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THE DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1985/4 DEC - 1986/JAN-FEB

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In the previous Bulletin two figures were accidentally reversed, "0" and "2", in the DEMS Box number. The Post Office was informed and took care of the matter. However, to be quite sure concerning future communications please be sure to correct the "Box 4206" in Bulletin 85/3-1 to read "Box 4026" - thank you!

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NEW RELEASES

AND RE-RELEASES



● Bethlehem (J) YB-701497016 "PORGY AND BESS"(3-LP box)
Same as Bethlehem (US) EXLP-1. (Yuze)

● Jazz Live BLJ-8038 (on cover) Cicala (on label)
WARDELL GRAY / BEN WEBSTER, "THE ALUMNI MASTERS",
FEATURING C. BASIE, D. ELLINGTON & J. KIRBY

SIDE 1: Gray with Basie Octet, Birdland, 28Apr51.
SIDE 2: Webster with Duke and Kirby: Cotton Tail / Audio-
logy / Honeysuckle Rose / Lover Man / Main Steam(!) / How
High The Moon

Wonderful Gray and Ben, but nothing new to microgroove
Ellingtonia. Three first Webster- titles same as Jazz
Anthology JA-15, three last as Ozone 12. Even the false
dates are here. (Renberg)

● LRC (J) YX-7361-SL "S. R. O."

Same as GJ-12 plus side A of GJ-64. Same mistakes repeat-
ed (El Gato, Open House, etc.) on both sleeve and label. (Yuze)

● Pablo Live 2308-245 "HARLEM - DE&HO"

9Mar 64: The Opener / Happy Reunion / Blow By Blow / Ca-
ravan / Tootie (as "Tutti") For Cootie / Satin Doll /
/ Harlem / Things Ain't What They Used To Be / All Of Me /
/ The Prowling Cat

These are splendid portions from a concert given in Stock-
holm. Two additional numbers have earlier been available
from this same occasion, "Isfahan" and "Pyramid", which
are included in the M.F.D. 5-LP box, later reissued on
BLM-52031.

● Pablo Live (J) 28MJ-3523 "HARLEM - DE&HO"
Same as Pablo Live (US) 2308-245. (Yuze)

● Rosette 1313 DINAH WASHINGTON "WISE WOMAN BLUES"
One DE item included: 26Aug63 Do Nothin' Till You Hear
From Me
This track comes from a Michigan State Fair concert (DE-
SOR 902h). (Cumps)

● Storyville SLP-6000 "HARLEM ROOTS - THE BIG BANDS"
Four "Ellington Soundies" sound tracks included: Cotton-
tail / Flamingo / Bli-Blip / I Got It Bad

● Vogue (Roulette) VG 651-600 062 "DUKE ELLINGTON AT
THE BLUE NOTE, CHICAGO" (Compact-Disc)
Contains the Roulette LP R- 52119 "Billy Strayhorn Live"
material, but also (a good surprise!) with the four tunes
earlier unissued from the 28Dec58 date: Perdido / Polly's
Theme / Flirtibird / Pie Eye's Blues. (Cumps)

● Wave (J) MFPL-8560394 "ROSEMARY CLOONEY REVISITED"
(2 LP)
The following 5 titles, same as originally on Columbia
CL-872, are included:
It Don't Mean A Thing / Mood Indigo / I Got It Bad /
/ Sophisticated Lady / I Let A Song Go Out Of My Heart
(Yuze)

RADIO DENMARK'S SENSATIONAL SERIES PRESENTING MERCER DONATED DE MATERIAL

(Continued from previous Bulletin)

Wishing to squeeze in as much as possible of the contents from the extremely interesting Radio Denmark broadcasts we are forced to change the format for our continued reports. Dates stated are as by DEMS taking preference over dates when different as - and if - given in the various programs.

First some remarks concerning the first portion reported in Bull85/3-10:

Broadcast No. 1 ✓ NEW WORLD A-COMIN: The date is 25Aug72. (Busk)

✓ RACE ...: The unidentified title is "A.G.", recorded 6Nov68. (Busk)

✓ RACE ...: Takes are -56 (RACE, with PG), -5 (RACE, with JH), and -7 (A.G., with WC & RP). (Wiedemann)

✓ WORK SONG: Date listed on tape box shows "March 4". (Wiedemann)

✓ ELP: This is the same as ORIGINAL BALLAD, one of the two titles mentioned in the Bull. (Wiedemann)

Broadcast No. 2 ✓ Between A TRAIN (= F-9636) and JUMP FOR JOY there is another A TRAIN, probably from the 3Jul62 session. (DEMS)

Broadcast No. 3 ✓ UNKNOWN TITLE ("Mystery tape"): The title is KING, from the "My People" recording session, Aug63. Jerry Mulligan is not playing. (Busk / Hoefsmijt) (Busk)

A more complete title is KING FIT THE BATTLE. (DEMS)

Broadcast No. 5 30Dec84

Unid. date C JAM BLUES (fading out) / Early Apr67 Duke comments on "The Queen Suite" / SUNSET AND THE MOCKING BIRD / LIGHTNING BUGS AND FROGS / LE SUCRIER VELOURS / NOTHERN LIGHTS / Mercer Ellington comments on "A Single Petal ..." / A SINGLE PETAL OF A ROSE / APES AND PEACOCKS
For matrix numbers and dates see Bull84/4-9.

Broadcast No. 6 4Jan85

17Mar57 (Chicago) DISCONTENTED (-3 into breakdown, -4 complete) / CARNEGIE BLUES (interval into breakdown) / BLUES (improvisation by JH & BS) / SCRATCHIN' THE SURFACE (breakdown)(diff. to DESOR 652c) / 2Aug72 (NYC) NEW YORK, NEW YORK (-1 breakdown, -? breakdown, -? complete) / 25Oct73 (Malmö) CARAVAN / IN DUPLICATE (originally included in a Radio Sweden stereo bc on 27Nov73) / 3Jun70 STUD -11 (= part 9 of "The River") (Compare DESOR 1266f "The Neo-Hip-Hot Cool-Kiddies Community") / 1966 Duke talking on the difference between improvisation and arrangement (from live performance with Duke lecturing) / 18Mar57 (Chicago) UNCONTRIVED (rehearsal, rehearsal, -? complete) / 8Feb66 (Stockholm) SOUL CALL / WINGS AND THINGS (from the 2nd of two TV shows made that date. This portion was also included in a "DE Rehearsal" program telecast 18Ser69).

Broadcast No. 7 11Jan85

1967 Duke talks about Billy Strayhorn (portion from the NBC-TV documentary "On The Road With DE") / 30Aug67 (NYC) MIDRIFF (unissued -2, not mentioned in DESOR) / 30Jun65 (NYC) PASSION FLOWER (very different version with BS, Bob Wilber(c1) and Clark Terry / 674205 (bc) TAKE THE A TRAIN (feat. JHtn, clarinet) / Apr57 (Chicago) WAY BACK BLUES / RUBBER BOTTOM (Originally, way back, issued on "Pentape 800", and some years ago on LP (see Bull79/5-5). The sound on this bc is superior to the orogonal sound achived from the Pentape) / Date? MONK'S DREAM (fragment with Thelonius Monk, piano) / 13Sep62 (NYC) MONK'S DREAM / FRÈRE MONK (both issued on Up-To-Date 2008) / 2Aug72 (NYC) NOT A PORTRAIT OF COUNT BASIE (= THE PIANO PLAYER) / 18Jul63 (NYC) ACTION IN ALEXANDRIA

Broadcast No. 8 18Jan85

18Apr63 (NYC) ELYSÉE / (Billy Moore comment) / 5Dec67 (Seattle) C JAM BLUES / (B. Moore comment) / 30Jul67 (NYC) STRANGE FEELING (superior version compared with the one included in the "Perfume Suite", Col. FC-38028 - see Bull 82/5-2) / 17Feb71 (NYC) THERE'S A PLACE / (Moore comment) / 9Mar70 (NYC) THE MEANDER (-7)(part 3 of "The River") / 10Mar70 (NYC) RIBA (= THE RIVER, part 8 of "The River",

Subtitles: "Main Stream" and "Taffy Twist") / (Moore comment) / 25Aug72 (?) Unid.title (p solo) / 13Sep62 (NYC) CORDON BLEU (same as issued on Up-To-Date 2008) / 17Mar57 (Chicago) DO NOT DISTURB (= LE SUCRIER VELOURS)
Date for Billy Moore comment not known.

Broadcast No. 9 25Jan85

27Apr70 (NYC) REXT (= theme from RIBAH with PG solo routines as "Blow By Blow") / 25Oct61 (NYC) GUITAR AMOUR (same as CBS-88654 where the breakdown is faded out) / 20Feb64 (London) TAKE THE A TRAIN / PERDIDO / TAKE THE A TRAIN (feat. E. Sheppard) (All three titles from a BBC-telecast on 29May64, also shown on Danish TV 14Jul68) / 8Jan68 (NYC) PIANO SUMMATION FOR "AFRO-BOSSA" (same as DETS souvenir EP-record presented to the participants at the 1984 Chicago DE Conference) / 18Mar57 (Chicago) SHORT SHEET CLUSTER (same as "JET STRIP", same as "LAUNCHING PAD") (-1 breakdown, -2 breakdown, -3 breakdown, -5 complete, but alternate to DESOR 652g) / 31Mar65 (Chicago) THE PROWLING CAT / 18Jul63 (NYC) TAJM (= FOR HE'S A JOLLY GOOD FELLOW - see Bull80/2-4)

Broadcast No. 10 1Feb85

29Nov68 (Chicago) GIGGLE (= THE GIGGLING RAPIDS, part 4 of "The River") / SOPHISTICATED LADY / 18Mar57 (Chicago) SHORT SHEET CLUSTER (-10) / 4Dec68 (NYC) COPA NO.2 / DAILY DOUBLE (= theme from "Race") / ELOUSE (= theme from "Three Black Kings" Pt.3, "Dr. Martin Luther King") (these 3 4Dec68 titles are some of the parts from "The Degas Suite", also known as "The Impressionists On The Race Track") / 12Sep62 (NYC) A MEDIUM BLUES (same as issued on Up-To-Date 2008) / TOOTIE FOR COOTIE / 29Jun71 TOTO (= AFRIQUE from "The Afro Eurasian Eclipse")

Broadcast No. 11 8Feb85

15May63 (NYC) STOONA / SERENADE TO SWEDEN / BAD WOMAN (-8, -10) / HARMONY IN HARLEM / 18May65 (Chicago) "BEIGE": a) INTRO (= theme 11), b) JAZZ WALTZ (= theme 13), c) INTERLUDE (= theme 13), d) SUGAR HILL PENTHOUSE (= themes 14 and 13)(These portions from "BB&B" are almost as played at the original 1943 Carnegie Hall performance, but without themes 12 and 15) / 2Feb71 (NYC) THE BLUES (no)

Broadcast No. 12 15Feb85

1May62 (NYC) JAM WITH SAM / CARAVAN / 2Feb71 (NYC) THE BLUES (from "BB&B") / 1Feb71 (NYC) ROCKS IN MY BED / Jun 1964? Interview / 18May65 MOOD INDIGO / 3Sep57 STARTING WITH YOU, I'M THROUGH (= VISCOUNT, Verve 8271) (Duke out) / BOUQUET OF ROSES (= Verve) (DE out) / DIGITS (= Verve)(DE out) / MEDIUM BLUES (= EARLY MORNING ROCK (=Verve)(DE out)

(Ctd. next page)

Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS

(6): HARRY CARNEY

A FLOWER IS A LOVESOME THING

As we all know --- and thereby counting our blessings --- during, shall we say? --- over ninety-nine per cent of his playing career, Harry Carney, gentleman and master reedsman, graced the Ellington ensembles. A dependable, disciplined, technically and tonally flawless interpreter of the scores; in the solos, a lyrical, ultramelodic, altogether sympathetic player of ballads and blues, and an exciting, driving, masculine, but never brutal extemporiser in the out-&-out swingers. I have a cherished theory that Harry, over the years, represented, to Duke, the

standard by which total acceptance into that most exclusive company of musicians came to be judged.

This solo comes from a session which, in the event, was brimming with gems. But none more sparkling, I feel, than this superb, subtle, graciously complementary paraphrase of an already gorgeous tune.

(Transcribed from L/P: CBS 82819, 'UNKNOWN SESSION'. Recorded in Hollywood 14 July 1960)

RADIO DENMARK'S SERIES (ctd.)

- Broadcast No. 13 22Feb85
 29Mar66 (NYC) A TRAIN -1 no / (? B. Moore comment) / 29Mar66 (NYC) A TRAIN -3 / (? Mercer interview) / (? B. Moore comment) / 5Jan66 PORTRAIT OF PEA (DE cut) / (? Mercer interview) / 14Jan64 (from WNEW bc, NYC) TOOTIE FOR COOTIE (nc) / LUSH LIFE / PASSION FLOWER / JAM WITH SAM / SOPHISTICATED LADY / SATIN DOLL (nc)
- Broadcast No. 14 1Mar85
 7Jan70 (Las Vegas) TIPPYTOEING THROUGH THE JUNGLE GARDEN / THE KISSING MIST / ROCOCHET / 28Jun71 (NYC) M'KIS -1 (= SOUL SOOTHING BEACH) / YOYO (= NATURELLEMENT) / TEGO-3 (= LIMBO JAZZ) / 24Jun58 (Chicago) IN A MELLOTONE / HAPPY REUNION
- Broadcast No. 15 18Apr63
 17Apr63 (NYC)(see Bul180/2-4) JEEP'S BLUES / GOT NOBODY NOW / 18Apr63 (NYC) BUTTER AND OLEO / BLUE ROSE / BLOU-SONS NOIRS / 29Nov68 (NYC) KNUP (PUNK) / JUST SQUEEZE ME / MOOD INDIGO / IN A SENTIMENTAL MOOD / WAITING FOR YOU
- Broadcast No. 16 15Mar85
 29Mar64 (Carnegie Hall, NYC) TAKE THE A TRAIN (no) / AMAD / AGRA / BLUEBIRD OF DEHLI / DEPK / ISFAHAN / THINGS AIN'T ... / BANQUET / SKILLIPOOP / MONOLOGUE / JAM WITH SAM / JONES
- Broadcast No. 17 22Mar85
 From "The River": 3Jun70 (NYC) THE GIGGLING RAPIDS / 11May70 (NYC) THE SPRING (rehearsal into breakdown, -1, an extra piano line overdubbed) / 25May70 (Chicago) THE SPRING (-2) extra p line overdubbed, J. Benjamin(b) / 11May70 THE LAKE (rehearsal into breakdown, -? complete) / 25May70 THE MEANDER / 11May70 THE GIGGLING RAPIDS (DE) / 25May70 GIGGLING RAPIDS (Orch - DE) / 15Jun70 (NYC) GIGGLING RAPIDS (Orch)
- Broadcast No. 18 29Mar85
 "The River" cont.: 11May70 THE SPRING -2(nc) / THE MEANDER (ROMANTIC ENCOUNTER) / 25May70 THE LAKE / 8Jun70 (NYC) THE FALLS / FLUTE (N.B. Not a part of "The River") / 3Jun70 THE WHIRLPOOL (VORTEX) / THE RIVER (RIBA = MAIN STREAM = TAFFY TWIST) / 11Jun70 THE NEO-HIP- HOT COOL-KIDDIES-COMMUNITY (STUD) / 3Jun70 THE NEO-HIP-HOT COOL-KIDDIES-COMMUNITY / THE VILLAGE OF THE VIRGINS (VI-VI) / 15Jun70 THE MOTHER, HER MAJESTY THE SEA / SOFT (= THE SPRING) (Pt.12 of "The River" and different from Pt.1)

(To be continued)

DISCUSSIONS - ADDITIONS - CORRECTIONS

● Bruce Davis, an avid DE collector now retired in Clearwater, Florida, told me recently that Ray Nance's first presence in the Ellington band was much earlier than thought. Bruce reconstructed their conversation.

NANCE: You never forget your first record with Duke. Mine was something called "7th Avenue."

DAVIS: You mean "I'm Slappin' 7th Avenue With The Sole Of My Shoe"?

NANCE: Yes! Somebody got sick and I was in New York and available.

We know Nance recorded in New York with Earl Hines on 17 March 1938. The DE date referred to by Nance was on 11 April 1938.

We wonder who was ill. Aasland and Timmer both list the trumpets as Williams, Baker, Stewart, and Jones. If Nance's recollection is correct one of them was out and he was in. (Don Miller)

● Bull185/3-2, Eriksson query: Benny does not give any proof for his assumption that the BBC broadcast material handed over by Valburn/Towers is from 1939. (Stratemann)

DEMS: There was indeed a CBS shortwave bc for BBC, 4:30P, "AMERICA DANCES" on 29Apr38. The program was heard only in England, at 9:30P, London Time. Among selections featured: SCROUNCH/BRAGGIN' IN BRASS/SWINGTIME IN HONOLULU/I LET A SONG GO OUT OF MY HEART, bc from the Cotton Club.

Another "AMERICA DANCES" program took place in the same year, 1938, on October 6th from the stage of the Apollo Theatre in NYC at 4:30P. Broadcast by CBS and CBC and shortwaved for BBC. One of the numbers featured: BOY MEETS HORN. The 15Mar39 "AMERICA DANCES" was not heard in America, only shortwaved for BBC, making it in a way more interesting despite disturbing shortwave variations.

Another thing that makes this bc unique is the fact that the number "Every Day" (= Demi Tasse) by mistake is performed twice, the first time instead of the scheduled "Downbeat Uproar"! Selections as follows: JAZZ POT-POURRI /LADY IN DOUBT/EVERY DAY/JEEP'S BLUES/EVERY DAY/Greetings from Duke to Europe/I LET A SONG .../CHATTER BOX/OLD KING DOOJI /BOY MEETS HORN /AZURE /HARMONY IN HARLEM & Close, during which the announcer tells: "DEtho will leave soon for an extended tour to Continental Europe". Because this broadcast constitutes a rather unique document DEMS will issue it on an Azure cassette in early 1986. First some additional "cleaning-up" work has to be done. (Aasland) Unlike the above mentioned "AMERICA DANCES" programs the 12Jun40 one was pre-recorded, and the transcriptions sent to BBC for later broadcast. It was not shortwaved.

● Bull185/3-4, "Jerry's Discoveries" (top of page): The Trianon Ballroom engagement - according to "Variety" - ran from May 28 - June 18! (Stratemann)

DEMS: To this we can add, after further investigation of our files, that the engagement at TOPSY'S (= TRIANON), according to Down Beat (15Jun41) opened on May 22nd, 1941.

● Bull185/3-4, "Jerry's Discoveries", 5Sep41 etc: According to VARIETY (3.9.41p38), the broadcast (WWofDE 41-26) actually took place on August 29, 1941. Also, the correct title should read: CBS "FORECAST No.12 - 'JUBILEE'", "JUBILEE" being the title just for this one (and final, 12th) broadcast in the "Forecast" series. The program's first 30 minutes came from New York, featuring the Juanita Hall choir and comedians Hamtree Harrington and Flournoy Miller. The 9:30 PM to 10:00 PM portion originated from Hollywood, was introduced by Orson Welles and had Ethel Waters picked up with three numbers from the Biltmore Theatre, L.A. during rehearsals for "Mamba's Daughters". Ellington was broadcast from the CBS studios I assume,

and others in the Hollywood cast of this bc were the Hall Johnson Choir and Wonderful Smith, who did his famous telephone monologue introduced in "Jump For Joy" (which was still running at the Mayan Theatre at the time. (Stratemann)

● Ref. Bull184/3-3, UNIQUE JAZZ UJ-35, Duke features Hodges. I suggest the following:

RING DEM BELLS	10Nov46
DAY DREAM	30Jun45
JUMP FOR JOY	Diff. sound but plays very much like 43-146x,	Aug/Sep43
WARM VALLEY	25Jun45
ROCKABYE RIVER	with Hodges/Anderson middle part repeated and spliced in, for good measure!	partly 11Jul46
WHISPERING GRASS	11Sep40
MOOD TO BE WOODED	21Apr45
JEEP IS JUMPING	12May45
SENTIMENTAL LADY	?
I DON'T MIND (SOMEONE)	28Apr45
PASSION FLOWER	4Aug45
HOP, SKIP AND JUMP (ROCKABYE RIVER)	9Jun45

A discographical nightmare, yes, but not much Unique-ly new to microgroove here. SENTIMENTAL LADY is not the version found on Rarities 70 - which again cannot belong to the 8Jul44 date as claimed on the Rarities-cover. Sounds very much like a club-date (Hurricane?), not at all like the other 8Jul44 titles. The UJ-35 SENTIMENTAL LADY has Rex in the middle, and sounds like a big barn or outdoor event (Bainbridge, or since Rex is there, 43-181?). Anyway, repeated listening to the above mentioned and related titles from the 1943/44-period, tells me we have some work to do on the drummers. (Sonny replaced several times). (Renberg)

● Bull185/3-2, Contijoch query: I'd like to add that the wrong assumption of a separate Juillard School performance by Duke in 1947 was, of course, created by the fact that the titles from the Carnegie Hall concerts not released on LP were circulated among collectors as a separate entity. Quite obviously, someone misunderstood Duke's announcement about the three Juillard musician students, who - by the way - were invited to perform at Carnegie because they had just been granted a Duke Ellington Scholarship at Juillard. The number was announced by Duke as "Entrance Of Youth", a Strayhorn composition. In 1957 it was revived and copyrighted as by Strayhorn with Ellington under its better known title "All Heart", which also went into the "Portrait Of Ella Fitzgerald". Furthermore, I'd like to point out that the name of the flautist is given as Warren Ross (rather than Norwood) in other sources, and that according to the Down Beat review of the Dec47 concerts (DB:14.1.48), Elaine Jones played tympani rather than piano, her regular instrument when performing the "Liberian Suite" with the Ellington band. My ears fail to hear any tympani during that piece, however. (Stratemann)

● Ref. Bull185/1-10, Mr. Sears' question: THE TATTOOED BRIDE issued on Jazz Anthology (Musidisc) JA-5250 comes from the 23Jun51 Birdland, NYC, Broadcast, originally issued on the LP Session 107. Concerning I LIKE THE SUNRISE I have never seen it as released on Jazz Anthology. (Cumps)

● All Columbia sessions from 26Mar60 to 3Mar61 were recorded in the Radio Recorders studio in Hollywood (Los Angeles) and not for instance in Las Vegas as stated in DESOR 767, 768 and 769. Is this correct? (Cumps)
DEMS: Yes, this is correct.

DISCUSSIONS/ADDITIONS/CORRECTIONS (ctd.)

● In the CBS 88654 album the matrix RHCO 46713 is given to the tune "THE WAILER", 30Jun60. If this is correct, what is the matrix number for "EVERYTHING BUT YOU" included in the "Unknown Session" LP said to be recorded on 14Jul60, bearing the same RHCO 46713 number? (Cumps)
DEMS: Our files show mx RHCO 46703 for "EVERYTHING..."

● The "ASPHALT JUNGLE THEME, Pt.1" on CBS 88654 (see Bull185/1-9) sounds to my ears to be the same as originally issued on the Columbia 45rpm single 4-42144. The second version of Pt.1 was made on 1Jun61 and not on 21Jun62 and is very different but unfortunately not issued in the CBS series. (Cumps)

● Ref. Bull185/1-8,9, CBS 88653/88654/26306: 10Oct57 ALL THE THINGS YOU ARE (-2) earlier released on Franklin Mint ("The Collector's Ellington"). 2Mar61 JUST A-SETTIN' AND A-ROCKIN' and LOVE YOU MADLY were also included in the above mentioned Franklin Mint LP-set. (Cumps)

● The new AZURE, CA-3, is MARVELOUS. The selections are superb and the reproduction is excellent. A co-creation of Benny Asland (Side 1) and Sjef Hoefsmit (Side 2), the tape leaves me in awe. To go into details would require pages. Every ELLINGTON enthusiast should have AZURE, CA-3. (Don Miller)

● Ref. Bull182/4, DESOR-corrections: Regarding the 25Jan 1967 Oslo concerts there still remain some confusion. What follows are the program as played, based upon my notes taken down on the spot. Capital letters for those tunes aired or televised later (to my knowledge that is!) Oslo, Njårdhallen, 5 o'clock in the afternoon, TV-concert for invited public:

TAKE THE A TRAIN / Johnny Come Lately / Swamp Goo / Up Jump / The Shepherd ... / Chromatic Love Affair / Kinda Dukish - Rockin' In Rhythm / WILD ONION / RUE BLEU / MARA GOLD / BEAUTIFUL WOMAN WALKS WELL / JEEP IS JUMPIN' / I GOT IT BAD / THINGS AIN'T ... / Take The A Train (waltz-version).

Same place, public concert starting at 8 o'clock: Stomp Jones (DE out) / TAKE THE A TRAIN / JOHNNY COME LATELY / SWAMP GOO / UP JUMP / THE SHEPHERD ... / Fade Up / CHROMATIC LOVE AFFAIR / KINDA DUKISH - ROCKIN' IN RHYTHM / LA PLUS BELLE AFRICAINE / EL VITI / WILD ONION / Rue Bleu / Mara Gold / Beautiful Woman Walks Well / Jeep Is Jumpin' / I GOT IT BAD / THINGS AIN'T ... / IN THE BEGINNING GOD

Celebration afterwards took place at the Down Town Club, not the Up Town.

Because of contractual misunderstandings I remember Duke was pretty mad before the first concert. He was not aware it was going to be videotaped. Problems were straightened out backstage - the public was never aware of the trouble. Entering the stage Duke was all smiles and the band delivered what became a lasting memory to most of us present. (Renberg)

● DESOR ADDITION: Bergen, Norway, 3Nov69: Take The A Train / Cotton Tail / Up Jump / La Plus Belle ... / Drum solo / El Gato / Don't Get Around ... / Solitude / It Don't Mean A Thing / Just Be Cool And Groovy / Ocht O'Clock Rock (with a non-vocal encore) (Renberg)

● THE RIVER: According to Stanley Dance's article "Johnny Hodges Well Remembered" (Down Beat Yearbook 1971) Duke recorded a piano version of THE RIVER on 11May71 as guidance for Alvin Ailey who was choreographing the work for the Amercian Theatre Ballet. If correct this should be added to DESOR. Place and studio not mentioned, presumably N.Y.C. (Renberg)

DEMS: Correct, but there are many many more things to be added. Just take a look at all those broadcasts

lately presented by Radio Denmark presenting numerous hitherto unknown Duke recordings, where also the by you mentioned 11May71 date is included.

● I have been able to identify the "Unid.title" (p solo) in Radio Denmark's broadcast No.8 (see page 2) to be "A MIRROR FROM TWO PERSPECTIVES". (Hoefsmit)

● RAINBOW GRILL, Jazz Society AA-524/525 C: In the notation of the structure the chorusses are not numbered since the edited material became a new complete piece of music. I have not used the numbering of the tracks where the tracks came from, in order to make it easier to check the findings so far. All dates are in August 1967:

Ocht O'Clock Rock:

1st part from 31 (1123 n): intro4SLI;IDE;IICA; 1JH;1JH;IICA;coda6CA.

2nd part from 21 (1118 e):

I Got It Bad: from 2 (1111 f).

Things Ain't What They Used To Be: from 31 (1123 i).

Sophisticated Lady:

1st part from 31 (1123 o): 1°(half)8DE;2°(first)8HCandDE,

2nd part from 17 (1117 i): 2°(last)24HC;coda14HCandDE,6HC.

Tricky's Lick: from 24 (1119 r).

Perdido: from 17 (1117 l).

Solitude:

1st part from 14 (1116 d): (issued on W-15)

1°(half)6DE;pass2DE;2°LB;3°(half)15LB,1DE;

coda4LBandDE.

2nd part from 17 (1117 m):

Lady Baby:

1st part from 30 (1122 c): intro8DE;1°HC;2°BAND;

2nd part from 31 (1123 i):

3°CA;4°BANDandCA;5°BAND;coda8BAND.

Bay Dream: from 14 (1116 e). (issued on W-15)

Caravan:

1st part from 21 (1118 d): intro24BAND;

2nd part from 30 (1122 d): 1°32JH-HC,14LB,2CA;

3rd part from 21 (1118 d): 2°(half)32CA;3°(half)32LB;

4°(half)32JH-HCandLB,2DE,2SLI,2DE,2SLI,4DE;

pass8DE;5°(half)16DE;coda2DE,4CAandBAND.

Take The "A" Train: from 2 (1111 a)

Take The "A" Train:

1st part from 2 (1111 b): 1°(half)30DE;pass4DE;

2nd part from 17 (1117 j): 1°BAND;2°CA;pass4BAND;

3°4BAND,4CA,4BAND,12CA,8BANDandCA;

4°(half)16BANDandCA;coda8CA.

Passion Flower: from 10 (1115 m).

Do Nothin' Till You Hear From Me:

1st part from 31 (1123 c): 1°(last)8DE;2°(first)4LB,

2nd part from 24 (1119 n): 1°(last)28LB.

The Intimacy Of The Blues: from 21 (1118 c).

Mood Indigo:

1st part from 2 (1111 d):

intro4DE;1°JH-HC(bs.cl.)-LB;2°HC(bs.cl.);3°CA;

2nd part from 3 (1112 d): (issued on W-15)

3°(last)24LB;4°LB;pass4DE;

5°JH-HC(bs.cl.)-LB;coda4JH-HC(bs.cl.)-LBandDE.

Black And Tan Fantasy: from 10 (1115 k).

Satin Doll: from 14 (1116 b).

In A Sentimental Mood: from 10 (1115 o)

I Let A Song Go Out Of My Heart: from 10 (1115 p)

Don't Get Around Much Anymore: from 10 (1115 q).

(Hoefsmit)

● In Matrix 83 / 1969 Ron Malings claims that William Miller is the drummer and Al Porcino was added on trumpet for the 11-12Dec67 Ellington/Sinatra dates. Wrong or correct? These sessions were preceded by a rehearsal session on 8Dec67, at which Porcino was absent. Probably also recorded? (Renberg)

● "THE ELLINGTONIANS", Pausa PR 9033, Jazz Origin, adds T'AIN'T LIKE THAT / BLUE JAY (Rex Stewart's Big Eight) and SHADOWS (Just Jazz Allstars) to what is already reissued (Ctd. page 8)

Pole my letter 3 Sept 71

WORLD PROGRAM SERVICE

VERTICAL—33 1/2 R.P.M.

**A DISCOGRAPHICAL
WORLD PREMIERE
(Part 2)**

Before DE returned to record again for World in December, World was taken over as a subsidiary of Decca Records. At that time the practice was initiated of assigning four digit master numbers with the prefix of "N":

NYC, 1 Dec 1943:

- N-1055-1 IT DON'T MEAN A ... UNISSUED
- N-1055-2 IT DON'T MEAN A ... UNISSUED
- N-1055-3 IT DON'T MEAN A ... WORLD 6692
- WORLD 456
- PALM CLUB 11
- SWING TREASURY 110
- N-1056-1 JOHNNY COME LATELY WORLD 6683
- WORLD 456
- PALM CLUB 11
- UNISSUED
- N-1056-2 JOHNNY COME LATELY UNISSUED
- N-1057-1 CREOLE LOVE CALL BREAKDOWN
- N-1057-2 CREOLE LOVE CALL BREAKDOWN
- N-1057-3 CREOLE LOVE CALL WORLD 6689-90
- DECCA 12007
- EMBER 852
- FDC 1002
- FESTIVAL 130
- JOKER 3134
- MUSIDISC 5103
- OLYMPIC 7129
- PALM CLUB 11
- POGO PLATTAN 101
- VOGUE 930
- WINDMILL 198
- N-1058-1 SOMEBODY LOVES ME WORLD 6693
- WORLD 433
- HITS 1002
- PALM CLUB 11
- SWING TREASURY 110
- WORLD 6694
- UNISSUED
- N-1059-1 JACK THE BEAR UNISSUED
- N-1060-1 HARLEM AIR SHAFT UNISSUED
- N-1060-2 HARLEM AIR SHAFT WORLD 6679
- N-1060-3 HARLEM AIR SHAFT WORLD 6910
- N-1061-1 RING DEM BELLS WORLD 8320
- SWING TREASURY 110
- UNISSUED
- N-1061-1 ROSE ROOM WORLD 6691
- N-1061-2 ROSE ROOM WORLD 514
- SWING TREASURY 110
- N-1063-1 HONEYSUCKLE ROSE WORLD 6681
- WORLD 433
- FDC 1015
- HITS 1001
- N-1064-1 CHOPSTICKS WORLD 6682
- WORLD 433
- WORLD R-633
- HITS 1001
- JAZZ SOCIETY LP-5
- PALM CLUB 11
- TAX 8037

NYC, 2 Jan 1945:

- N-2994-1 MIDRIFF UNISSUED
- N-2994-2 - WORLD 7804
- SWING TREASURY 110

- N-2995-1 I DIDN'T KNOW ABOUT FALSE START
- N-2995-2 - FALSE START
- N-2995-3 - BREAKDOWN
- N-2995-4 - WORLD 6819
- N-2996-1 I'M BEGINNING TO... FALSE START
- N-2996-3 - WORLD 6830
- WORLD 472
- N-2997-1 MOOD TO BE WOODED WORLD 7805-6
- AFRS "SWINGTIME" 61
- N-2998-1 BLUE CELLOPHANE FALSE START
- N-2998-2 - FALSE START
- N-2998-3 - WORLD 7220
- WORLD 8320
- SWING TREASURY 110

NYC, 3 Jan 1945:

- N-2999-1 SUBTLE SLOUGH FALSE START
- N-2299-3 - WORLD 7219
- N-2299-3 - WORLD 7219
- WORLD 8319
- N-3000-1 HIT ME WITH A ... FALSE START
- N-3000-2 - UNISSUED
- N-1058-1 SOMEBODY LOVES ME HITS 1002
- N-3000-3 - FALSE START
- N-3000-4 - WORLD 8749
- N-3001-1 AIR-CONDITIONED ... UNISSUED
- N-3001-2 - WORLD 7807-8
- N-3002-1 PITTER PANTHER ... WORLD 8328
- WORLD 664
- PALM CLUB 11
- TAX 8037
- N-3003-1 FRANTIC FANTASY UNISSUED
- N-3003-2 - WORLD 7702-3
- (FRANTIC FANTASY - PRAIRIE FANTASY - ORION FANTASY)
- N-3004-1 DON'T YOU KNOW I .. UNISSUED
- N-3004-2 - FALSE START
- N-3004-3 - WORLD 6821
- N-3005-1 I AIN'T GOT NOTHIN' UNISSUED
- N-3005-2 - FALSE START
- N-3005-3 - FALSE START
- N-3005-4 - FALSE START
- N-3005-5 - BREAKDOWN
- N-3005-6 - WORLD 6911
- WORLD 8326
- N-3006-1 BLUTOPIA UNISSUED
- N-3006-2 - WORLD 7869-70
- N-3007-1 LET THE ZOOMERS ... FALSE START
- N-3007-2 - WORLD 7871-2
- N-3008-1 YOU NEVER KNOW ... UNISSUED
- N-3008-2 - WORLD 6912
- WORLD R-684
- TAX 8037

Correction to part one: World R-633 for ROCKIN' IN RHYTHM is false, should read World 486.

The series will be concluded in the next Bulletin.

SAD NEWS

COOTIE WILLIAMS DIED SEPTEMBER 15 IN NEW YORK

The following are extracted portions from The New York Times, Sep. 16, by C. Gerald Fraser:

Mr. Williams was the last surviving member of the Ellington Orchestra of the 1920's. He joined in 1928 when the band was playing at the Cotton Club. Two years ago he retired because of illness. For him, Duke Ellington wrote "Concerto for Cootie," which when lyrics were added became "Do Nothing Till You Hear From Me." He was also featured in other major Ellington compositions: "Echoes of Harlem" and the religious piece "The Shepherd Who Watches Over the Night Flock," which was dedicated to the Rev. John Gensel.

In 1940 Mr. Williams left the group, with Duke Ellington's blessing and promise that he could have his chair back whenever he desired, and he joined the Benny Goodman orchestra. A year later he formed his own big band. At various times his pianists

were Bud Powell and Thelonious Monk. With Mr. Monk he co-authored the jazz standard "Round Midnight."

Mr. Williams formed a small group in 1948. And in the 1950's he worked for seven years at the Savoy Ballroom until it closed to make room for a housing development. The trumpeter Joe Newman, who played with many small groups — including Cootie Williams's — and with the Count Basie Orchestra, said yesterday, "Cootie Williams was a very strong trumpet player. I remember times when you could hear him two blocks away from the Savoy Ballroom."

"He gave you a very guttural sound and it had emotions with it," Mr. Newman said. "It had a pungency and there was an energy. His style blended perfectly with Duke's jungle style."

When Mr. Williams joined the Ellington Orchestra he replaced Bubber Miley, who played the muted horn. He

decided, he once said, "I better learn to play the mute like him. I never heard Bubber in person, so I learned from Tricky Sam Nanton. Duke didn't tell me I had to learn, I just did, and it didn't take very long."

After Duke Ellington's death in 1974, Mercer Ellington said that the current band, "as of now represents history, 85 years of existence."

"A large majority of the band people have passed away," he said. "And the bulk of the big numbers were in the minds of the people who died, not on paper. Mr. Williams would tell how the new men should use an inflection. The parts that were missing he would hum." Once, Mercer Ellington said, Mr. Williams told the group, "You all sound like a band that's trying to play like Duke Ellington instead of being the Duke Ellington band."

JERRY VALBURN'S LATEST NEW DISCOVERIES

(Part 2)

THE FOLLOWING IS RECENTLY FOUND EXCELLENT ACETATES WITH MATERIAL FROM 1946 TREASURY BROADCASTS:

18 May 46 NYC, RADIO CITY

A TRAIN / IN A MELLOWTONE / I'M JUST A LUCKY SO-AND-SO // IN A JAM / SONO / RUGGED ROMEO / CIRCE / AIR CONDITIONED JUNGLE / FULL MOON AND EMPTY ARMS / (news) / (Bond promo) / LAUGHIN' ON THE OUTSIDE / (News) / (CROSSTOWN announced but not played) / A TRAIN (theme) & Close

AFRS used material from this bc for the DWD-68 transcription.

25 May 46 NYC, RADIO CITY

A TRAIN / JUST A-SETTIN' AND A-ROCKIN' / CROSSTOWN / (Bond promo) / SUMMERTIME / TEARDROPS IN THE RAIN / FRANKIE AND JOHNNY / (Bond promo) / HOP, SKIP AND JUMP & Close

AFRS used material from this bc for the DWD-69 transcription.

1 Jun 46 NYC, PARAMOUNT THEATRE rehearsal hall

A TRAIN (Bond promo) / MAIN STEM / A GHOST OF A CHANCE / (DE interview) / IN A JAM / I'M JUST A LUCKY SO-AND-SO / STOMP, LOOK AND LISTEN / COME RAIN, OR COME SHINE / (Bond promo) / THINGS AIN'T WHAT ... & Close

8 Jun 46 Reading, STUDIOS OF WEEU

A TRAIN / MOOD TO BE WOODED / JOHNNY COME LATELY / THEY SAY IT'S WONDERFUL / STRANGE LOVE / HONEYSUCKLE ROSE / DON'T TAKE YOUR LOVE FROM ME / BLUES ON THE DOUBLE / COME SUNDAY - LIGHT // LOVER MAN / RIFF STACCATO / MOOD INDIGO

AFRS used material from this bc for the DWD-65 and DWD-73 transcriptions. The DEPARTMENT OF STATE (USA) also used material from this bc for the AMERICAN JAZZ NO.28 transcription.

6 Jul 46 Los Angeles, (further details presently not at hand)

A TRAIN / CARAVAN / SONO / (Bond promo) / LAUGHIN' ON THE OUTSIDE / (Stn break) & UNIDENTIFIED INTERLUDE / A TRAIN & Return / THE BLUES / TEARDROPS IN THE RAIN / I'M JUST A LUCKY SO-AND-SO / (Bond promo) / METRONOME ALL OUT / JUST A-SETTIN' AND A-ROCKIN' / ONE O'CLOCK JUMP & Close

Not documented anywhere except partly in the DEMS files.

27 Jul 46 San Diego, from the stage of the ORPHEUM THEATRE

A TRAIN / JUMP FOR JOY / A GATHERING IN A CLEARING / (Bond promo) / COME RAIN, OR COME SHINE / SUDDENLY IT JUMPED / (Stn break) / A TRAIN & Return / MEDLEY / (Bond promo) / PASSION FLOWER / JUST YOU, JUST ME / YOU DON'T LOVE ME NO MORE / UNBOOTED CHARACTER / (Bond promo) / COTTON TAIL & Close

AFRS used material from this bc for the DWD-70 and DWD-71. One selection also appeared on a "Blank Label" 10" LP (marked in wax: RM-299/-300).

3 Aug 46 San Francisco, GOLDEN GATE THEATRE

A TRAIN (& Bond promo) / THE EIGHTH VEIL / (Bond promo) / LOVER MAN / BLUE IS THE NIGHT / JUST SQUEEZE ME / (Bond promo) / DIMINUENDO IN BLUE - TRANSLUCENCY - CRESCENDO IN BLUE / (Bond promo) / THINGS AIN'T WHAT ... (& Stn break) / A TRAIN & Return / A FLOWER IS A LOVESOMW THING / (Bond promo) / HOLLYWOOD HANGOVER / I GOT IT BAD / THE JEEP IS JUMPIN' & Close

AFRS used material from this bc for DWD-73.

17 Aug 46 Culver City, MEADOWBROOK

A TRAIN / NINE-TWENTY SPECIAL / DAYDREAM / METRONOME ALL-OUT / (Bond promo) / "Tonal Group": (a) RHAPSODITTI, (b) FUGADITTI, (c) JAMADITTI / (Bond promo) / JUST SQUEEZE ME / (Bond promo) / ONE O'CLOCK JUMP / CYNTHIA'S IN LOVE / A TRAIN & Close

WOLLA RECORDING

TRANScribing & BROADCAST

DATE 8/17/STATION WJZ

NAME DUKE ELLINGTON

START INSIDE OUTSIDE TIME 4:00 to 4:30

PART ONE

9:20 Special Daydream Metronome All-out

ONE O'CLOCK JUMP CYNTHIA'S IN LOVE

From labels since long in the DEMS files

(ctd. next page)

VALBURN'S LATEST ... (ctd.)

24 Aug 46 Culver City, MEADOWBROOK

"DE (piano solo)": A TRAIN - MOOD INDIGO - DON'T GET AROUND MUCH ANYMORE - SOPHISTICATED LADY - (Bond promo) - SOLITUDE / (Full orchestra): STOMP, LOOK AND LISTEN / A GATHERING IN A CLEARING / CYNTHIA'S IN LOVE / (Bond promo) / C JAM BLUES / THINGS AIN'T WHAT ... (& Stn break) / A TRAIN & Return / RUGGED ROMEO / MAGENTA HAZE / (Bond promo) / JACK THE BEAR / THE SUBURBANITE / YOU DON'T LOVE ME NO MORE / (Bond promo) / SOLID OLD MAN / HOLLYWOOD HANGOVER & Close

AFRS used material for DWD-75 and DWD-76. One selection also appeared on the earlier above mentioned 10" "Blank Label" LP (RM-299/-300).

31 Aug 46 Los Angeles, LINCOLN THEATRE

A TRAIN / MY HONEY'S LOVIN' ARMS / WARM VALLEY / (Bond promo) / JUMPIN' PUNKINS / COME RAIN, OR COME SHINE / SWAMP FIRE / PRETTY WOMAN / (Bond promo) / MOON MIST / A TRAIN (& Stn break) / A TRAIN & Return / W.C. HANDY MEDLEY (MEMPHIS BLUES / BEALE STREET BLUES / ST. LOUIS BLUES) / (Bond promo) / THREE CENT STOMP / JUST SQUEEZE ME / (Bond promo) / BLUES ON THE DOUBLE / THINGS AIN'T WHAT ... & Close

Comment: Asland believes the 17 and 24 August broadcasts to have taken place in Los Angeles, rather than Culver City. However - very similar broadcasts with almost the same contents came from the Meadowbrook on these same dates!

DUKE ELLINGTON'S STORY ON RECORDS

(A few additions and corrections - std.)

We will repeat from the date 1Dec73 (see Bull185/2-2), the reason being recent info received from Erik Wiedemann, Sjer Hoefsmit and Roger SStubberfield which also includes details for the 1st of the two concerts given that date:

- 1Dec73 Eastbourne, Congress Theatre, 1st: C Jam Blues/Perdido/The Piano Player(= RCA issue)/Kinda Dukish-Rock.In Rhythm/Creole Love Call/Satin Doll/Spacemen/Don't You Know I Care(= RCA)/How High The Moon/I'm Beg.To See.../I Didn't Know About You/Blem/Chinoisier/I Can't Get Started(= RCA)/Basin Street Blues(= RCA)/Hello, Dolly!/Medley/Things Ain't.../Woods(= RCA)/I Got It Bad/It Don't Mean A Thing/In Duplicate/Meditation(=RCA)/Tiger Rag/Metouria The Lion/Pitter Panther Patter
- 1Dec73 Eastbourne, 2nd: C Jam Blues/The Piano Player/Kinda Dukish-Rock.In Rhythm/Creole Love Call (= RCA)/Satin Doll/Spacemen/Don't You Know I

Care?/Caravan/How High The Moon(= RCA)/New York, New York/I Didn't Know About You/I'm Beg.To See The Light/Blem/Chinosier/I Can't Get Started/ Basin Street Blues/Hello, Dolly!/Medley/Things Ain't.../Woods/My Mother, My Father/It Don't Mean A Thing/I Got It Bad/Every Day I Have The Blues/A Train/In Duplicate/Pitter Panther Patter (= RCA)/Tiger Rag(= RCA)

... and here are some further additions:

- 2Dec73 DESOR 1452a-k is BBC video-tape session in Dorchester, London. *But 3 Dec!*
- 7Dec73 DESOR 1453a-r is a portable recording made at the Hahnemann Medical College 125th Anniversary, Academy of Music, Philadelphia.
- 10Feb73 Both Georgetown Univ concerts are portable recordings.
- 5Mar74 Portable recording.

DISCUSSIONS... (ctd.)

from these sessions on Capitol Jazz Classics Vols.6 & 10. BLUE JAY prev. unissued according to the cover. (Renberg)

We've received the following extract from Mr. Renberg (source being STORYVILLE "59" / June-July 1975):

I thought that readers would be interested in the following article which appeared in the *Detroit Free Press* of 27 October 1974 together with two fine photographs of Duke Ellington on his last 'gig'.

THE DUKE'S LAST GIG

A legend says "So Long" in Sturgis, Michigan 'On March 22, 1974, one month before his 75th birthday, Duke Ellington had a concert date to fill because of a cancellation, and Sturgis, Michigan, had an empty auditorium. So the Duke came to Sturgis, population 9,295, for his last gig. But no one knew it at the time.

Carl Aiken, who manages the auditorium in the city just north of Indiana in St. Joseph County, was instructed to have a couch ready backstage, and a six-pack of Coke for the jazz-man who had sworn off hard liquor years before.

"When I saw him after the performance, he was a tired old man," Aiken said. "He looked like he'd been run through a wringer.

But he was still gracious, a real gentleman of the old school."

Duke Ellington, who had played his music on every continent, snapped his lithe fingers on the time for *Take The A Train, Mood Indigo, Satin Doll* and *Caravan*. Then, after the 20-piece band had played a half-hour encore, the leader came out alone to the piano, and played *Lotus Blossom*, a Billy Strayhorn composition that floats like soft wind and water, to a hushed audience.

Afterwards, a girl who played trumpet in the high school band, asked for Duke's autograph. As he gave it, he mischievously probed and found her musical interests. "Well, then," he jived, "pack your bags and come along."

One week later, Duke Ellington checked into Columbia Presbyterian Medical Center in New York. When he died on May 24, he was suffering from cancer of both lungs and pneumonia.

Les Airey,
Ontario

Now ref. Bull84/1-6, DUKE'S LAST GIG: According to Mercer's book about his father, Duke's last gig took place in Sturgis, Michigan. This fits with info given in Storyville. DEMS Bulletin claims Northern Illinois University, March 20. What is correct? (Renberg)

DEMS: Our files show we received information at the time saying Duke was with his band in Michigan but didn't appear on stage, and also on the same date, March 22, flown to New York because of his illness. The above story is correcting us telling Duke did appear on stage.

Ref. Bull185/3-2 (4th item, Duke's tour): You may like to know that the last part of Duke's tour at the end of

1973 was as follows:

- Nov 26 London Palladium (Royal Command Variety Performance), 27 Edinburgh, 28 Glasgow, 29 Dublin, 30 Preston
- Dec 1 Eastbourne (portions on English RCA SF-8447), 2 Rainbow Theatre, Finsbury Park, N. London, 3 BBC-TV Lime Grove Studios, London
- The band left for home on the morning of Tuesday, 4th December - as it turned out for the last time. (Baines)

I have found KILLIAN'S LICK (see Bull185/3-10, "Broadcast No.3") to be the same as CONTRAPUNTAL RIPOSTE. (Hoefsmit)

VIDEO NEWS

Extra Bonus (US) TVP-114 "BIG, BLACK & BEAUTIFUL" (VHS-US)

In the Video Nostalgia series, Old Time Favourites, from Tellerhouse Video Productions ("with thanks to Pathe News"), Contents include Duke "soundies": SOPHISTICATED LADY ("Ladies" on the tape) / MOOD INDIGO. Other artists include the brief small group Basie had that included Clark Terry doing the "soundies" of ONE O'CLOCK JUMP / I CRIED FOR YOU. An extra bonus, not listed on the package, but following Cab Calloway's MINNIE THE 'MOOCHA', is Ellington's "soundie" of Louis Bellson's composition THE HAWK TALKS. It includes a slightly shortened version of Bellson's SKIN DEEP solo, put in the middle of HAWK TALKS. This is clearly the original recording of the Snader Tele-criptions of Feb. 1952, since even Louis couldn't dup a drum solo on video. The sound quality is at least as good as the several LP versions of this important date. (Kennan)

There are now mail-order companies here in the USA, that provide a conversion service, i.e., either to or from the European system. (Jacobs)



DUKE IN CHICAGO

by Dan Caine

(NOTES: the following is the edited transcript of a talk given in Chicago at the Duke Ellington Study Group Conference, May 1984.)

In 1982 I was able to do a round of interviews in southern California, where I had a marvelous time with Stanley Dance. Before we said goodbye, Stanley suggested that Chicago was a great untapped source of Ellington material. Only very recently have I realized how true a statement that was.

What comes to mind concerning Ellington in Chicago?

There was the Congress Hotel series in 1936; the Mills organization, a young Toronto debutante named Helen Calley and a bunch of traditional jazz nuts called the Chicago Rhythm Club all working overtime to put the wind into Duke's sails. (The very first known recorded Ellington to have originated outside a recording studio, by the way, was taken from the WMAC and WENR remote broadcasts that picked up these performances nightly.)

There were the broadcasts from the Panther Room of the Hotel Sherman in 1940, followed by the series of annual concerts at the Civic Opera in that decade of "social significance thrusts."

There was Kay Nance, and there still is the exquisite Kay Davis, both Chicagoans and the only band personnel to travel to England with Duke in 1946.

To Ellington, Chicago in the 1950s meant, above all, the Blue Note. The archives of that legendary establishment, housed presently at the Chicago Historical Society, reveal a partnership between Duke and the club's owner, Frank Holifield, that lasted over ten years and culminated in the band's appearance there for six or seven weeks annually. In the year before the Blue Note closed its doors for the last time, the Ellington band had appeared for a total of eight weeks; that is, in the year 1959, for roughly one night of every six Chicago was sweet home to Duke and the band.

There was *My People* at McCormick Place during the Century of Negro Progress Exposition during the summer of 1963.

The little-remembered bassist Hayes Alvis was born and raised in Chicago, and Freddy Guy died here, tragically, in 1971. Sadly, there was Duke's next-to-last public appearance: March 20, 1974, in Dekalb, a university community a few hours west of Chicago.

We might also recall the magnificent records Duke waxed in Chicago. Imagine, if you will, Duke and the band in the Windy City getting in the mood, bringing to perfection the likes of *Rude Interlude* and *Daybreak Express*, *Solitude* (in its first recording) and the furious *Ko-Ko! Jack the Bear* and Betty Roche singing scat on "*A Train*..."

Let us set the record straight, then. Although Washington always will be Duke's birthplace, and New York--reputedly--was his home base and show-business springboard, Chicago, quite simply, hosted his most glorious achievements. Period.

Perhaps the most glorious of all these Chicago chapters was Duke's very first appearance here in 1931, as part of his first theater tour away from the East Coast.

The 1931 edition of the Ellington band was already famous as the Cotton Club Orchestra, yet clearly on its way toward another incarnation altogether. This was, as the recordings document admirably, a time of prodigious creativity for the band, still evolving into what would be called the Famous Orchestra of the thirties. Under the astute management of Irving Mills, the band was to take its first step into the unknown hinterland of the Midwest. But this step was anything but tentative; Duke came strutting into Chicago in 1931 with pomp and ceremony. Look out, Pops Armstrong! Look out, Fatha Hines!

The centerpiece of the Ellington band's Chicago debut included the beginning of an eighteen-week contract to play movie theatres on the Midwest's Publix circuit. This was, in fact, the second leg of the very first tour of picture houses by any big band, black or white, an achievement Duke credited to Mills. At that date, the fact that the tour took place at all was a small miracle, for 1931 was a very bitter year for black jazz orchestras. "Colored show biz can only shout in a few spots," *Variety* wrote. "In all other spots it hasn't the strength to shout; it can't even whisper."

All this was no small challenge even to the formidable resources of Duke Ellington, Inc. The stark social realities of the Depression, which dictated the demise or decline of many superior bands, served to add still more luster to the fame of Ellington. And many more doors were to be opened for Duke during the run of the Chicago tour.

The major engagements here included a week's booking at the Balaban & Katz Oriental Theatre in the Loop, opening with a matinee performance on February 13. According to the original contract, the Ellington band was to spend the following two weeks playing the Regal Theatre on the South Side, but in January it had been amended to include the B & K Uptown Theatre, at the opposite end of town, for its final week of Chicago appearances; the Regal stay was shortened to a single week.

Apparently, there was one other important change in the Publix contract, for originally there were provisions to import a portion of the Cotton Club's floor show to perform during band intermissions. Although Ellington's program at all three theatres included supporting acts similar to the Harlem fare, accounts from the Chicago papers of that time indicate that local talent filled out the remainder of the billing. Perhaps this was the basis of some premature speculation that Ellington was about to leave the Cotton Club permanently for the greener pastures of theatre tours; the Publix contract reportedly carried "a stipulation bearing more than four figures."

For its part, the Balaban & Katz chain had already the reputation of giving breaks to black performers, and here, no doubt, Irving Mills sensed the golden opportunity. At the beginning of February B & K had cast the comedy team of Chilton and Thomas to head the stage production *Whirl o' Luck* at the Oriental and thence, upon Ellington's premier there, to the Uptown and on to a Publix tour out of town. From the point of view of the agents, bookers and management, Ellington was just the act to yank Chicago and environs out of the Depression doldrums.

The public here was well-aware of Duke Ellington, from the musicians' grapevine to the average radio listener, a market that included just about everybody. The Mills office's publicity, coupled with Cotton Club broadcasts nationwide over CBS, was largely responsible for the ever-increasing local ballyhoo over Ellington; moreover, many Chicagoans had seen the band in its early film appearances, including the new *Fatha Studio* revue then showing at the Metropolitan Theatre. Word-of-mouth, the most reliable of all publicity, had it that the band, at a theater in Boston the week before his Chicago debut, had received a twenty-two minute standing ovation after the curtain went down on the show. The Bostonian audience, never known for being the demonstrative kind, continued to applaud until the picture was stopped and Duke came out for another bow. With this kind of momentum, Duke Ellington really couldn't miss in Chicago.

Many of the important components of what would become the standard Ellington p.r. sheet were already beginning to fill the local show-business columns. One such piece in the *Chicago Defender*, whimsical in tone and in its byline of "Anon. Weinschenk," may have been the first of a long line of capsule biographies of Duke. It dubbed Ellington "the leading exponent of what is known as *dirty and hot music*," and chronicled the band's meteoric rise from a three-piece society orchestra in Washington salons to the pinnacle of celebrity at the Cotton Club, one of the showplaces Mayor Jimmy Walker "takes visiting snibbers to see." Duke's first recording of *Creole Rhapsody* having appeared in January, this article may also have been the first to reveal Ellington's intention to complete, in an extended form, "*his musical history of his Race*," an idea which would preoccupy Ellington for many more years. Even at this date, there appeared in Ellington's career the dichotomy between "serious art" and "popular

Duke In Chicago (ctd.)

success" (which he had been since at least the previous year, when *Mood Indigo* became the first of his hit songs.

The band's opening on Friday, February 13, kicked off an engagement that broke all attendance records at the Oriental Theatre. For the matinee performance, as the theatre opened its doors at 1:33, Chicagoans "pushed, shoved and thronged the entrance...to get a peek at Harlem's king of jazz," some of them having stood the February weather for three hours. The phrase *Harlem's king of jazz* was surely the brain-child of Ned Williams, then doing B & K's publicity and soon to become the heart of the Mills office promotion of Duke Ellington. Ned's most obvious talent was his rapid-fire compression of images, phrases and slogans, which filled his ad copy for the big daily papers.

The patient crowd at the Oriental was "amply repaid" by Duke once they took their seats:

Some of the little fesses, after grinding at their typewriters all day, relaxed under that beaming personality smile that the Duke exudes (sic). But more soothing than his smile is the music that he and his band dispense. What rhythm! What harmony! What unison!

The Regal Theatre chorus opened the show with their *Strike Up the Band* dance routine, and then sang a special number introducing the great Ellington. A second curtain ascended to reveal Duke alone under an amber spot, cueing the band into *Ping Pong* and *Three Little Words*, which they had performed in the feature-film *Check and Double-check*.

Then came a bit of magic. Ivie Anderson, at age twenty-five, was already a show-business veteran, having been a professional singer for ten years both at home and abroad. She had most recently worked as a featured attraction in Earl Hines's Grand Terrace Revue on Thirty-fifth Street, and she expected her current try-out with Ellington to last no longer than his Chicago booking. For eleven more years, Ivie was to spark the Ellington band's appearances with her verve, wit and dignity, becoming a star in her own right, but nowhere did she move an audience more effectively than here at the Oriental Theatre. Recalling Harlem's Florence Mills, Ivie gave her rendition of *I'm a Little Blackbird*, and the cheering mob would not let her go. It took four bows and a speech to get her offstage at the opening show.

Third on the bill, Duke returned with *If I Could Be with You*, "and the fesses sigh and close their eyes." Then, against lurid jungle scenery, the Regalettes came back to dance to Duke's latest arrangement of *Tiger Rag*. They were followed in the fourth spot by the old vaudevillean dance team of Ford, Marshall and Jones. The Ellingtonians closed out the show with a set of Duke's compositions: the mournful *Black and Tan Fantasy*, with a blue klieg full upon them all, and the astounding *Old Man Blues* as a rousing finale.

Duke's opening on the South Side the following week did not go without fanfare. On Friday, the day of the premiere matinee at the Regal, the *Defender* carried notice of a monster parade to be held in Duke's honor. Inviting "everyone with an automobile and a heart full of welcome for Duke Ellington," the throng stretched downtown from Forty-seventh and South Parkway by noon. The Regal opening was billed as the biggest in the history of that theatre, with advance publicity proclaiming Ellington "the only band in the world that plays jazz with the primitive rhythms that thrills to the finger tips, with harmony blending soft, warm jungle melodies in perfect syncopation." --again the obvious work of Ned E. Williams.

Significantly, some of Ellington's publicity in the Negro press reflected black America's hunger for race heroes and champions it could call its own. One article of the time, carried by the *Defender*, went so far as to depict Duke as a sort of black Jack Armstrong. Slugged "Duke Ellington Frowns Nettle in Cotton Club Blaze," the story informed South Side readers how Ellington, "rushing in, loaded with pails of water," saved the chorus girls from a dressing-room fire at the Cotton Club, thus showing "that he could cool things down just as fast as he could warm them up." The story did not mention the amount of "warming up" Ellington had done at that particular dressing room!

The band closed at the Regal the following Thursday night, February 26, and opened at the Uptown the next day. The show there was essentially the same as that presented at the Oriental and the Regal, except that the Ford, Marshall and Jones team was replaced by the Four Blazes. The final week at the Uptown brought Duke's first Chicago stay to a fitting conclusion. The band would go on with its Publix tour at the Paradise, Tivoli and Fisher theatres in Detroit before returning East for an engagement at the Brooklyn Paramount, but it was a different band than the one it had been three weeks before. Chicago was the origin of many new motifs in the Ellington story.

Some comments received concerning BEGGAR'S HOLIDAY

(see Bull85/3-11,12)

● In regard to the BEGGAR'S HOLIDAY SONG LIST I can add one more version of "TOMORROW MOUNTAIN", which is included in an album by the Gene Lowell Singers, entitled "Voices in Song". The album, recorded in April, 1960, is on TIME S/2003.

Also, there is a new album by Richard Rodney Bennett, entitled "The Lyrics of John LaTouche" on AUDIOPHILE AP-206. There are several songs included from "BEGGAR'S HOLIDAY".

Note: The Lena Horne version of "Tomorrow Mountain" on STANYAN may or may not be the same version that I have by her in her "Stormy Weather" album on RCA VICTOR LPM-1375. I am not familiar with STANYAN, and do not know if it was leased from RCA, or if she has actually recorded "Tomorrow Mountain" on two occasions. (Jacobs)

● Referring to the number's listing (see previous Bulletin), here are some additions:

5. also known as WANNA BE BAD.
8. copyrighted as NICE FATE FOR JUNIOR. EU 65047.
9. add EU 173873.
14. the full title is A VIRGIN'S LIKE ORE FROM A GOLD MINE; add EU 65052.
18. add EU 177289.
32. also known as WHERE IS MY HERO?
46. probably the same as QUARREL FOR THREE in the program (not listed under this title here).

The following were issued in A COLLECTION OF SONGS FROM BEGGAR'S HOLIDAY, published by Chappell & Co., Inc. EP 20155: 5, 7, 9, 12, and 13.

The following copyrighted pieces are probably identical to some of the pieces listed under different titles:

- ✓ DUET OF POLLY AND LUCY. EU 65048; ✓ FIGHT. EU 65049; ✓ DILLARD WOMAN. EU 65051; ✓ SWEET LUCY. EU 65053; ✓ THERE'S NO ONE BUT YOU. EU 65055; ✓ WE BRIGHTEN LIVES. EU 65059; ✓ DADDY'S IN THE HOSPITAL. EU 65061. (Wiedemann)

THE DUKE ELLINGTON STUDY GROUP FOURTH ANNUAL CONFERENCE

★ The 4th Annual Duke Ellington Study Group Conference will be held in the greater New York Area during the first or second week of June 1986. The conference will take place from Thursday through Sunday and conclude a week long festival celebrating the music of Duke Ellington. Both events will be sponsored by The DE Society (New York Chapter). All and everyone intending to attend are requested to write TDES as early in advance as possible. Doing so kindly state if you will attend the conference (4 days); will you attend the festival (7 days)? If answer to this is yes or maybe: Will you stay at Headquarters Hotel?; How many people will be in your party?; Will you make a presentation?

Please send your letter to: Morris Hodara, 30-20 Parsons Blvd., FLUSHING, NY 11354, U.S.A.