

For DEMS members only!



# THE DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

## 1986/4 DEC - 1987/JAN-FEB

NEW MEMBERS are asked to read the following!

As a DEMS member you'll get access from time to time to unique Duke material. Please bear in mind that such material is to be handled with care and common sense. It must under no circumstances be used for commercial purposes. Anyone member being caught with having passed on such material for commercial purposes will result in cancelling his membership, his name published and information handed over to other societies similar to DEMS. As a DEMS member please help see to that this simple rule is followed. Thus we will be able to continue future special offers, such as tapes, AZURE-releases, etc etc.

ALL FOR THE LOVE OF DUKE !

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## NEW RELEASES

### AND RE-RELEASES

● Century (J) 20EL-5503 "DE IN CONCERT"

This is a "picture disc" with the same portrait of a young Duke on both sides. The contents has the 27Jun53 ONS plus 3 titles from the 21Jan51 Metropolitan House Concert.

(Yuze)  
DEMS: The One Night Stand portion comes from the AFPS "ONS"-3363. We know of only three titles earlier to have been released, on Joyce 1079.

Yuze: As far as I know "Smads" and "Jam With Sam" are now appearing on LP for the first time. Origin: Blue Note, Chicago.

● Circle CLP-103 "DUKE ELLINGTON AND HIS ORCHESTRA" "VOLUME THREE"

9Nov43 Three-Cent Stomp (take -3) / I Wonder Why (4 takes) / Go Away Blues / I Don't Want Anybody At All (If I Can't Have You) / Ain't Misbehavin' / Things Ain't What They Used To Be / Baby, Please Stop! And Think About Me (3 takes) / Caravan

Here is the third of nine volumes in the Duke Ellington WORLD BROADCASTING series, and here are further hitherto unknown takes to enjoy. Enjoy it!

● GNP Crescendo (US) GNPS-9045 "THE 1953 PASADENA CONCERT" (also on cassette)

30Mar53 The Tattooed Bride / Diminuendo In Blue - Crescendo In Blue / The Hawk Talks / Monologue / St. Louis Blues / V.I.P.'s Boogie - Jam With Sam / Without a Song / Do Nothin' Till You Hear From Me / Street Blues (as "Blues" on the label) / Perdido / Ellington Medley  
This has earlier been available in Europe on the Jazz Vogue label, but then not mentioned in the Bull.



● Pablo 2308-247 "DE IN THE UNCOMMON MARKET"

SIDE ONE: Bula / Silk Lace / Asphalt Jungle / Star-Crossed Lovers / Getting Sentimental Over You (see below) / E.S.P. (Extra Sensory Reception)

SIDE TWO: Paris Blues (see below) / The Shepherd (First concept) / The Shepherd (Second concept) / Kinda Dukish (Nielsen)

On the cover Stanley Dance claims that "Paris Blues ..." is here given an entirely different treatment to the original. Sure, the record plays "Guitar Amour" and Duke even tells us so - and the "Guitar Amour" arrangement is the common one. "In A Sentimental Mood" - Duke mentions the title even on this one - is both on label and cover named "Getting Sentimental Over You". Dance, in his part of the cover-text, is correct on this one.

"Boola" ("Bula" on label and cover), "Silk Lace" and "Guitar Amour" probably emanate from the early 1963 European tour, maybe also "Asphalt Jungle" and "Starcrossed Lovers".

The two "Shepherd"-takes must be from 27Jul66. Granz informs us that "Kinda Dukish" is from the same occasion (sounds like it) and should therefore be added to DESOR. Aside from sloppy works on label and cover, the music is just glorious. That is what counts. Still, when supposed serious record producers can afford such indifference and vagueness as mentioned above, it certainly gives food for serious thought. (Renberg)

DEMS: Yes, it is taken too lightly, and hardly politely. Aasland comment: The cover front shows 3 origins: Pastacitta, Stockholm, and St. Paul-de-Vence. It's a pity the

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"NEW RELEASES" 85/3-7  
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## NEW RELEASES



actual origins aren't specified for the various selections except for "Shepherd"/"Dukish" which were recorded at the Foundation Maeght (Musée d'Art Pictural), St. Paul-de-Vence. The session started with a then untitled piano piece, later identified as "Tingling Is A Happiness". This part is not included in the LP release.

● S.R.O. C-38-7680 (Compact Disc) "DUKE ELLINGTON"

S.R.O. (Standing Room Only) is a generic title for a Japanese series, all supposedly recorded in Europe. The following is Sjeff Hoefsmit's amazing detective work on what the contents really is:

3Jul66 NEWPORT JF: Take The A Train / I Got It Bad / Things Ain't What They ... / Wings And Things / West Indian Pancake / Black And Tan Fantasy / Creole Love Call / The Mooche / Soul Call / El Viti (mistakenly titled "El Gato") / The Opener (mistakenly titled "Open House") / Rookin' In Rhythm / Jam With Sam / 18Sep65 MONTEREY JF: Ad Lib On Nippon / 1Nov69 Paris 2nd concert: C Jam Blues / 1963 BLUE NOTE, Chicago: The Hawk Talks = 20 Nov 58! (Markle)

DEMS: As found out by Sjeff the contents consists of material earlier issued on the "I Giganti del Jazz" series (see previous Bulletins).

● Tobacco Road B-2700

"DE 'LULLABY OF BIRDLAND"  
(also on cassette MB-92700)

SIDE 1: Magenta Haze / Blue Abandon / Lullaby Of Birdland / Diminuendo In Blue / Unbooted Character / Suburbanite (sic!) / Indiana / Blue Skies / Manhattan Murals  
SIDE 2: Lush Life / Just A Sittin' And Rookin' / Don't Blame Me / Everything Goes / Tea For Two / I Can't Believe That You're In Love With Me / Someone

Recently I stumbled over some DE records in a discount store in Copenhagen. There were a lot of LPs all with the same design. On the backside of the covers 200 releases are listed, out of which 4 are DE. There are no discographical information whatsoever. Aside from the LP listed above, there are Tobacco Road B-2529, B-2650, and B-2694. An interesting detail: Even if the label is called "Tobacco Road" and B-2694 and B-2700 carry the name, the B-2650 (exactly the same cover, etc) has a label on the record proper called "Big Band Era" with a no.: 20132 besides the B/2650. The music on the records is of fine DE quality, although the technical level is very varying. Many of the selections seem to come from radio-transcriptions, etc, and the length is very different, from 1-2 minutes to 5-6, quite a lot with spoken comments and applause. I hope DEMS and Bulletin readers might be of help. (Schjøtt)

## EDITORIAL

Scores of letters have reached us concerning the CA-4 cassette, everyone fearing they lost their opportunities to obtain a copy. However, the CA-5 cassette happened to be ready prior to the planned CA-4 one. As soon as the CA-4 cassette is ready for presentation you'll be informed. There are a few other cassettes planned too. More about this in the next bulletin.

The first bunch of CA-5 cassettes were gone in a jiffy, leaving many further orders pending. A second bunch from the Netherlands was delayed due to a strike in Sweden also affecting postal customs, but as soon as they finally arrived they were off to eagerly awaiting members in the queue. This time too all went leaving further members forced to wait still a little longer. A third portion is under preparation and expected to arrive within short, and then off they'll go.

Due to temporary difficulties beyond our control (force majeure) this 86/4 issue is somewhat delayed. The situation also affected DEMS activities during the past three months, one result being that the promised more detailed Ellington '86 report failed to reach the deadline for this issue. The disturbances also affects a few orders for xeroxed bulletin back issues. So sorry.

Some members have expressed interest in the way we ship the bulletin throughout the world. Well, in case not all copies can be mailed in one and a same day the order of shipment always is following priority, thus: (1) Australia / Japan / Hawaii / South America, (2) Canada / U.S.A., (3) Continental Europe / Britain, (4) all Scandinavia.

The DEMS Bulletins are now to reach their 8th year. Future expectations for DEMS activities are splendid. Highly interesting investigation results in Duke Ellington fields are about to be presented in coming bulletins - and we mean highly interesting.

Finally: Again we feel we must put your attention to our plea concerning money transactions with DEMS (please consult what is said on the front page). Kindly try to avoid any kind of bank checks (Swedish banks always inventing all kinds of additional fees in connection with money transactions). Consequently we again ask European members first-hand to use our Postal Account, as initiated by your local Post Office. The rest of the world should first-hand try to use an International Money Order (IMO) - you'll get help at your local Post Office. If no local restrictions you may envelope current paper money in an ordinary letter, registered if you would feel more safe about it before sending it to us. If you absolutely has to use a bank, please advise the bank to transfer the check to our Postal Account (mentioned above and on front page of this issue). Thank you!

Seasonal Greetings - and All The Best For The Year of 1987!

# DISCUSSIONS - ADDITIONS - CORRECTIONS



COMBO

OUT SOUTH

Down Home Way Back

Tell me Bout my Baby  
Kentucky Ave. A, C

NEAR NORTH Chicago

SOUL COUNTRY

● TAKE IT EASY (Mar '28): According to info on JazzSoc. JP-6, CBS 67264 and VJM VLP-73, and my ears, "Take It Easy" (Pathé/Cameo versions) on VJM VLP-9 is take 1, or A, not B as stated in Bakker. Can DEMS help stating the correct original issues for the two take numbers, and how they correspond with the LP releases? (Renberg)

DEMS: We of DEMS82/5-4: "As stated in Bull181/4, p.1, Cameo and Pathé groups used their own control number series respectively. In this case, Take It Easy, Cameo used 2946 (A & B), whilst Pathé used 108081-1, equivalent to 2946A. Two takes only were recorded."

The following table gives us, as to our knowledge, the various issues, original ones mentioned first:

2946-a	}	{	78: Pathé 36787, AFCDJ A-017, Perfect 14968
108081-1			mg: CBS 67264, Jazz Panorama LP-6
2946-B	}	{	78: Cameo 8188, Lincoln 2843, Romeo 618
			mg: CBS 67264, Collector's Classics CC-4, Jazz Panorama LP-6, Monkey MY-400009, VJM VLP-9, "White label" (279/280).

(For VLP-73 we have no comments).

● The following is from a letter to Benny Aasland from Stanley Dance: "Your recent detective work in DEMS on the Danish broadcasts interested me very much. — For the most part, what you have been hearing derived, I think, from master tapes or mono safeties. The details, understandably, do not always accord with those on the collection of Duke reference tapes which I have here.

At the end of each session, Duke would always ask for a reference tape (7½) of the takes he had selected for release or for further consideration. He used to keep these tapes in two cabinets in his bedroom, and sometimes, when he and Mercer were on the road, he would ask me to go and find some that he needed to hear. This wasn't very convenient, even after I had numbered all the boxes and made a rough catalogue of them. Eventually, he had them all sent up to my house in Connecticut, where he could call and get whatever he wanted with little delay.

These tapes seldom contain more than one take of each number, because he never expected or wanted alternatives to be issued. He often took expensive time in the studio after the sessions to listen to playbacks before making a final decision.

Where the master tapes are concerned, I would say that the dates given are nearly always correct, although my notebook shows one or two minor differences. Sometimes Duke's memory may have been at fault when he asked for a date, or when he had scribbled one on a box, as in the case of March 1956 session you corrected in DEMS86/2. Titles are, however, a different matter.

Duke did not attach much importance to titles, often altering them several times, as you've discovered. It is

not for us to decide which is the definitive title. I'm sure he always thought of AFRO-BOSSA as BULA, for example. MOUNT HARISSA was originally NOB HILL, and so on. In writing liner notes I have thought it best to accept title data as given, or as announced by the maestro on live recordings. Sometimes the changes have been made for perfectly valid reasons, contractual or otherwise, that we do not know about. A liner note writer's function is not that of a critic, anyway!

In the review of THE INTIMACY OF THE BLUES in DEMS86/3, there seems to be an interference that I invented the title COMBO SUITE. I don't do that sort of thing, and never have. Enclosed is a xerox of the envelope on which Duke wrote titles for the five untitled numbers while he were in Vegas. He even changed DOWN HOME, WAY BACK to OUT SOUTH. COMBO SUITE was how he referred to the results of that session afterwards, although in the studio he had called it HI FI FO FUM!

The titles that were recorded in Vegas were added to replace others that were on one of the live albums made in England. That is, he felt the same title, whether studio or live, should not be repeated so soon, little knowing how long it would be before Fantasy issued their album. I remember that I then had to take the new masters into Fantasy after the band left, as I recall, for Japan."

DEMS remarks: Great thanks to Stanley for the highly interesting insights in Duke matters told above. As for COMBO

**DISCUSSIONS/ADDITIONS/CORRECTIONS (etc.)**

SUITE as mentioned in DEMS86/3-7 we trust our members to understand what was written: "... Such reference has not been found anywhere else, only for this LP release." - and we were right. Right?!

● Talking (writing) of liner notes, I sometimes wonder who reads them. Only one critic, Shirley Klett in *Cadence*, remarked on a typical typographical error in the notes to HOT AND BOTHERED on Dr. Jazz. I had pointed out the relationship between COOTIE'S CONCERTO and ECHOES OF HARLEM, and between CONCERTO FOR COOTIE and DO NOTHIN' TILL YOU HEAR. I think the printer must have thought COOTIE'S CONCERTO and CONCERTO FOR COOTIE were the same thing, and then left out six or seven words that destroyed the meaning. (Dance)

● Re VIDEO NEWS: a) The Ellington material on *Swingtime Video Vol. - 112* (w. Webster, Nance, Jordan et al. is not from 1947, but from 1943, the RKO short film DUKE ELLINGTON AND HIS ORCHESTRA ("Jamboree" series"); b) Similarly, the material on Vol - 118, while from 1952, is not from soundies, but from the oft-discussed Snader Telescriptions, as is the Hampton material on said video cassette. (Stratemann)

● AIN'T NOHIN', NOHIN' BABY (DEMS86/3-1) can hardly emanate from the Cotton Club in 1938. More likely it ought to be a piece from the 1950's. (Bruér)

● The singer on DRINKING AGAIN (3Jul62) was a guy named Jimmy Dale and I think the six titles made at that session were paid for by his father and made as demos. The pianist was Dave Rivera. (Dance)

● "DE PRESENTS THE DOLLAR BRAND TRIO" (DEMS86/3-1): This is probably the first Dollar Brand LP release. Here are details as presented in Jepsen's discography:

DOLLAR BRAND

Dollar Brand(p), Johnny Gertze(b), Makay Mtshoko(dr).	Paris, February	1963
2588 Dollar's Dance	Reprise (S) R6111, Reprise(F) RV6027	
2589 Kippi	-	
2590 Brilliant Corners	-	
2591 Jumping Robc	-	
2592 Ubu Suku	-	
2593 The Stride	-	

(Bruér)

● The BUD POWELL session mentioned in *MMM* (DEMS86/3-1): Here are details as presented in Jepsen's discography. The two titles in Aasland's collection seem however to be the ones not used for the LP release.

BUD POWELL TRIO:

Bud Powell(p), Gilbert Rovere(b), Kansas Fields(dr)	Paris, February	1963
2439 How High The Moon	Reprise R(S) 6098, Vg(F) RV6025	
2440 Dear Old Stockholm	-	
2441 Body And Soul	-	
2442 Jordu	-	
2443 Reets And 1	-	
2444 Satin Doll	-	
2445 Parisian Thoroughfare	-	
2446 I Can't Get Started	-	
2447 Little Benny	-	

(Bruér)

● A question: Two interviews are mentioned in the 86/3 bulletin, one with a date of 20Dec66 (Busk, p.2), done by "Harry Whiston" for "CBS", another with a date of 17Aug67 "Henry Whiston" for CBC (p.6, Azure CA-5). I trust that both were done for CBC, rather than CBS, and that the interviewer in both cases was Harry Whiston. Any comments? (Stratemann)

● TAJM, Duke told me, was written in Sweden, and the title was the name of a candy, only the first letter being different. Do you know of such? (Dance)  
Aasland: Yes, it is a wellknown candy named DAJM.

● I don't quite understand why you think I had no knowledge of the performance sequence at the Holiday Ballroom on 31May64, because I had a tape of this whole thing. But no record company wants references made to omitted mater-

ial. Although I had nothing to do with Bob Thiele's selection, as annotator I had naturally to deal with what he had chosen and the way it was programmed. (Dance)

Aasland: The following is a listing as from my tape from the event: SECOND TIME AROUND/I LEFT MY BABY IN SAN FRANCISCO/HELLO, DOLLY!/MOOD INDIGO/SATIN DOLL/DO NOTHIN' TILL YOU HEAR FROM ME/SILK LACE/Unidentified (Isfahan?)/I GOT IT BAD/STAR-CROSSED LOVERS/BANQUET SCENE/TOOTIE FOR COOTIE/SUMMERTIME/C JAM BLUES/HAPPY-GO-LUCKY LOCAL/THINGS AIN'T WHAT .../GUITAR AMOUR CHA-CHA-CHA/DANKE SCHOEN/COTTON TAIL/STOMPIN' AT THE SAVOY/JEEP'S BLUES/I CAN'T STOP LOVING YOU/DIM.&CRESC. IN BLUE/SATIN DOLL.

● DRAGON BLUES (86/3-1 & 86/2): It is perhaps of anecdotal interest only, but nevertheless: The tune we know as either DRAGON BLUES or BUNDLE OF BLUES was first recorded under its original title DRAGON BLUES on 9May33, as we all know. The next week, Irving Mills arranged for the Ellington band to do the Paramount short film A BUNDLE OF BLUES. Thus, when the band went into the recording studios again, on 16May33, and recorded the number, the title of the upcoming short film (made another week later) was used in anticipation. (Stratemann)

● I think DRAGON BLUES (28Dec66) should really be DRAGGIN' BLUES, that the engineer who wrote "dragon" on the box misheard or misunderstood what Duke said. It's an improbable title as is. (Dance)

Aasland remark: This confirms what I have in my files, the original report from the 28Dec66 session where this title is given as DRAGGIN' BLUES. Consequently corrections should be carried out in the Radio Denmark listings and in DEMS86/3-2, the 28Dec66 listing.

● DESOR additions: 1164g and 1169 "Unknown Title J" = "Blues With Bridge" = "Something Else" = "A Little Jive" (these titles appear in the Mercer Ellington collection). DESOR 1197aa "Unknown Title K" = "Neo Creole". (Busk)

● Pablo 2308-242 "THE STOCKHOLM CONCERT 1966" (DEMS85/2 p. 1 & 3): Date given as 7Feb66 is false. Thanks to Mr. Hoefsmit the correct date turned out to be 8Feb66 with selections from video-recordings made that date at the Circus, Stockholm. (Aasland)

( Ctd. page 8 )

SAD NEWS We have lost Mr. Joe Igo, a devoted Duke Ellington follower and discographer. A great loss. He will long be remembered.

CORRECTION  
The total number of cassettes in connection with the availability of the Radio Denmark broadcasts (see bottom of page 8 in previous bulletin) should be 36, not 38, as erroneously stated.

WANTED  
=====

VHS recording of the Granada TV telecast on 24May65 presenting a Manchester concert by Duke and the band. Please contact DEMS.

AN UNIQUE OCCASION  
=====

An extremely rare Duke Ellington program from the famous one month tour in Sweden 1939, 8 pages (24 x 31) with a short Duke biography, dates about each band member, Duke's opinion about jazz, list of recording pseudonyms, and a few nice things about Duke himself. The program is autographed by Duke (next to his photo) as well as by all 13 orchestra members! For sale to highest bidder.

Please contact: Mrs. Ruth Ennerberg, Svärtinge Udde, S-60590 NORRKOPIING, Sweden.

# PITTER PANTHER PATTER Part III

# THE ELLINGTON SOLOISTS (10):

DUKE ELLINGTON & JIMMY BLANTON

A further 24 bars from this incredibly impish and cheerful composition. Here it is difficult, as more often than not the Duke's presentations, to decide where arrangement ends and improvisation begins, but I feel this is no bad thing; the music is seamless, continuous and therefore never sound at all contrived. This is the result of direction by a master composer.

There is much good humour to be discovered here, Blanton being the prime jester — always tasteful — on this occasion:

See Bars 39/40: An amusing 'steal' from the old Viennese song Ach Du Liber Augustin. Alban Berg (1885 - 1935), another composer of adventurous spirit and devastating technical accomplishment, who was born, lived and died in Vienna, included this tune in his Violin Concerto which was published posthumously in 1936. Even before that, it had turned up in England as a popular music-hall ditty, The More We Are Together. A much-travelled jingle indeed!

Also see Bars 43/44: A direct quote from Dvorak's Humoresque, aptly sustaining the general mood. And a glance back to Bar 15 in Part II of this transcription series reveals that Jimmy had already used a fragment of this tonic-based melody. There, however, executed over an implied dominant-7th harmony.

What an entertaining and effervescent mixture this piece has turned out to be so far — and there's much more to come!

**STRAIN D** 18

DUKE ELLINGTON

JIMMY BLANTON

33 34 35

36 37 38 39

**STRAIN E**

40 41 42 43

44 45 46

STRAIN D, AGAIN

18vo

47 48 49

50 51 52 53 54

TO BE CONTINUED

55 56

Ken Rattenbury 1966...



# Ellington '87

DUKE IN CANADA

MAY 16-18

TORONTO

The International Duke Ellington Study Group will meet in Canada for the first time when the Toronto Chapter of the Duke Ellington Society hosts the 5th Annual International Conference.

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For details write: ELLINGTON '87 - Duke in Canada  
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## DISCUSSIONS/ADDITIONS/CORRECTIONS (ctd.)

The following I came across while researching the short film "THE GOOD OLD DAYS ARE TOMORROW" and the below titles are as heard in a 55-minute TV program titled "DUKE ELLINGTON AND FRIENDS", which is a composite from video material taped during the two master classes Ellington held during "Duke Ellington Week" (17-21Jul72) at UWIS. I have also consulted Mr. Hoefsmit to check the result of my investigation:

Madison, WI, University of Wisconsin (Mills Hall) 20Jul72  
2:00 p.m. (DE with Brooks Kerr & "Two Ton" Baker):

TAKE THE A TRAIN pKerr  
(see Hoefsmit comment below!)  
The 2nd Willie "The Lion" Smith theme of RELAXIN' pKerr  
A Willie Smith theme from I'M ALL OUT OF BREATH(?) pKerr  
CAROLINA SHOUT pKerr  
SODA FOUNTAIN RAG (breakdown) pDE  
SODA FOUNTAIN RAG (complete) pKerr  
I'M AFRAID (OF LOVIN' YOU TOO MUCH) (partial) pBaker  
I'M AFRAID (OF LOVIN' YOU TOO MUCH) pBaker & also  
reciting the lyrics in company with Ellington  
DANCERS IN LOVE pBaker, with DE "choreographing"  
audience's finger snapping

THE ANTICIPATION pDE  
(DESOR 1389 should be changed according to the above)

Madison, WI (same origination as above) 21Jul72  
2:00 (DE, FG):

Unidentified "Russian" tune pDE  
A BLUE MURAL FROM TWO PERSPECTIVES pDE  
HAPPY REUNION pDE tsPG  
TAKE THE A TRAIN (see Hoefsmit comment below!)

(New info to be added to DESOR) (Stratemann)

Hoefsmit: TAKE THE A TRAIN at the start is the same as at the very end. I believe it to come from another session. I remember I have once seen a video recoding from his stay at UWIS where Brooks Kerr did TAKE THE A TRAIN for a small group of older nice ladies during one of his recitals. I have no idea as to what the "Russian" tune could be. It could simply be a fantasy by Duke.

Pablo 2308.247 (see Bulletin front page): If the personnel mentioned on the cover is correct all recordings

with the band must have taken place between Oct62 and 14Mar63. STAR-CROSSED LOVERS and E.S.P. are from Milano, Conservatorio G. Verdi, 21Feb63. Our belief is that also IN A SENTIMENTAL MOOD (erroneously as GETTING SENTIMENTAL OVER YOU) comes from this session. E.S.P. is also a little bit strange as a title. It is BROAD STREAM, which has been in DESOR called U.M.G. (12Sep62), or P.M.G. in Mercer's listing in the Radio Denmark donation, or EST as on the tape box included in said donation. On a broadcast on 21Feb63 (RAI) the Italian lady speaker called it "Elegante, Compito, Sympatico (unfortunately a cut in the recording, followed by): "S", "T". This could confirm the title E.S. T. We have never heard of this EXTRA SENSORY PERCEPTION. However, as said, it is BROAD STREAM. For THE SHEPHERD and KINDA DUKISH the recordings seem to be complete, though one can never be sure. In DESOR 1040 the "second conception" lacks the very last part. In DESOR there is a great number of repeated second themes concluded by the coda. On the LP, however, the coda is a pass of 4 bars and there is a repeat of the first theme before coming to the end. In comparison the film sound track has a mixture of both concepts starting with the second concept. Then it goes on with the first concept. The rest is probably also taken from both concepts. We hadn't the time to identify every chorus. The LP version of KINDA DUKISH is the same as on the sound track, with the middle part edited out. (Hoefsmit - Aasland)

## LATE ARRIVAL

31 May 64 (see DEMS86/1-7, and compare page 4 this issue): I have received information from John Gill about the Holiday Ballroom session. He confirmed the sequence as being: SECOND TIME AROUND/I LEFT MY HEART IN SAN FRANCISCO/HELLO, DOLLY!/WELLO, DOLLY! (encore)/MOOD INDIGO/SATIN DOLL/DO NOTHIN' .../SILK LACE/DANCE NO.3 from Liberian Suite/I GOT IT BAD/ISPAHAN/BANQUET/TOOTIE FOR COOTIE /SUMMERTIME /C JAM BLUES /HAPPY-GO-LUCKY LOCAL/THINGS AIN'T .../THINGS AIN'T ... (encore) /GUITAR AMOUR /DANKE SCHOEN /COTTON TAIL /STOMPIN' AT THE SAVOY/JEEP'S BLUES/I CAN'T STOP LOVIN' YOU /DIM & CRES. IN BLUE/SATIN DOLL & Close/SKILLIPOOP(nc). However, personally I believe SKILLIPOOP was played following BANQUET SCENE. (Hoefsmit)

## Duke Ellington Cancer Screening Center

The Ellington Center provides cancer-screening exams and cancer prevention programs and treatment for performance related problems, for musicians, singers, dancers, and actors - with musicians the most represented group to date. The program was made possible by a \$125,000 grant from the Duke Ellington Cancer Center. To help protect an even greater number of performers from cancer we hope you will consider supporting the efforts. If you can help, please make your check (tax-deductible) out to ST. LUKE'S-ROOSEVELT HOSPITAL CENTER, 428 West 59th St., NEW YORK, NY 10019, U.S.A.