

THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

For DEMS members only!

1984/3 JULY-AUG-SEP



"Duke"
EDWARD KENNEDY ELLINGTON
1899 · 1974

NEW RELEASES AND RE-RELEASES



● **Alcohol (J) ALP-001 "GOOD OLD SONGS - Vol.1"**

One DE title included: "Joog, Joog", recorded 22Dec49, mx CO 42551-1. (Yuze)

● **Astan (G) LP-20024 "DUKE ELLINGTON"**

This LP is one you can completely forget about. It contains some selections from the 14Dec43 Carnegie Hall concert, earlier released on various labels. As you all know the complete version is to be found on Ember 2001.

● **CBS Sony (J) 40AP-2771-2 "NEWPORT JAZZ FESTIVAL - LIVE"**

Same as Columbia C2-38262. (Yuze)

● **CBS Sony (J) 25AP-2776 "THE GIRL'S SUITE" / "THE PERFUME SUITE"**

Same as Columbia FC-38028 (in Europe on CBS 85933) (Yuze)

● **CBS (F) 66607 "THE COMPLETE DUKE ELLINGTON 1947 - 1952"**

SIDE A: 14Aug47 Hy'a Sue -1 / Lady Of The Lavender Mist -1 / Women (They'll Get You) -1 / 15Sep47 It's Monday Every Day -1 / Golden Cress -1 / 29Sep47 Put Yourself In My Place Baby -2 / Cowboy Rhumba -2

SIDE B: 29Sep47 The Wildest Gal In Town -1 / I Fell And Broke My Heart -1 / 30Sep47 Antidiseestablishmentarianism -1 / Don't Be So Mean To Baby -1 / 1Oct47 It's Mad, Mad, Mad -1 / You Gotta Crawl Before You Walk -1 / 2Oct47 Kitty -1

SIDE C: 2Oct47 Brown Penny -2 / 6Oct47 Change My Ways -2 / Boogie Bop Blues -1 / Sultry Serenade -1 / Stomp, Look And Listen -1 / Air Conditioned Jungle -1 / Three Cent Stomp -1

SIDE D: 11Nov47 Progressive Gavotte -1 / He Makes Me Believe He's Mine -1 / 14Nov47 Take Love Easy -1 / I Can't Believe That You're In Love With Me -1 / How High The Moon -1 / Singin' In The Rain -1 / 18Nov47 Do Nothin' Till You Hear From Me -1

SIDE E: 20Nov47 Don't Get Around Much Anymore -1 / Once Upon A Dream -1 / It's Love I'm In -1 / 22Dec47 I Could Get A Man -1 / On A Turquoise Cloud -1 / 30Dec47 A Woman And A Man -1 / The Clothed Woman -1

SIDE F: 30Dec47 New York City Blues -1 / Let's Go Blues (no allocated matrix) / 1Sep49 You Of All People -1 / Creole Love Call -1 / The Greatest There Is -1 / Snibor -1 / 22Dec49 The World Is Waiting For The Sunrise -1

SIDE G: 22Dec49 Joog, Joog -1 / Good Woman Blues -1 / On The Sunny Side Of The Street -1 / B Sharp Boston -1 / 20Nov50 Build That Railroad -1 / Love You Madly -1 / Great Times -1

SIDE H: 10May51 Fancy Dan -1 / The Hawk Talks -1 / VIP's Boogie -1 / Jam With Sam -1 / Monologue -1 / 24May51 Ting-A-Ling -1 / The Eighth Veil -1

SIDE I: 24May51 Brown Betty -1 / 7Aug51 Deep Night -1 / Please Be Kind -1 / Smada -1 / 8Aug51 Rock-Skippin' At The Blue Note -1 / 7Dec51 Bensonality -1 / 11Dec51 Blues At Sundown -1

SIDE J: 11Dec51 Duet -1 / Controversial Suite -2 / Azalea -7 / Vagabonds -7 / Something To Live For -7

SIDE K: 30Jun52 I Love My Lovin' Lover -1 / Come On Home -1 / Nov52? The Blues -1 / Body And Soul -1 / 22Dec52 Primpin' For The Prom -1 / The Vulture Song -1 / Follow Me -1

SIDE L: "Liberian Suite" (I Like The Sunrise, Dance No.1, 2, 3, 4, and 5)

The enclosed booklet gives matrix numbers only - no take information.

A few remarks: **SIDE F** "Creole Love Call" is take -1. Take -2 is only to be found on the Columbia 2-LP Set KG-33341.

SIDE G: "B Sharp Boston" same as Columbia PE-7, take -1.

SIDE J: "Azalea" is different to UTD 2004. "Vagabonds" is different to Franklin Mint and UTD 2004, which in turn is different to each other. "Something To Live For" is

different to UPT 2004. **SIDE K** "Blues" and "Body And Soul" are the same as on UTD 2006. (Hill)

"He Makes Me Believe", "Something To Live For" and "I Love My Lovin' Lover" previously unissued. "It's Monday", "Put Yourself", "Wildest Gal", "I Fell", "Don't Be So Mean", "Once Upon A Dream", "It's Love I'm In", "You Of All", "World Is Waiting", "Azalea", "Body And Soul" and "The Vulture Song" previously unissued by Columbia (CBS) on LP, though some have been issued on FDC. (Contijoch)

Regarding my comment published in Bull84/1-5 regarding hitherto unreleased (on LP) issues of 78rpm material, this set contains quite a number of these from the Columbia/CBS files, some previously unissued in any format. ... At this point, I have nothing to offer regarding the accuracy of the published discographical information included until I have had the time to make extensive listening comparisons. (Carmack)

DEMS comments: Further research as to takes, etc, is undoubtedly needed. A few of the above given remarks are contradictory. We have to await further investigation results to be forwarded.

SIDE I "Deep Night", "Please Be Kind", "Smada" are in the booklet said to be from 8Aug47.

SIDE F Concerning "Creole Love Call" our latest research efforts resulted in the following:

41688- UTD 2003
41688-1 Columbia 1-369, CL-558, CBS 66607
41688-2 Columbia KG-33341.

● **CBS 66425 (F) "JAZZ ANTHOLOGY" (4-LP Box)**

This issue is reported to contain "Black And Tan Fantasy" (DE&ho)/"Blues"(JB & DE) / "Primpin' For The Prom"(DE&ho) / "All Of Me"(DE&ho). The balance is not by Ellington.

● **D.E.T.S. 34 TREASURY SHOWS 13 & 20 April 1946**

13Apr46: Jam-A-Ditti / Blue Is The Night / Passion Flower & Closing

20Apr46: A Train(theme) & Intro. / The Mood To Be Wooed / Caravan / (DE Bond promo, pBS background) / Don't Take Yout Love From Me / (Station break) / A Train(theme) & Return / The Blues (from BB&B) / (DE Bond promo, pBS background) / Sono / One O'Clock Jump / I'm Just A Lucky So-And-So / Riff Staccato / Just A-Settin' And A-Rockin' & Closing

As pointed out in the scripted notes the band resumed their participation in the Treasury Series quite unannounced, and the only portion in existence from the 13Apr46 show is the one included above, now for the first time on any issue. The program originated from KABC in San Anton, Texas, but the portion preserved was taken down via

KECA, Los Angeles. The AFRS did not in this case, nor concerning the 20Apr46 and the 27Apr46 broadcasts, record the shows, thus making these performances rather rare, even amongst the most advanced collectors. In DESOR is "Fickle Fling" mentioned preceeding "Jam-A-Ditty", but, as pointed out in Bull81/5-2, this "Fling" is from 13 Apr44. Nothing has earlier been issued from the 20Apr46 Show, except one title, "One O'Clock Jump", once available on Jazz Society AA-565 (78rpm) retitled "Half Past Midnight Jump" and later used for the following microgroove releases: CAD 2051, Parade 5013, and Family 641. The sound on the DETS LP is however superior - of course. As for the solo responsibilities mentioned by DETS, we would like to exchange TJ for CA on "Blue Is The Night". Origin: Washington, DC, from the stage of the Howard Theatre.

● D.E.T.S. 35 TREASURY SHOW 27 April 1946

A Train(theme) & Intro. / Stompy Jones / Moon Mist / (DE Bond promo) (p background by BS) / Just A-Settin' And A-Rockin' / I Can't Believe That You're In Love With Me / Sophisticated Lady / (DE Bond promo - pBS) / Jennie / I'm Just A Lucky So-And-So (& Station break) / Come Sunday - Light / (Bond promo excluded) / We'll Be Together Again / Hollywood Hangover / Subtle Slough / (DE Bond promo, pBS) / Perdido & Closing

Nothing whatsoever of the above has been issued before in any form. Here is the complete show for your spinning enjoyment for the very first time. Among the solo responsibilities stated in the accompanying notes, we would like to correct the trombone parts in the BB&B excerpts to have been taken care of by Claude Jones, not by LB. And instead of mentioning JH in the latter portion of "Light" we would like to add TJ/CA. For "Hollywood Hangover" we would like to extend the stated RN part as being a CA/RN(chase) portion. Origin: The Municipal Auditorium, Worcester, Mass.

● D.E.T.S. 36 TREASURY SHOW 4 May 1946

A Train(theme) & Intro. / Just A-Settin' And A-Rockin' / (DE Bond promo) / 9:20 Special / I Can't Get Started / Flamingo (nc) / Fancy Dan / Diminendo In Blue - Trans-blucency - Crescendo In Blue / (DE Bond promo, pBS) / Someone / Three Cent Stomp / (DE Bond promo, pBS) / I'm Just A Lucky So-And-So & Closing

This show was somewhat shortened due to a horse race which had to be covered by the ABC. The AFRS is now back recording the DE Treasury Shows. Most of the selections were used for their transcription series (DWD-63 & -64). The latter part of "I Can't Get Started" is the only item to have been available on LP before (Jazz Society AA-501) (dubbed by Musidiso). A surprise is "Flamingo" which was found just in time for this DETS release. In the notes we

miss CJ to be mentioned preceeding the vocal by AHLr. One more remark considers "9:20 Special" where again we would like to exchange TJ, but this time for RN. Origination: Dartmouth College, Hanover, NH.

● Doctor Jazz (J) K 18P 6276-7 "DUKE ELLINGTON - ALL STAR ROAD BAND" (2+LP Set) Same as Doctor Jazz W2X 39137. (Yuze)

● Montage 1 "JIMMY RUSHING"

Contains songs by Jimmy Rushing taken off of the radio. The last two numbers are live broadcasts by the Duke and announced by him. They are "Little Flower Of Africa" and "Montage Tonight". (Hibler) DEMS comment: This Montage LP seems to be the same as the Montage 20 issue mentioned in Bull180/4-2 and 81/1-3 where Mr. Hill identified the DE portion to come from a "Tonight Show", Sep62 (see DESOR 834a-b).

● Sounds Great Live SG-8005 "ALL STAR JAZZ SHOW No.1 - MAHOGANY HALL STOMP"

30Dec57: Ballet Of The Flying Sources/Such Sweet Thunder The above DE items are included in the complete soundtrack of the 30Dec57 Timex All-Star Jazz Show. The fidelity of the DE tracks is superior to that of Kings Of Jazz KLJ-20030. Moreover, I believe this is "fresh" material since it now offers the dialogue between the Duke and Steve Allen, which is omitted from KLJ-20030. Sounds Great Live plans to release complete soundtracks from all five of the Timex telecasts. (They omit the advertising commercials for Timex watches, which is probably as well!). Sounds Great Live will send a free catalog by writing them at LEGEND RECORDS INC., P.O. Box 1941, GLENDALE, CA 91209, U.S.A. Stratemann wrote the liner notes for SG-8005. (Jacobs)

● Unique Jazz (I) UJ-35 "DUKE FEATURES HODGES"

Ring Dem Bells (1946) / Day Dream (1945) / Jump For Joy (1944?) / Warm Valley (1945) / Rockabye River (1946) / Whispering Grass (1940) The Mood To Be Wooded (1945) / The Jeep Is Jumpin' (1944?) / I Don't Mind (1944?) / Passion Flower (1945) / Hop, Skip And Jump (1944?) This LP must be a real nightmare to discographers. To my ears all tracks are new on microgroove. "The Mood To Be Wooded" is probably from World 7799-7808, 2Jan45, and "Passion Flower" from World 8509-8518, 7Aug45 - but all the others? (Hill) All DEMS members are asked for further help trying to trace the real origins for the selections contained in this confusing LP release. (ctd. on page 6)

SAD NEWS

JUAN TIZOL DEAD; JAZZ TROMBONIST

Performed in Duke Ellington's Band for Nearly 20 Years - 'Caravan' Composer

By JOHN S. WILSON
Juan Tizol, a valve trombonist who played in Duke Ellington's orchestra for nearly 20 years and composed "Caravan," one of the most popular tunes in the Ellington band's repertory, died of a heart attack Monday at the Daniel Freeman Hospital in Inglewood, Calif. He was 64 years old and lived in Los Angeles.
Mr. Tizol, who was born in San Juan, P.R., trained there as a concert musician, using a valve trombone instead of a slide trombone because the valve instrument was more common in Puerto Rico when he was growing up. When he came to the United States in 1929, he found work with the pit band at the Howard Theatre in Washington.
Mr. Tizol once led Stanley Dance, a close associate and biographer of Ellington. "We were legitimate musi-

(NY Times 84-04-26)

ciant -- no jazz." Ellington heard him at the Howard and, in the late 1930's, when the Ellington band was broadcasting from the Cotton Club in Harlem, he asked Mr. Tizol to bring his trombone to a broadcast to find out how it would sound with his band.
Joined Band in 1939
Mr. Tizol joined the band in 1939 and started composing what he thought of as "Spanish melodies" but which, in the Ellington context, seemed to have a Middle Eastern flavor. Consequently, they were given such titles as "Caravan" and "Pyramid." Mr. Tizol's other contributions to the band's repertory included "Congo Brava," "Lost in Meditation" and "Moonlight Fiesta."
Mr. Tizol remained with the Ellington band until 1944 when he joined Harry James's orchestra in order to be at his home in California more often. He returned to Mr. Ellington in 1951 along with two other members of the James band, the alto saxophonist Willie Smith and the drummer Louis Bellson, but after three years he rejoined Mr. James. In 1956 he spent one more year with Ellington and then retired except for occasional television work with Frank Sinatra and Nat (King) Cole.
Mr. Tizol's wife, Rose, died two years ago. There were no immediate survivors.

WANTEDS

Does anyone know of any plans to reissue the 1953 to 1955 CAPITOL recordings or perhaps issue some of those titles for the first time (other than on Up-To-Date)? With the exception of the Pickwick issue and a couple of abridged Capitol reissues, my collection is lacking much of this material and I cannot seem to find anyone with copies of the original issues for sale. Some of it was issued on the World Record Club label and any of those issues would also interest me. Anyone with extra copies from this period for sale should contact me. I would be interested only in a set price - not auction bidding.
Elliott W. Carmack, 28 Ferry Street, Apt. 1, ALLENSTOWN, NH 03275, U.S.A.

THE DUKE ELLINGTON STUDY GROUP

CONFERENCE MAY 16-19, 1984

The conference was a great success. There will be certainly a full report, made by Don Miller, who may be very proud with his many friends, for this tremendous job, they all did so very well.

I would like to give you only some personal impressions on the many highlights of this conference.

The first day started with the presentation of Benny Aasland. He could not come, but had send a cassette with a letter. Don read us the letter and we all listened to the cassette. We heard Benny on the age of 18, when he played "Rose Room", with his orchestra, exactly as the recording we all know by heart so well. And we listened to Alice Babs, on the age of 14 when she sang in English, a language she could not yet understand.

Also on the first day there was a discussion between Gunther Schuller, Bob Gustafson, Jeff Lindberg, Douglas Richards and Mark Tucker. All these experts are trying to get Duke's music written down on paper. And I must confess that although I knew why they try to do this, that this discussion made things much more clear to me. For people, like me, who can not read one note of music, the only way of enjoying Duke's music is to listen to it. But for experienced musicians, who can read music, there can be an even greater joy, to read his music. When you listen, you are captured in time. You can go back and listen again, but when you read, you can stand still and overlook the beauty of the composition and admire the skill of Duke as a composer. All the discussants agreed that it is wrong to say that a young musician should not be influenced by the great people who played before his time. Whether a solo should be played exactly as it was written down or not, was another question. But they all agreed that the scholar should first try it and when he had got the feeling, he could be left free and find his own way. Sometimes it could happen, that they found some notes in the recording, that must have been wrong. But not always the "right" note was the best one. Gunther stated that he had to go back to the "wrong" notes sometimes, because they sounded simply better.

Another great presentation was done by Jack Towers. He showed us how he cleaned the tapes, made from the acetates in order to get rid of the noise. He didn't give the impression that he thought it was something special, but it certainly is, and we all were tremendously impressed and very grateful for all the work he has done for us all these years. It was very wise that his demonstration was recorded on video. You surely must see it before you can believe it.

The concert, given by Brooks Kerr and George Duvivier was fantastic again. There was a very little bit of Brooks in Duke's music this time, but Brooks' taste is so Dukish that it seemed that Billy Strayhorn was back again.

But nothing made a greater impression on me than the concert, given by the University of Illinois At Chicago -

Jazz Ensemble under the direction of Richard Wang.

We had just enjoyed a demonstration of Duke in quadraphonic sound, given by John Gill. We heard the band better than we ever heard it on stage. It was the highest possible quality of recording one could ever have heard. When we entered the concert-hall where Richard and his ensemble should give the concert, I said to him: "Richard, that will not be easy after this tremendous demonstration of Duke's music." "But this is live", he answered. And that's just it! A recording of that concert would not make the same overwhelming impression as when you are present and you are sitting there: surrounded by the biggest group of Ellington-experts ever together, listening to the music that you have listened to constantly almost all your life, facing a group of young people, very well aware of the fact that they can never reach the same level as the Ellingtonians, but giving a performance with so much love and devotion and so much respect and good taste, that you get tears in your eyes. Thank you, Dick! Thank you, boys!

The last day started with the presentation of Willis Conover. We all agreed that it should have been the last presentation. It was quite difficult for the two other speakers that morning, both giving very interesting presentations, to get our minds back in the auditorium again, after Willis' presentation.

Willis, who stayed at the conference from Tuesday until Saturday, and who we have seen and spoken many times these days, is not only a man who speaks the English language impeccably, but also knows to choose his words. I don't know: maybe he is, but certainly he might have been a great writer. There is no doubt that he admired Duke very much, but the way in which he gave us a testimony of his love for Duke made such an impression on everybody that there was a complete silence when he finished. No applause. Only after Don Miller had thanked him, we gave him a standing ovation.

Apart of all these great moments during the sessions, we had many wonderful evenings (and nights) in the hospitallity-room, where we met many old friends and even more new friends. Too many, to start mentioning them. I have to make only one exception for a lovely lady, who saw Duke and danced to his music in Washington in 1925. To have met her and to have spoken with her was already worthwhile to have crossed the ocean.

Eddie Lambert, Klaus Stratemann and myself (all three with the happy company of our wives), were the only Europeans present in Chicago. The first letters after the conference have already crossed the ocean, from American and Canadian friends, telling me that they will come to Manchester, next year. I sincerely hope that many Europeans will be present in Manchester, because I know that they will enjoy a conference like this, as much as I did last year in Washington and now in Chicago.

Sjef Hoefsmit.

THE MAHUS COLLECTION

The listings for the auction of André Mahus' tape-collection, made by Sjef Hoefsmit and Klaus Götting, were presented during the fifth Duke Ellington Study Group Conference, held in Chicago from 16 until 19 May.

On the same day (the 16th) the listings have been send to all those people who had already asked for a copy.

There are two small and slim volumes. The first one contains the whole collection in chronological sequence and starts with a clear explanation of everything, one should know, before one starts to use these listings.

The second one gives for every reel the contents in order to give full information what one could obtain, when one wants to make a bid on a reel.

Having two listings makes it very easy to go through the collection, in order to compare it with his private collection.

To make it possible to make such a slender listing of this huge collection, as much as possible the session-numbers of Duke Ellington Story On Records have been used otherwise it would have been impossible to make these listings in such short notice.

Two other remarkable facts are: there will be a listing send to all those who have obtained one or more reels from this collection with the names of all the winners that gave their permission to use their names. This makes it possible for everybody to start making exchanges.

And the second remarkable fact is that for people who have no playback-recorder for 26 cm. reels, there is the option to have the reels cut in two reels of 18 cm. without loosing anything of the recorded material.

For those who have not even an 18 cm. unit, we have found a solution by copying the material on cassettes. The only problem here will be the time involved. But we are very happy that this wonderful material is available for everybody who wants to listen to Duke's recordings that have never been issued.

The closing date for the auction will be 1 January 1985. Everybody will have plenty of time to make up his mind.

For people interested, who have not yet asked for a set of listings, or not yet recieved the set they have asked for: please contact Sjef Hoefsmit, Valkenstraat 35,

4847 TH TETERINGEN, The Netherlands.

VIDEO NEWS

● VIDEO CASSETTE (VHS - American standard) "ALL STAR JAZZ" - "VOL. 1"

A series of shorts from older films - Bessie Smith (ST. LOUIS BLUES) for example, also contains Duke's SYMPHONY IN BLACK - fascinating but reprocessing film and sound to video is only partially successful. (Morton)

● VIDEO CASSETTE (VHS - American standard) "ALL STAR GOLDEN CLASSICS - THE DUKE ELLINGTON STORY"

Contains (1) "DUKE IN CONCERT 1962" (Goodyear TV): Both sound & video transfer is extremely poor - however all titles from it appear to be here.

(2) "BLACK AND TAN FANTASY", listed as 1930 - considering the age, the sound & video transfer actually better than above - Juan Tizol definitely present.

(3) "DUKE - 'CONCERT COTE d'AZURE'" - 1966: A TV program called "N.E.T. FESTIVAL" with Ella Fitzgerald (she is never shown) in black & white, contains "Such Sweet Thunder", "Black And Tan Fantasy", "Creole Love Call", "The Mooche" and "La Plus Belle Africaine". Interesting material allegedly from Cote d'Azur. I suspect these items were filmed sometime during July 27-29, 1966. A fair part of the program deals with Picasso statuary. In addition there is a trio performance, untitled but very reminiscent of "Kinda Dukish". This was obviously recorded during the day in what appears to be a courtyard again with the use of carvings and statuary by Marcometti. From there Duke and artist from Miro walk through another

courtyard to examine more carvings by Miro then into another trio piece - familiar but untitled while Miro and his carvings look on. Then an incredible piece of filming occurs, a shuffle tune, Things Ain't ..., starts off in the afternoon then when Hodges steps up to solo the scene changes to a night concert with everyone dressed in suites whereas before they were all in shirt sleeves. The final selection is "La Plus Belle Africaine", Duke does the intro and sounds very familiar to Verve 8704, although the performance itself does not. A beautifully photographed concert, unfortunately the film appears slightly faded, because of the transfer to video cassette perhaps? There is one great scene, totally unforgettable, of Hodges closing his eyes and apparently catching a few winks of sleep during Harry Carney's magnificent solo!

Unfortunately All Star Video "forgot" to pay any royalties and was sued out of existence and thus these cassettes are no longer being manufactured. Thus you must look to find retailers who are willing to part with them. I don't know if they got to Europe at all. These appear to be the only Duke cassettes I have been able to find. Does anyone know the whereabouts of others? (Morton)

● By the way I have viewed the cassette of Duke's Sacred Concert performed last year in St. Pauls with British orchestra and commentary by Rod Steiger and Douglas Fairbanks - incredibly disappointing. (Morton)

— SOME — **COLUMBIA** —
RECORDING SESSIONS

● Thanks to our member Mr. Moriarty, Ireland, we have just been able to produce the following table concerning the Columbia CS-8241 LP "BLUES IN ORBIT":

The Columbia Studio on East 30th Street in N.Y.C. (Midnight until about 5:00)

2 December, 1959

RN, Bwan BWood MGee, JHtn RP JH PG HC, DE ES JWde JJsN		
CO 64441	THREE J'S BLUES	tsJHtn
2	BROWN PENNY (omit RN JHtn RP PG)	JH
3	PIE EYE'S BLUES	RN tsJHtn
4	C JAM BLUES	viRN MGee PG Bwde clJHtn
5	SENTIMENTAL LADY	JH
6	SWEET AND PURGENT	clJHtn BWood
		Co CL-1445, CS-8241
		unissued
		Co CL-1445, CS-8241
		- , -
		unissued
		Co CL-1445, CS-8241

Note: Abridged on some releases (Philips B-47004L ≠ CBS 52550)

Same location (Midnight until 4:30)

3 December, 1959

Same personnel, except PG absent

CO 64447	SMADA	JH RN	Co CL-1445, CS-8241
8	BLUES IN BLUEPRINT (RN Bwan BWood JHtn RP HC ES JWde JJsN) bclHC JWde RN	-	, -
9	IN A MELLOPHONE	HC RN	- , -
50	THE SWINGERS GET THE BLUES TOO	MGee RN JH	- , -
51	THE SWINGER'S JUMP	DE JH RN JHtn BWood clJHtn	- , -

Note: On "Smada" ES for DE on the last six bars.

"Blues In Blueprint" originally titled "T.A."

"The Swingers Get The Blues Too" originally as "Those Everlovin', Outbucket, Swingin' Blues".

"The Swinger's Jump" originally "Last Minute Blues".

Other mono issues: Philips BBL-7381, B-47004L.

Other stereo issues: Philips SBBL-567, 847004BY, CBS 52550.

The remaining two selections on the "Blues In Orbit" album comes from the following two recording dates:

Personnel uncertain		<u>12 February, 1958</u>
RCHO 40???	BLUES IN ORBIT	DE (there is a different take in circulation among collectors)
RN, QJ Bwan JSrs, JH HC, DE JWde SWrd		<u>25 February, 1959</u>
CO 62260	VILLES VILLE IS THE PLACE, MAN	JH HC RN

NEW RELEASES and re-releases (continued from page 3)

● **Fonit Centra/Pablo PBX-7002** "THE GENIUS OF DUKE ELLINGTON" (3-LP Box)

Contains three LPs, one dedicated to "THE PIANIST", one to "THE COMPOSER", and the last to "THE BANDLEADER". Pablo material, details not at hand at press time.

● **Fonit Centra HB-6018** "CARNEGIE HALL CONCERT JANUARY 4, 1946" (2-LP Set)

Same as Prestige P-24074.

● **Fonit Centra HB-6056** "CARNEGIE HALL CONCERT DECEMBER 27, 1947" (2-LP Set)

Same as Prestige P-24075.

● **Fonit Centra HB-6059** "CARNEGIE HALL CONCERT JANUARY 23, 1943" (3-LP Set)

Same as Prestige P-34004.

● **Fonit Centra HB-6065** "CARNEGIE HALL CONCERT DECEMBER 19, 1944" (2-LP Set)

Same as Prestige P-24073.

● **Fonit Centra HB-6071** "THE GOLDEN DUKE"

Details not at hand at press time.

● **Fonit Centra HB-6090** "DUKE ELLINGTON" "SECOND SACRED CONCERT" (2-LP Set)

Same as Fantasy 8407/B.

● **Fonit Centra HB-6126** "DUKE ELLINGTON" "LATIN AMERICAN SUITE"

Same as Fantasy 8419.

● **Franklin Mint Un-numbered** "THE GREATEST RECORDINGS OF THE BIG BAND ERA - ARCHIVE COLLECTION" Vol. 55 / 56 (FM-8055/8066 in "wax" next to label) (2-LP Box)

One LP is all DE (Duke Ellington Vol. 2) as follows:

SIDE 55A: Jack The Bear / Concerto For Cootie / Cotton Tail / Never No Lament / Flamingo / Take The A Train (2 Dec 42)

SIDE 55B: I Got It Bad / Chelsea Bridge (2 Dec 42) / Main Stem / Carnegie Blues / Transblucency / Tulip Or Turnip (Carmack)

● **Franklin Mint Un-numbered** "THE GREATEST RECORDINGS OF ALL TIME - GREAT ARRANGERS AND COMPOSERS" (Jazz-033/034/035/036 in "wax", resp.) (4-LP Box)

SIDE 35A includes one DE item: 1 Feb 63 Suite Thursday. (Carmack)

● **Heritage (J) MFPL-82801-82810** "ALL HIT SONGS FROM 1001" (10-LP Set)

Omnibus using various 78's. Two DE tracks are included: 14 May 37 Caravan (-2) / 16 May 33 Stormy Weather. (Yuze)

● **MCA (J) VIM-5638** "DE & COLTRANE" (Yuze)

Same as Impulse AS-30.

● **RCA (J) RJL-2685-2692** "THE DUKE ELLINGTON"

Collection of RCA Victor 78's, 26 Oct 27 - 2 Sep 46. 128 titles, including 4 each of DE-JB, Bigard, Hodges, and Stewart combos. Familiar material throughout. (Yuze)

● **Musica Jazz 2MJP-1021** "DE - LE SUITES 'SINFONICHE'" "DE AND HIS ORCHESTRA WITH THE SYMPHONY OF THE AIR"

SIDE 1: 16 Mar 55 New World A-Comin' / Night Creature, Pt. 1, Pt. 2

SIDE 2: Pt. 3 / (A Tone Parallel To) Harlem (Pusateri)

As in the case with all other Musica Jazz LPs this one is sold together with the Musica Jazz mags, in this case the May 1984 issue, which includes a special Duke tribute, "Decennale Ellington", 16 pages with contributions by Leonard Feather, Antonio Berini and Giovanni Volontè, together with many good pictures.

As to the LP we will give some of the backgrounds and a few details not mentioned neither on the sleeve nor in the mag: "Excursions In Jazz" was the name of a Carnegie Hall concert that took place on the above mentioned date.



First half presented Don Gillis compositions. He also directed. Despite titles as "Boogie In Brass", "Bobby Sox", "Jukebox Jive" and "Deep Blues" it turned out to have nothing to do with jazz - as Charlie Mingus put it: "Obviously the composer hated jazz".

Something else happened as Duke took over the second part. This is what is contained on the LP. It started with "Night Creature". According to Mingus "this was the composition that made it". It was followed by "New World A-Comin'", and the piano soloist here is Don Shirley. The performance was such a success an encore had to be produced, a Medley of familiar DE melodies (not known to have been recorded). Then followed "Harlem", originally once written for this orchestra, this time however together with Duke and his men. Contemporary judgement from the occasion was that DE&H and the NBC Symphony was OK, Don Gillis could have been left out.

VOA and AFRS transcribed the concert. It was also the very first remote three track stereo recording ever made, here of course reduced to two track stereo. This recording was not so long ago announced to be issued on a label within the Meritt Record Society's Ellington series, but for unknown reason withdrawn. Instead we now have it on Musica Jazz. Is there some connection between Meritt and Musica Jazz?

This is an important and interesting DE release - much welcomed.

● **Smithsonian R-030** "BIG BAND JAZZ - FROM THE BEGINNING OF THE FIFTIES" (RCA Special Products) (6-LP Box) (DMM-0610)

A few DE items included: A Gypsy Without A Song / Take The A Train / Just A-Settin' And A-Rockin' / The C Jam Blues / Main Stem / Happy Go Lueky Local (Carmack)

● **Time-Life STBB-05** "BIG BANDS - DUKE ELLINGTON" (2-LP Box)

SIDE 1: 16 Jan 31 Rockin' In Rhythm (-2, previously unissued in USA) / 10 Dec 30 Mood Indigo (-1) / 7 Mar 29 Hot Feet (-2) / 16 Jun 31 Echoes Of The Jungle (-1) / 3 May 29 Cotton Club Stomp (-2)

SIDE 2: 11 Apr 30 Double Check Stomp (-2) / 10 Jan 34 Solitude (-1) / 26 Sep 33 Rude Interlude (-2) / 9 Jan 34 Stomp Jones (-2) / 9 May 34 My Old Flame (-2)

SIDE 3: 15 Feb 41 Take The A Train (-1) / 14 May 45 In A Sentimental Mood (-1) / 2 Jul 41 The Brown Skin Gal (-1) / 11 May 45 Caravan (-1) / 2 Jul 41 Jump For Joy (-1)

SIDE 4: 1 Dec 44 I'm Beginning To See The Light (-2) / 28 Dec 40 Flamingo (-1) / 14 May 45 Sophisticated Lady (-1) / 26 Sep 41 Rocks In My Bed (-1) / 14 May 45 It Don't Mean A Thing (-1) / 30 Jul 45 Time's A-Wastin' (-1)

Half-speed mastered series in conjunction with RCA records. (For some reason a picture of this LP Set was included in connection with the Doctor Jazz W2X-39137 release (see Bull 184/2-3). (Carmack)

DEMS: (This was an editing error. Our apologies!).

● **Time-Life STL-J 21** "GIANTS OF JAZZ - BEN WEBSTER" (Columbia Special Products) (3-LP Box)

Contains a number of DE recordings: 2 Nov 40 Linger Awhile (-2) / 2 Nov 40 Stardust / 5 Jun 41 Just A-Settin' And A-Rockin' (-1) / 26 Feb 42 What Am I Here For? (-1) / 26 Aug 42 Main Stem (-1) / 23 Jan 43 Bojangles (Carmack)

TEN YEARS LATER

I can tell you that it was not easy to make this compilation of interesting recordings for the occasion of the FIFTH DUKE ELLINGTON STUDY GROUP CONFERENCE. I wanted to restrict myself to recordings, made in Europe only, as a gesture of bringing back a little bit of the overwhelming abundance of music Duke brought to our continent. But I couldn't get around of one part of a Newport-concert. I wanted to present to you only completely fresh compositions. I failed again. I also wanted to do something, agreeable to the ear, as Duke used to say.

And most of all, I only wanted to use first-rate quality recordings, and that was quite impossible. What you are going to hear is the result. I hope you like it.

Duke used to start his concerts with BLACK AND TAN FANTASY, CREOLE LOVE CALL and THE MOOCHE. I have always appreciated this as a reward for his loyal old fans. Whatever the problems you could have with fresh work, later in the concert, this made you feel at home and made you also give full credit to Duke for the rest of the program. I have not found a more inspired performance than the one he did in Newport the 6th of July 1963. Lawrence Brown gave us 8 choruses and the band loved it. Lawrence never did a thing like that in Europe...

Another composition that Duke very often played at the beginning of a concert was ROCKIN' IN RHYTHM. It was always preceded by a little piano-tinkling: KINDA DUKISH. But in Paris, on the 30th of January 1965, he started with CAROLINA SHOUT. Record collectors have this version on Jazz Club 124. He did two concerts that day. What I took is from that other concert, and probably taken from a radio broadcast or a telecast, where Duke gives his comment after the intro.

The most difficult choice was the longer work, Duke normally played in the first half of his concerts. Many of these longer works sound quite the same from one concert to another like HARLEM. Others have never been performed better than in the recording-tudio like SHUTE THURSDAY. There are fabulous recordings of AD LIB ON HIPPO and SOGO BRAVA, but I have chosen LA PLUS BELLE AFRICAINE. It is impossible to say which Africaine is indeed "La Plus Belle", but it is one of the masterpieces that was always performed differently in every concert. Duke premiered it in Paris, the 29th of January 1966. But then it was still not complete. The solo-part of Harry Carney was not yet included. The first performance with Harry, -- know of, is from Copenhagen, the 6th of February. I choose the one of two days later in the Konserthuset in Stockholm.

I have no excuse for the next number. Only that it followed LA PLUS BELLE AFRICAINE. You all have this on records, but the way in which it was performed here in Stockholm and the way the audience reacted, made it simply impossible for me to stop the recorder. The reference, Duke made about the end of the concert, went that Ella took over.

What about fresh titles? You have not yet heard one of them. Here is the first: MOON MAJIDEN. You must have a performance on a Pablo album, where Duke sings it at the piano, but this is the only one we have with the full band. There must be another one, made in the studio for Headers Digest. This one however is taken from a portable recording, made behind the iron curtains: Prague, the 30th of October 1969.

Now I have started with fresh material, I should go on, but I couldn't help it that the next one was preceded by JUMP FOR JOY. I feel sure that my friends of the Ray Nance Chapter agree that I couldn't leave it out.

The fresh title is HE HUPPED 'M' PUFFED. Both titles are played immediately after the performance of ROCKIN' IN RHYTHM that is on your Jazz Club 124 album. I just mentioned. The title of this album: "Duke Ellington In Europe, Volume I". For this Ray Nance performance, you don't have to wait any longer for Volume II. When it ever comes out, we all might have been grown to old to enjoy it, having lost our hearing.

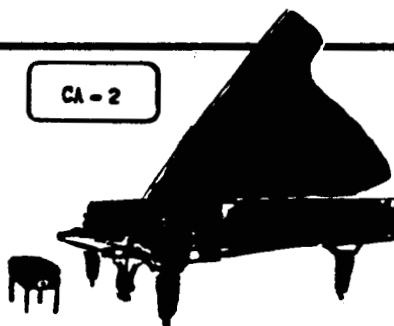
The next number is, as far as I know, also never released. Duke gives you the title and a full explanation. This introduction is taken from a recording, made in Washington the 10th of February 1974, three months before Duke died. He had not lost his sense of humour.

The music is taken from a recording, made in Berlin, the 2nd of November 1973, followed by an unknown title, according to Desor. I believe that it is simply a further development of the same title.

The turning of the cassette stands for the intermission. Now you can hear what happened after an intermission in Paris, the 20th of September 1959.

(As a DEMS member you already know that this kind of material must under no circumstances be used for commercial purposes).

CA-2



Compilation of unique recordings, taken from the collections of Benny Aasland (Sweden) Klaus Götting and the late André Mahus (France) Luigi Sanfilippo (Italy) and Sjeif Hoefsmit (The Netherlands)

Presented to the participants of the fifth

DUKE ELLINGTON - STUDY GROUP - CONFERENCE

Chicago, 10 years later: May 198

Black And Tan Fantasy	887 h								
Creole Love Call	887 i	Newport	6 Jul 63						
The Mooche	887 j								
Soda Fountain Rag	855 f	Paris	30 Jan 65						
Rockin' In Rhythm (rc)	1000 d								
La Plus Belle Africaine	1000 d	Stockholm	8 Feb 66						
The Opener	1000 e								
Moon Maiden	1214 m	Prague	30 Oct 69						
Jump For Joy	854 y	Paris	30 Jan 65						
He Hupped and Puffed	854 z								
Intro to Motecurle	1445	Washington	10 Feb 74						
Motecurle	1442 b	Berlin	2 Nov 73						
Unknown (--- Motecurle)	1442 c								
The 'C' Jam Blues	745 j	Paris	20 Sep 58						
Blessings On The Night	1070 h	Milan	15 Jan 67						
Beautiful Woman Walks Well	1079 c	Paris	31 Jan 67						
Drag	1079 d								
Things Am I	1000 n	Frankfurt	28 Jan 66						
What They Used To Be	1000 o								
Wings And Things	1000 p								
The Trip	1044 i	Antibes	29 Jul 66						
Jive Jam	1044 u								
From Medley	1352 k	Rotterdam	30 Oct 71						
I Got R Bad	(f)								
Jones	712 u	Dale	5 Nov 58						

10 YEARS LATER CA-2

After this familiar melody, it is time to go back to fresh music. Desor distinguished 10 different themes in the music for the picture "Assault On A Queen". There are two themes with a name. You hear first the 7th theme BLESSINGS OF THE NIGHT, recorded in Milan the 15th of January 1967. After that you hear the 2nd theme BEAUTIFUL WOMAN WALKS WELL from Paris the 31st of January 1967. It was followed by DRAG. I know that you have it on your record of what is called the Yale Concert. But I couldn't skip it.

There is a very recording of WINGS AND THINGS, played by a small group, around Johnny Hodges and dated the 27th of July 1965. Could it be that this date, given by Jorgen Jespen's discography, is wrong? I don't know. I copied for you a part of the concert in Frankfurt from the 28th of January 1966 and it may seem to you, that you hear the first performance of WINGS AND THINGS, or rather the birth. It just may seem that way.

Anyway, it was the first performance with the full band and it has been played many times that same year. Only the performance in Newport has been issued on Los Grandes Del Jazz. If you don't have that record, this must be fresh for you.

The most remarkable concerts, Duke gave in Europe in 1966, were those in Antibes. The last night, the 29th of July, was a real explosion. The two encores with ELIAS IT DON'T MEAN A THING and JUS' SQUEZZE ME are certainly in your collection. The last part of this 2 1/2 hours (apart of the intermissions) concert, gave us several fresh titles. I copied two for you: THE TRIP and JIVE JAM.

The last item of this compilation is very familiar to all of us. I choose it because of the extraordinary sound-quality, due to the Dutch broadcast technicians, who had put the microphones on spots, not expected by Duke. This part of the recording, made in Rotterdam, the 30th of October 1971, has never been broadcasted. Understandable.

We close with JONES, Oslo, the 5th of November 1968. When you listen carefully to Paul Gonseles, you must understand why. Sjeif Hoefsmit

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DUKE IN THE PICTURE

● "MY OLD FLAME", from the Paramount feature film "RELLE OF THE NIBBITIES": We have found a note from Dick Bakker in papers received from his son in order to help Dick with the preparation for the next volume of his discography, which says: "My Old Flame" on FDC is different compared with the version on RCA-7002 (both from 23Apr34). I have also compared them and they are different indeed, but both taken from the film sound track. On FDC there is one chorus plus a coda, on RCA two without a coda. The sound track itself might perhaps be more complete than these versions. Further investigation is under way. (Hoefsmit)

DEMS: It might be worthwhile to compare the two 78 r.p.m. issues, namely Biltmore 1014 and Cosmopolitan 7501. To add to the confusion concerning the routine you can read in DESOR that the Biltmore version is declared to consist of one chorus and a half plus a coda!

● Recently on TV a 1934 film called "MASKS AND MEMORIES" - a Vitaphone Picture released through Warner Bros. - was shown starring Lilian Roth and Queenie Smith. I was about to turn it off but the credits were on and it said music by so and so and so and so ... AND DUKE ELLINGTON. Well!

I just couldn't believe it because I have never heard of this film in any of the books on Duke. The picture was very bad, something about New Orleans mardigras and steamboats and "duskie" tossing bales of cotton on the levee. However, the final scene, in the grandiose manner of Hollywood in the 30s was Lilian Roth sitting at a table singing "Sophisticated Lady"! Then it segues into a big stage production with about 24 blondes, each looking like Jean Harlow, dancing up and down several flights of stairs, while Sophisticated Lady is playing. The orchestra was not Duke's, so many violins and all, but, on the other hand, is it not reasonable to believe that Duke himself had something to do with the conducting or what ever? They did follow the melody line correctly. The big finale lasted almost 8 minutes. Remember, Duke was on there in 1934 participating in film making. I have a box of "TV movies" that is fairly accurate (15,000 listed) but there is no mention of this one on it. (Don Swenson)

DEMS: In Meeker's "Jazz In The Movies" MASKS AND MEMORIES is mentioned as being a Vitaphone short set (25 mins) in New Orleans and starring Lilian Roth, which includes among its musical numbers DE's "Sophisticated Lady", but further details provided.

DISCUSSIONS - ADDITIONS - CORRECTIONS

● THE MOOCHE, 1oct28(L. Johnson/B. Cox take): The "extra cymbal crash" mentioned by Carmack draws the attention to the fact that complete and good issues of this version are still few. I have not heard the F. Mint reproduction, but to me the outstanding one is on the some 25 years ago issued Odeon 10" LP, OS-1048. (Åkesson)

● THE ROMP / HONEYSUCKLE ROSE, included in the Jazz Archives JA-35 issue "BEN AND THE BOYS" - BEN WEBSTER is reviewed in the March issue of the Jazz Journal International, p. 38. I cannot trace these two DE items, neither mentioned in Sanfilippo nor in DESOR. Can DEMS help? (Masera)

DEMS: These recordings were unknown until the time when the JA-35 was released back in 1976. The origin is unknown. This is from a jam session featuring an all-star read lineup plus Stuff Smith plus a rhythm section consisting of DE, Al Lucas(b) and Eddie Nichol森(dm). The ROMP solo routines: DE, Buster Bailey, Stuff Smith, Don Byas, DE, Ben Webster, Byas, Smith, Herbie Fields, Bailey; and on HONEYSUCKLE ROSE: Smith, BW, Fields, Dexter Gordon, Byas. This event took place on 20Aug45.

● Re COTTON CLUB STOMP (recorded 22Apr30): I agree to B Sherman (see Bull83/4-1) where he points out that "Cotton Club stomp" is a AABA 32 bars type, whereas "Keep Your Temper" is a ABAB 32 bars type tune. "Keep Your Temper" is definitely a different tune. (Yuze)

● Duke's very last stage appearance (see Bull84/1-6): Would it be possible to obtain a copy of this very important item? (Volontè, Vittori, D Miller)
DEMS comment: As Mr. Miller also points out in his letter there is only the opening bars of "A Train", preceded by Bob Davis' introduction of Duke, known really to exist. Yes, we know about this, but we don't know the reason for denying the rest.

● ELLINGTONIA (84/2-4): In reply to Mr. Jacobs' question: There is a recording issued presenting THE RIVER, performed by The Duke Ellington & The Warsaw Philharmonic Orchestra, conducted by Mercer Ellington. There is no information on the cover as to the location or date or participants. The 2-LP album contains LES TROIS ROIS NOIRS (The Three Black Kings - 1. Caspar, 2. Salomo, 3. Dr Martin Luther King); NEW WORLD A-COMIN"; THE RIVER. Consulting Duke's description in MIMM this River recording includes, as far as we can figure out, The Spring, The Run, The Meander, The Giggling Rapids, The Lake, The Falls, The Whirlpool, The River, The Neo-Hip-Hot Cool-Kiddies Community. If this is right, the following parts are missing: The Village Of The Virgins, The Mother, Her Majesty The Sea, and The Spring.

The album is issued by the FROG BOX Inc., 200 East 78th Street PHB, NEW YORK, NY 10021. The album number is TPB-100/2 (all four labels bear the same number). Duke himself played THE RIVER in May 25, June 3, 8 and 15, 1970, as mentioned in DESOR 1264 and 1266. (Hoefsmit)

● DE'S GREATEST HITS (Bull84/1-5, 83/4-4): Typo! "Pyramid" is from 1Feb63 not 65 - of course. (Hill, et al)

● Entry 43-92 in the WWofDE gives RN, WJ, HB and TJ in the trumpet section, and SG on drums. The cover of Jazz Archives JA-15 gives RN, RS, WJ, TJ and Dizzy Gillespie (tpts), and Hal West on drums. Furthermore: Another date is given - 15 June.

This was observed during the preparation of a D Gillespie discography. (Hoefsmit)

DEMS comment: Except for the possibility of the presence of RS, we have no explanation to the rest as given on the JA-15 cover. Anyway, we don't think Dizzy to be present in the trumpet section.

● In the IAJRC Journal (Vol.16, No.2, pp31-71, Oct83 I came across an article by Bruce D Davidson entitled TOUCHING UP JEPSON. In light of this article I would submit questions for DEMS: (Carmack)

(1) "C JAM BLUES" (Tax #8037): Recording date in "Wax Works" (43-178) given as 8Nov43. Davidson gives 8Dec48. Comment or correction?

DEMS: "Wax Works" has the correct date.

(2) The three selections on Tax #8037 from 9Nov43 are listed in "Wax Works" (43-179) in the following order: Go Away Blues/Things Ain't .../Baby Please Stop ... wheras Davidson has: Baby Stop/Go Away/Things. The actual recording sequence is requested.

DEMS: "Wax Works" has the correct order.

(3) Davidson fails to mention "YOU NEVER KNOW THE THINGS YOU MISS" and "PITTER PANTHER PATTEN" (both 3Jan45) as well as "ULTRA BLUE" (7Aug45) also as issued on Tax #8037.

(4) For the 28Mar46 Capitol transcriptions I also find a recording sequence problem when comparing Davidson with Timner (1979 Ed.). Sequence and issues would be appreciated.

DEMS: Timner has the correct sequence. Here are additional details:

Track	Time	Label	Notes
Crosstown	2:53	CapTr B163,	Vets 251, Palm30-02
Passion Flower	3:35	-	, Prima O4, Big Band arch. 1217, HSR 125, Decca 623575
Magenta Haze	4:28	-	B164, - - , Queen Q-036, Decca 623575
Everything Goes	5:04	-	B163, AFPS Jubilee Xmas 1947, - - , Decca 623575
The Eight Veil	3:08	-	B164, - - , - - , Queen 036
Riff 'N' Drill	2:44	-	, Prima O4, Big Band arch. 1217, - - , - -
Blue Abandon	1:50	-	- - , - - , - -
Transblucency	4:00	-	B165, - - , - - , Queen 036
Embraceable You	2:17	-	, - - , 129, - - 623579, - -
Rugged Romeo	3:09	-	, Prima O4, Big Band Arch. 1217, - - 125, - - 623575
Jennie	2:10	-	- - , - - , - -
Sono	4:33	-	B166, - - , - -
Jeep Is Jumpin'	2:20	-	- - , - - , - -
A Train (Opng)	0:34	-	X25, Vets 251, - - , - -
A Train(Clsng)	3:06	-	- - , - - , 129, - - 623579
Perdido	2:24	-	B166, Prima O4, - - 126, - - 623576
Tip Toe Topic	2:07	-	- - , - - , Big Band Arch. 1217, - - , - -

- (5) Davidson gives Pickle Fling/9:20 Special/One O'Clock Jump as the last three selections from the 16Jul46 date - Timner lists them as the first three selections. Comments?
DEMS: Timner is correct.
- (6) Davidson gives Unbooted Character/Suburbanite/Indiana - Timner gives Indiana/(Ghost Of A Chance)/(Lover Man)/Unbooted Character/Suburbanite in sequence. Recording sequence needs clarification.
DEMS: Timner is correct.
- (7) Recording sequence as given by Timner and Davidson for 17Jul46 also differs slightly. Timner: Moon Mist/In A Jam/On The Alamo/I Can't Believe That .../Just You, Just Me/Someone/Tea For Two/Double Riff/Flower Is A Lovable Thing/The Mooche. Davidson: Moon Mist/In A Jam/Alamo/I Can't .../Tea For Two/Just You/Someone/Double Ruff/ The Mooche/Flower Is A ...
DEMS: Timner is correct. Note: "Double Ruff" is the correct title as stated by Davidson, not "Double Riff" as given by Timner.
- (8) There's a difference in sequence when comparing Timner and Davidson on the 10Nov46 date. Comment?
DEMS: Here is the correct sequence from this Chicago Opera House concert: Ov. To A Jam Session/Ring Dem Bells/ Mooche/Jumpin' Punkins/Beale St. Blues/Memphis Blues/St. Louis Blues/8th Veil/Golden Feather/Air Conditioned Jungle/Golden Cress/Unbooted Character/Sultry Sunset/Magnolias Dripping With Molasses/Hearsay/Nobody Was Looking/Happy Go Lucky Local/Things Ain't .../Good Fishin'/Minnehaha/Hiawatha/Ride Red Ride/Blues Riff/Improvisation No.3/Honeysuckle Rose/My Little Brown Book/You Don't Love Me No More/Fat And Forty/I'm Just A Lucky So-And-So/MEDLEY/Just Squeeze Me/Blue Skies
- (9) For 7Jan47 Davidson is not listing "GOLDEN FEATHER". Comment?
DEMS: "Golden Feather" is the very first item recorded that day.
- (10) For 30Apr47 "DANCERS IN LOVE" is listed in the middle by Timner and at the end by Davidson. Comment?
DEMS: Timner is right giving this title as coming between "The Blues" and "Frankie And Johnny". However: Both are wrong as to the actual date of performance. Correct date for this Cornell Rhythm Club concert is 19Apr47, Ithaca, NY.
- (11) Sequence clarification is needed for the 9Jun47 Capitol ET session. Timner/DESOR and Davidson are somewhat different.
DEMS: Timner/DESOR are almost correct. Here are specific details:
- | | | |
|--------------------|------|---|
| Beale Street Blues | 4:07 | CapTr B301, Swing Treasury 105, HSR 128, Decca 623578 |
| Memphis Blues | 3:20 | - , - , - , - |
| St. Louis Blues | 2:38 | - , - , 104, - , - , - |
| Swamp Fire | 3:09 | - B302, - , - , 129, - , 623579 |
| How High The Moon | 2:32 | - , - , - , - , - , - |
| Blue Lou | 3:15 | - , - , - , - , - , - |
| Who Struck John? | 1:29 | - , - , - , - , 128, - , 623578 |
| Violet Blue | 3:12 | - B303, - , - , - , 129, - , 623579 |
| Royal Garden Blues | 3:33 | - , - , - , - , 105, - , - , - |
| Jumpin' Punkins | 3:50 | - , - , - , - , - , - , - , - |
- (12) For 10Jun47 Davidson has omitted "AZALEA" and "ORCHIDS ...", included in Timner and Desor.
DEMS: Here are full details for the session in question:
- | | | |
|--------------------|------|---|
| Frustration | 3:31 | CapTr B304, Queen 036, HSR 129, Decca 623579 |
| Blue Is The Night | 3:02 | - , Prima 04, - , - , - |
| Jump For Joy | 2:33 | - , Swing Treasury 104, - , - , - |
| Far Away Blues | 2:46 | - , - , - , - , - , - |
| Azalea | 4:24 | CapTr B305, Queen 036, Jazz Supreme 102 |
| Orchids For Madame | 2:24 | - , - , - , - , - , - |
| Frisky | 2:03 | - , Swing Treasury 105, HSR 129, Decca 623579 |
| Park At 106th | 2:29 | - , Swing Treasury 104, - , - , - |
- (13) Timner/DESOR and Davidson - for 3oct50: I find not only difference in recording sequence but also some difference in matrix numbers.
DEMS: Timner/DESOR are correct, as follows: M5710 Cotton Tail /M5711 C Jam Blues /M5712 Flamingo /M5713 Bang-Up Blues. All originally issued as by the Billy Strayhorn 3.
- (14) I am really confused regarding the contents of Stardust 203 and Jazz Guild 1004 for April 1953. Timner lumps the dates together as April 15, 18, and 29, 1953, from McElroy's in Portland; DESOR gives seven different sessions, all from McElroy's during April (no specific dates provided); Mr. Davidson indicates three different sessions, the first as on April 15, possibly from a concert in Los Angeles, the second as simply late April from Chicago, and the third as from McElroy's Ballroom in Portland, on 29Apr53. Any clarification on this "mess" by DEMS would be sincerely welcomed.
DEMS: See page 11 for a complete table, a result as to our latest conclusions, giving all selections to be from one and a same date, namely 29Apr53. The 15Apr53 date is a once by Boris Rose misleading date. Where the 18Apr53 date comes from we don't know.
- (15) Timner/DESOR and Davidson: For 29Apr54 there's a difference in sequence for the titles issued on Jazz Guild 1004.
DEMS: Here is the correct sequence for this portion: Smada (not issued)/Cobb's Tune /Coffee And Kisses /Easy To Love/Johnny Come Lately (not issued)/Change My Ways/Primpin' For The Prom/Stomp, Look And Listen (not issued)/Cocktails For Two(nc) (not issued)/Liza
- (16) "JOHN SANDER'S BLUES", by Timner as probably 1955, unknown location, but by Davidson as 30Apr55, Washington. Is Mr. Davidson correct? This is not listed in DESOR. (See Bull83/3-5).
DEMS: As pointed out by you, and confirmed by DEMS (83/3-5) the date should read 20Apr55 to begin with. "John Sander's Blues" on Jazz Guild is from a dance date at Janzen Beach, Portland, Oregon.
- (17) Regarding the Capitol additions from 1953 to 1955 listed by Mr. Davidson, please compare to the Capitol Listings in the last two DEMS Bulletins.

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DISCUSSIONS/CORRECTIONS/ADDITIONS (ctd.)

DEMS: We hope Mr. Valburn will observe this. He is at present time in this case the best one to handle it.

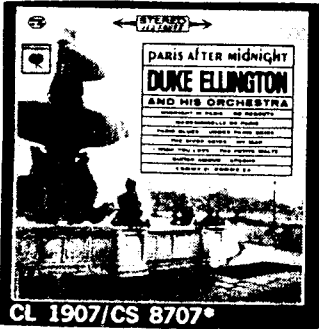
(18) JUST A-SETTIN' AND A-ROCKIN' (see 84/1-6) is mentioned to be released on Pickwick SPC-3390 both for the 15Dec53 and the 21Dec53 recordings. Which one is correct?

DEMS: The correct version is the one from 15Dec53 (mx 20278).

(19) Mr. Davidson furnished master/matrix numbers regarding the SESAC 27Mar59 recordings. No numbers have been given anywhere before. Davidson agrees with Timmer as to the sequence which is in a different order in DESOR. Comment?

DEMS: The two numbers referred to, K8-op-4081/-4082, are no master/matrix numbers, but given the manufactured press matrixes used for the original SESAC N-2701/N-2702 issue. The recordings were made at two different sessions, March 22nd and 27th, 1959. The actual sequences not known.

Here is something rather interesting. An "advance advertisement" for DE's Paris LP. Note that it was originally titled PARIS AFTER MIDNIGHT. It came out with the same cover, except for the following (although you will need a magnifying glass to see it): "MY MAN" (Mon Homme) is listed. Of course it was never included and even Timmer only refers to it as "Mon Ami". (Don Swenson)



CL 1907/CS 8707

be this latter performance to be included on the Longines issue in question.

Mr. Cumps may use the following address to contact Mr. Carmack: 28 Ferry Street, Apt. 1, ALLENSTOWN, NH 03275, U.S.A.

● FOLKWAYS FJ-2968 (see 84/2-3&4): I find one error. I have checked my copies of both Stardust 201 and Skata 502 but only find "TIME ON MY HANDS" to be on Skata, not Stardust 201. Is the sequence for these two dates, 22Mar52 and 29Apr52, correct? (Carmack)

DEMS: You are quite right - "Time On My Hands" is only to be found on Skata. The sequence is in order for the two dates, though there are many more titles played during these dance dates.

● Refer again to my question regarding "MOOD INDIGO" on Longines "THE BEST OF THE TELEPHONE HOUR" set (83/3-2): I find one recording date provided by Mr. Valburn of Feb. 10, 1959 (see 84/1-5) and yet another provided by Mr. Cumps of Jan. 5, 1965 (see 84/2-8). Does DEMS have any suggestion as to whether one of these dates is correct or some other date?

In answer to the question of Mr. Cumps, yes I can furnish a copy of this but first need to know (1) where do I mail it (address needed); (2) in what format (I can furnish cassette with either Dolby B, Dolby C or dbx noise reduction, 8-track cartridge with or without Dolby B, or open reel tape up to 7 inch reel); (3) what portion of this 5-LP set is desired - the entire contents or just the one DE item MOOD INDIGO? (Carmack)

DEMS: On the 10Jan59 Bell TV show DE & EF were featured for 12 uninterrupted minutes, one of the portions a piano solo by Duke "Caravan/Mood Indigo" (no pause). On the 5Jan65 show the last of the DE items is MOOD INDIGO, a rather unusual orchestra version. We understand it has to

● Regarding the review of RCA PM-45352 (Bull183/4-4) THE INDISPENSABLE DE, Vols.5/6. I am still puzzled regarding correct issue/take numbers on the two "BOJANGLES" items. Which take is the 4May40 issue? DEMS notes that it is the "common take-2" and that the sole issue of take -1 ... is to be found on Meritt 1". I have looked in both "Wax Works" (session 40-13) and in the Timmer 1979 edition and find both -1 and -2 to be unissued; the -2 on Meritt came later. The 26May40 "BOJANGLES" has been previously released on quite a number of issues so there is nothing new on this RCA(F) set. (Carmack)

DEMS: Correct data should read as follows: 4May40 take-1 is the take released on Meritt, the same as also included on the RCA(F) set. Take -2 is still unreleased. The 28May take -1 is the "common" take used for all earlier releases.

ctd. page 12

LP's FOR SALE - S.Cr. 35:-/each:

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McELROY'S BALLROOM, Portland, Oregon

29 April, 1953

Correct sequence:

543 d	PRIMPIN' FOR THE PROM	Stardust 203	Musidisc 5220
e	SMADA	-	-
f	CHANGE MY WAYS	-	, Intermedia Quicksilver 5020
g	ALL DAY LONG	Unissued	
h	DON'T WORRY 'BOUT ME	Stardust 203	Musidisc 5220, Intermedia Quicksilver 5020
i	LULLABY OF BIRDLAND / IN A JAM	-	-
j	TIME ON MY HANDS	-	-
546 a	TAKE THE A TRAIN	Unissued	
e	LIZA	Stardust 203	Musidisc 5220
c	CREOLE LOVE CALL 1)	-	-
d	BOO-DAH	-	-
e	STOMP, LOOK AND LISTEN 2)	Jazz Guild 1004	
544 a	HAPPY GO LUCKY LOCAL	Unissued	
b	SUMMERTIME	-	
c	WARM VALLEY	Jazz Guild 1004	
d	SULTRY SERENADE	-	
e	HY'A SUE	Stardust 203, Jazz Guild 1004,	Musidisc 5220
f	SOPHISTICATED LADY	Unissued	
545 a	I LET A SONG .../DON'T GET AROUND ...	-	
b	JUST SQUEEZE ME	-	
c	CARAVAN	-	
d	PERDIDO	-	
e	WITHOUT A SONG	-	
f	DO NOTHIN' TILL YOU HEAR FROM ME	-	
g	COME ON HOME	Stardust 203	Musidisc 5220
h	VAGABOND	Unissued	
543 a	THINGS AIN'T WHAT THEY USED TO BE	-	
b	THE HAWK TALK	-	
c	"C" JAM BLUES	-	
d	TENDERLY	-	
e	ALL THE THINGS YOU ARE	-	
544 a	VIP'S BOOGIE	-	
b	JAM WITH SAM	-	
c	ONCE THERE LIVED A FOOL	-	
d	FLAMINGO	-	
e	SOLITUDE	-	
f	I'M JUST A LUCKY SO-AND-SO	-	
g	WITHOUT A SONG	-	
h	SHE MOVED (1)	-	
i	SHE MOVED (2)	-	
545 a	PLEASE BE KIND	Stardust 203	Musidisc 5220, Intermedia Quicksilver 5020
b	"HAPPY BIRTHDAY" (to Duke)	Unissued - see Dem 85/2-5	
c	MOOD INDIGO	-	
d	TRUMPET NO END	-	
e	TAKE THE A TRAIN	-	

- 1) On Stardust incorrectly as "THE MOOCHE", and consequently the Musidisc dub shows the same error.
- 2) In the Heider listing incorrectly as "LOVE YOU MADLY", and consequently the same error occurs in the Boris Rose listings. And so it does in Timners editions but is correctly given in DESOR.

OUT OF PRINT BULLETINS

The following back issues are all out of print. They will not be re-printed, but xeroxed copies may be had for SEK (S.Cr.) 1:80 per current page (pages of no current interest are added free).

- 79/1 2 pages
- /2 10 - (5 are of no current interest)
- /3 6 -
- /4 4 -
- /5 8 - (1 is of no current interest)
- 80/1 10 - (2 are of no current interest)
- /2 8 - (1 is of no current interest)
- /3 8 -
- /4 8 - (1 is of no current interest)
- 81/1 7 -
- /2 7 -
- /3 5 -
- /4 8 -
- /5 9 -

- 82/1 13 -
 - /2 7 -
 - /3 13 -
 - /4 5 -
 - /5 6 -
 - 83/1 6 -
 - /2 12 - (4 are of no current interest)
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Your Balance (Sw. Crowns) SEK:	:
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The following microgroove records, ET's and cassetts are mentioned in this issue (no prefix and/or suffix):

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DISCUSSIONS/CORRECTIONS/ADDITIONS (ctd.)

● I have quite a few Philips LPs. Recently I bought some CBS reissues with the same titles. That is to say I thought they were identical. Listening to the Columbia LP BATTLE ROYAL CS-8515, I detected that "WILD MAN" compared with Philips 847016BY was different. The version on Columbia was edited. Looking to the structure in DESOR I found on Philips between the 3rd and the 4th chorus another complete chorus, as follows: 2 BAND, 2 JH, 2 BAND, 2 JH, 2 BAND, 2 JH. Another chorus was missing, but this was taken out on the 10th chorus as it is structured in DESOR. The last 4 bars of this the 10th chorus, as well as the 8 bars of the following chorus, are missing! Thus the 10th chorus (in fact now the 11th chorus) should look as follows: 4 FPO, 4 PG, 4 FPO; and the next in succession on the Philips-versions: 4 PG, 4 FPO, 4 PG. By taking out 4 bars from FPO at the end of one chorus and the 8 first bars of the following chorus, it looks like PG plays 8 bars as it is mentioned in DESOR. This is not another take - all the rest is absolutely identical. It is simply edited versions. Consequently: Keep an outlook for possible, or as we now know perhaps likely, additional differences in connection with various releases of a same album, at least concerning Columbia, CBS and Philips. (Hoefsmit)

● CBS EMBASSY EMB-21013 (I) (see Bull84/1-2): I believe the correct date of "ST. LOUIS BLUES" is 11Feb32 - not 2Nov32. (Carmack)

DEMS: You are correct. We believe Mr. Bellacci to have mistakenly read an American way of date as an European.

● OXFORD OX-3290 (I) (see 84/1-2): DEMS says "Familiar material from Cotton Club, 18Mar38..." I can find no such date. Is this correct or a misprint? (Carmack)
DEMS: A misprint - the correct date should read 18Mar37.

● Doctor Jazz W2X-39137 (see 84/2-3): In the Bull you carry Dick Fairfield's story on the Carrolltown concert, in which he credits me with doing the original recording. Of course, we know differently. All I did was make the master dub, changed sequencing to suit Stanley Dance, and put smooth applause transitions where needed. Then Bob Thiele cut some numbers out, changed the sequencing, and added some reverb ... but it does make a fine issue. (Towers)

● It is obvious that DEMS has a tremendous collection of various kinds of information. I suggest DEMS should publish this in organized form in order to replace the now existing caotic pool of DEMS info gathered through the years. (Åkesson)

DEMS: Your constructive suggestion is appreciated. Yes, we possess an outstanding collection of info gathered during some 50 years time. However, to investigate and organize it intelligently should, roughly estimated, call for ten trained men for ten years time, meaning circa 1 to 2'000,000:- Swedish Crowns to be invested, to which costs for a suitable office and material should be added. Nevertheless, we would like nothing better than be able to carry out such a grand project, only could we find the time and money and the right persons needed!