. Johnson unit assembled for “St. Louis Blues”.

If “St. Louis Blues” was finished around June, 1929, its production team could probably have started rehearsals and shooting of “Black and Tan” the following week, making continuous use of the RCA studios in New York’s Gramercy area. In this context, it must be remembered that these facilities were then the most sought out in New York, considered to be the most up-to-date of their time.

General Electric and RCA engineers – in the attempt to get foothold in the sound equipment market more or less cornered by Western Electric – had devised a new sound-on-film (optical sound) system which was trademarked “Photophone”. It was outfitted to provide the possibilities of the Vitaphone sound-on-disc system as well as those of Movietone’s sound-on-film method, albeit in far superior quality. The equipment was installed in the RCA studios at East 24th Street in January of 1929 and made available to the entire motion picture industry, though used predominantly by RKO, which was an RCA affiliate (the result of a merger between FBO, a film production company, and the Keith-Albee-Orpheum circuit of vaudeville houses). The new studios, from their inception, were working practically 24 hours a day, seven days a week, on a very tight schedule.

In early July, Ellington with his orchestra were more easily available for film work than at any other period in early 1929. During the last two weeks of June, Ellington’s band had been busy in daytime rehearsal for another prestigious side venture arranged for them by Irving Mills. They were contracted to appear in “Show Girl”, one of producer Florenz Ziegfeld’s last revues, as members of a cast that also included Ruby Keeler, Nick Lucas and Harriet Hootor, and was headed by the team of Clayton, Jackson and Durante. The tryout took place at Bostons Colonial Theatre on June 24, and with the customary changes, the revue opened at the Ziegfeld Theatre, New York, on the night of July 2, 1929. From then on, the Ellington orchestra was again free for activities during the daytime hours, which in preceding months had been spent mainly in the recording studios, rehearsing and recording, with an average of at least one session a month. It is certainly no coincidence that there were no recording sessions by any Ellington unit between May 28, 1929 and July 29, 1929.

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DEMS: In the CBS 24Nov39 broadcast, “Young Man With A Band”, it is stated that the filming of “Black And Tan” was made at the same period as Duke and the band were participating in the Ziegfeld revue, “Show Girl”. This in connection with the cited contemporaneous periodical (see BUL85/2, p.2) where the same info is given makes it rather safe to suppose the earliest possible date to be Early July, 1929.

In connection with “Black and Tan” we received some time ago an observation from our member Jan Bruer, who reported an interview he had with Juan Tizol in 1970 during which Juan told he knew Duke many years before joining the band, in fact he believed he might have been joining now and then before finally added to the Ellington organization. Bruer suggests that the presence in “Black and Tan” might have been such an occasional event.

Since no one seems to have brought it up, and though I wanted to save this until publication of my book: BUNDLE OF BLUES (1933): The guitarist is BENNY JAMES of the Mills Blue Rhythm Band, replacing Fred Guy for this one film (but again present in the augmented Ellington band in SYMPHONY IN BLACK, for reasons of symmetrical appearance).

The SYMPHONY IN BLACK sound track seems to disagree with the orchestra as shown in the picture. The sound, however, seems to be the “usual” Ellington sound, while the picture shows the orchestra augmented with several musicians, as tympani, foro.

(Bruer)
DISCUSSIONS - ADDITIONS - CORRECTIONS

TRUMBOE RED (see Bull113/2-6): Here is some interesting info regarding Eddie Leiber's query in previous Bull. It comes from ARCADIA 2006 "1906 in Harlem 1926-1939", generally boring LP save for the two mentioned tracks. It is still in print, but hard to find.

Both Beekhardt and H-U Hill sent photocopies of the liner notes, from which we excerpt the following:

"TRUMBOE RED...never recorded another album..." (Bobex)

...corrections..."

Jabbo Smith and members of the Duke Ellington band have been suggested as probable personnel for TRUMBOE RED and His Red Riff. Although there are evidences suggesting similarities, recent evidence of course otherwise. It appears that TRUMBOE RED and His Red Riff was recorded in Philadelphia the last week of September 1933. It will be remembered that the TRUMBOE RED and His Red Riff LP was issued on the FREDDIE label. Details are scarce, however, of the personnel of the LP. It is known that a few of the sidemen would have travelled long distances to record two tracks with such obscure drum player. Then return to Philadelphia to play two shows at the Pearl followed by a dozen weeks at the Pearl managed out of the Royal Tenenbaums.

... until we find in John Chilton's most reliable "Who's Who of Jazz" we get another picture:

1936 CW RS AN
21 Dec 20 CW RS WJ
13 Jan 36 CW RS WJ HB
7 Jun 36 CW RS WJ

...but keep the information given in John Chilton's most reliable "Who's Who of Jazz" we get another picture:

1936 CW RS AN
Mar 37 CW RS AN FJ
Oct 37 CW RS FJ
7 Jan 36 CW RS FJ HB (Chilton only says "briefly" with DE in 1936 on HB)
Mar 38 CW RS FJ HB (Sid WJ replace HB)
May 38 CW RS WJ

This makes sense to us since, for example, there are clearly four trumpeters on "CRESCENDO IN BLUE" (200EP37). A more spectacular reason: The trumpet soloist on DINAH'S IN A JAM from 24Apr36 (air check) and 19Apr36 (Brunswick) is not RS but most certainly FREDDIE TORME. These soli have all the PJ trade marks. On the 24Apr36 air check, RS is the soloist. This almost fits in with Chilton, if FJ left sometime mid-April. Comments please! (T Larsson)

DMS comments: From our files we can add the following:

1936 AN CW RS
21 Dec 36 WJ CW RS
Mar 37 AN CW RS FJ
Mar 37 (CW "Metronome" April issue: FJ "back in the band after two years' absence due to illness ...")
20 Sep 37 DBR CW RS
Late Oct 37 PJ out recuperating from a throat operation.
WJ was stricken with cancer that was to take his life a few years later.
15 Jan 38 DBR CW RS HB
Feb 38 DBR, who replaced AN in September 1937, now replaced by WJ.
24 Feb 38 WJ CW RS HB
24 Mar 38 WJ CW RS

SALT LAKE CITY (from show): In Tlammer this is dated March 41, and in WOFDE (entry 40-02) as March 40. What date is correct? (Contijo)

DMS comments: We know Duke made a theatre stage show in Salt Lake City 16-20Mar40. The next year he was visiting Salt Lake City playing the New Lake Theatre the 21-25March. The first date is stated in the WOFDE because of the report which fits with what the band featured during the appearances at other stage shows during this Western Tour.

HOTEL SHERMAN 1940: Eyenemo's sollography on BW also shows the following titles: DARIE ROADSIDE DINNER, PUSSY WILLOW, plus a band version of BLACK BEAUTY, and a second version of CHATTERBOX (since 40-24 = 40-41, there's the solo one?). Is he wrong, or why are these titles not listed in WOFDE? (T Larsson)

DMS comments: Many collectors are trying to sort out the various Sherman performances and we hope soon be able to present further results to our members. "At A Dixie Roadside..." has earlier been mentioned on in DMS Bulletins. This performance was earlier believed to belong to the Eastwood Garden 24Jul40 broadcast, but should, until final..."
ly traced to its real origin, be added to the Sherman Sep/
Oct composite. As to the other two titles we are unable
to confirm their true origin to be Hotel Sherman.

HOTEL SHERMAN (entries 40-24 and 40-44): I think these are from one and a same broadcast. Am I right? (Contijojch)

DEMS comment: Yes, you are. This has been established in the Bulletin before, though we haven’t been able to tell
yet what date to be the correct one, we are still trying.

Is the dating of 43-5x correct? Taft Jordan is most
certainly the soloist in “I LIKE COFFEE . . .”, which by the
way is the same as "CHAOTICS" (compared to the much
slower World Transcriptions recording of this). I also be-
lieve that the rather unsure soloist on “WAY LOW” is JHta
rather than Shrd. My suggestion for personnel (soloists
underlined):

RN W] Hb T1, JN Le Jt, BM WJ JH Jtn HC, DE PG JR SQ.

The solo routine on PERIDIO should read: DE RN (not RS) BM

LB. (T Larsson)

DEMS comment: In consequence to your valuable observations
this 43-5x broadcast is one of the early June broadcasts
marked as entries 43-54, -55, -56, -57.

In the Dizzy Gillespie solography甚至连o so there is an air
check from Club Zanzibar, dated Oct/Oct 1943, with the
following contents: RTIF STACCATO (ID obligato to JSr1)
/ / EVERY HOUR ON THE HOUR / HARLEM AIRSHFT (ns). Has he
mistaken this for some 1945 broadcast? (T Larsson)

DEMS comment: Yes, he is mistaken: There was no Club
Zanzibar in 1943. The famous 400 Restaurant was renamed
Zanzibar in the late 1945. This portion emanates from an
ONE NIGHT STAND broadcast from Zanzibar (28oct45), and this
particular portion from the broadcast was used for an AFRS
Fred Allen” transcription which was filled-in with these
DE performances. Furthermore, we think the trumpet
obligato to be performed by Taft Jordan.

Can anyone tell the date for the TEENTIMERS No.4? Duke
portions are "Blue Skies" and "I'm Just A Lucky So-And-So".
Perhaps mid-40's? (Contijojch)

DEMS comment: The broadcast ought to have taken place
one of the following days: 13-19 June, 1946.

1Sep47 2596-1 Put Yourself In My Place Baby (see Bull
85/1-6) is stated as issued only on UNT 2000 according to
the liner notes on this LP. This is not the case! I have
for several years this take as issued on an Argentine 78
rpm, Columbia 29973. The pressing is made from the original
matrix with the take number 1 in the usual 12 O’Clock
position. There is no doubt about the version to be
one and the same for both releases. The flip-over of the
Argentine Columbia is ECO 2655-1 THE WILDEST GIRL IN TOWN
however the same as used for all other releases so far.
If of interest, here are the Argentine titles: "PONTE
EN MI LUCHAR, NENA" and "LA CHICA MAS ACOGIDA DEL PUEBLO".
The label gives Dolores Parker as vocalist on both sides,
though it is clearly another vocalist on 2596-1. (Sherman)

1oct47 IT'S MAD MAD MAD (Bull183/2): Add vdp. (Sherman)

10Nov47 STOMP, LOOK AND LISTEN (Bull183/2): The matrix
number should read 36371 (not 3637). I have listened carefully to the two STOMP, LOOK AND LISTEN
tracks on UNT 2003 and found them identical. The track
mistakenly stated as THREE SENT STOMP has however the bet-
ter sound transfer. (Sherman)

I hope DEMS will publish not only the 1947 Columbia
recording sessions, but also 1949 and 1950/2. They are
extremely interesting in clarifying things - but, why are
the take numbers not written in their right order? For
example “Air Conditioned Jungle” (10Oct47), which lists
five takes, ought to be numbered successively as follows:

-7 x 36372-1 Co 36465, etc
36372-2 UNT 2003
36372-3 unused
36372-4 unused
36372-5 V-Disc 833

... but in your listing we found
36372-1 Co 36465, etc
36372-2 V-Disc 833

and the remaining takes without take numbers (including
UNT 2003). This system creates some confusion because you
assign take 2 to V-Disc 835 when in reality it is take
5, the fifth in the series. Perhaps I am all wrong, but
I would certainly like to know why. (Contijojch)

DEMS comment: We agree, this can cause some confusion in
deed. However, the explanation is that at this time Columbia
indicated the takes in the order as finally chosen for
the various releases and not in the order as actually cut.

Does anyone know if J. Portier, of France, or anyone
else, improved on the charts listing who played what
instruments when? In the way, the Portier chart shows Lawrence Brown leaving
the band in January 1951 and Britt Woodman joining in May
1951. Britt told me there was actually a period of several
days after he joined before Brown left. He remembers this
well because he was looking forward to playing with Law-
rence Brown and was disappointed that he was able to do so
for only a few days. He said he joined the band in San Francisco
in 1951, but the promoters did not come up with
the advance money so the concert was cancelled and they
took to the Thunderbird in Las Vegas. This would help
to trace the actual month. (D Miller)

DEMS comment: We know the opening date at the Thunderbird
to be February 15, 1954.

Duke in SAI PAULO (Bull183/1-3): The catalogue-no.
on label is: FSP,LP-2825. On sleeve this number doesn't appear
but we find on the backside of the sleeve in the right
corner below the number ESP 001. The number "DSC-2825" is
not to be found, neither on sleeve nor label. (Hill)

W.F. PRODUCTIONS (GARS 52536 a-j): Can you support
exact dates for the various performances? (Pfeffemn)

DEMS reply: See Bull182/5, p.1 and 6 for details, being the
same as on your list added to your letter.

In the Swedish jazz mag "Gransiner-Journalen" for Sept.
1938, p.23, I discovered a notice saying DE just discovered
a new vocalist, Jean Eldridge, sensationally good. On Aug. 2
she contributed during the recording session on two new
compositions by the Duke, written during his hospitalization
(summer '38) but also on a melody of her own. Musical Graphical
information from this period gives recordings made by Hodges
on Aug. 1 (voc Leon La Pell), by Cootie on Aug. 2 (two
with vocals by Scott Powell, plus two instruments by CA/DE).
On Aug. 4 the entire orchestra recorded three numbers
(one with vocal by Powell), and on Aug. 9 four instrumental
numbers. There are no interruptions in the series of numbers
between Aug. 1 and Aug. 24, 1938. As far as I know Jean
Eldridge recorded "Something To Live For" (2Mar39) with
the orchestra, and two pop songs with Hodges (27Feb39).
Has anyone any further knowledge concerning a full band
recording session on 2 Aug 38 as reported in the above
mentioned magazine? What "new" compositions by Duke
would it be, and what could the composition by Jean be?
(Bofr)
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Note: Under present circumstances no Bank Checks can be accepted with a Swedish bank involved. This is deeply regretted.