

DEMS BULLETIN

FOR
DEMS
MEMBERS
ONLY



DUKE ELLINGTON MUSIC SOCIETY 1991/5

DEC-
1992 February

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.

SOME RATHER UNUSUAL RELEASES LITTLE KNOWN OUTSIDE ITALY But of interest to DEMS members based on Masera collections

✓ ● Fonit Centra(I) VD-2001 (2-LP set) "VENTI DI GUERRA"
Earlier reported by Mr. Masera in DEMS84/2-3. Among the 24 tracks included one is by the DE& WH combined orchestras: 16Jan46 C Jam Blues (same as on above VDL-1002).

✓ ● Frequentz(I) 003 (CD) "DUKE ELLINGTON"
Earlier reported by Mr. Moulé (see DEMS89/3-5 for details).

✓ ● I Grandi del Jazz(I) GdJ-02 (LP) "DUKE ELLINGTON"
27Feb36 Clarinet Lament -1 / 27Feb36 Echoes Of Harlem -1 / 14May37 Caravan -? / 3Mar38 I Let A Song Go .. -? / 7Jun38 Rose Of The Rio Grande -? / 22Dec47 On A Turquoise Cloud -1 / 24May51 Brown Betty -1 / 10May51 The Hawk Talks -1 / 18Dec50 The Tattooed Bride -1 / Solitude -1

✓ ● I Grandi del Jazz(I) GdJ-07 (as numbered on the jacket)
I Grandi del Jazz(I) GdJ 23 (as on the record labels) (LP) "BILLY STRAYHORN"
Earlier reported by Mr. Carmack (see DEMS83/3-2). Titles now again, with dates and takes added: 28Dec58 Things Ain't ... / Sophisticated Lady / Jeep's Blues / Mr. Gentle and Mr. Cool / All Of Me / In A Mellotone (here as "... Mellow Tone") / Passion Flower / On the Sunny Side of ... / 18Dec50 Mood Indigo -1
DE&H live from the Blue Note in Chicago, where they were booked 17Dec58-4Jan59 for dancing. The above 1958 selections are in stereo, but not in actual order. The same selections, but not in the same order, was originally issued on Roulette (US) 52119 as by "BILLY STRAYHORN LIVE" - thus the issue above issue still as by "BILLY STRAYHORN". He is however not among the personnel this time.
The last item, "Mood Indigo", is the same as falsely used on many LP releases as emanating from the 14Mar52 Snader Telescriptions (A.o. see DEMS81/5-9, 82/2-1).

✓ ● I Grandi del Jazz(I) GdJ 51 (LP) "JOHNNY HODGES"
As on all these Italian releases no specific dates are given. In the following contents we only state what is given on the jacket: In A Mellotone (RCA, 1966) / On The Sunny Side Of ... (RCA, 1965) / A Tiny Bit Of Blues (RCA, 1967) / The Very Thought Of You (RCA, 1967) / Sir John (RCA, 1967) / C Jam Blues (RCA, 1967) / Day Dream (RCA, 1967) / The Intimacy Of The Blues (RCA, 1967) / Snabor (RCA, 1967) / After All (RCA, 1967)
Apparently Duke is not present on all selections.

✓ ● I Maestri del Jazz(I) "3 vol. II" (CD) "DUKE ELLINGTON - BLUE SKIES"
14Mar27 E.St.L. Toodle-Oo / 7Apr27 B&T Fantasy / 1Oct28 The Mooche / 15Feb33 Soph.Lady / 17Feb33 Drop Me Off At Harlem /

26Sep33 Rude Interlude / 12Sep34 Solitude / 27Feb36 Clarinet Lament / Echoes Of Harlem / 29Jul36 In A Jam / 14May37 Caravan / 6Mar40 Ko-Ko / 15Mar40 Concerto For Cootie / 28May40 Blue Goose / 22Jul40 Harlem Air Shaft / 24Jul40 Sepia Panorama / 1Oct40 Pitter Panther Patter / 15Feb41 Take The a Train / 26Jun41 I Got It Bad / 3Jul41 Passion Flower / 15Feb41 Blue Skies / 25Nov46 (mistakenly given as 15Feb41) Blue Skies / 14Aug47 Lady Of The Lavender Mist / 22Dec47 On A Turquoise Cloud

● i Maestri del Jazz(I) "4 vol. II" (CD) "DUKE ELLINGTON IN CONCERTO NEW YORK 1964"

29Apr64 A Train / B&T-CLC-Mooche / Opener / Harlem / Blues* / Jam With Sam / Passion Flower / Things Ain't ... / Kinda Dukish-Rockin' In Rhythm / A Train
* = The complete title is "Metromedia Blues".
This is from the WNEW Metromedia video tape recording "A PORTRAIT IN MUSIC", though known as "ROBERT HERRIDGE SHOW" when on TV 2Sep64.

● i Maestri del Jazz(I) "9 vol. II" (CD) "ELLA FITZGERALD - OH! LADY BE GOOD"

Contains two tracks with DE&H: 25/27Jun57* Drop Me Off At Harlem / I Got It Bad And That Ain't Good
* = Date as given in the notes, but both recordings are from June 25th.

● i Maestri del Jazz(I) "10 vol. II" (CD) "LE GRANDI VOCI - I WANT TO BE LOVED"

Out of 23 tracks 7 are with DE&H: 2Feb32 It Don't Mean A Thing -A / 19Aug35 Truckin' -1 / 27Feb36 Isn't Love The Strangest Thing -1 / 14Feb40* Solitude -A / Stormy Weather -A / Mood Indigo -A
* = My files says the date as 13Feb40.

● i Maestri del Jazz(I) "12 vol. II" (CD) "BILLIE HOLIDAY - FINE AND DANDY"

Out of 26 tracks 1 is by DE&H: 12Mar35(1) Big City Blues*. This is the Billy Holiday vocal portion from the Paramount 1934 film short "SYMPHONY IN BLACK". What has puzzled a film spectator, is that during the vocal part the DE orchestra is never shown. That has led to various speculations, such as a later portion mixed in with the original 1934 shooting. The CD notes give no lead, but the personnel as follows: CW C.Allen RS; JN LB JT; JH HC OH BB; DE BT F.Avendorf.
Note: The first time we know of Fred Avendorf on drums, is for the 9Jan35 session, and later on for 30Apr35.
* = "Big City Blues" is the same as "Saddest Tale", which was recorded on 12Sep34, with suggestive talking by DE included.

● i Maestro del Jazz(I) "13 vol. II" (CD) "BILLIE HOLIDAY - STRANGE FRUIT"

Out of 23 tracks 1 is by DE&H: 17Jan45 I Cover The Waterfront. This live selection is from the L.A. Esquire concert at the Philharmonic Auditorium.

(ctd. next page)

1 Maestro del Jazz(I) "17 vol. II" (CD)
"DJANGO REINHARDT - MINOR SWING"

This is "Ellingtonia", recordings made in Paris. Out of 22 tracks 5 might be of particular interest to DEMS members:
5Apr39 (RS BB D.Reinhardt BT): Montmartre / Fin-
nesse / 10Dec47 (feat. RS with Reinhardt group) Night And Day / I'm Confessin' (That I Love You).

1 Maestro del Jazz(I) "25 vol. III" (CD)
"JOHNNY HODGES - THE RABBIT"

22Jun38 Pyramid -1 / Jun47 Violet Blue / 1947 A Flower Is A Lovesome Thing / 1Jun50 Tea For Two / 21Jul54 On The Sunny Side Of The Street / 5Aug54 Used To Be Duke / Warm Valley / Madam Butterfly / All Of Me / 14Aug58 Big Shoe / You Need To Rock / 20Feb59 St. Louis Blues / Royal Garden Blues / Squeeze Me

The first and the three last selections are with DE(p).

1 Maestro del Jazz(I) "27 vol. III" (CD)
"BEN WEBSTER - THE FROG"

Out of 21 tracks 1 is by DE: 1948 How High The Moon. This is from a live bc from the Philadelphia night club, "The Click". DE: 22-28Nov48.

Aasland: I believe this to emanate from the 22Nov48 bc.

1 Maestro del Jazz(I) "28 vol. III" (CD)
"WOODY HERMAN - AT THE WOODCHOPPER'S BALL"

Out of 19 tracks 1 track has the combined orchestras of DE and W.Herman: 16Jan46 C Jam Blues. This is from the Esquire concert in NYC (not in L.A., as claimed by a few ones), and comes from an ABC coast-to-coast bc, 9-10PM EST.

Jazztime (I) 34 (CD) "JOHNNY HODGES"

1937 Don't Be That Way (DE out) / 20Dec38 Hodge Podge -1 / 2Jun39 Kitchen Mechanic's Day -A/ 14Oct39 I Know What You Do -A / 13Sep50 Perdido -? / 1950: Mood Indigo / Last Leg Blues / 1957: Theodora / 1960: Cambridge Blues / Brute's Roots / Walkin' The Frog / Rabbit Pie / 1966: Sometimes I'm Happy / Blue Notes / 1967: You've Changed / Heel Kickin' / Things Ain't What ...

Apparently Duke is not present on all selections.

All Musica Jazz LPs are prefixed "MJP":

Musica Jazz(I) 1005 (LP) "DE LIVE 1958"

See DEMS 83/3-2 and 84/4-8 for details and query.

Musica Jazz(I) 1008 (LP) "IL CLARINETTO NEL JAZZ"

Contains one DE item: 28Feb36 Clarinet Lament (see DEMS83/3-2, right column).

Musica Jazz(I) 1011 (LP) "NEL TROMBE DEL JAZZ CLASSICO"

Contains three DE items (see DEMS83/4-4, left column).

Musica Jazz(I) 1018 (LP) "I MAESTRO DEL SAX-ALTO"

Has one DE item: 3Jul41 Passion Flower -1.

Musica Jazz(I) 1021 (LP) "DE - LE SUITES 'SINFONICHE'"

Reported in DEMS84/3-6 (take a look, it's interesting) from Carnegie Hall, 16Mar55: New World A-Comin' / Night Creature Pts. 1,2&3 / Harlem. (Mentioned during the panel discussion in Oldham by Jimmy Woode, 29May88).

Musica Jazz(I) 1022 (LP) "HARLEM"

One DE item included: 17Oct30 Mood Indigo -A.

Musica Jazz(I) 1054 (LP) "I MAESTRO DEL TROMBONE"

Has one DE item: 23Jan43 Black And Tan Fantasy. From the first Carnegie Hall concert.

Musica Jazz(I) 1055 (LP) "BILLY STRAYHORN"

7Apr45 Midriff / 24Aug45 Pianistically Allied / 8Sep45 Chelsea Bridge / Something To Live For / Clementine / 2Feb47 Triple Play / 26Jan63 Angu / 14Jan64 Lush Life / Passion Flower / 5Feb63 Star Crossed Lovers / 24Oct63 A Flower Is A Lovesome Thing / A Train

All live from broadcasts and TV. (See DEMS88/1-4.)

Musica Jazz(I) 1060 (LP) "W.C. HANDY"

One DE item, live from Denver, included: 9Jul47 Beale Street Blues. (See DEMS88/5-6.)

Musica Jazz(I) 1061 (LP) "STAN GETZ"

One DE item, from a live bc included: 9Feb53 I Got It Bad (Guest: S.Getz). (Also see Raretone(I) 5012 in DEMS85/1-3.)

Musica Jazz(I) 1068 (LP) "BEN WEBSTER"

Two DE tracks included: 2Nov40 Mobile Bay -1 / 15Jan41 Until Tonight (Mauve) (from Standard Transcriptions).

Musica Jazz(I) 1082 (LP) "JOHNNY HODGES"

Eight, out of twelve, tracks are by DE: 23Jan43 Come Sunday / 27Jul46* Jump For Joy / 24Aug46 Magenta Haze / 4Oct47 Hy'a Sue / 22Jul60 All Of Me / 26Aug63 Jeep's Blues / 21Aug67 The Intimacy Of The Blues / 9Nov69 Heaven

Live performances from broadcasts and TV.

* = Origin in liner notes as S.F., we say it to be San Diego!

Vdisc(I) VDL-1001 (LP) "LE GRANDI ORCHESTRE - VOL.1"

Vdisc(I) VDL-1002 (LP) "LE GRANDI ORCHESTRE - VOL.2"

Earlier reviewed in DEMS81/5-4. We believe the contents then given by Mr. H-U Hill to be incorrect. We still lack the details for DL-1001, but thanks to Mr. Masera here is the complete details for VDL-1002 (numbers within parenthesis = the original Vdisc 78rpm release numbers): 13Nov48 The Tattooed Bride, Pt.1&2(Vdisc 898)/16Jan48 Esquire Swank(617) / (W&H: Mean To Me) / Frankie And Johnny, Pt.1&2 (626) / (W&H: Blowing Up A Storm) / Jackson Fiddles While Ralph Burns / (DE & WH orchs. combined): C. Jam Blues(648) / 21Apr45 Black, Brown And Beige, Pts.1&2 (657) / (16Jan46 W&H: Cal-donia)

SEASONAL GREETINGS
TO ALL AND EVERYONE!

MOST HEARTY THANKS FOR ANOTHER YEAR OF APPRECIATION FOR DEMS, AND FOR VARIOUS KINDS OF DONATIONS AS WELL AS SUBSTANTIAL APPRECIATION!

ALL FOR THE LOVE OF DUKE !

PEGASUS PLAYERS TO OPEN IN DUKE'S JUMP FOR JOY IN OCTOBER

by Don Miller

In his autobiography "Music Is My Mistress, Duke Ellington wrote, "In 1941 a team of scholarly Hollywood writers decided to attempt to correct the race situation in the U.S.A. through a form of theatrical propaganda. This culminated in meetings at which the decision was made to do Jump For Joy, a show that would take Uncle Tom out of the theatre, eliminating the stereotyped image that had been exploited by Hollywood and Broadway, and say things that would make the audience think." "Jump For Joy was premiered at the Mayan Theatre in Los Angeles early in the summer of 1941. The audience itself was an unusual composition, for it included the most celebrated Hollywoodians, middle-class ofays, the sweet-and-low, scuffling type Negroes, and dicty Negroes as well (doctors, lawyers, etc.). The Negroes always left proudly, with their chests sticking out." (p175)

The show ran for three months, subject to constant revision after each performance. As Duke described the revision process:

"We were always on guard against the possibility of chauvinism creeping in, of saying the same things about other races we did not want said about Negroes. . . ."

"The show was done on a highly intellectual level - no crying, no moaning, but entertaining and with social demands as a potent spice. Anyone who attended those backstage meetings for twelve weeks got a full college education in social significance."

Duke also quoted one of the jump dancers, Avanelle Harris as remembering:

"The importance of its message caused a wave of enthusiasm throughout the cast, which was well aware of its controversial impact. Everything, every setting, every note of music, every lyric, meant something. All the sketches had a message for the world. The tragedy was that the world was not ready for Jump For Joy." (p176)

The Performers included the 1941 "Webster-Blanton" version of the Ellington Orchestra, Herb Jeffries, Ivy Anderson, Dorothy Dandridge, Marie Bryant, Paul White, Wonderful Smith and a host of others. No live recordings were made, though some of the music exist in studio recordings and some in manuscript form has been found among the documents in the Smithsonian's new Ellington archive.

Many jazz fans are familiar with the title tune "Jump For Joy," often performed and recorded by Ray Nance and with Johnny Hodges' (and Ivy's) famous "I Got It Bad and That Ain't Good," and perhaps with "Brown-Skinned Gal in the Calico Gown" and "Bli-Blip," but few have heard the first-act opener "Sun-Tanned Tenth of the Nation," or "Chocolate Shake," or the not-very-subtle social commentary that was cut from the show "I've Got a Passport From Georgia (and I'm Going to the U.S.A.)"

In early October, Chicago's Pegasus Players, a professional, not for profit group, will bring Jump For Joy back to the stage. (They are presently on the boards with the successful circus musical BARNUM, and were the original co-producers of the musical comedy Sylvia's Real Good Advice.) Jump will be the most ambitious production effort in their 12-year history in theater at Truman College. With a cast, orchestra, and production crew numbering over forty persons, the effort will be expensive, very expensive.

In 1958 an effort was made to restage Jump For Joy in Florida, but little happened because of the high production costs. The Pegasus players have chosen to adopt the optimistic lyrics of the show's title song:

Don't you grieve, little Eve,
All those hounds, I do believe,
Have been killed ---
Ain't You thrilled!
Jump for Joy.

So this 50th anniversary version stands to be the real first to bring it back to life.

It was a chance meeting with Gordon Ewing, a member of the Ray Nance Chapter (Chicago) of the Duke Ellington Society, that Arlene Crewdson, the artistic director of the Pegasus Players learned of Jump For Joy. Inspired by Ewing's account Crewdson sought out Ellington experts all over the country to learn more details of Jump For Joy characterized in its original program cover as "A Sun-Tanned Revue-sical."

High on Crewdson's list of persons to consult were Patricia Willard, who wrote the excellent 32-page booklet which accompanies the Smithsonian Institution's record album of music from the show, and Sid Kuller, one of the original 1941 production group as lyricist, sketch writer-and-director, and occasional composer. Meetings with them resulted in increasing enthusiasm, not only for Crewdson but



JUMP FOR JOY
(REVISITED)
50 year retrospective of the original show.



for those she began to enlist as staff and production crew for a recreation of Jump For Joy

The 1941 show was both entertainment and a social commentary on the "Sun-Tanned Tenth of the Nation." The 50th anniversary edition by the Pegasus Players will be updated to include an entirely new second half of the show, using new lyrics and skits created by Sid Kuller and using Ellington music. Some of the retained material will be altered to adapt to modern times. For instance, "Uncle Tom's Cabin is a drive-in now" will become "Uncle Tom's Cabin is a condo now."

I have been fascinated observing the give-and-take in Crewdson's recent staff meetings with Kuller, director Joel Hall, music consultant Richard Wang and John Watson (of the Ellington Dynasty), and a host of persons for costumes, scenery, fund raising, promotion, budget, sound, lights, and other topics. Kuller, Wilson, Hall and Wang were among many who attended "Ellington '91", the international conference of Ducal scholars in Los Angeles, which featured discussions of JUMP FOR JOY and a theatrical/musical evening session of some rare and the well known numbers. (Herb Jeffries and Avanelle Harris were among the originals to participate in the 50th reunion!) A visit to the Mayan Theater, site of the original production, provided the Chicago group with additional knowledge to pursue the upcoming effort.

It has been equally intriguing to watch the casting calls. Each person trying out had to appear before a group representing direction, music production, and dance. The number who tried out vastly exceeded the number of parts available. The potential players brought their own material to act out and sing for the judges. For dancing, Joel Hall created short routines in stages to see how readily they learned and how well they did. A major task for Jonathan Wilson will be to fashion self-assured interpreters of Ellington out of a lot of young people who know little or nothing about him, but who do have the potential for being first-rate performers. Wilson and the Pegasus Players have the reputation for being able to do just that.

On a personal note, watching the hectic pace of the tryouts reminded me of my own hectic WWII days in the Air-Force Special Services where we put on shows alone or with the USO and where everyone had to be ready to be anything from prop man to master of ceremonies, depending on need. It also struck a well-worn nerve to observe these artistic youngsters so well skilled in their talents yet so ignorant of the musical genius and social impact of Duke Ellington.

This effort of the Pegasus Players has attracted national attention, including mention in Variety, as well as local press. The excitement is still growing. It will be a multi-faceted Chicago event. The Chicago Historical Society is planning a special exhibit on two aspects of Ellington. One will feature the Duke's presence in Chicago, supported by JIC archival material donated by Gwen Pittard, last displayed at the 1983 Chicago Meeting of the Duke Ellington Study Group; the Smithsonian Institution will assist the exhibit with material on the show from their Ellington archives.

For those who don't know about Duke's social significance and for those who do, this will be a major event.

ADDENDUM: (by Professor Markle) Vocabulary Lesson

In the official PROGRAM, as printed in Duke's autobiography, the credits were followed by a GLOSSARY. Rather than shorten it on the presumption that some of its words are now part of the common language, here is the whole 1941 list.

- all reet ... all right
- all root ... all right
- short ... cheap car
- rubber ... good car
- murder ... fine
- banta ... girl
- jump ... joyful
- killer ... dandy

(ctd. page 4)

THE ELLINGTON SOLOISTS (31)

Continuing Ken Rattenbury's series



In the spring of 1956, Duke Ellington and his orchestra assembled in a studio to record a selection of settings to display the vocal stylings of Rosemary Clooney for an album named 'Blue Rose', Miss Clooney's performances being dubbed on at a later date. But an arrangement of Billy Strayhorn's beautiful 'Passion Flower' was laid down as a performance strictly for the Ellingtonians alone, in particular to showcase the inimitable, incomparable alto saxophone artistry of the immortal Johnny Hodges.

This performance, transcribed as played, is quintessential Hodges: all his instantly recognizable, well-loved devices are there -- those splendidly controlled glissandi appear in plenty (during Bars 9, 11, 17, 18, 22, 24, 25, 27, 29 and at the start of his vacating phrase in Bar 34, but most emphatically and dramatically demonstrated during Bars 24 and 25, where his miraculously executed 'fall' spills over into his final paraphrasing of the original tune (from Bars 25 onwards). Another characteristic of the Hodges genius for controlled ornamentation occurs during Bar 32, where his compressed, almost scurrying flurry is beautifully paced and blamelessly executed (there are, in fact, two more examples -- albeit less compacted, still perfectly poised -- during Bars 8 and 15).

Throughout, above all else, towers Johnny Hodges's ravishing, gorgeous tone -- a phenomenon of timbre, I feel, may never, ever be duplicated in our music. This musician was unique; Ellington knew this, and, recollecting his premier soloists's long tenures with the orchestra, at a time of his untimely, unexpected death, said 'I imagine I have been much envied'.

There is little doubt about that.

Ex. 1 = PASSION FLOWER (STRAYHORN) =

slow + BLUESY

In this performance -- as in countless others during his illustrious career -- Johnny has produced -- entirely complementary to the already refined, sophisticated and lyrical material conceived by Billy Strayhorn -- something quite extraordinarily beautiful.

SOURCE: 'Blue Rose', on Columbia CL-872, Rosemary Clooney with the Duke Ellington Orchestra, now as they term it, 'a collector's item'.

Jump For Joy... (ctd.)

vine ... sult	cat ... fellow
hame ... job	lush ... sot
fly ... fine	juice ... liquor
groovy ... in the know	charge ... marijuana
square ... not in the know	charge water ... liquor
sport my hen .. show off	blow my top ... enjoy
my girl	kitten ... girl
flip my lid ... enjoy	beat ... tired
snap my cap ... enjoy	cut out ... have to go
bust my conk ... enjoy	knock a scarf ... eat a good
don't drape that on me ...	meal
don't kid me	solid ... fine
dig this ... get this	dig you later ... see you
pins ... legs	later
gams ... legs	dresses ... girls
pants ... boys	chick ... girl

Jack.. name for any any fellow	Mike ... other name for any fellow
K.M.. kitchen mechanics	skin ... palm of hand
waitress ... aviator	ice ... jewelry
furburg ... town far away	put you on the air ... give me a cigarette

QUOTE: Wynton Marsalis talked about Duke at the IAJE Conference. The remarks appeared in the June 1991 Down Beat.

[Duke] remained true to his musical vision, regardless of the country's changing moods. You have to remember, Duke Ellington lived during tragic times in our country's racial history. But he always dealt with prejudice and the woes it brings with dignity, always pursuing something beautiful, trying to make the world a better place for all of us.

During the month of January 1992 a balance report will be off to all members concerned.

We will ask for a donation of SEK 120:- for the next coming Mar92-Mar93 period.

DISCUSSIONS - ADDITIONS - CORRECTIONS

91/4-5: "Jungle Nights In Harlem" CD, 12Apr29
"A Night At The Cotton Club":

The Bluebird CD and the Pirate EP used the same takes, but the EP has different take numbers, same as the ones I got together with the 1965 tape copy source. I assume the ones used for the CD are quite correct.

Hugues Panassié received test copies already in the late '30s. He was at the time engaged in a 78 rpm re-issue project for the American RCA-Victor. He however didn't feel the 12 Apr 32 material worth being issued. The tests were still in his collections, when I visited him in 1967. (Hällström)

All issues of "A Night ..." part 1 derive from take 1. Takes are correctly identified on the CD, and also on Time-Life (Box) STEB-16. Takes are mis-identified as -2/-3 on Pirate EP and RCA(F) 741.029. (I haven't seen Vic. RA-31, so I can't comment.) I have a 78 rpm test of Pt.1, and it is clearly marked as CVE 51158-1. (Lasker)

During a phone conversation with Mr. Hällström, I completely misunderstood the gist of the take number discussion, to my big shame. I herewith make my sincere apologies, hoping no harm has been done to our readers due to the false information. (Aasland)

I have difficulties, not to say it is quite impossible, to obtain recent Italian releases (Jazz & Jazz, Jazz Up, Echo Jazz) during their short time of availability. They cannot be found in my French provincial region, and usual suppliers in France, England, and in the USA seem never to have such Italian editions. If finally traced, such previously "unissued" releases are already deleted. Can DEMS help mentioning any dealers to turn to, or the address of the editor of JAZZ & JAZZ records? I have never held a copy in my hands! (Merlin)

Recent issues of the bulletin list "new releases" of "fresh" material on CDs that are unobtainable by me. After 50 years of collecting, I am about ready to give up my efforts to acquire these obscure European labels. In past years the problem was not as severe. But today it is almost an assignment for Sherlock Holmes. (Jacobs)

The main problem is that the CD releases give no details concerning the origin addresses, etc. Thus we must ask all members who can do so to please inform about availability.

DEMS knows about the following:

JAZZ PLUS (CD) gives the following address:

EDITOP 2000 58, rue de l'Hôtel-de-Ville, 75004 PARIS, France (a French-Italian collaboration).

MAGIC (F) CDs are marketed by SUBMARINE RECORDS, 13 Gardenia Road, Bush Hill Park, ENFIELD, Middlesex EN1 2JA, England.

There is a specialized mail-order dealer in Sweden, run by a DEMS member, who is apt to meet with

your wants, provided sources are still in business. Refer to DEMS. The address:
SKIVFYND, Box 8003, S-104 20 STOCKHOLM, Sweden.

91/4-5: "DUKE'S MEN - SMALL GROUPS", Columbia (2-CD set): The catalog number left out is C2K 44995. This is the first of three sets which will include everything from the Columbia Catalog recorded by DE small groups. (Hällström)

I should like to point out a book published earlier this year in New York, "AFRS ONE NIGHT STAND 1-1001", which might be of interest also to us DEMS members. (Hällström)

Jazz Band EB-411, "LIVE AT STUTTGART, Vol.1": Do you know if a second volume for a full complement of the concert... is, was, will be available? (Merlin)
There hasn't been a second volume issued. (DEMS)

Musica Jazz 1082, "JOHNNY HODGES": On the jacket for the title "You Blew Out The Flame in My Heart" there is no date or origin given. Can DEMS help? (Merlin)
At present time we are unable to do so. Let us hope someone among our members can clarify. (DEMS)

91/4-2: Magnetic MRCD-119 (CD): The official country of origin is Luxembourg, made in Germany. But the producing theme, including Jaques Lubin, is French. Here are some details:
Tuesday, 28oct58, Paris, Palais de Chaillot

1st concert, 6:30 PM:
Take The A Train
Black And Tan Fantasy-Creole Love Call-The Mooche
Newport Up
Tenderly
Autumn Leaves
El Gato
Stomp Jones
Jeep's Blues
All Of Me
Hi Fi Fo Fun
Medley
Diminuendo And Crescendo In Blue

2nd concert, 9:30 PM:
Tenderly
Perdido
Sophisticated Lady
Sonnet To Hank Cinq
What Else Can You Do With A Drum?
On The Sunny Side Of The Street
Things Ain't What They Used To Be
m = Magnetic(L) MRCD-119

28oct58, Paris, L'Alhambra-Maurice Chevalier
1st concert, 6:30 PM:

Juniflip
Frustration
Such Sweet Thunder
Sonnet To Hank Cinq
What Else Can You Do With A Drum?
La Virgen De La Macarena
Passion Flower
All Of Me
Jam With Sam
(Intermission)
Boo-Dah
Hi Fi Fo Fun
Medley
Diminuendo And Crescendo In Blue

2nd concert, 9:30 PM:
Take The A Train
Black And Tan Fantasy-Creole Love Call
The Mooche
Newport Up
Deep Purple
Harlem Air Shaft
Such Sweet Thunder
Stomp Jones
Things Ain't What They Used To Be
Hi Fi Fo Fun
El Gato
Together
Jeep's Blues

m = Magnetic (L) MRCD-119
a = Magic (E) AWE-19
d = DR-42 (see DEMS 90/3-3) (Moulé)

For the last concert, I'm not absolutely sure of the content, except for the 4 first tracks. (Moulé)

DEMS: We have a few additional titles in our files, most probably from the 2nd concert:
Kinda Duidah-Rockin' In Rhythm, What Else Can You Do With A Drum, All Of Me.

90/4-2: Do we have more details on the "Take The A Train" included on that rare AMERICAN HOT WAX 78 rpm record? (Moulé)
DEMS: Research work under way.

91/1-5: Jazz Archives and PMF Jazz Archives are, in fact, one and the same CD: PMF/Jazz Archives (H) 90.105-2. Also CD re-issued: CDGH-2098, with former LP liner notes mentioning side 1 and 2! (Moulé)

91/1-1: Sandy Hook(US) S.H. 2098 is titled "Mae West - On The Air!". Side 1/track 1 is "My Old Flame", same as on RCA (F) FPM-7002. Balance from radio shows by Mae West. (Moulé)

VIDEO NEWS

A report by DEMS member François-Xavier Moulé
ALL VHS/PAL:

VIDJAZZ 11 "DUKE ELLINGTON IN EUROPE, 1963-64"
Stockholm, 7Feb63 A Train / Do Nothin' ... / The Blues / The Eighth Veil / Star-Crossed Lovers / Sophisticated Lady / Honeysuckle Rose / Take Love Easy / Dancers In Love / I Got It Bad / Guitar Amour / Tuttle For Cootie* / London, 20Feb64 Perdido / Caravan "Take Love Easy", issued on Azure CA-3 (DESOR 868) London portion from BBC-TV "Jazz On Campus" (DESOR 911)
* Tutti should read: Tootie. (DEMS)

VIDJAZZ 12 "LESTER YOUNG & BILLIE HOLIDAY"
Sequence from "Symphony In Black" included.

VIDJAZZ 25 "THE SWING ERA - VARIOUS ARTISTS"
"Take The A Train" from "Reveille With Beverly" is included.

VIDJAZZ 31 "DE IN AMSTERDAM AND ZURICH"
2Nov58 B&T Fant.-CLC-Mooche / My Funny Valentine / Mr. Gentle And Mr. Cool / All Of Me / Don't Get Around ...-Do Nothin' ...-In A Sent.Mood-Mood Indigo -I'm Beg. To See ...-Soph.Lady-Caravan-I Got It Bad -It Don't Mean A Thing-Solitude-I Let A Song ... / Sep59 Satin Doll / I Let A Song ... / Basin Street Blues / Diminuendo In Blue
DEMS: 2Nov58 from concert at the Concertgebouw, Amsterdam.
Sep59 should be 3oct59, from the Kongresshaus, Zurich. As far as we know today Duke was never in Switzerland during the month of September.

SWINGTIME VIDEO SERIES (= CHARLY VIDEO) now issued in France by "Film Office". The series is called "Pour ceux qui aiment le jazz":

VOLUME 3 (Les années 60 - 1re partie) contains 1965 A Train (theme) / Satin Doll / Prowling Cat / Do Nothin' ... / A Train (theme)

VOLUME 4 (Les Années 30-40) contains 1943 Mood Indigo / Soph.Lady / It Don't Mean ... / Don't Get Around ...

VOLUME 7 (Les années 50 - 3e partie) contains 1952 Mood Indigo / Caravan / Soph. Lady / V.I.P.'s Boogie / The Mooche / Solitude / The Hawk Talks

VOLUME 10 (The Count & The Duke) contains 1965 A Train (theme) / Cotton Tail / Caravan-I Got It Bad -Don't Get Around ...-Mood Indigo-I'm Beg. To See ... -Soph. Lady / Banquet Scene / Skillipoop / A Train (theme)

RCA / Columbia Pictures(E) CVT-10071 "ANATOMY OF A MURDER"
This video cassette was published in 1988. The case notes read: "Duke Ellington wrote the score and makes a rare personal appearance."

NEW RELEASES AND RE-RELEASES



● A Jazz Hour With ... (EEC) JHR-73544 (CD)
"JUMP FOR JOY"
Taffy Twist / B & T Fantasy / Boo Dah / Snada / Jump For Joy / What Am I Here For? / A Train* / Pyramid / La Plus Belle Africaine / Black Butterfly / Isfahan / (From a Medley): In A Sent. Mood-Mood Indigo-I'm Beg. To See The Light- Soph.Lady*-I Got It Bad-Just Squeeze Me-It Don't Mean A Thing-Solitude

The CD issue leaves no lead as to dates and origins. Further investigation is needed.

The title sequence on the front page differ from the sequence on the CD. The front page has "Pyramid" followed by "Isfahan" followed by "Black Butterfly" in turn followed by (a not included) "I Let A Song-Don't Get Around", and the title row is followed by the statement "And Many Others", but all those "many others" are also non-existence. No time is given, my player states it to be 62:08. (Aasland)

● Elite (E) 014CD (CD) "DUKE ELLINGTON JUMPIN'"
7 Jul 55 Intro. (edited) by Father Norman O'Connor / "Newport Jazz Festival Suite": a) Festival Junction, b) Blues To Be There, c) Newport / Jeep's Blues / 6 Jul 61 Take The A Train (The DE and CB orchs combined) / 7 Jul 56 Dim.&Cresc. In Blue / 6 Jul 61 (DE+CB): Segue In 'C' / Battle Royal / Jumpin' At The Woodside

No dates or personnel. The combination of DE's & CB's orchestras not mentioned either. Time: 64:11. (Aasland)

● Hot'N Sweet/EPM Musique (F) FDC-5112 (CD)
"VOL.3 - 1927-1928 - BLACK BEAUTY"
Blue Bubbles (2 tks) / Red Hot Band / Doin' The Frog / Sweet Mama / Stack O'Lee Blues / Bugle Call Rag / Take It Easy / Jubilee Stomp/Harlem Twist/Jubilee Stomp / East St. Louis Toodle-00 (2 tks) / Take It Easy (2 tks) / Black Beauty (2 tks) / Take It Easy / Jubilee Stomp / Black Beauty / Jubilee Stomp / Got Everything But You / Yellow Dog Blues / Tishomingo Blues

The two takes of "Jubilee Stomp" from 26Mar28 are overlooked ... Another imperfect product ... I wonder whether EPM MUSIQUE will now carry on with their reissues, or not. Who is going to buy all these CDs? (Moulé)

● Jazz Time 29 (CD) "HARLEM RHYTHM, VOL. 1"
The following English Ellington recordings are included: I've Got The World On A String / Merry-Go-Round (2 takes) / Sophisticated Lady/Down A Carolina Lane.

Folder with complete personnel included. Total CD time: 74 mins. (Hillström)

● Jazz & Jazz (It) CDJ-612 (CD) "TRANSLUCENCY"
9Jul47 A Train (theme)*/Ov. To A Jam Session / It Shouldn't Happen To A Dream / One O'Clock Jump / Beale Street Blues/Things Ain't... (clng theme)*/ 11Jul47 A Train (theme) / How High The Moon / Translucency/Jam-A-Ditty / A Flower Is A Lovesome Thing / Rockin' In Rhythm / Tulip Or Turnip & bc close

* = not mentioned in the liner notes.
A "follow-up" of Jazz & Jazz CDJ-602 (DEMS9/4-3) and JJ-602 (DEMS9/3-6). From CBS broadcasts. From "Translucency" to "Tulip ..." earlier issued on lp Up-To-Date (US) 2001.
A highly interesting CD not to be overlooked! (Moulé)

● JMY (Jazz Music Yesterday) JMY-1011-2 (CD)
"DE - STANDARDS - LIVE AT THE SALLE PLEYEL"
Black And Tan Fantasie / Caravane / Up Jump / Take The A Train / Honeysuckle Rose / Black Power / Perdidio / El Gato / Black Butterfly / Things Ain't ... / Satin Doll / Sophisticated Lady
Paris, 1Nov69. This is fresh material. In my files the concert started with "Kinda Dukish-Rockin'

In Rhythm" before the "B&T Fantasy", and with "La Plus Belle Africaine" between "Up Jump" and "A Train" and ended with "C Jam Blues" following "Soph.Lady". Can you confirm? (Moulé)

Aasland: Yes, I can.
(Moulé, ctd.): In the liner notes one can read: Trumpet: Norris Turney (with Cat, Merner & Cootie); Trombones: Norris Turney (with L.Brown & Chuck Connors); Saxophones: (No Norris Turney!) and H. Ashby not mentioned either.

(I had a laugh at first, before listening again to a tape I have of a broadcast on the day after in which the speaker said there was a new musician with Ellington, a Norris Turney who played the trombone, the flute and various saxophones!)
Three musicians were missing on the first concert: Berry Green (tb), Willie Cook & Harold Johnson (tps). There were only 3 trumpets (CW CA Metn), 3 trombones (LB CCrs & Norris Turney), 5 saxes (RP JH Norris Turney PG & Häby) + rhythm.

On the second concert (most of it has been released on Byg YX-6031, plus one selection on S.R.O. 33C38-7680) Ambrose Jackson & Harold Johnson were added to the trumpet section, and French trombone player François Guin was added to the trombones.

Did you know that Norris Turney also played the trumpet during that series of concerts? He certainly did at one point, as can be read in an interview published in JAZZ JOURNAL (June 1986): "In 1969, I joined Duke Ellington and stayed with him for about 4 years When they phoned a month later, it was to replace Berry Green in the trombone section. So I went back and started playing in the trombone section for a while. I played trombone parts, trumpet parts, saxophone parts up to the time that Johnny (Hodges) passed away, then I went into his chair".

This portion of interview is very interesting, considering the personnel mentioned on this CD ... almost accurate. (Moulé)

● Masters Of Jazz/Media 7 (F) MJD-8 (CD)
"DUKE ELLINGTON - VOL.1 - 1924-1926"
It's Gonna Be A Cold, Cold Winter/Parlor Social De Luxe / Choo Choo / Rairy Nights / Deacon Jazz / Oh, How I Love My Darling / How Come You Do Me Like You Do? / Everything Is Hotay Totsy Now/I'm Gonna Hang Around My Sugar / Trombone Blues / Georgia Grind/Parlor Social Stomp / "Wanna Go Back Again" Blues / If You Can't Hold The Man You Love / Animal : Crackers / Li'l Farina / Jig Walk (p roll) / Lucky Numbers Blues / I'm Gonna Put You Right In Jail / East St. Louis Toodle-00 / Birmingham Breakdown (Moulé)

From a French series called Masters Of Jazz, by Media 7, subtitled "Complete Edition". Intended to re-issue the complete output of main "classic jazz" artists, 12 CDs 4 times/year, meaning about 200 CDs will be issued by the year 2000 ...

"Jig Walk" has again been included, though we now know it not to be a DE item. For "I'm Gonna Hang..." and "Trombone ..." the date is given as 7Sep25, and for "Georgia Grand" and "Parlor ..." as 26Mar25, and for "Lucky Numbers ..." and "I'm Gonna Put You ..." as 19Oct26. (Moulé)

Aasland: My latest investigations placed "Lucky" and "I'm Gonna" dated as 10Oct26.
(Moulé, ctd.): I don't know what to think about those new dates ...

What might be the source? Alexander Rado wrote the liner notes, known from the French RCA "The Works Of Duke" series in the 70's. Not found among the "Recommended reading" in the CD booklet (in French and English) are the books by Mark Tucker and by our member Ken Rattenbury, which is a great pity, since both books cover the material on the above two CDs.

● Masters Of Jazz/Media 7 (F) MJD-9 (CD)
"DUKE ELLINGTON - VOL.2 - 1926-1927"
Immigration Blues / The Creeper (2 tks) / If You Can't Hold The Man You Love / New Orleans Lowdown /

Song Of The Cotton Field / Birmingham Breakdown / East St. Louis Toodle-00 / East St. Louis Toodle-00 / Hop Head / Down In Our Alley Blues / Black And Tan Fantasy / Soliloquy / Washington Wobble (2 tks) / Creole Love Call / The Blues I Love To Sing (2 tks) / Black And Tan Fantasy / Washington Wobble

So, here we are again! Unfortunately not perfect! (Moulé)

"Washington Wobble" is the original spelling of this title. Back in the 78rpm days, when released in Europe, the title was changed as "... Wobble", remained here. (Aasland)

● MCA Classics MCAD-4231B (CD)
"ORCHESTRAL WORKS"
1. Poetic Commentary A. (1:41)
2. "New World A'Coming" (11:14)
3. Poetic Commentary B. (2:35)
4. "Harlem"
"The Golden Broom & The Green Apple":
5. Poetic Commentary C. (1:29)
6. Stanza 1. The Golden Broom (10:16)
7. Poetic Commentary D. (1:18)
8. Stanza 2. The Green Apple (4:27)
9. Poetic Commentary E. (1:30)
10. Stanza 3. The Handsome Traffic Policemen (5:57)
Duke Ellington (p) and the Cincinnati Symphony Orchestra, Eric Kunzel (conductor).
This is the same as Decca DL-710176 + the Bonus EP together. (Lawrence)

● MCA 4234B (CD) "DE - THE JUNGLE BAND"
Doin' The Voom Voom / Rent Party Blues / Paducah / Harlem Flat Blues / Jungle Jamboree / Jolly Wog / Jazz Convulsions / Sweet Mama / Wall Street Wall / Cincinnati Daddy / Double Check Stomp / Cotton Club Stomp / Mood Indigo / Rockin' In Rhythm / Creole Rhapsody, Pts. 1 & 2
An interesting folder included. (Hillström)

● Prestige PCD-24045-2 (CD)
"SECOND SACRED CONCERT"
Praise God (3:09) / Supreme Being (11:45) / Heaven (4:55) / Something About Believing (8:12) / Almighty God (6:32) / The Shepherd (7:10) / It's Freedom (13:00) / Meditation (3:10) / The Biggest And Busiest Intersection (3:45) / T.G.T.T. (2:25) / Praise God And Dance (10:59)
These were taken from the original double LP UAD 6007-3, but had not enough space for:
Don't Get On Your Knees To Pray; Father Forgive. (Lawrence)

● Vogue (F) 614012 "DANCIN' JAZZ"
Contains 1 DE track: 6. Jamaica Tomboy from SESAC). (Moulé)

WANTED

ASSAULT ON A QUEEN was shown on British television last August. I wish I could get a copy of it from a DEMS member. Please contact:

François-Xavier Moulé.
156, rue des Maillets
72000 LEMANS
France

The DEMS OFFICE would likewise be able to obtain a copy from the same occasion. Address:

DEMS
Box 4026
S-175 04 JÄRFÄLLA
Sweden

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