

DEMS BULLETIN

FOR
DEMS
MEMBERS
ONLY

DUKE ELLINGTON
MUSIC SOCIETY

1991/4 Oct-Nov



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 !

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

DISCUSSIONS - ADDITIONS - CORRECTIONS

● I made a presentation at the Ellington'90 Conference in Ottawa on the subject of Ellington's appearance on the cover of the 20Aug56 issue of TIME magazine. In the months which followed, I rewrote this material for presentation in written form. The resulting essay, which now consists of 26 pages of double-spaced text and 82 footnotes, has been accepted for publication next spring in issue 6 of the ANNUAL REVIEW OF JAZZ STUDIES, published by the Institute of Jazz Studies at Rutgers University. This is a story with many heroes, and it is most gratifying to me that it will now be told in a forum in which those remarkable people responsible for getting Duke onto the cover of TIME will at last receive the recognition due them. One of these heroes was Carter Harman, Music Editor of TIME (1952-1957), who researched and wrote the cover story. Carter gave a superb presentation in Los Angeles, based upon his tape recorded interview material. (Waters, Jr.)

● CODA mag, issue 238, Jul-Aug'91, features Rex Stewart on the cover and as the subject of a story by Valerie Wilmer, with a previously unpublished interview with Rex conducted in 1966. (Waters, Jr.)

● V-Disc(It) 1002 (LP): The date as 26-12-1945 is given for the included "Frankie And Johnny I&I" from VD-626. I can't find it anywhere, neither in DESOR nor in Timmer. Can DEMS give the solution? (Masera)

Yes, we can. The date is wrong. Correct date is 26May45, and emanates from the ABC "Date With The Duke" broadcast on that date. The same version can, a.o., be found on AFRS Downbeat"-260, Cicala(It) 8018 (LP), Dan(J) 5021 (LP), DETS(US) 7 (LP), Fonit Centra(It) 1002 (LP), Musidisc(F) F5165, Sandy Hook(US) 2072.

37 years ago, in my 1954 edition of "Wax Works of DE", I unfortunately stated the date as 12Dec45, which perhaps could be an explanation to the wrong date on the LP referd to. (Aasland)

● 6Feb49, Empire Hotel, broadcast:

Another Timmer correction on AFRS "Just Jazz"-45: Billie Holiday (see page 110) on "My Man" and "Miss Brown To You" is indicated as "... prob. with her own group acc. by members of the Ellington band, ...". In "The Lady Day Box - Live and Private Recordings" the above is headed as from a June 1949 broadcast, Los Angeles, where she sung a total of 10 selections. The personnel is given as Neal Hefti(tp), Herbie Harper(tb), Herbie Stewart(cl/ts), Jimmy Rowles(p), Iggy Shevak(b), and Binkie Garner(dm). Jack Millar's disco has also Red Norvo(vibes), but he is however not heard. (Lidtveit)

● 91/3-1, BluJazz 003 (CD) "DE A PARIGI - LIVE":

Solos are by Don Byas and Archie Shepp. Buddy Tate is not confirmed to have been on stage. Item 1, 2 and 3 are from the 1Nov69 second concert. Item 4 and 5 are from the first concert. (DEMS)

● 91/3-1, Columbia (CD) "THE OKEH ELLINGTON": As of course already noticed by all and everyone, item 22 should read "I Can't Realize You Love Me", and item 23 is "I'm So In Love With You". (DEMS)

● DEMS 91/2-7 Musicmasters 5041-2-C (CD) "DE&ho 1965-72" This CD came out in the same time as the annual Duke Ellington Study Group Conference cassette "Azure CA-14". We knew that "The Old Circus Train Blues" would be included on this forthcoming CD, but we didn't have the faintest idea, when this CD would appear. We did not know of "Girdle Hurdle" being included in the CD, otherwise, we would not have put it on "Azure CA-14".

In the meantime, we have been able to listen to this Musicmasters CD and we can now give more details:

1. The Old Circus Train: is take 5; is Danish bc 34K (86/2-7) and is identical as on "Azure CA-14".
2. Swamp Goo: is take 6, which means that this is different from Danish bc 35D and "Azure CA-14", because both used take 5.
3. Trombone Buster: is take 7. We believe the date to be 30Aug65 and the personnel as given in the liner notes for the session of 23Sep65, with only one difference: we believe Cootie to be present and Mercer to be out. See for the difference in opinions about the personnel on 30Aug65 also Stanley Dance's liner notes for SAJA 7 91232-2. "Trombone Buster" has also been used for Danish bc 42 (90/3-3), but the intro on drums is slightly shorter on the CD.
4. Bourbon Street Jingling Jollies: is Danish bc 45/9.
5. Mellow Ditty: is take 5; is Danish bc 34J (86/2-7) and is used for "Azure CA-5".
6. To Know You Is To Love You: "fresh". = take 5, 10/4/46
7. Naidni Remmus: is take 2; is Danish bc 39C (86/2-8). We believe that Al Rubin only replaced Mercer on 9Dec70 and that Mercer was back on 11Dec70.
8. The Prowling Cat: is take 22. We believe the date to be 31Mar65 and consequently the personnel as mentioned in the liner notes for this specific date: 31Mar65. "The Prowling Cat" has been used for Danish bc 9H (86/2-4).
9. Maiera: is Danish bc 45/7.
10. Thanks For The Beautiful Land: is Danish bc 45/8.
11. Charpoy: is take 12; is Danish bc 43 (90/3-3). We believe the date to be 14May71 and Richard Williams not replacing Cootie.
12. Portrait Of Louis Armstrong: is Danish bc 30B (86/2-7).
13. Girdle Hurdle: is take 1; is Danish bc 35E (86/2-7) and also "Azure CA-14". In the bc and on CA-14 we also have a preceding rehearsal, which is "missing" on the CD.
14. Sans Snyphele: is take 4; is Danish bc 32M (86/2-7).
15. Woods: is a wrong title for "The Piano Player" take 1 as in Danish bc 07J (86/2-4). It has nothing to do with "Woods" as we know it from the Eastbourne concert of 1Dec73 and issued on RCA Victor APL-1-1023. On the same album is "The Piano Player", ready to be compared with selection 15 of this beautiful CD. Stanley Dance's comments make us believe that he accepts this selection as being the source for the later "Woods" in which Paul Gonsalves and Harold Ashby played their solos. We wonder what the title is of the popular song, referred to by Stanley and whether this song is the same as "The Piano Player" or the same as "Woods". (Hoefemit)

● 91/3-7, "Carnegie Hall Concert": You may add AFRS "JUST JAZZ"-48 for Reminiscing In Tempo/Paradise/Y'Oughta/How High The Moon/cotton Tail "Limehouse Blues" is also on Joyce 5013. "Things Ain't ..." is also on Aircheck 29. (DEMS)



THE ELLINGTON SOLOISTS (30)

Continuing Ken Rattenbury's series

LOTUS BLOSSOM (PART V: CONCLUSION)

● In direct, tellingly effective contrast to the fiery cadenza just vacated, Duke Ellington -- with his innate sense of drama and production well represented -- plays the final section of Billy Strayhorn's fine melody without any decoration or rhythmic paraphrase, perfectly straight ahead. The 8-bar Coda, from Bar 71 to Bar 75 is in a deceptively simple two-part construction -- in the right hand, a mildly jagged meander -- totally diatonic -- through the degrees of the home major scale against full-toned octave pedals in the left hand. The final three bars of the performance (76 to 78) are a revelation of dramatic restraint, culminating in the barely-audible B-flat in the left hand at the commencement of Bar 78, the resultant delicate, shimmering sound being allowed to die away into total silence.

It has been a great pleasure to transcribe this Ellington miniature, exactly as performed, and I feel most strongly that this most congenial, totally entertaining, well-researched conversation between Duke Ellington and Michael Parkinson, way back in 1973, deserves to be made available -- ideally on video, or perhaps in soundtrack -- to all admirers of the great man and his immortal music. The BBC surely still remains it in its archives, and it seems a shame that it should have to remain there ... (Rattenbury)

We regret that CA-12 is still delayed.
The COMMENTS on the Timmer disco is still available (see DEMS91/3 supplement).

SMITHSONIAN INSTITUTION ACQUIRES SECOND MAJOR COLLECTION OF RARE DUKE ELLINGTON MANUSCRIPTS AND MATERIALS

Smithsonian Institution NEWS



● The Smithsonian Institution's National Museum of American History has announced the acquisition of a second major collection of rare, mostly unpublished manuscripts of compositions by Duke Ellington. It complements the collection acquired in 1988 from Mercer Ellington. The new materials were owned by Ruth Ellington Boatwright, and Tempo Music Co., founded by Ellington, now operated by Boatwright. The collection consists of more than 2,000 pages of original manuscripts, lead sheets and orchestrations, comprising more than 1,000 compositions, including pieces that may never have been recorded or

published. In addition there are notes and ideas for songs, lyrics and scenarios, as well as photographs taken by Harry Carney. The collection also includes transcription discs recordings of concerts and radio broadcasts from the 1930s and 1940s, copies of performance contracts, newspaper and magazine clippings and guest invitations and lists from several White House functions that featured Ellington. The materials will be available to researchers and educators on an advance appointment basis.

SAD NEWS

Tony Whale died on June 2nd. He was one of the very close friends of the late Eddie Lambert.

He was among those, who decided to continue with "Ellington '88", after Eddie died in 1987.

He will not only be missed by his wonderful small group of dear friends, living in the neighbourhood of Oldham, but also by the much larger group of friends all over the world, who owe him so much for his work on and guidance of the second Oldham conference.

He will be remembered as an extremely gentle man with a marvellous sense of humor, who enjoyed life most when he could make someone happy.

We offer our sincere condolences to his wife Kathleen and his daughter Zoe. Sjef

CORRECTION:

91/3-6, right column, last item: The DEMS reference must of course read DEMS91/2-5, not 92/2-5.

LATE ARRIVAL:

● Magnetic (F) MRCO-119 (CD)
"LIVE CONCERTS IN PARIS - 1958"
A Train **/B&T-CLC-Mooche**/Newport Up**/Deep Purple **/Juniflip**/Frustration**/Such Sweet Thunder** / Hank Cinq**/Sunny Side Of The Street**/Passion Flower**/Things Ain't...*/Jam With Sam ** / El Gato*/Stomp Jones*/Dim.&Cresc. In Blue **

* = 28 Oct 58, Chaillot National Theatre.
** = 29 Oct 58, Alhambra Theatre.

Said to be never before released. We will comment on this interesting release future on. In the meantime you may botanize in DEMS86/2-1, Magic-19; DEMS90/2-6, bottom left column; DEMS90/3-2 & 3-6. Total time: 72'36. CD code: ADD. (DEMS)

Duke Ellington, Jazz Composer

K E N R A T T E N B U R Y

YALE UNIVERSITY PRESS, 384 pp., illus., 190 musical examples, 6 $\frac{1}{8}$ x 9 $\frac{1}{4}$ inches.

● In U.S.A.: 92 A Yale Station,
NEW HAVEN, CT 06520
(Tel. 203 432 0940/0941)

Price: \$45.00 (2nd Ed. under way)

● In U.K.: 23 Pond Street,
LONDON, NW3 2PN
(Tel. 071 - 431 4422)

Price: £22.50

In addition to the presentation published in the DEMS Bulletin 1991/2, page 8 (we assume you'll read it first), here follows further views:

● Already in 1984 DEMS was happy to publish Ken Rattenbury's synopsis of his subject of thesis on Duke's methods of composition, which resulted in a degree of Master of Arts in Musicology (see DEMS84/4 p3). In the same issue Ken started contributing steadily in our bulletin, now reaching the 30th portion (see page 2).

Today we are again happy to comment on "Duke Ellington, Jazz Composer", the title retained from his thesis. The book is undoubtedly a labour of love for Ken, love for the great Ellington and his superb music, and, from start (the university thesis) to finish (rewriting the thesis for the book) a result of work for a total (so told) of 9,000 hours on the project, and, he says: "I would have done it all over again, had it been required of me".

The book opens with an "Introduction to Ellingtonia", followed by "The Ellington Effect", "The Influence of the Blues, Ragtime, and Tin Pan Alley". Follows the second main section, "The Music of the Mature Period, 1939 - 1941" (Ko-Ko, Mr. J. B. Blues, Concerto for Cootie, Junior Hop, Subtle Slough) leading to "Some Conclusions and Comparisons". There are five appendixes: A Chronology of Duke Ellington, Principal Sidemen, A Selective Discography, Duke's Copyrighted Works, and Evidence of the Blues in Classic Piano Ragtime. Finally there are "Notes", "Bibliography" and an "Index". The picture section includes rare shots through the camera of my late friend Harry Nicolausson, the legendary editor of the worlds oldest jazz Magazine, Orkester-Journalen. He was the road manager for the 1939 Scandinavian Tour.

Ken's enthusiasm sweeps the reader into and through the unique and wonderful world of Duke's multiple melody lines and unmatched harmonic intricacies reached during the first third of his never ending creative life to the final bars.

This book is an important one for everybody interested in Ellingtonia, how's and why's, not only for musicians and libraries, but for all of us yearning for a copy of his own for guidance into further and wider understanding of means and ways used by the world's foremost composer, arranger, orchestra leader: Duke Ellington.

The publisher, Yale University Press, is to be congratulated.

Benny H. Aasland
Founder and Chairman of the
International DUKE ELLINGTON MUSIC SOCIETY (DEMS)

The below portion is a part from the Preface of the book:

I have had four aims in writing this book:

1. to assess the extent to which Duke Ellington drew upon black music traditions of blues, ragtime, and jazz to achieve the mature synthesis of the years 1939 to 1941;
2. to examine the processes through which Ellington attained his status as the foremost genuine composer in the jazz field, when earlier influential figures had been performers who based their work by and large on extemporization;
3. to recognize and acknowledge the flair and infinite care with which Ellington selected his musicians—players able, by their musicianship and creativity, to contribute in a unique way to the "Ellington sound";
4. to support my conclusions by discussing scores, transcribed in full and analyzed in depth, from the years 1939 to 1941—the period that saw the full flowering of the Ellington style.

Mark Tucker

Ellington

T H E E A R L Y Y E A R S

UNIVERSITY OF ILLINOIS PRESS, Urbana and Chicago.

350 pp., 7 photographs, 73 music examples, 6x9 inches.

● In U.S.A.: University of Illinois Press,
54 E. Gregory Drive,
CHAMPAIGN, IL 61820

Price: \$35.00

● In U.K.: Bayou Press,
117 High Street,
Wheatly,
OXFORD, OX9 1UE

Price: £25.00

In addition to the presentation published in the DEMS Bulletin 1991/2, page 8 (we assume you'll read it first), here follows further views:

● A most reliable and thorough documentation of Duke's early years is now fortunately at hand thanks to the admirable work by Mr. Tucker. The first part of the book deals with "Washington, 1899-1923", the second with "New York, 1923-1927". The first part includes Duke's adolescence. Many of his experiences then gave later in life backgrounds to compositions during his full musical career.

Duke's first brush with formal musical instructions came through piano lessons by a certain teacher, here as by name of Mrs. Clinkscale. The true name is, however, somewhere in my own vast collections of Ellingtonia, but for the moment not located *).

Besides Duke's whereabouts, Mr. Tucker provides us with transcriptions. All discussed from several points of view. Interesting and enriching. From the period he gives us a chronological listing of Duke's compositions, many of them hitherto unknown: "Soda Fountain Rag", "Bitches Ball" (hitherto unknown, now found to be included as part of the 1943 "Black, Brown And Beige"), "What You Gonna Do When The Bed Breaks Down?", "Blind Man Buff", "Come Back To Me" (a "jazz waltz"), "Choo, Choo", "Pretty Soft For Me", "Parlor Social De Luxe", "Deacon Jazz", "Jig Walk", "Jim Dandy", "With You", "Love Is A Wish For You", "Skeedely-Um-Bum", "Parlor Social Stomp", "Yam Brown", "Rhapsody Jr.", "East St. Louis Toodle-O", "Birmingham Breakdown", "Who Is She", "A Night In Harlem", "Immigration Blues", "The Creeper", "New Orleans Low-Down", "Hop Head", "Down In Our Alley Blues", "Black And Tan Fantasy", "Gold Digger", "Washington Wabble", "Creole Love Call", "Blues I Love To Sing". Squeezed in in the listing are also recordings by Ellington, but compositions by others.

The picture material includes some contemporary advertisements, and among other titbits an Itinerary for the band's Summer Tour of New England in 1927.

Sources used for this painstaking work are listed at the end of the book: Notes, Bibliography, Interview sources, and a General Index.

All in all we have here a most important documentation, a relevant basis, revealing how the early backgrounds influenced and formed the uncomparable music phenomenon - Mr. Edward Kennedy "Duke" Ellington.

Benny H. Aasland
Founder and Chairman of the
International DUKE ELLINGTON MUSIC SOCIETY (DEMS)

The below portion is a part from the Preface of the book:

I have viewed recordings as only one of many sources that contribute to the story. Others include published sheet music and stock arrangements, accounts in contemporary newspapers, periodicals, and trade publications, testimony from friends, family, and fellow musicians, and Ellington's own statements offered over the years in writings and interviews. Together these sources suggest that beneath the deceptively placid surface of the early years, forces were at work that helped set Ellington in motion, propelling him toward the Cotton Club stage in 1927 and preparing him for one of the most remarkable careers in twentieth-century musical life.

*) At the same moment as located, the true name will be forwarded to Mr. Tucker.

NEW RELEASES AND RE-RELEASES

Classics (EEC) 577 (CD) DE And His Orchestra 1929-1930

We do apologize for the wrong label name as "Chronological" (a mis-spelt word in itself) - see third item on page 1, previous issue. sorry about that!

Here is a new and somewhat updated table concerning the content:

1. 2Aug29 Jungle Jamboree -C.....E
2. - Snake Hip Dance -B.....f
3. 10Sep29 Doin'The Voom Voom -A.....f
4. - Flaming Youth -B.....f
5. - Saturday Night Function -B.....f
6. 13Sep29 Jolly Wog -A.....D
7. - Jazz Convulsions -A.....D
8. 16Sep29 Mississippi -2.....f
9. - The Duke Steps Out -2.....H
10. - Haunted Nights -2.....H
11. - Swanee Shuffle -2.....f
12. 25Oct29 Six Or Seven Times -A.....f
13. 29Oct29 Goin' Nuts -A.....f
14. - Oklahoma Stomp -A.....f
15. 14Nov29 Breakfast Dance -1.....f
16. - Jazz Lips -2.....f
17. - March Of The Hoodlums -1.....f
18. 20Nov29 Lazy Duke -B.....f
19. - Blues Of The Vagabond -B.....f
20. - Syncopated Shuffle -B.....f
21. 10Dec29 Sweet Mama -A.....D
22. - Wall Street Mail -A.....D...G..J
23. - Cincinnati Daddy -A.....D
24. 29Jan30 St. James Infirmary -1.....f

Note: The date for selection 24 should read 20Jan30.

E = Emi CDP 7 48274 2	88/2-2
D = Decca MCAD-42348	90/4-5
H = Hermes HRM-6001	88/4-5 88/5-2
G = Giants of Jazz CD 53030	88/5-5 89/1-9
J = Les Génies Du Jazz 2003	90/2-3

f = probably "fresh" on CD. (DEMS)

Columbia (2-CD set) "DUKE'S MEN - SMALL GROUPS - VOL.1"

12Dec34 (RS&hO)* Stingaree -1 / Baby Ain'tcha Satisfied -1 / 5Mar35 (DE6) Tough Truckin' -2/Indigo Echoes -2/16Dec36 (RS& h52SS) Rerattious -A/ Lazy Man's Shuffle -B/ 19Dec36 (BB&hJ) Clouds In My Heart -2/ Frolic Sam -2/Caravan -1/Stompy Jones -2/ 8Mar37 (CW&hRC) I Can't Believe That You're In Love With Me -1/ Downtown Uproar -1/ Diga Diga Doo -1/ Blue Reverie -2 /Tiger Rag -1 / 25Mar37 (Gotham Stompers)* My Honey's Lovin' Arms -1/ Did Anyone Ever Tell You -1/ Alabama Home -1/ Where Are You? -1/29Apr37 (BB&hJ) Lament For A Lost Love** -2/Four And One-Half Street -1 / Demi-Tasse -1 / Jazz A La Carte -2/ 20May37 (JH&hO) Foolin' Myself -1 / A Sailboat In The Moonlight -1 / You'll Never Go To Heaven -2/ Peckin' -1/ 16Jun37 (BB&hJ) Get It Southern Style -1/Moonlight Fiesta -2/ Sponge Cake And Spinach -1 / If You're Ever In My Arms Again -1 / 7Jul37 (RS&h52SS) Back Room Rump -1/Love In My Heart *** -1/ Sugar Hill Shim Sham -1/Tea And Trumpets -1/26Oct37 (CW&hRC) Jubilesta -2/Watchin' -1/Pigeons And Peppers -1/I Can't Give You Anything But Love -1 / 18Jan38**** (BB&hJ) Drummer's Delight -1/ If I Thought You Cared -1/ 19Jan38 (CW&hRC) Have A Heart -2/ 19Jan38 (JH&hO) My Day -2/ Silvery Moon And Golden Sands -1/ 19Jan38 (CW&hRC) Echoes Of Harlem -2 (LeCroy)
* = without Duke Ellington
** = On the original Variety issue as "Solace"
*** = As "Swing Baby Swing" on Variety and some Vocalions
**** = In "Wax Works" (1954 edition) as in other discs the date is given as 19Jan38 (Aasland)
Dates and takes as given in the included booklet.

Columbia 44395 (2-CD set) "THE IMMORTAL 1938 YEAR"

Steppin' Into Swing Society /Prologue to B&T Fantasy/New B&T Fantasy/Riding on a Blue Note /Lost In Meditation /Gal From Joe's/Skrontch/I Let A Song .../Braggin' In Brass/Dinah's In a Jam / You Gave Me The Gate / Rose of the Rio Grande -1,-2/ Pyramid/When My Sugar Walks Down The Street /A Gypsy Without A Song /Stevadore's Serenade/A Blues Serenade/Love In Swing-time/Please Forgive Me/Lambeth Walk/Prel.To A Kiss/Hip Chic/ Buffet Flat / Mighty Like The Blues /Jazz Potpourri /T.T. on Toast /Battle of Swing/Blue Light -1,-2/Boy Meets Horn /Slap Happy
Booklet with commentaries by Nat Hentoff included. (Hallström)



RCA/Bluebird(US) 2499-2-RB (CD) "JUNGLE NIGHTS IN HARLEM - 1927-1932"
RCA/Bluebird(Eur) ND-82499 (CD)

12Apr29 "A Night At The Cotton Club, Part 1" * (Cotton Club Stomp; Misty Morning) -1 / Pt.2 * (Goin' To Town; Freeze And Melt) -1 / 30Oct28 Harlem River Quiver ** -3 / I Can't Give You Anything But Love -1/ 15Nov28 Bandanna Babies -2/ I Must Have That Man -1 / 18Feb29 Harlemania -1/ 7Mar29 Hot Feet -2 / 3May29 Arabian Lover -2/ 16Sep29 Duke Steps Out -2/ Haunted Nights -2 / 14Nov29 Jazz Lips -2 / 4Jun30 Sweet Dreams of Love -2 *** / Jungle Nights In Harlem -2/ Sweet Jazz O' Mine -1 / 17Jun31 Mystery Song -2 / 3Feb32 Mood Indigo-Hot And Bothered-Creole Love Call **** -2 / 9Feb32 East St. Louis Toodle-O-Lot O' Fingers-Black And Tan Fantasy **** -2 (LeCroy)

* = Take not earlier used, and NOT the same as once issued on the Pirate 45rpm label, though so stated in RCA liner notes. (Hallström)
** = Titled "Brown Berries" on all, or almost all, European releases.
*** = This is a "fresh" take, not previously issued.
**** = Mono version. The stereo version, as we all know, released on Everybodys 3005 (LP).
The sound on the CD is very good, and excellent notes by Steven Lasker. (Aasland)



This 45'er used different takes, -2 for the first part, -3 for the second.

Tring JHDO-16 (CD) "LIVE IN MEXICO"

Sep68: Satin Doll 7:32 / CLC-B&T-Mooche 8:53 / Happy Go Lucky Local 8:03 / "Mexican Suite" 19:41 / It Don't Mean A Thing 2:00 / I Got It Bad 2:37 / Things Ain't ... 2:59 / Mood Indigo 4:22 / Mood Indigo 1:46 / A Train 5:13 / Soph. Lady 2:59 / Do Nothin' ... 1:31 / A Train 1:58
Recorded in Mexico City at the Palacio de Bellas Artes. In "Jazz Journal" (Nov68) Stanley Dance says that Duke gave 2 performances that evening. The liner note states that, the male vocalist on "Happy ..." is Paul Gonsalves, but I can't hear any vocalist. Total time: 69 mins. 34 sec. (Lawrence)

Also see "A*Vision ..." / "Warner Music ..." (DEMS91/3-5) "Memories of Duke" video. All video versions, as well as the CD above has "B&T-CLC-" reversed, and the "Mood Indigo" (4:22) emanates from the Snader transcription - the version here is from the later edition, where an announcement is added, and applause from a dubbed in audience. (Aasland)
The "Mexicanticipation" (Mexican Suite) includes the following: Chico Cuadrino/The Sleeping Lady and the Giant Who Watches Over Her/Latin American Sunshine/The Sleeping Lady & the ... (nc)/Ocupaca.
The last "A Train" is an incomplete repeat from the previous "A Train". (Hoefsmit)

RADIO DENMARK BROADCASTS WITH NEW DUKE MATERIAL

(Here is the 4th and, so far, last of them this time):

DR-47 (25Jun91) broadcast performed by Flemming Sjølund Jensen:

- (Almost all selections unreleased)
- | | | | | | |
|----|--------|----------------------------------|--------------|---|---|
| 1. | 3Feb71 | Love You Madly | -37 | * | a |
| 2. | 9Nov71 | The "C" Jam Blues | | | b |
| 3. | - | Kinda Dukish & Rockin' In Rhythm | | | b |
| 4. | - | Happy Reunion | | | b |
| 5. | - | Take The "A" Train | | | b |
| 6. | - | Chinoiserie | | | b |
| 7. | - | Medley: | | | b |
| | | Prelude To A Kiss | | | |
| | | Do Nothin' Till You Hear From Me | | | |
| | | In A Sentimental Mood | | | |
| | | Don't You Know I Care ? | | | |
| | | The Brownskin Gal | | | |
| | | I Let A Song Go Out Of My Heart | | | |
| | | Don't Get Around Much Anymore | | | |
| | | Mood Indigo | | | |
| | | I'm Beginning To See The Light | | | |
| | | Solitude | | | |
| | | It Don't Mean A Thing | | | |
| | | I Got It Bad | | | |
| | | Sophisticated Lady | | | |
| | | Caravan | | | |
| 8. | - | One More Once | | | b |
| 9. | - | Lotus Blossom | not complete | | b |
- * = Not take numbers, but sequential ones.
a = NYC. Universal Studio.
"Love You Madly" is identical with the recording in bc 26 (26B, see 86/2-6)

b = Uppsala. From the second concert at the Universitetsaulan.
"Chinoiserie" from this second concert is indeed (see Desor 1359g) issued on the mysterious 5 LP set.
Not mentioned in Desor, but clearly heard between "Don't You Know I Care ?" and "I Let A Song Go Out Of My Heart" is "The Brownskin Gal" as part of the Medley.
"I Got It Bad" from the Medley has been "issued" on Azure CA-10.
"Lotus Blossom" is not complete at the end because of the length of the broadcast. The start, which is missing in Desor, can be enjoyed in the broadcast. (Hoefsmit)

91/2-1, concerning DR-44: "Chinoiserie" as issued on the Fantasy LP is from 17Feb71, not 11Feb71. (Hoefsmit)

91/3-2, concerning DR-45, "Good Years of Jazz": Comparison between this version and the one on LP, reveals they are different! Consequently the "x" should be removed, meaning the DR-version has not been released. (DEMS)

91/3-2, concerning DR-46: Both "Tingling" and "Dancers In Love" are different from the "Field Enterprises" LP.
Item 1, "Love You ..." has take number -4.
Item 1, 10 and 11 also have sequential numbers instead of take numbers.
The title on item 8 is "The Anticipation", which is part 1 of the UWIS Suite. (Hoefsmit)

VIDEO REPORTS

Storyville(EEC) VVC-746 (VHS PAL system) stereo and in color "DEMO - THE GOOD YEARS OF JAZZ"

Same as Storyville(D) SV-3002 (see DEMS89/4-1). The cassette front has a different outline and picture than the original. On this VVC-746 is not "Jam With Sam" listed. (DEMS)

PMV (Polygram Music Video)(E) CFV-10532 (VHS PAL) "THE FABULOUS FORTIES"

A composite of film shorts and clips from features, a row of name bands during the period. Three DE selections are included from the Goodyear film: Things Ain't ...; Satin Doll; and Take The A Train. They are in black and white, the sound in mono and bad fidelity. (Aasland)

Charly Video(EEC) VID SAM 100 (VHS PAL) "THE SWINGTIME VIDEO SAMPLER"

Includes 20 samples from the, so far, 20 VHS PAL videos already released. The DE sample is from Charly VID JAM 17: Sophisticated Lady (see DEMS89/3-3). The date is 14Mar52, not 14Feb52 as previously given. (Aasland)

MEXICAN SUITE, as on Keys' film (see DEMS91/3-4, "Memories of Duke") seems not to be the MEXICAN SUITE as included on the film we saw at the latest DEMS Stockholm meeting. Can DEMS help making matters clear? (Wallén)

DUKE IN ROUBAIX on 18 OCTOBER, 1971

There is in existence a 90' tape recorded in the North of France, in a town named ROUBAIX, cinema Le Colisee, on 18Oct71. It has the main part from an evening DE concert. The balance of the recording has disappeared. I attended the concert together with another DEMS member, Jean Carbonnel. The previous day DE played Bonn, W-Germany. The sound quality is correct for the soloists, but less good for the entire orchestra, with drum-breaks out of peak. The band consisted of: CW MJsN JClS EPtn MEtn, BWood CCrs MYtl, NThy HMrv RP Haby PG HC, DE JBjn RJ, vIW vNBrookshire.

Titles on the tape as follows:
C Jam Blues/ B&T-CLC-Mooche/ kinda Dukish-Rockin' In Rhythm/ Happy Reunion/ A Train/ Fife/ Chinoiserie/I Can't Get Start-

Well, there are two edited Gary Keys versions from Duke's Mexican Tour. The version you saw at the DEMS meeting is the rare one, whilst the longer version is now obtainable on video. To begin with you should see under "New Releases", Tring JHDO-16, where we are informed the origin to be Palasio de Bellas Artes in Mexico City. If that's so my DE itinerary states the date to be 28Sep68 (2 shows), which should be observed by Gordon Ewing for his work on Joe Igo's itinerary. Details as to the musical selections follows here, to place everything together on one spot:

28Sep68 film documentary "MEXICAN SUITE":

A (not "The") Single Petal Of A Rose / Happy-Go-Lucky Local / "Mexican Suite": a) Cico Cuadrado; b) Latin American Sunshine; c) The Sleeping Lady And The Giant Who Watches Over Her; d) Oclupaca / Mood Indigo-I Got It Bad / Come Off The Veldt / Things Ain't ... / Satin Doll / A Train (Most of the music in this film has been illustrated with Mexican scenes, buildings/people).

You may also compare DESOR 1175.

28Sep68 film documentary "Memories Of Duke":

(Interview portions by CW, JHtn and Gary Keys were made later in the USA.)

Satin Doll / (Interview) / B&T-CLC-Mooche / (Interv.) / Happy-Go-Lucky Local / (Interv.) / "Mexican Suite": a) Chico Cuadrado; b) The Sleeping Lady And The Giant Who Watches Over Her; c) Latin American Sunshine; d) The Sleeping Lady And ...; e) Oclupaca / (Interv.) / It Don't Mean A Thing-I Got It Bad / Things Ain't ... / (Interv.) / Mood Indigo (= The 1952 Snader Telescription) / (Interv.) / Mood Indigo / (Interv.) / A Train / (Interv.) / Soph.Lady-Do Nothin' ... / A Train (repeat from previous "A Train" - nc)

This documentary is not in DESOR, since the film editing probably took place after 1982. (Aasland)

ed/ Harlem/ Satin Doll/ Tego / MEDLEY: I Let A Song ...-Don't Get Around ...-Mood Indigo-I'm Beginning To See ...Solitude (vIW)-It Don't Mean A Thing (vIW)-I Got It Bad (vCW & vNBro) -Soph.Lady(nc)...

This is valuable news with precise info concerning this date, which hitherto in Gordon Ewing's efforts to enrich Joe Igo's Ellington Chronicle manuscript has the location as Lille, France, stated in the English 'Liverpool Daily Post' (20oct71).

Also in your letter to DEMS you correctly states DE to be in Southport, England. The concert there was performed at the Floral Hall (cf. the same Liverpool Daily Post paper as just mentioned above). (Aasland)