

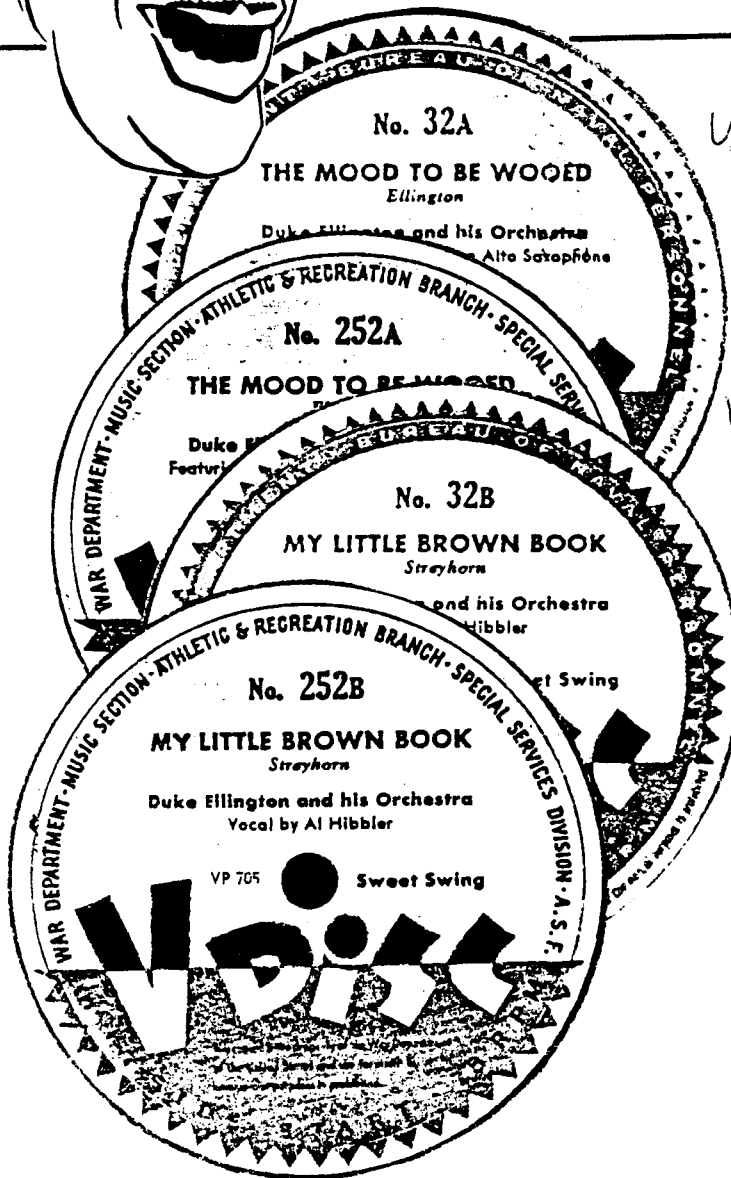
THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY — SWEDEN

1982/4

AUG-SEP-OCT



DISCUSSIONS — CORRECTIONS — ADDITIONS

● The Swedish Reader's Digest ("Det Bästa") has recently released a boxed 8-LP Set, "MELLAN DRÖM OCH VERKLIGHET". On one of the LPs, "APTOSTÄMNING", the first track has "Misty" by Duke Ellington and Orchestra. The balance of the LP Set consists of various orchestras, but of no jazz or swing interest to the greater part. The Issue-No. not known. (Landström)

● A correction to my report of the Italian Reader's Digest Set "MUSICA MAESTRO, PLEASE" (see Bull 81/5, p.6): The tune "Manha de Carnaval" is not "Summer Samba" as stated, but in fact "A Day In The Life Of A Fool" - Sorry! (H-U Hill)

● From the MERCER Recording Sessions March 17th and 19th 1957: The title "Do Not Disturb" is the same as "Le Sucrier Velours", and "March 19th Blues" has been found to be the same as "Total Jazz" (same as "Portrait of Ella Fitzgerald, Pt.4"). (Hoefsmit)

● In Bull 81/2, p.2 the date for "Midriff" and "All Day Long" on Jazz Bird 2010 is said to be 10Jun51. The correct date should read 7Jun51. (Hoefsmit)

DEMS comment: Quite right - we cannot understand how our mistakenly stated date as 10Jun51 came about.

● "MY LITTLE BROWN BOOK" (V-Disc): In Bull 82/3, p.4 Mr. Hoefsmit refers to WofDE entry 44-29 concerning differences between the VDisc version and the MBS bc (31May44), and the DEMS comment seems right being suspicious, suggesting the VDisc to come from another date. Perhaps the following may shed some light on the problem: In Richard Sears' book, "The V-Discs", p.257-258, the date of 31May44 is stated to be the date on which the V-Disc material was mastered, and the source for the VDisc versions are given as coming from a MBS bc from the Hurricane, NYC, on 26May44. The problem now is do we know of a bc from the Hurricane on that date? If Sears is right, then we'll have a new entry 44-27a:

THE MOOD TO BE WOODED V-Disc 252, V-Disc 32, PDC 1002
MY LITTLE BROWN BOOK V-Disc 252, V-Disc 32, PDC 1011

... and the "MOOD To Be WoodeD", entry 44-29, has to be removed, now belonging to entry 44-27a. (H-U Hill)

DEMS comments: Thanks, your suggestions above are fully absorbed, and consequently we advise our members to adjust their DEofWW 44-29 entries removing the mentioned releases as well as the very last title, and add a new entry 44-27a as suggested by Mr. Hill.

● 2Aug67, RAINBOW GRILL: I've received a tape with the Rainbow Grill bc from this date. However the title "Ocht O'Clock Rock" given in DESOR seems not to be correct. What I have on this tape is definitely different being the same as "First Bass" as on Unique Jazz 15. (Hoefsmit)

DEMS comment: Your tape is incorrect. The titles in DESOR are right, including "Ocht O'Clock Rock", though what is not mentioned in DESOR is the DE Piano Interlude preceding the bc portion. (Ctd. on page 5)

80/3-5
● "BROWN BETTY", as on Swing Treasury 109 (described in Bull 80/5, p.3): DEMS claims the source to be Jubilee 342. This must be a mistake, the correct source should read Jubilee 349. (Hoefsmit)

DEMS comment: You are quite right, it is the same "Brown Betty" as mentioned already in Bull 80/1, p.4, and there with the correct transcription mentioned as Jubilee 349. We apologize for the wrong printout. The Jubilee 342 is something else and has nothing to do with the Hollywood Empire Room broadcasts in 1949, but consists of material from the 13Nov48 Carnegie Hall Concert. Thank you.

● Golden Era "THE BIG BANDS PLAY AGAIN" (5-LP Set) (See Bull 80/3, p.2): I can now give the definitive date for the two last titles as being from 21Apr45. (Hoefsmit)

NEW RELEASES



● D.E.T.S. TREASURY SHOW No. 19 August 18, 1945

A Train(theme) & Intro./"BB&B excerpts": (a) Work Song, (Bond promo), (b) The Blues, (c) West Indian Dance, (Bond promo), (d) Come Sunday, (e) Light / (Stn break & A Train (a few bars) / A Train(theme) & Return / Subtle Slough / (Bond promo) / Blue Skies / I Ain't Got Nothin' But The Blues/Riff Staccato/Bugle Breaks/Kissing Bug/(Bond promo)/Suddenly It Jumped/Warn Valley & Close

Bc origination: Radio City Studio 6B, NYC.

Only the musical selections from "BB&B" and "Bugle Breaks" have been earlier available on LP's.

● D.E.T.S. TREASURY SHOW No. 20 August 25, 1945

A Train(theme) & Intro./Mood Indigo/(Bond promo)/In A Jam / Everything But You / Pianistically Allied (Tonk) / I Don't Mind / (Bond promo) / The Jeep Is Jumpin' / Take The A Train (full version) into Stn break / A Train(theme) & Return / Black And Tan Fantasy / I'm Beginning To See The Light / (Bond promo) / After All / Don't You Know I Care? / Indiana / The More I See You / (Bond promo) / Let The Zoomers Drool & Close

Bc origination: The Fieldston Ballroom, Marshfield On The Atlantic.

None of the above selections have earlier been obtainable on microgroove.

● D.E.T.S. TREASURY SHOW No. 21 September 1, 1945

A Train(theme) & Intro. / On The Alamo / (Bond promo) / Sugar Hill Penthouse / Stomp, Look & Listen / There's No You / Jumpin' Punkins / Body & Soul (& Bond promo) / Stn break & Return / A Train (theme) / Caravan / Flamingo / Air Conditioned Jungle /

/Everything But You (& Bond promo) / Pitter Panther Patter / One O'Clock Jump / Moon Mist / (Bond promo) / Jump For Joy / A Train(theme) & Close

Bc origination: Earle Theatre, Philadelphia.

None of the above selections have earlier been obtainable on microgroove.

● DISCOVERY (US) DS-841 "CONCERT IN THE VIRGIN ISLANDS"

A rerelease of Reprise R9-6185. (H-U Hill)

● I GIGANTI DEL JAZZ (I) GJ-79 "COUNT BASIE / JOE WILLIAMS / DUKE ELLINGTON"

Contains two DE tracks, said to be from 1961, but in reality from the Monterey JF, 18Sep65. The DE selections are: "Chelsea Bridge" and "Olds" (the last title not mentioned either on sleeve or label). (H-U Hill)

● ROSETTA RECORDS RR-1302 "RED WHITE & BLUES" "WOMEN SING OF AMERICA"

Out of 15 tracks two are with DE: Side A, track 4, "IVIE ANDERSON": 17Jul36 Sad Night In Harlem; Side B, track 6, "BETTY ROCHE": 6Aug52 A Train (Hoefsmit)

The "A Train" comes from a Blue Note, Chicago, broadcast, here issued for the first time. On the sleeve orchestra personnel is given for all selections except for 6Aug52, which herewith is added for your information: CT WC RN CA, QJ JT BWMn, HJsn JHtn RP PG HC, DE Wmsl LBsn.

DUKE ELLINGTON'S STORY ON RECORDS

MASSAGLI-PUSATERI-VOLONTÉ

Some additions and corrections (Ctd. from Bull 81/4, p.6)

- 15Jan67 Milan, Teatro Lirico, 2nd Set (9:30 PM): A Train/The Shepherd/Harlem Air Shaft/Blessing On The Night/Johnny Come Lately/Mount Harissa/Hot Jump/Swamp Goo/Wild Onion/Birth Of The Blues/Rue Bleu/Mara Gold/Beautiful Woman Walks Well/All Of Me/Harmony In Harlem/Star-Crossed Lovers/Things Ain't .../Wings And Things & Close
- 22Jan67 Unknown origin: DE interview
- 23Jan67 Copenhagen (DE small group): A Train(short)/Passion Flower/Jeep Is Jumpin'/Sophisticated Lady/Tippin' And Whisperin'/Happy Reunion/Satin Doll/Jam With Sam/Things Ain't ...
- 24Jan67 1076a should read "Wings And Things"; (1076a-1076b is from the 2nd Set)
- 24Jan67 1075a-1075j is from the 1st Set, but the complete should read: Johnny Come Lately/Swamp Goo/Up Jump/The Shepherd/Rockin' In Rhythm/Reu Blue/Chromatic Love Affair/Wild Onion/Sentimental Lady/Jeep Is Jumpin' / Things Ain't .../Mara Gold/Cotton Tail
- 24Jan67 From 1st or 2nd Set: The Drag
- 25Jan67 Oslo, Njårdhallen (add not used TV-recordings): Johnny Come Lately/Swamp Goo/Up Jump/The Shepherd/Chromatic Love Affair/Kinda Dukish - Rockin' In Rhythm/A Train(Closing theme)
- 25Jan67 Oslo, Njårdhallen, bc portion from concert (20:00): Replace "Up Jump" with "Swamp Goo"
- 25Jan67 Oslo, Uptown Key Club, private party: Dr. F Lange addresses Duke / Duke thanks
- 31Jan67 Paris (the sequence following 1080e should read): The Shepherd/Mara Gold/Theme from "Assault On A Queen"/The Drag/I Get It Bad/Things-Ain't .../Satin Doll
- 13Feb67 Liverpool - Note: 1084d-1084i from 1st Set; 1084a-1084c from 2nd Set
- 25Feb67 Milan: 1090an "Unknown title" should read "Handful Of Keys"
- 7Mar67 (Date should read 23Jan67 - see above!)
- 2Aug67 Add, preceding 1111a: Duke Ellington piano interlude
- 7Aug67 Add, preceding 1113a: Do Nothin' Till .../On The Sunny Side Of The Street/A Train/DE interview
- 10Aug67 Add, between 1114a and 1114b: "Barbara Walters & DE talking; (By the way: Is the title "Rock The Clock" correct?)
- 28Aug67 Add, following 1120b: Blood Count / Saada (both unreleased)
- 30Aug67 The session should read as follows: Rock-Skipping At The Blue Note/Rain Check/Snibar/Midriff/My Little Brown Book. (Note: "Lotus Blossom" was recorded on September 1st, 1967 - see below!)
- 30Aug67 Add, before 1122a: DE piano interlude
- 31Aug67 Add, before 1123a: Unidentified Blues
- 1Sep67 Add, following 1124g: Lotus Blossom (Note: "Rondelet" was, as far as we know, not recorded on this session!)

HELP WANTED!

I'm looking for addresses of any persons who knew Duke through his European tours of 1933, 1939, 1948 or 1950. From the latter year, I am most anxious to establish contact with Leslie and/or Renee Diamond and English actor Hilton Edwards, if they are still living. I have spent the past three years doing research for a scholarly full-scale biography of Ellington, and I need as much "behind-the-scenes" material as possible.

Please contact Daniel C. Caine
844 - 114th Street
WHITING, IN 46394
U.S.A.

DEMS comment: Dear Daniel, you are advised to contact the ELLINGTON STUDY GROUP - write Donald Miller, Room 206, 600 W. Van Buren Street, CHICAGO, IL 60607 (See Bull82/1, p. M4).

ANOTHER DUKE PROJECT HITTING THE SCORES

Mr. Ken Rattenbury, 'Way Down Yonder', 299 Birmingham Road, WALSALL, West Midlands WS5 3QA, England, reports the University Of Keele has accepted him to prepare a Thesis on: "The Music Of Duke Ellington". This requires exhaustive examination of the Ellington modus operandi, and meticulous transcription from recordings in support of the submissions and analyses. What is especially hoped for is to be fortunate enough to have sight of original scores in photocopy, or to discover published versions in orchestral form. Ken has had fifty years in jazz, starting on piano when he was 11, jazz being young then, and so was Ellington. After a lifetime of professional music-making as a trumpet-player/pianist/composer, motivated by a love of the very best in jazz, he was undertaking the above task, and he is reporting he has so far transcribed six Duke recordings on to full musical score, thinking this may be helpful to future students of Ellington, "because there do not seem to be full musical scores of Duke anywhere else". This is a worthwhile task and his 40 years as a professional musician, also as arranger is proving most helpful to him.

DEMS comments: You are advised to contact the ELLINGTON STUDY GROUP (see above!) and also the INSTITUTE OF JAZZ STUDIES, Rutgers University, Bradley Hall, NEWARK, NJ 07102, U.S.A., referring to DEMS. Furthermore you are advised to contact DEMS-member Mr. Jan Bruér, Säves väg 63, S- 75263 UPPSALA, Sweden. He has in his possession a full score version of Duke's BLACK, BROWN AND BEIGE, given to him by Ellington in 1970. The score was published in 1963 by Campbell Connelly & Co Ltd., London, W.C. 2. Mr. Bruér can also inform you of two registration systems, "POLLY" and "MONA", making recordings registered on paper. This means there is no more any point in looking up behind bars scores, as for instance is the case concerning Duke's originals in order to prevent copying. Something to think about for, for instance, Duke's sister Ruth and son Mercer. Note: From the Ellington Orchestra book you can find Strayhorn's "Chelsea Bridge" as scored, published in the DOWN BEAT MUSIC '70 (1970 yearbook), with the following remark added: "Like all Ellington Orchestra charts, it does not contain written parts for piano, guitar, and drums".

On page 4 we show an example of a POLLY-registration, bars 11, 12, 13, and 14, from SUGAR HILL PENTHOUSE.

The following abbreviations are used:

cl (clarinet), as (alto sax), ts (tenor sax). Keys are given both left and right. (440) and (220) means 440 and 220 periods per second, respectively.

Corresponding to the POLLY-registration is below a "trans-lation" of this portion as played by the sax section.

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- 1) Cash (the easiest and fastest way. No exchange costs involved)
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S w e d e n

EXCEPTIONS:

- 4) All over the world the following AMERICAN EXPRESS account can be used: N° 3757-035511-01005, Benny Asaland. (Can take months before reaching Sweden)

Note: Under present circumstances no Bank Checks can be accepted with a Swedish Bank involved. This is deeply regretted.

Note: All prior open reel tape offerings are still, for the time being, withdrawn.

OUT OF PRINT DEMS 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.) 1:50 per page.

79/1	2 pages	
79/2	10 pages	(5 are of current interest)
79/3	6 pages	
79/4	4 pages	
79/5	8 pages	(7 are of current interest)
80/1	10 pages	(8 are of current interest)
80/4	8 pages	(7 are of current interest)
81/1	7 pages	
81/2	7 pages	
81/3	5 pages	
81/4	8 pages	
81/5	9 pages	

LP'S FOR SALE - S.Cr. 30:-/each:

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Tax #8037 "DUKE ELLINGTON - THE TRANSCRIPTION YEARS"

Only for DEMS members. For your information: Each "SMALL PACKET" can contain up to 3 LPs. This is the most economical way sending LPs air mailed. Small Packets can be forwarded everywhere, except within Sweden. DEMS' sending costs may be deducted from your deposit.

... and don't forget our Azure LP-431 "DUKE AT THE HURRICANE" (2 complete broadcasts - 3 April & May 1943). Members may order up to 3 copies, S.Cr. 30:-/ea.

Handwritten musical score for guitar and bass. The score is written on a grand staff with two systems of staves. The left system includes a bass line and a guitar line. The right system includes a guitar line and a bass line. The notes are written in a shorthand notation with stems and flags. Annotations include "dotted line = indistinct registration" and a box containing "c 3 sec/bar". The piece ends with a double bar line and a fermata over the final notes. The tempo marking is $\text{♩} = 96$.

Notes in the left system (top to bottom):

- d^{\flat} - g - f^{\flat} - e^{\flat} - c^{\flat} - d - c^{\flat} - b^{\flat} - a^{\flat} - g - f^{\flat} - e^{\flat} - d - c^{\flat} - b^{\flat} - a^{\flat} - g

Notes in the right system (top to bottom):

- d^{\flat} - g - f^{\flat} - e^{\flat} - c^{\flat} - d - c^{\flat} - b^{\flat} - a^{\flat} - g - f^{\flat} - e^{\flat} - d - c^{\flat} - b^{\flat} - a^{\flat} - g

Annotations:

- dotted line = indistinct registration
- c 3 sec/bar
- $\text{♩} = 96$

DISCUSSIONS/CORRECTIONS/ADDITIONS (ctd.)

I have a number of questions about several collections of DE material. My questions are where there is differences of information listed in different sources as to matrix numbers, takes, recording dates, and I have been unable to determine what information is actually correct. I will begin with an analysis of the 3-LP set, "The Ellington Era", 1927-1940, on Columbia CXL-27, as follows:

Table with columns: Columbia CXL-27, Rust/Jazz Records, Bakker, Title. Rows include tracks a) through u) with matrix numbers, dates, and titles like 'Black And Tan Fantasy', 'Blue Tune', 'Rose Of The Rio Grande', etc. Includes handwritten notes like 'W40023 B' and 'B 11205 A'.

Next, I list discrepancies noted from the 2-LP set, "Duke Ellington Presents Ivie Anderson", from Columbia KG-32064:

Table with columns: Columbia KG-32064, B17975-1, B18734-1, B18739-2, B19562-2, M179-1, M379-1, M380-1, M521-1, M770-1. Rows include tracks aa) through ii) with matrix numbers and titles like 'Truckin'', 'Isn't Love The Strangest Thing', etc. Includes handwritten notes like '773-2' and '984-2'.

DEMS comments:

- a) Take B is used. (Take A has not been found).
b) Correct matrix is W401177A.
c) 20Nov28 is the correct date.
d) W403286 B is correct.
e) W404521B " " .
f) W 480023 B " " .
g) B 11205A " " .
h) B 11223 B " " . (Here, for the first time, take B is issued).
i) B 18736 1- is correct, as is 28Feb36.
j) B 18737 1- " " , " " - " .
k) Correct date should read 7Jan38.
l) M 650 2- is correct.
m) We believe take 2- to be the one used here.
n) M 772 2- is correct.
o) M 773 2- " " . (1st time issued).

- e) Note: Brunswick 8198 should read 8108.
p) M 884 2- is correct, as is 9Aug38.
q) M 648 1- is correct.
r) M 649 1- " " .
s) M 947 1- recorded on 19Dec38.
t) WM1006 - help wanted concerning the take used here.
u) M 949 2- is correct, as is 19Dec38.
aa) B17975 1- " " , " " 19Aug35.
bb) B 18734 1- recorded on 27Feb36.
cc) B 18739 2- is correct.
dd) We believe take 2- to be used.
ee) Help wanted.
ff) " " .
gg) " " .
hh) " " .
ii) M 770 1- is correct.

WANTED

My collection is strictly Long Play albums, and I include albums of Ellingtonia by all artists, both jazz and pop, from all over the world, ranging from Catherina Valente to Romano Mussolini! My "specialty" is Ellington recitals by obscure artists. Presently I am especially looking for the LP "DOTTY DENNY DIGS THE DUKE" - can any member of DEMS spare me a copy. I have available for sale or trade, an extra copy of "DEDICATION TO JOHNNY HODGES" by the Arne Domnerus group on Megafon MFLP S17.

Irving Jacobs, P.O. Box 574, NATIONAL CITY, CA 92050-0105, U.S.A.