

13.11.79



THE DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1979/5 DEC - including 1980/Jan-Feb

DUKE ELLINGTON AND THE TALKING RECORD

(See previous Bulletin also!) (79/4-1)

Matrix 538

"Hold it Duke, hold it. Surely, that's what the way you're feeling

"..... the most analytical questions about work which I have nearly forgotten"

"..... who'll make the audiences of the future"

"..... That seems logical enough."

Matrix 539

"Hold it Duke, hold it. Surely, that's what, that's what the way you're feeling"

"..... the most analytical questions about work which I've nearly forgotten"

"..... who'll make the audiences of to-tomorrow"

"..... That sounds logical enough."

(O Wilson)

THE SMITHSONIAN COLLECTION

It has been suggested we should give some details concerning the LP:s issued by the Smithsonian Institution. So far we know of the following. One set with Columbia material includes a very interesting take of SUBTLE LAMENT, at that time in 1939 rejected, because it was "Too Long - No Good". The latter part of the remark has to do with the time permitted for a 78 rpm 10" record, otherwise it is certainly good! This set was produced in 1977. The set with RCA material was produced in 1978:

R-010 "ELLINGTON 1939" (Col.)

SIDE 1: I'm Slappin' 7th Ave. (-1) / Old King Dooji (-1) / Informal Blues (-1) / Pussy Willow (-1) / Subtle Lament (-1) and (unnumbered take) / Lady In Blue (-1) / Smorgasboard And Schnapps (-1) / SIDE 2: Finesse (-1) / Portrait Of The Lion. (-1) / Solid Old Man (-1) / Cotton Club Stamp (-1) / Doin' The Voom Voom (-1) / Way Low (-1) / Serenade To Sweden (-1) / Barney Goin' ...

Easy (-1) / SIDE 3: I'm Checkin' Out, Go'om Bye (-1) / A Lonely Co-Ed (-1) / Bouncing Buoyancy (-1) / The Sergeant Was Shy (-1) / Grievin' (-1) / Little Posey (-1) / I Never Felt This Way Before (-1) / Grievin' (-1) / SIDE 4: Tootin' Through The Roof (-1) and (-2) / Weely (-1) / Killin' Myself (-1) / Country Gal (-1) / Blues (-1) / Plucked Again (-1) / Sophisticated Lady (-1) ...

R-013 "ELLINGTON 1940" (RCA):

SIDE 1: Jack The Bear (-1) / Ko-Ko (-1) and (-2) / Morning Glory (-1) / Congo Brava (-1) / Concerto For Cootie (-1) / Me And You (-1) / Cotton Tail (-1) / SIDE 2: Never No Lament (-1) / Dusk (-1) / Bojangles (-1) / A Portrait Of Bert Williams (-1) / Blue Goose (-1) / Harlem If Shart (-1) / At A Dixie Roadside Diner (-1) / All Too Soon (-1) / SIDE 3: Rumpus In Richmond (-1) / Sepia Pandana (-1) and (-2) / In A Mellotone (-1) / Warm Valley (-1) and (-2) / Pitter Panther Patter (-1) / Body And Soul (-3) / SIDE 4: Sophisticated Lady (-2) / Mr. J.B. Blues (-2) / The Flaming Sword (-2) / Across The Track Blues (-1) / Chloe (-1) / I Never Felt This Way Before (-1) / Sidewalks Of New York (-1).

A NEW DUKE BOOK PROJECT UNDER WAY

Eddie Lambert is working on another book on Ellington. During the work writing it Eddie made up a list of queries hoping that anyone able to help would do so. The address as follows:

Eddie Lambert,
92 Hadfield Street,
OLDHAM, Lancs OL8 3EE,
England.

Here are some of the more anxious DE queries from the list:
2/3 What pianists other than Earl Hines, Alex Hill (1935) and Mary Lou Williams in the early years and Billy Strayhorn, Raymond Fol and (presumably) Wild Bill Davis deputised for Ellington? Dates, if known, please.
2/8 Who is the vocalist on the 20/5/37 Hedges date? Not Buddy Clark according to Rust.

3/9 The common version of the Capitol recording of "Rookin' In Rhythm" is said to be from a rehearsal run through. Rumour has it that the 'finished' take has been used by Capitol on anthology LPs, e.g. some 12" variants of their "History Of Jazz" packages. Has such a second take in fact been issued?

4/7 Have any alternate takes of "Back To Back" / "Side By Side" sessions survived?

5/7 What is/are the correct recording date(s) for "The Greatest Jazz Concert In The World" (Pablo)? Sleeve gives 28, 29 June & 1 July 1967, but Ellington in one of his announcements refers to Billy Strayhorn as just coming from the hospital, while Billy Strayhorn died on 31 May '67. At the end of "Cotton Tail" Ella sings "Happy Easter!". What is the location?

6/1 Personnel required for "DE Opens The Cave" in Toronto.

(Ctd. next page)

Handwritten notes:
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Handwritten note: Don't hold the date of the book! →

6/7 What are the details of DE's backing Boyd Raeburn in the mid 40s? (a) dates (b) kind & quantity (c) Ellington's motives (d) any similar incidents?

6/11 What is the story or programme behind "Symphoniac"?

7/2 Count Basie was very enthusiastic about the Ellington band of 1951 - 1952. Direct quotations from Basie on this subject needed.

7/5 Was the limitation of the 1958 Columbia recording of "Black, Brown And Beige" to the "Black" movement due to the parts of "Brown" and "Beige" being lost, or to Ellington having used up all the available time without getting these recorded or to some other reason?

7/7 What do the letters SESAC stand for?

7/9 & 10 Why did Ellington's activities for Reprise fall off so after 1963? For how long was he in charge of their jazz catalogue? Did he supervise or produce any non-Ellington albums after 1963?

8/3 Full personnel(s) required for the Ellington/Sinatra LP (Reprise).

8/7 Some time ago I read an account of "Hit Parade Of 1937" in which it was stated that the noises fore and aft of "I've Got To Be A Rug Cutter" which are usually taken to be Freddie Jenkins tap dancing are not in fact dancing at all. Either reference to source or an account of what happens on screen needed please.

8/12 I am trying to track down the reference to Stan Kenton returning from a Europe tour (in 1954?) and saying that Ellington was forgotten. Can you help?

9/9 Is the musical "All Americans" about baseball or US football?

9/12 Discographical details of the Ellington five LP MF set needed.

5/9 What is the exact venue and recording date of the Fieldcup Concert by the Octet? (1968). Why an Octet? What is the event?

DEMS comments: Anyone in the possession to hand over facts to Eddie is strongly asked to do so. Please see what you can do!

SOME ODDITIES

On HMV B-9153 with "Five O'Clock Whistle" by DE, the reverse side "A La Bridges" is erroneously stated as by DE&hfO, with vocal refrain. No refrain there and it is in reality by Harlan Leonard And His Rockets (15Jul40).

A more modern oddity, German CBS 45 rpm single "Stardust/These Boots Are Made For Walking", has been issued as by Ella Fitzgerald and DE with His Orchestra. (CBS 2446)

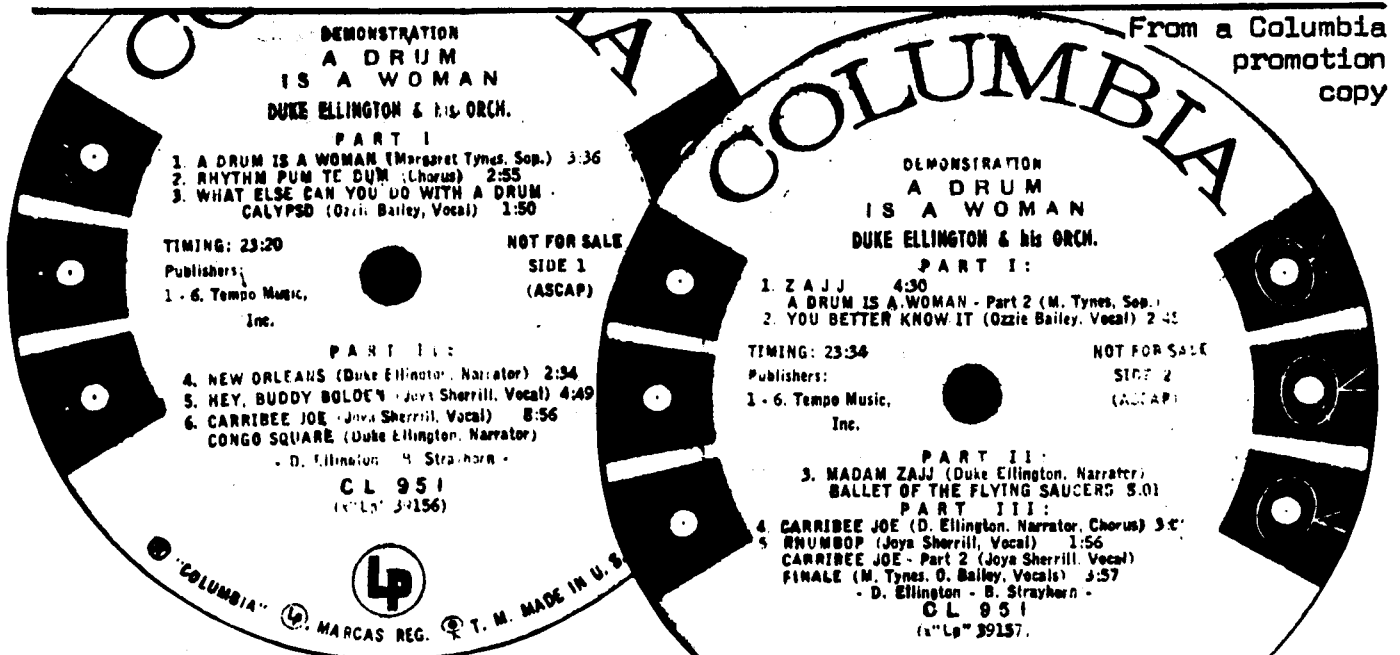
THE SAME WOMAN - BUT DIFFERENT!

Did you know there are two versions of "A DRUM IS A WOMAN" in existence? This has not been mentioned anywhere else, as far as we know. The difference concerns "Side 1". We found the following:

The original Columbia CL-951 issue used, for the first edition, different versions for "Side 1". In the following we refer to them as "Version 1" and "Version 2". Version 1 was probably used by mistake and quickly withdrawn. We believe so because there is only one version of the printed information on both label and sleeve. This info corresponds with "Version 2", and this version was later the only one used. That is, until "A DRUM IS A WOMAN" was reissued by CBS (CBS(H) 65185). Now "Version 1" of "Side 1" astonishingly came to life again. The printed text material however still unchanged.

1. "ZAJJ" "A DRUM IS A WOMAN"
This track is the same on both versions.
 2. "RHYTHM PUM TE DUM"
We have to call this 2a/ and 2b/. On Columbia, Version 2, this track begins with the choir portion "Rhythm Pum Te Dum" (2a/) followed by Duke's narration beginning "Once there was a boy ..." (2b/). On CBS 2b/ comes before 2a/!
 3. "WHAT ELSE CAN YOU DO WITH A DRUM"
There are differences, but hardly recognizable.
 4. "NEW ORLEANS"
The versions are different.
 5. "HEY, BUDDY BOLDEN"
This selection is missing on "Version 1" (= CBS).
 6. "CARRIBEE JOE"
This selection is missing on "Version 1" (= CBS).
- "CONGO SQUARE"
There are tiny differences (Duke narration). The musical background is often the same. On "Version 2" this part ends "Side 1". On "Version 1" this part is continued on piano leading into:
"ZAJJ" "A DRUM IS A WOMAN", Part 2.
This ends "Side 1" on Version 1".

Side 2 has no differences. This means however that "ZAJJ" "A DRUM IS A WOMAN", Part 2, is repeated in full on the "Version 1" issue! (Wilson & Aasland)



NEW RELEASES

● "DEB" "RAINBOW ROOM BROADCASTS 1967":
 3Aug67: Satin Doll / Mood Indigo / A Train / Passion Flower /
 / Sophisticated Lady / Things Ain't What They Used To Be /
 / Tricky's Lick / Unknown title / 14Aug67: Solitude / Day Dream /
 / Caravan (Unique Jazz UJ-15)
 DEMS comments: The "Unkn.title" ought to be "First Bass"
 No dates given but should read as shown above.

● "DE DANCE DATE 1958" (Stereo):
 5Mar58: Sophisticated Lady / Suburban Beauty / Just Squeeze
 Me / Caravan / Blues To Be There / Blue Moon / Perdido / Together.
 DEMS comments: All selections taken from a Mather Air
 Force Base dance date. The date is not given but should
 read as added above. = 692 (Unique Jazz UJ-16)

● "THE COMPLETE DE VGH. 12 - 1939 - HIS RECORDED WORKS
 IN CHRONOLOGICAL ORDER" has been out for some time. DEMS
 comments: We will only point out that "Mighty Like The
 Blues" (-1) and "Battle Of Swing" (-1) are stated as previ-
 ously unissued on LP though they were earlier among the
 selections on RARETONE 23003. (2xLP CBS-88451)

● "DE" "ELLINGTON MOODS":
 22 & 27Mar59: Pat Mouth / Lost In The Night / Little John's
 Tune / Prou-Frou / Dankworth Castle / Moon Stone / Night Stick /
 / Lullaby For Dreamers / She Was A Tinkling Thing / Still Water
 / Jet Strip. (Jazz Legacy JLA-61)
 DEMS comments: Here is once again the by now famous SESAC
 transcriptions earlier released in stereo version on BIG
 BAND LANDMARKS (a private non-commercial LP) and later on
 on the FAIRMONT label. Further comments: "Night Stick" is
 built on "Cop Out" chords. "Still Water" is built on
 "Blues In The Night Chords". "Jet Strip" was later used
 for the latter part of "Idiom '59", Part III (8Sep59).

● "THE WINNERS":
 11Feb51: Take The A Train (full version) / Solitude / You Of
 All People / Great Times / (The balance not by Ellington).
 DEMS comments: The date stated is the release date - the
 recording date should, to the best of our knowledge, read
 2Jan51. Originally it was recorded for the Treasury De-
 partment U.S. Savings Bonds Division and was issued on a
 16" transcription in the "Guest Star" Series. "A Train"
 and "Great Times" were earlier used by PALM CLUB for their
 10" LP PALM-11. (Giants Of Jazz GOJ-1018)

● "DE LIVE AT THE CLUB ZANZIBAR":
 28Oct45: A Train / In A Mellotone / The Wonder Of You / Riff
 "M" Drill / The Last Time I Saw You / How Deep Is The Ocean /
 / Riff Staccato / Every Hour On The Hour / Harlem Air Shaft /

/ Clng.theme / 10Nov45: Light / 11:60 PM / Tell It To A Star /
 / I Ain't Got Nothin' But The Blues / Cotton Tail.
 DEMS comments: The first is AFPS material once used for
 "One Night Stand" No.786. (The date should read 28Sep45) and
 not October! The latter portion is from a Treasury Show
 broadcast from Radio City Hall in N.Y.C.
 (Giants Of Jazz GOJ-1020)

SOME NEW JAPAN RERELEASES

● "STANDARD ELLINGTON / DUKE ELLINGTON":
 6Apr53: Without A Song / Cocktails For Two / 7Apr53: Flamingo
 / Liza / 9Apr53: My Old Flame / I Can't Give You Anything But
 Love / Stormy Weather / Stardust / Three Little Words / 15Dec53:
 Blue Moon / 26Apr54: Isle Of Capri / 1Sep54: Smile / If I Give
 My Heart To You / 8Oct54: 12th Street Mambo
 (Capitol ECJ-40014)

● "COOTIE AND THE BOYS FROM HARLEM":
 Same as TAX m-8005. (Tax(J) 15PJ-9)

● "DE 1936/39" "BRAGGIN' IN BRASS":
 Same as TAX m-8010. (Tax 15PJ-10)

● "DE 1937/39" "COTTON CLUB STOMP":
 Same as TAX m-8012. (Tax 15PJ-11)

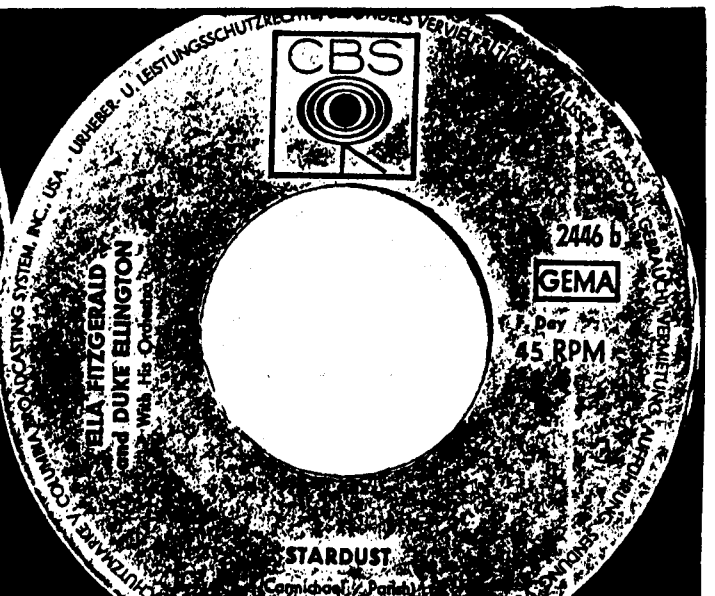
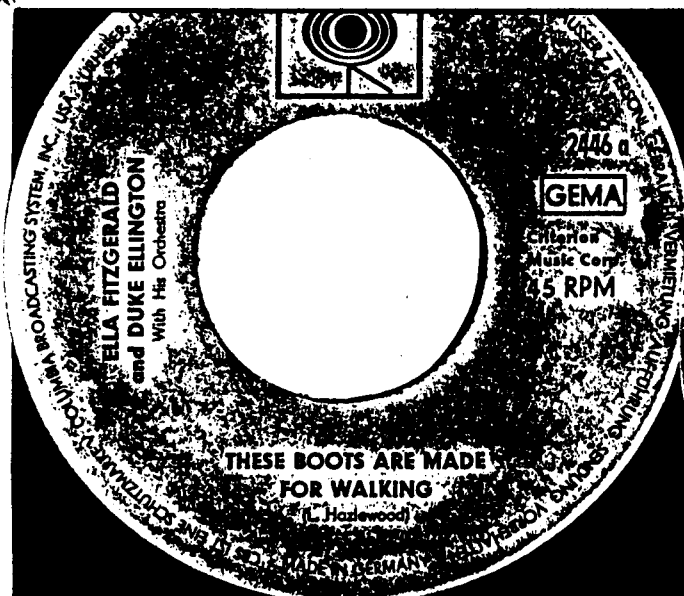
OTHER RERELEASES

● "THE ART OF DE" "THE GREAT PARIS CONCERT":
 Double LP Set, originally on ATLANTIC SD-2-304, from the
 Olympia Theatre, Paris, February 1963. (Atlantic ATL-60044)

● "DE" "SUITE THURSDAY / CONTROVERSIAL SUITE / HARLEM
 SUITE":
 For quite some time it has been hard to find at least
 "Suite Thursday", and, to some extent, "Controversial
 Suite". If you missed them, here's your chance again.
 (Encore P-14359)

OFF SIDE

● "THE DUKELESS GANG":
 As stated Duke is not present here. Anyway these are
 memorable recordings, as many of you may recall:
 "SG" (16May44): Baboon / Kansas City Caboose (2 takes) /
 / Ration Stomp / Helena's Dream (2 takes) / "HC" (1949): Triple
 Play / Why Was I Born / "JH3" (Late 1947): You're Driving Me
 Crazy / "Ell.Gang" (1947?): Key Largo. (Queen-Disc Q-641)



MUSIC DISC - The "King company Of Dubbings"

One of the latest labels hit by this company is STARDUST. Three of the STARDUST issues are just out on the Musidisc label (see below). However, since we are on the Musidisc matter we will take the opportunity to list all the Duke Ellington dubbings made for this label so far:

● "DE&ho" "ORIGINAL SESSIONS 1943/45":
Dubbed from FDC 4002 and other sources. Contents: A Train (theme)/Boy Meets Horn/Things Ain't What They Used To Be/Hop, Skip And Jump/It Don't Mean A Thing/Main Stem/Harlem Air Shaft / Creole Love Call / Ring Dem Bells / Hollywood Hangover/ A Train(theme)
(Musidisc JA-5103)
DEMS comments: This is all V-Disc material.

● "DE&ho" "HIS MOST IMPORTANT 2ND WAR CONCERT" "CARNEGIE HALL 1943": Dubbed from JAZZ PANORAMA LP-1. Other dubbings are SAGA PAN (from ARISTON), ARISTON 12024, and EVEREST FS-327.
(Musidisc JA-5117)

● "DE" "LIVE SESSIONS 1943/45":
Dubbed from JAZZ SOCIETY AA-501. (Musidisc JA-5124)

● "DE&ho" "INDIANA LIVE SESSION JUNE 1945":
Dubbed from CARACOL 434. (Musidisc JA-5135)

● "DE&ho" "CARNEGIE HALL CONCERT 1948" "VOL.1 & 2":
Dubbed from CARACOL 436/437. (Musidisc JA-5140 & JA-5141)

● "DE'S JAZZ GROUP 1963":
Dubbed from CARACOL 430.
KINGS OF JAZZ KJLJ-20003 has issued the same contents and correct date given as March, 1964! (Musidisc JA-5145)

● "GREAT JAZZ MUSIC FROM THE SOUTHLAND CAPE, BOSTON" "DE&ho 1940" (Reverse side by Count Basie):
The Duke side dubbed from COLLECTOR'S CLASSICS CC-16.
(Musidisc JA-5157)

● "DE&ho" "DIMINUENDO IN BLUE & CRESCENDO IN BLUE" "ORIGINAL SESSIONS 1945/46":
Here is a real mixture:
Esquire Swank/Midriff(both from SWING SW-230); Kissing Bug/Prelude To A Kiss(from V-Disc); the next item is also from V-Disc, but not at all "Sultry Sunset" as stated both on sleeve and label, but "Antidisestablishmentarianism" followed by an unidentified "Take The A Train". The reverse side consists all of V-Disc material: Frankie And Johnny/Dim.&Cresc. In Blue/In The Shade Of The Old Apple Tree.
(Musidisc JA-5165)

● "DE" "LIVE RECORDING AT THE COTTON CLUB, VOL.1-1938"
Dubbed from JAZZ PANORAMA LP-44, JAZZ ARCHIVES JA-12/JA-43 and MAX MLP-4002.
(Musidisc JA-5168)

FURTHER NOTATIONS

ENIGMA 1052: The last four selections were taken from a NBC TV "Today Show" with Hugh Downs, the announcer.
(Quarles)

PENTAPE-800 "Duke Originals": I have a question about the recording date of this session. The date given in your bulletin of August 8, 1958, differs from other discographical sources. This session is listed in the Timmer disco (1979 edition) giving a date and location of Spring 1957/Chicago, Ill. I believe this is the same session listed in the Massagli/Pusateri/Volonte 1956-1957 volume with date and location as March/April 1957, Chicago. Comment?
(Carmack)

DEMS comments: This session has earlier in many listings

● "DE" "LIVE RECORDING AT THE COTTON CLUB, VOL.2-1938"
Dubbed from JAZZ ARCHIVES JA-12 and JA-43.
(Musidisc JA-5169)

● "DE IN EUROPE 1965":
Dubbed from JAZZ CLUB JC-124.
Since it is not generally known we will tell this is from the second part of the 9 PM Paris Concert at the Theatre Champs Elysees, on January 30, 1965. (Musidisc JA-5189)

● "DE FROM THE BLUE NOTE, CHICAGO 1952":
Dubbed from AIRCHECK 4. For reasons not known "Face B" is not complete since "A Train"(theme) and the opening number "Bensonality" are left out on Musidisc. (Musidisc JA-5197)

● "DE&ho" "RARE BROADCAST RECORDING 1951":
The same contents as on STARDUST 202, but in the following order: Midriff/Boy Meets Horn/Warm Valley/Love You Madly/Indian Summer / All Day Long/The Happening/Gotta Go / Night Walk/Harlem Air Shaft / Things Ain't What They Used To Be / Diminuendo And Crescendo In Blue (Musidisc 5209)
DEMS comments: These are from various June, 1951, broadcasts with Louie Bellson in the rhythm section.

● "DE" "RARE BROADCAST RECORDINGS 1952":
Same as STARDUST 201, but in the following order: Felanges / The Jeep Is Jumpin' / Ting-A-Ling / Johnny Come Lately / W.C. / Margie/Moonlight Fiesta / Tenderly / Good Gal Blues/Blues At Sundown/Basin Street Blues/One O'Clock Jump
(Musidisc JA-5213)

DEMS comments: From various early 1952 dates. None of them, as far as we know, were ever broadcast!

● "DE&ho" "RARE BROADCAST RECORDINGS 1953":
Same as STARDUST 203 - and this time in the same order: Liza / The Mooche (Note: This is not The Mooche but Creole Love Call! The wrong title appeared on STARDUST and the same mistake, of course, on the MUSIDISC label)/Boo-Dah / Come On Home/H'ya Sue/Primpin' For The Prom (Note: Not as "... At The Prom" as on STARDUST, and still, not surprisingly, on MUSIDISC) / Snada / Time On My Hands / Lullaby Of Birdland / Change My Ways / Don't Worry 'Bout Me / Please Be Kind
(Musidisc JA-5220)
DEMS comments: Most, or all, of it from a prom and dance date on Duke's Birthday, 29Apr53. No broadcast!

● "LIVE FROM THE CRYSTAL BALLROOM, FARGO, N.D., 1940":
Dubbed from JAZZ SOCIETY AA-520/521.
(Musidisc JA-5229/5230)

in circulation been tied together with some "Stockpile Recording Sessions" in Chicago on March 17, 18 and 19, 1957. According to Benny Asland this is probably wrong consulting the recording circumstances during these dates. He later found notations pointing to the date as given in the bulletin. The location is however still Chicago.

CORONET CMS-275 "DE&ho": I have been unable to locate any discographical information and no clue is given on the album cover notes as to the source of this material. Side one by DE contains: Caravan/Sophisticated Lady/Mood Indigo /The Mooche/Solitude; side two by Bobby Freedman & his Orchestra.
(Carmack)

DEMS comments: In the Downbeat mag, 18Apr52, we can read "Hollywood - Lou Snader, who has been cagey on the use of top name bands on his Telescriptions since he launched his firm two years ago, took on two toppers with the signing of Duke Ellington and Ralph Flanagan."

The selections on Coronet comes from the Snader Telescript-
(Ctd. next page)

WANTEDS

78 r.p.m.:

- Chili Bowl Cap 2980 (US) or CL14229 (E)
 - Is It A Sin? " 2875 (US)
 - It's Monday Every Day Col 38165 or DZ715 or 1070
 - X Put Yourself In My Place/The Wildest Gal In Town Col 37957 or DZ714
 - X You Of All People/CLC " 38606 or DCH7
 - Anatomy Of A Murder " 41421
 - Lost In Loveliness/Just One More Chance Col 41754
- (Also see alternates below, please)
- X Echo Tango (All Day Long) Cap 3049 (US) or CL14260 (E)
 - X Boo-Dah/Give Me The Right " 2598 (US) or CL14012 (E)
 - Cowboy Rhumba Col 38950
 - Don't Be So Mean To Baby " 38295 or BF272 or DZ673 or DS7805
 - X Vulture Song " 39942 or Philips B21020
 - X Hand Me Down Love (g. etc.) " 41401
 - Asphalt Jungle Theme " 42237

7" LPs, EPs and Singles:

- | | |
|--|---|
| Columbia S7-30421 Anatomy Of A Murder | X Columbia 3-42144 Asphalt Jungle Theme |
| " 1-778 Cowboy Rhumba | " 1-369 Creole Love Call |
| " 4-39942 Vulture Song | " B9511 Pomegranate |
| " 4-41421 or Philips 45BP946 or 322467BE Anatomy Of A Murder | X Philips 429675BE Happy Anatomy |
| Philips 45BP1203 or 322821BF Paris Blues | Columbia 4-42114 Asphalt Jungle Theme |
| Capitol F2980 Chile Bowl | Capitol EAP-1-638 Boo-Dah |
| " F2875 Is It A Sin? | " 45CL14260 Tyrolean Tango/All Day Long |
| | " F2598 Boo-Dah/Give Me The Right |

LPs:

- X Jazz Society LP-5 and LP-12
- Palm 30-05 (1944)
- Cornell Rhythm Club Record (Ellington In Concert, 1948)
- X Rare Records RR-4 (DE at Metropolitan Opera House 1951)
- Capitol T-20761 and T-20808
- Columbia CS-8218 (A Summers Place & Other Great Hits from the Movies)
- Palm Club PC-11 and PC-24
- X Temple M-554 (DE and His Orch. 1941-43)
- Jazz Moderne (F) (DE broadcasts 1940)
- World Record Club TP-86 (Capitol recordings)
- Reprise/Vogue (F) RV-6014 (Afro-Bossa) not Reprise R-6069
- Columbia SP-1 (Stereo Sampler Record) (including "Track 360")
- " CL-2593 (Al Hibbler with DEtho) 10" LP

White Label - All!

Please contact Ove Wilson, Rönnbärgsgatan 22, S- 590 50 VIKINGSTAD, Sweden.

WITH DUKE IN THE PICTURE

K Stratemann has sent us the following valuable observations on the Duke films mentioned in the "Recording Ban Period" volume of "The Wax Works of Duke Ellington":

42-35 "CABIN IN THE SKY": The unidentified title (4th in the rundown) is "Shine", and it is sung by John W Sublett, whose stage name was "Bubbles", just that, and never "John Bubbles". A mixed choir is also singing. The last tune ("background music" in the rundown) is an instrumental reprise of "Honey In The Honeycomb". Though the band seems to be visible on screen during the entire so-called "Cabaret Sequence", it is by no means certain that it does provide all musical accompaniments and background music during these scenes. On "Shine" we have strings, as we do on "Honey In The Honeycomb" as sung by Lena Horne. Overall, except for the first two titles, which are certainly played by Ellington on the sound track, the sound of the orchestra suggests that the other tracks were performed for the sound track by a studio orchestra, except possibly on "Shine" where I believe I can hear Sonny Greer's drums in one place. If so, the band would have to be regarded as "augmented by studio strings" for this track. On the remainder, I don't think it is the Ellington orchestra at all that we hear, the accompaniment being without the slightest trace of the Ellington sound.

42-36 "REVEILLE WITH BEVERLY": It should be noted that the vocal trio singing in addition to Betty Roche, consists of Ray Nance, Rex Stewart and Harry Carney. Roche and Nance do a little dancing, too.

43-59 "RKO Jamboree": The film's proper title is simply DUKE ELLINGTON AND HIS ORCHESTRA, according to its credits, and it was one film in a projected series, entitled "RKO Jamboree". The series never seems to have come off, for I have yet to see a second film with this subtitle, and what's worse, not even this first(?) "RKO Jamboree" was ever registered for copyright with the Library Of Congress. If it had been, the proper title would have been quite clear a long time ago, whereas now the title "Jamboree" has been handed from one discographer to the next.

DEMS comments: Quite correct. "Bubbles" is John W Sublett. "Bubbles" was one of a pair "Buck and Bubbles". Buck is as well participating on "Shine". But who is Buck? The choir is The Hall Johnson Choir, choral arrangements by Hall Johnson. During "Shine" Duke is on the screen acting as conductor and band members are seen playing during this number as well as on parts of the following sequences. During the "Background music to dialogue" (3rd in the rundown) we may be fairly certain Duke and the orchestra is providing the music since "Bubbles" at one time is lending an ear to the music heard and remarks "Duke Ellington's orchestra!". Concerning "Jamboree" we can only confirm it's quite correct that the main title is DUKE ELLINGTON AND HIS ORCHESTRA and subtitled "RKO Jamboree".

(Ctd. from previous page):

ions, made in Hollywood. Camay CA-3043-S used the same material as follows, a few more titles added: VIP's Boogie /Jam With Sam(not mentioned)/Mood Indigo(indicated, but in reality the same "Sophisticated Lady" as on side two) / The Mooche/Caravan/The Hawk Talks/Sophisticated Lady/Solitude. (Also see DEMS BULLETIN 79/3, page 4).

In DEMS BULLETIN 79/4 the "DE STORY ON RECORDS 63/64" is reported. In Sweden it seems rather difficult to obtain a copy. Could you possibly mention where and how to find it? (B Haufman)

If the specialist dealers in Sweden can't supply you, you may try to contact THE GOLDEN AGE RECORDS, Stevinstraat 14, ALPHEN AAN DE RIJN, Holland. (DEMS)

dit is serie 503

Late Jimmy Blanton Bassdom's Greatest

By Dave Koonce

FOR YEARS bass men contented themselves with lightly plucking tonics and fifths—a job surmounted in boredom only by that of the drawbridge watchman. Then, during the closing months of the last decade, came the sensational young bassist from the Midwest, Jimmy Blanton.

Jimmy worked with The Duke for nearly three years, until the early spring of 1942, when he contracted a respiratory disease. This ailment brought his tragic death the following July 30. Although his stay in the limelight was short, his influence on modern bass playing will be felt for years to come.

The Duke recognized the youngster's talent, and immediately began featuring him quite often. Blanton had complete command of his instrument and consequently never was hampered by lack of technique. Playing with Sonny Greer's extremely light, scarcely felt bass drum, Jimmy's big, full bass tone cut through like a knife. And so the string bass in the dance orchestra came out of relative obscurity. It suddenly became, as Glenn Miller once termed it, the "backbone" of the band.

Swing fans began *hearing* the bass and taking notice. This made playing the instrument in tune more necessary than ever before; no more when-in-doubt-play-soft complexes.

Jimmy inspired ambitious young bass men from coast to coast with his lifting beat. An example of this tremendously powerful beat may be heard on *Jumpin' Punkins* (Victor 27356). He played loud, but even so his tone was unequalled. Musicians marveled at his speedy presentation and his ability to hit every note "on the head." Older members of the Ellington crew, always on the alert for even the most minor defects in musicianship, were quick to notice that the young bassist never played too far on top of the beat, like many top-rated bass men, nor did he play with an over-anxious beat. His style was wonderfully relaxed, which is the paramount requisite for a steady, driving beat.

Blanton was one of the first rhythm men to realize the difference between the chopped beat and the flowing beat, and he played accordingly. He had a style that made one beat seem to run into the next one. The space between 1-2-3-4 would be filled with a sustained tone, with the following beat fully accented. This left the effect of a rolling or flowing beat. Most good bassists strive constantly for that effect today.

Improvisation being the watchword of Duke's music, Jimmy soon found himself featured in many solo spots. Victor and Columbia released several piano-bass duets, with Duke Ellington at the keyboard and Jimmy Blanton on bass. The best of the group was *Blues and Plucked Again* on Columbia 35322.



Jimmy Blanton's sensitive face and fingers are reflected in the photo above, taken in his Ellington days. Below, Dave Koonce writes about Jimmy.

On the latter side, the incredible young bassist exhibited his skill at playing fast passages. Every note was played with perfect intonation, and every tone was as clear as the proverbial bell. Victor soon released a similar duet that featured two choruses of bowed bass on *Sophisticated Lady*. Here Jimmy played many double-stops, and though his tone was not deserving of the best raves, he showed surprising adeptness with the bow. At that time, Slam's bow work had not become as well-known as it is today, but Stan Kenton cut *Concerto For Doghouse* for Decca featuring Howard Rumsey's weird bowed bass, and Milton Hinton picked up the bow and turned out a simple little thing called *Ebony Silhouette* for Cab Calloway on Okeh.

Many hold that the best solo bass ever recorded was Blanton's on *Jack The Bear* (Victor 26536). On this side, which was coupled with *Morning Glory*, Jimmy played many wide intervals, sometimes averaging six strokes a second.

The youngster was the first bass man to stray away from the basic one-three-five chords, to begin experimenting with flatted ninths, flatted fifths and thirteenthths. And he knew where to use them. Regardless of how modern his playing was, it was always *pretty*—that's the best description for it. With the setting of such a style as the criterion of good bass playing, bass men soon found that much more was expected of them. They began studying and, consequently, producing.

From this new school of bass playing, inspired by Jimmy Blanton, came Oscar Pettiford, Trigger Alpert, Chubby Jackson, and many others not as well-known. Blanton certainly must have given arrangers new ideas on writing for the cumbersome and difficult instrument, for since his death arrangers have begun to see the advantages in writing more harmonically important bass parts—parts that are often doubled by baritone or trombone.

It is tragic that at the height of his career, when his influence was strongest, that the amazing but ever-modest young man died.

Most of his best discs are now hard-to-get prizes, but it is hoped that The Duke's records which featured Jimmy's best playing such as *Bojangles*, *Conga Brava*, *Concerto For Cootie*, *Raincheck* and others mentioned above, in addition to "C" *Blues*, *Squatty Roo* and *Going Out The Back Way* with Johnny Hodges' or Barney Bigard's Ellington units will be re-issued.

Bass men can thank him for what he has done to bring out the importance of the string bass. But for Jimmy Blanton, the bass still would be considered the least important of the rhythm instruments; now it is indispensable as a rhythm instrument and almost equally important harmonically to modern arrangements.

In spite of the surge of popularity offered the present-day sensationalists on the instrument, Jimmy Blanton will not be forgotten—he was *building* something that is still being built.

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