

DEMS BULLETIN

FOR
DEMS
MEMBERS
ONLY



DUKE ELLINGTON MUSIC SOCIETY

1992/3 SEP-NOV

As a DEMS member you'll get access from time to time to unique Duke material. Please bear in mind that such material is to be handled with care and common sense. It must under no circumstances be used for commercial purposes. Anyone member being caught with having passed on such material for commercial purposes will result in cancelling his membership, his name published and information handed over to other societies similar to DEMS. As a DEMS member please help see to that this simple rule is followed. Thus we will be able to continue future special offers, such as tapes, AZURE-releases, etc., etc.

ALL FOR THE LOVE OF DUKE !

DEMS is a non-profit organization, depending on voluntary offered assistance in time and material. Sponsors are welcomed.

DISCUSSIONS - ADDITIONS - CORRECTIONS

- U ● Field Enterprises LP: Is the correct recording date for the items included 18Jul66 or 8-9Sep66? (Wallén)
DEMS: 18Jul66, see DEMS90/2-6.
- U ● Mexican Suite/Memories Of Duke: In my reply to Mr. Wallén in DEMS91/4-6 "Video Reports" there was the date as 28Sep68. This is partly true, the correct statement should read 23-29Sep68 (see Nielsen's disco page 407 & Stratemann's Film by Film page 573). (Aasland)
- U ● Enarcy (US/G) 842071 "Newport JF '59" (DEMS90/3-4): "I Got It Bad" is not unissued but on Foxy 9003. Foxy 3004 has a few bars of "Love To Hear My Baby Call My Name" IV, then fading out. (H-U Hill)
- U ● "Jazz Festival Suite" (7Jul56): I'm puzzled: DEMS87/4-2 Columbia (US) CK 40587 (CD) reads like having the original "Jazz Festival Suite" from 7Jul56 and not the usual studio-recording from 9Jul56. And what about Elite (E) 014CD, see DEMS91/5-6. Have they all the studio version from 9Jul56? (H-U Hill)
DEMS: Please see DEMS88/2-3 where the date for the suite portion is corrected by Mr. Høefsmitt as to be from 9Jul56. The same is true for the Elite (E) issue.
- U ● I've found a Bandstand LP with an "A Train" version with Ben Webster and a Betty Roche vocal backed by the Delta Rhythm Boys. I cannot find the recording date. (Wallén)
DEMS: The date is 8Oct42, according to Stratemann's excellent standard work "(...) Film by Film", page 228, and there is more of interest on pages 232-233. You may also consult Nielsen's Ellington disco (in the "Jazz Records" series, Vol.6, and also look up DEMS87/4-5 where this "A Train" has been earlier commented: It is not the Delta Rhythm Boys, but a vocal trio consisting of Nance, Rex and Carney. (Note: It's worth observing that the Hollywood Soundstage 5014 version, earlier said to be the same as the just discussed one, emanating from the film "Reveille With Beverly", is in reality a version from the following day, 9Oct42).
- U ● "JAZZ RECORDS" Vol.6:
The two Blue Note broadcasts, 24Jun53 and 1Jul53 are issued on DETS 47. This must simply have been bypassed during printout. The same seems to have happened to quite a few Azure cassettes, for instance on page 173 both "Caravan" and "Things Ain't ..." are on CA-1 (2nd Edition) but not mentioned in the text;
Page 333, 8Feb66 (TV): "Plus Belle Africaine" and "Opener" are both on CA-2;
Page 352, 28Jul66: Such Sweet Thunder/ Half The Fun/ Madness in Great Ones are on CA-6; 29Jul66: "The Trip" and the second "Jive Jam" are on CA-2;
Page 366, 15Jan67: "Blessings On The Night" is on CA-2;
Page 369, 28Jan67: "Rue Bleue" is on CA-8;
Page 370, 31Jan67: The Drag/I Got It Bad are both on CA-2;
Page 383, 11Jul67: Lele -7(fs) & -7(complete) are on CA-5. (DEMS)
- U ● Musica Jazz LPs are all prefixed "2 MJP" (not only "MJP"). (H-U Hill)
- U ● Musica Jazz: In addition to the listing in DEMS91/5 the following are of interest: Fonit Cetra V-Disc CT 7196/7197 "V-Disc" from Musica Jazz No. 400 (issued in December 1981), with the 13Nov48 The Tattooed Bride (Pt.1) included; Queen Disc Q-2001 "Le Favoloso Big Bands" from Musica Jazz No. 410 (issued November 1982, with the Jun40 Jack The Bear included (from Queen Disc Q-007); Musica Jazz 2 MJP 1052 "Django Reinhardt" (issued Jul87) with the 5Apr39 Finesse (Rex Stewart-art) included. (H-U Hill)
- U ● Musica Jazz 1082 "Johnny Hodges" (Mr. Merlin's question): "You Blew Me Out ..." (on Enigma as "Rabbit's Jump") and "The Jeep Is Jumpin'": Both tracks are from Enigma 1051 probably Boston Oct51. (H-U Hill)
- U ● V-Disc (It) VDL 1001 (see DEMS91/5-2, last item): Here are the details: Side 1 a) Sam Donahue And The Navy Dance Band: Convoy (from 78rpm VDisc 610) b) Last Party (VDisc 573) c) DE&O: In The Shade Of The Old Apple Tree (VDisc 610) d) Stan Kenton & his Orch.: That's The Stuff You Gotta Watch (VDisc 573) e) Southern Scandal (VDisc 573)/Side 2 a) Woody Herman & his Orchestra: a) Lover Man (VDisc 552) b) Count Basie & his Orch.: Gee Baby, Ain't I Good To You (V-Disc 552) c) Woody Herman & his Or h.: Ah, Your Fathers Moustache (VDisc 543) d) Gene Krupa & his Orch.: Jose Gonzales (VDisc ?) e) Oh, Hot Dawg (VDisc ?) (Lawrence)
- U ● I would be grateful for help concerning dates on the following DE recordings: (1) Top Jazz (no number) (CD): C Jam/A Train/Medley/W.I. Pancake/B&T-CLC-Mooche/ Soul Call/ (2) Affinity AFS 1000: A Train/..etc..; (3) A Jazz Hour JHR 73544: Taffy Twist/..etc..; (4) That's Jazz TJ 033: How High The Moon/..etc..; (5) Reprise K 54064: Tuxedo Junction/..etc (6) Telestar TRS 11100 "Alice Babs & DE": What is the date in March 1963 when recorded?; (7) CBS 84405 "Such Sweet Thunder": Recording date?; (8) Reprise LLP 244 "Ellington '65": Recording date?; (9) Ember CJS 809 "Stomp, Look&Listen": Recording date?; (10) Philips B 07337L "DE's Spacemen": Recording date?; (11) CBS 84409: Dates for Peer Gynt Suites Nos. 1 & 2? (Mattsson)
- DEMS:
U (1) See DEMS91/1-5 S-1002 and look up the Los Grandes Del Jazz references.
U (2) See DEMS92/1-1.
U (3) See DEMS91/5-6 (Help wanted from our members)
U (4) See DEMS91/1-5 (Help wanted from our members) -- *Amorin*
U (5) Recording dates as follows: 11Dec62 Tuxedo Junction / 3Jan63 Artistry in Rh. / Woodshoppers B. / 14Dec62 When It's Sleepy Time .. / 29Nov62 Goodbye / 20Dec62 Rhapsody In Blue / 4Jan63 Smoke Rings // Waltz Saved For Me / 13Dec62 Sentimental Journey / 14Dec62 One O'Clock Jump / 20Dec62 Sleep, Sleep / 29Dec62 Don't Get Around ..
U (6) There were tree sessions: 28Feb63, 1Mar63, 2Mar63.
U (7) Up And Down .../Such Sweet Thunder/Lady Mac (24Apr57)/ Madness In .../Star-Crossed .../Hank Cinq/Telecasters/Circle of 4th (3May57)/Half The Fun (7Aug56)/Sonnet For Caesar/ ... Of A Moor/.. Sister Kate (15Apr57) *7/7/57*
U (8) 15Apr64 Second Time Around/Hello Dolly/ 16Apr64 Fly Me To .. / 15Apr64 Never On Sunday/Call Me Irresponsible.
U (9) Recorded 7-8Feb56.
U (10) Recorded 2-3Apr58.
U (11) They were recorded 28/29/30Jun60.

RADIO DENMARK BROADCASTS WITH NEW DUKE MATERIAL

These broadcasts are said to be the very last ones in the series of broadcasts presenting material from the Mercer donation to Radio Denmark. If true this is very sad news indeed. Let us all hope and pray for a continuation in some future form.

DR-51 "Duke Box" broadcast 30 May 1992
 Producer: Bjarne Busk

26Aug64	A Train ("Duke Box" theme)	-rehearsal	a
31Mar65	Spon	-21	b
26Aug64	C Jam Blues	-rehearsal	a
14Apr65	Spon	-5	c
-	SKIP (Barefoot Stomper)	-2	c
-	Obmil. (Island Virgin)	-breakdown	a
26Aug64	Spon	-9 breakdown	d
29Mar62	Paris Blues *	-10	d
-	Paris Blues *	-(?)	e
25Oct61	Paris Blues (part 1)	-reh (tiny gap)	f
18Aug66	Tin Soldier	-breakdown	a
26Aug64	Spon	-1	d
29Mar66	Wings And Things	-3 breakdown	a
26Aug64	Spon	-30	g
29Nov68	Caravan	-5	a
26Aug64	Spon		

* = pBS VMGsn
 a = NYC, recording for American Airlines promotional film (for further details see Stratemann's book "Day by Day/Film by Film")
 b = Chicago/IL, Universal Studios
 c = NYC, Fine Studios
 d = NYC, A & R Studios (Note: Here we have SG on drums on this session) "Stockpile" rec.sess.
 e = NYC, Columbia rec.sess.
 f = NYC, RCA Studios
 g = NYC, National Studios, "Stockpile" rec.sess. (Aasland / Nielsen)

DR-50 "Duke Box" broadcast 23 May 1992.
 Producer: Flemming Sjølund

(Unreleased material)

29Jun65	A Train ("Duke Box" theme)		
-	Upper Manhattan Medical Group	-6	a
-	Day Dream	-5 (trio)	a
-	Take The A Train	-3	a
-	Boo-Dah	-7	a
2Jul65	Chelsea Bridge	-2 - 4	b
-	Raincheck	-2	b
-	Multicolored Blue (vo. Bailey)	-4	b
-	A Flower is A beautiful Thing	-1	b
-	Pig Sty *	-1 false start	b
-	Pig Sty *	-2	b
-	Oink *	-1	b

* = both DE and BS o the piano
 a = RCA NYC Studios: CT Bob Wilber(ss) BS Wmsl Dave Bailey(dm)
 b = RCA NYC Studios: CT Willie Ruff(frh) DE BS Wmsl Dave Bailey(dm)
 Sjølund claims that Willi Ruff(frh) is not participating on the 29Jun65 session.
 "Passion Flower" from the 29Jun65 session is released on the Azure CA-15 cassette. (Nielsen)

NEW RELEASES

AND RE-RELEASES

CBS (Sp) S 21059 (LP) "GREATEST HITS - I LOVE JAZZ"

SIDE A: A Train/ Sophisticated Lady/ Caravan/perdido/Prelude To A Kiss
 SIDE B: C Jam Blues/ Mood Indigo/The Mooche/Satin Doll/Solitude (Navas Ferrer)

CBS (Sp) 463396 (2xLP) "TODO JAZZ" Includes the 16Jan46 "C Jam Blues" and "C Jam Blues encore" (DESOR 377g/h)
 "LOS GRANDES MOMENTOS DEL JAZZ"

Two DE items included:
 SIDE A: A Train (DE&CB Orchs.); SIDE D: Happy Go Lucky Local (Navas Ferrer)

Doblon (Sp) 50.1915 (LP) "THE 'A' TRAIN/THE ORIGINAL JAZZ & BLUES HISTORY - VOL.18"

SIDE A: Flamingo/Sophisticated Lady/A Train/Stevedore Stomp/Shout 'Em Aunt Tillie
 SIDE B: Creole Rhapsody/Home Again Blues/Creole Love Call (Navas Ferrer)

Edigsa (Sp) 01L0556 (LP) "BIG BAND GOLD - SWINGTIME VOL.3"

Contains one DE track (Side A/track3): Don't Get Around ... (Navas Ferrer)

Fresh Sound Records (Sp) FSR-CD 141 (CD) "DE&HO - THE DUKE'S D.J. SPECIAL"

Fat Mouth/ Lost In The Night/ Little John's Tune/ Frou-Frou/Dankworth Castle/ Moonstone/ Night Stick/ Lullaby For Dreamers / She Was A Tinkling Thing/ Jamaica Tomboy/ Still Water/ Jet Strip (Navas Ferrer)

Gramusic (Sp) GM 374 (LP) "LOS GRANDES DEL JAZZ"

Contains 2 DE items: 14May37 Caravan / 22May38 Alabama Home (Navas Ferrer)



Hep (E) 35 "WOODY HERMAN THE V-DISC YEARS 1944-46 VOLUME 2"

Includes the 16Jan46 "C Jam Blues" and "C Jam Blues encore" (DESOR 377g/h)

Jazz & Blues Apolo (Sp) J&B B 6014 (LP) "DE / Vol.14"

SIDE A Choo Choo/ Harlem Air Shaft/ Rainy Nights/ Flamingo/ Love Like This Can't Last/ Trumpet No End
 SIDE B: One, Two, Button Your (listed as "Sophisticated Lady" (sic)/ Jumpin' Punks/Frantic Fantasy/ Clementine/I'm Gonna Hang Around My Sugar
 This material has been issued in Spain a hundred times. (Navas Ferrer)

MCA (Sp) 255009 (LP) "BIG BANDS - SWING TIME"

Two DE items included: (Side A/tracks 7 & 8): E.St.L.Toodle-oo/B&T Fantasy (Navas Ferrer)

Musica Jazz (It) MJCD 1089 (CD) "IL CONTRABASSO NEL JAZZ"

Includes 22Nov39 Blues / 13Sep50 Untitled Blues (H-U Hill) Untitled Blues earlier released on UTD 1006. (DEMS)

Pablo (Sp) 27 521 LM (LP) "THE ELLINGTON SUITES"

SIDE A: The Queen's Suite
 SIDE B: The Goutelas Suite / The UWIS Suite (Navas Ferrer)

Red Baron RED 469285 2 (CD) "DE RED HOT SUMMER DANCE"

From 220760 Mather AFB. (H-U Hill)
 For details see special table elsewhere this bulletin issue. (ctd. p.8)

ANOTHER, MOST INTERESTING, BOOK ANNOUNCEMENT

A GUIDE TO
THE DUKE ELLINGTON RECORDED LEGACY
ON LPS AND CDS
 VOLUME 1

CONCERTS - RADIO BROADCASTS - TELEVISION SHOWS - RADIO TRANSCRIPTIONS
V-DISCS - FILM SOUNDTRACKS

compiled by
FRANÇOIS - XAVIER MOULÉ

※
A MADLY PRODUCTION
 1992

CONTENT

(diminished)

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FOREWORD

This is NOT another Duke Ellington discography !

In this volume, the reader will not find the usual discographical details on sessions listed in chronological order.

The collector of original 78rpm issues will not find sensational revelations about mysterious unissued alternate takes.

And no details concerning band personnel will be discovered either.

Previous discographers have worked on all these points in the past, and published excellent books, such as Messagli, Pusateri & Volonté's "Duke Ellington's Story On Records", in 16 volumes, or Benny Asland's "The Wax Works Of Duke Ellington", in 2 volumes. And more will certainly follow in the future, compiled by serious and excellent researchers.

What is this book about then ?

Quite modestly, this volume should prove useful as a guide to the record buyer interested in the purchase of microgroove and compact disc issues, and wishing to buy his records wisely by taking into account the essential issues, and nothing else. Every collector has, inevitably and more than once, come across records reading no discographical information whatsoever and wondered whether it was worth buying or not. How can one be sure, in such a situation, that the recording about to be acquired is not already secure, in one form or another, on some shelf of a growing jazz record library ? Obviously, among the wealth of Ellington tune titles, any collector should be able to detect easily the origin of one such as "Fat Mouth", for instance. But come to "Satin Doll" or "Sophisticated Lady", or any such popular title, not to mention "Take The "A" Train", and it becomes quite another story. And every experienced collector knows that claims such as "never on LP before" don't always "mean a thing"...

What are the essential Ellington issues to acquire ?

What are the best and most complete editions ? Which are the LPs and CDs to collect ? This guide, imperfect as it is, should provide the puzzled collector with a valid answer.

But bear in mind that this is not ALL the Ellington recorded legacy ! The present volume deals with concert recordings, radio and television programmes, pre-recorded radio transcriptions, V-discs and film soundtracks. A second volume, on studio recordings intended for commercial release or not, might follow one day...

This guide is probably not complete. A number of issues, useless in most cases, will probably have escaped this compiler's vigilance. And several will have been intentionally neglected, such as samplers and collections on major labels.

Those collections, on labels such as CBS, COLUMBIA, PHILIPS or RCA, are too numerous indeed, and, anyway, never contain any fresh material. But of course, when they do, they have been included (e.g. COLUMBIA C2 38262 which contains an unissued track from Newport). On the other hand, many collections on small labels include so far unissued recordings, they are all listed as references in this book.

As far as CDs are concerned, this guide will have to be updated regularly. This is a fast expanding area and new CDs come out every month, with or without fresh material - more often the latter. At the time of writing, all issues

in the scope of this book have been taken into account, especially the American and European issues. The Japanese ones are another matter, being often very hard to trace for a European collector. A few will probably be missing from these pages.

The notion of "reference issue" can be determined as such : a reference is either a first issue, if it is the only one, or the most complete issue. It may be a subsequent issue if this latter is more complete (e.g. JAZZ PANORAMA LP 1 is the first issue of excerpts from the "Carnegie Hall" concert, December 11th, 1943, but EMBER EMBD 2001, issued later on, contains all the titles from the concert and is thus a reference).

The content of each record, side by side and track by track, is mentioned at the top of each item, and the publishing dates have been included when available (but a few have yet to be traced).

Locations and dates may sometimes differ from previously published ones, but should prove correct in most cases. They have been discussed with other collectors, and especially with the international board of experts at DEMS (the Duke Ellington Music Society, from Sweden).

Two check lists of references, one of LPs and one of CDs, will be found at the end of each section. They represent the totality of issues an Ellington collector MUST have in his record library (in the scope of this book, of course).

Cassette tapes, mere copies of LP or CD issues in most cases, have been excluded from this book, except for one original commercial issue and for the DEMS issued cassettes. They will be found at the end of the CD section.

In conclusion, it is hoped that this guide will prove useful to many. Of course, any piece of information or suggestion to improve it is welcome.

All for the love of Duke's music !

The following are text samples
 from the microgroove issues:

A - A

AB PRODUCTIONS 829 905-1 (F)

"Les Oscars du Jazz"

(Side 2/track 4 : ("Cotton Club", NYC, 18/03/37) Caravan.

Ref. COLLECTOR'S CLASSICS (Dk) CC 16.

CD/same

AB PRODUCTIONS (F) 829 905-2.

ACCORD SN-7200 (US)

"Heads Of State - Count Basie/Duke Ellington"

(Side 2 : (Hol., 17/07/46) In A Jam/Moon Mist/(NYC, 28/03/46) Everythin'g Goes/Tip Toe Topic/(Hol., 16/07/46) The Unbooted Character.

Note : Piano intro of "Moon Mist" edited out.

Ref. HINDSIGHT (US) HSR-125, HSR-126 & HSR-127.

AFE/AUDIO FIDELITY AFE 3-13 (US)(3-LP set)

"The Original Cotton Club Orchestras"

(Record 2/side 2 : ("Cotton Club", NYC, 08/05/38) Oh, Babe ! Maybe Someday / (same, 22/05/38) Jig Walk/I'm Slappin' Seventh Avenue/Lost In Meditation/Alabama Home/If You Were In My Place // Record 3/side 1 : (same, 18/03/37) Harlem Speaks/Caravan/One, Two, Button Your Shoe/Sophisticated Lady // Side 2/tracks 1 & 2 : Rockin' In Rhythm/East St.Louis Toodle-oo.

Note : Record 1/side 1/tracks 1 & 2 also by Ellington, from VICTOR studio recordings : (10/12/30) Mood Indigo/ (04/06/30) Jungle Nights In Harlem. Erroneous dates in liner notes as such : 22/05/38 for 08/05/38, and 08/05/37 for 18/03/37.

Ref. COLLECTOR'S CLASSICS (Dk) CC 16
JAZZ PANORAMA (Sd) LP 14.

(text samples from the CD issues):

A - A - A - A - A - A - A - A - A - A - A - A - A - A - A - A

AB PRODUCTIONS 829 905-2 (F)

"Les Oscars Du Jazz"

13. Caravan

see (LP) AB PRODUCTIONS (F) 829 905-1.

ACCORD 129010 (F)

"Big Bands"

4. Take The "A" Train 5. Tea For Two 6. Black And Tan Fantasy

see (LP) FESTIVAL (F) ALBUM 371.

CD/same

ACCORD (F) 303 712.

ACCORD 129019 (F)

"2 Great Concerts 1952/1965"

1. Take The "A" Train 2. Caravan 3. Do Nothin' Till You Hear From Me 4. Fancy Dan (as "Fancy Dance") 5. The Hawk Talks 6. Swamp Drum 7. Main Stem 8. The Tattooed Bride 9. Threesome 10. Take The "A" Train 11. Satin Doll & Sophisticated Lady 12. Meow & Shorted Encore 13. I Got It Bad And That Ain't Good 14. Harmony In Harlem 15. Things Ain't What They Used To Be 16. Perdido 17. The New Concerto For Cootie 18. Carolina Shout & Rockin' In Rhythm 19. Take The "A" Train

see (LP) FESTIVAL (F) ALBUM 228.

Note : This ACCORD issue is shorter than the FESTIVAL one by 4 tracks.

CD/same

ACCORD (F) 302 282 (same title)
ACCORD (F) 350 082 (3-CD set)("Jazz Big Names 2")
(+ 2 other CDs not by Ellington).

(text samples from the cassette tape issues):

CASSETTE TAPES

Quite a number of Ellington music cassette tapes have been made available since that format became popular in the mid-sixties, replacing the former reel to reel tapes and 8-track cartridges, which never really caught with the general public.

In most cases, those cassette-tapes are nothing but strict microgroove and CD replicas, offering exactly similar contents.

But, in a few cases, some cassette-tapes are of interest to the collector as they contain completely, or partly, new material, unavailable anywhere else.

These cassette-tapes belong to several categories. Some, such as the Danish Radio broadcasts tapes made available by DEMS to its members, are just duplicates made on ordinary blank tapes, with nothing to distinguish them from any other blank tapes.

Others, like the MADLY tapes, are very confidential and not commercially available.

The AZURE cassette-tapes issued by DEMS, mainly on the occasions of the international Ellington Conferences, are of a more general interest, as they have a larger circulation. We have included them in the following pages.

At last, only one commercially issued cassette-tape seems to have an interest as it contains new unavailable material, we have also included it at the end of the following section.

AZURE CA-1 (Sd)(2nd edition/rearranged and extended)

(untitled)

(Side 1 : "Eastwood Gardens", Detroit (Michigan), 26/07/40) Me And You (a)/Jack The Bear (a)/Concerto For Cootie (a)/Ko-Ko (a)/Orchids For Remembrance (a)/(Same location, 29/07/40) Harlem Air Shaft (b)/I Don't Mind (All Too Soon)(b)/(Club Caprice", Coronado Hotel, St.Louis (Missouri), 03/11/40) Pyramid (a)/Pussy Willow (a)/I'm Checkin' Out, Go'om Bye (a)/(Hollywood, 11/07/46) Rockabye River (c)/(Carrolltown (Pennsylvania), --/06/57) Stompin' At The Savoy (d)/Sophisticated Lady (d)/Stardust (d) // Side 2 : (Same) Jeep's Blues (d)/All Of Me (d)/Perdido (d)/Mood Indigo (d)/Three Little Words (d)/As Time Goes By (d)/Caravan Cha-Cha-Cha/Things Ain't What They Used To Be/Take The "A" Train II (d).

Carrolltown (Pennsylvania),
June 1957.

A1 - Caravan Cha-Cha-Cha
2 - Things Ain't What They Used To Be

Note : From dance date. "Rockabye River" from transcription "Here's To Veterans" No.251, with spoken introduction by Duke Ellington. In this "rearranged and extended" re-issue of AZURE CA-1, "Harvard Blues", by Count Basie and His Orchestra, from JAZZ MODERNE, has been deleted, and the two unissued "Carrolltown" titles above added. These were unissued so far.
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Ref. JAZZ MODERNE (F) un-numbered (a)
EVERYBODYS (US) EV-3005 (b)
HINDSIGHT (US) HSR-126 (c)
JAZZY (H) J-304 (d).

AZURE CA-2 (Sd)

"10 Years Later"

(Side 1 : Black And Tan Fantasy-Creole Love Call-The Mooche/Soda Fountain Rag & Rockin' In Rhythm/La Plus Belle Africaine/The Opener/Moon Maiden/Jump For Joy/He Huffed And Puffed/Intro to Metcuria/Metcuria/Unknown (= Metcuria) // Side 2 : The "C" Jam Blues/Blessings On The Night/Beautiful Woman Walks Well/Drum/Things Ain't What They Used To Be/Wings And Things/The Trip/Jive Jam/From Medley : I Got It Bad/Jones.

Oslo (Norway),
November 5, 1958.

A1 - Jones

"Salle Pleyel",
Paris (France),
September 20, 1959.

B1 - C Jam Blues

"Freebody Park",
Newport (Rhode Island),
July 6, 1963.

C1 - Black And Tan Fantasy-Creole Love Call-The Mooche

"Théâtre des Champs Elysées",
Paris (France),
January 30, 1965 (1st concert).

D1 - Jump For Joy (Ray Nance, voc)
2 - He Huffed 'n' Puffed (Ray Nance, voc)

Same location/date (2nd concert).

E1 - Soda Fountain Rag & Rockin' In Rhythm (I)

Frankfurt (Germany),
January 28, 1966.

F1 - Things Ain't What They Used To Be
2 - Wings And Things

"Konserthuset",
Stockholm (Sweden),
February 8, 1966.

G1 - La Plus Belle Africaine
2 - The Opener

"Square Frank Jay Gould",
Juan-les-Pins (France),
July 29, 1966.

H1 - The Trip
2 - Jive Jam

"Teatro Lirico",
Milan (Italy),
January 15, 1967 (1st concert).

I1 - Blessings On The Night

"Salle Pleyel",
Paris (France),
January 31, 1967 (1st concert).

J1 - Beautiful Woman Walks Well
2 - Drag

Prague (Czechoslovakia),
October 30, 1969.

K1 - Moon Maiden

"De Doelen",
Rotterdam (Holland),
October 29, 1971.

L1 - I Got It Bad (from Medley)(Nell Brookshire, Cootie Williams, voc)

"Philharmonie",
Berlin (Germany),
November 2, 1973.

M1 - Metcuria
2 - Unknown title (= Metcuria)

"Georgetown University",
Washington, D.C.,
February 10, 1974.

Na - Spoken introduction to "Metcuria", by Duke Ellington

"BEGGAR'S HOLIDAY"

- It seems "Beggars Holiday" is making some sort of comeback, which will certainly interest DEMS readers. You may recall a flurry of discussion in the Bulletin in 1985. (Caine)
- Members attending the 1986 Ellington Conference in Newark/NJ will remember that Mr. Caine did a presentation about "Beggars Holiday". (DEMS)
- A couple of years later an essay by him was published in "the new renaissance", Volume VII, No. 1 (April 1987). (Hoefsmit)
- In February this year the Smithsonian Institution supported a 2-day Special Edition "Songs From Beggar's Holiday". The program notes mentions that "a rare acetate recording by Alfred Drake was made to interest investors in the original production". Over 70 compositions are claimed to have been written by the Duke for this musical. Only a few of these were later used for commercial recordings. (Aasland)
- This, now long lost, Broadway Musical opened on 24Dec46. Songs and order of performance was subject to many changes during its lifetime. The original performance lasted as long as 3½ hours. Compare the listing reproduced in the Blue Pear LP liner notes with the next week listing from the theatre program (from Aasland's DE collections):

THE BROADWAY THEATRE

BROADWAY AT 53rd STREET

THE PLAYBILL A WEEKLY PUBLICATION OF PLAYBILL INCORPORATED
 Week beginning Monday, December 30, 1946 • Matinees Wednesday and Saturday

PERRY WATKINS and JOHN R. SHEPPARD, JR.
 present

ALFRED DRAKE

BEGGAR'S HOLIDAY

Based on "The Beggar's Opera" by John Gay

ZERO MOSTEL

BERNICE PARKS AVON LONG
 Mildred Smith Jet MacDonald Marie Bryant

Music by DUKE ELLINGTON Book and Lyrics by JOHN LATOUCHE

Book directed by NICHOLAS RAY

Production designed by Oliver Smith Costumes designed by Walter Floroll
 Technical Supervision and Lighting by Peggy Clerk
 Choreography by Valeria Bettis Musical Director, Max Meth
 Orchestrations under personal supervision of Billy Strayhorn

THE PURSUED	TOMMY GOMEZ	JENNY	BERNICE PARKS
COP	ARCHIE SAVAGE	DOLLY TRULL	LAVINA NIELSEN
POLICEMEN	HERBERT ROSS, LUCAS HOVING	BETTY DOXY	LEONNE HALL
GUNSEL	ARCHIE SAVAGE	TAWDORY AUDREY	TOMMIE MOORE
FINGERSMITH	STANLEY CARLSON	ANNIE COAXER	DORIS GOODWIN
STRIP	LUCAS HOVING	MINUTE LOU	ROYCE WALLACE
MOOCH	PERRY BRUSKIN	TRIXY TURNER	CLAIRE HALE
THE EYE	PAN THEODORE	BESSIE BUNS	NILKA KORDA
WIRE BOY	PAUL GODKIN	FLORA, the Horpy	ELMIRA JONES-BEY
THE OTHER EYE	TOMMY GOMEZ	THE HORN	ENID WILLIAMS
SLAM	ALBERT POPWELL	HIGHBINDER	BILL DILLARD
THE CASER	DOUGLAS HENDERSON	O'HEISTER	JACK BITTNER
TWO CUSTOMERS	GORDON NELSON, HY ANZEL	THE FOOT	GORDON NELSON
A DRUNK	LEWIS CHARLES	LUCY LOCKIT	PERRY BRUSKIN
BARTENDER	HERBERT ROSS	THE GIRL	MILDRED SMITH
CARELESS LOVE	AVON LONG	THE BOY	PAN THEODORE
POLLY PEACHUM	JET MACDONALD	THE DANCERS	MARJORIE BELLE
BLACK MARKETEE	GORDON NELSON	PAUL GODKIN and MARJORIE BELLE	PAUL GODKIN
MRS PEACHUM	DOROTHY JOHNSON	ROLLIN SMITH	Melba Faber, Doris Goodwin, Claire Hale, Elmira Jones-Bey, Lavina Nielsen, Royce Wallace, Enid Williams, Tommy Gomez, Lucas Hoving, Albert Popwell, Herbert Ross, Archie Savage.
HAMILTON PEACHUM	ZERO MOSTEL	ALBERT POPWELL	MARJORIE BELLE
CHIEF LOCKIT	ROLLIN SMITH	MARJORIE BELLE	ALFRED DRAKE
PLAINCLOTHESMAN	ALBERT POPWELL	ALFRED DRAKE	MARIE BRYANT
THE LOCKOUT	MARJORIE BELLE	ALFRED DRAKE	MARIE BRYANT
MACHEATH	ALFRED DRAKE	ALFRED DRAKE	MARIE BRYANT
THE COCOA GIRL	MARIE BRYANT	ALFRED DRAKE	MARIE BRYANT

SYNOPSIS OF SCENES

ACT I.

- Scene 1—Exterior of Miss Jenny's.
- Scene 2—Interior of Miss Jenny's.
- Scene 3—Exterior of Miss Jenny's.
- Scene 4—At Hamilton Peachum's.
- Scene 5—A Street.
- Scene 6—A Hobo Jungle—Two Days Later.

ACT II.

- Scene 1—The Street.
- Scene 2—Chief Lockit's Office.
- Scene 3—The Jail.
- Scene 4—The Street.
- Scene 5—Jenny's Bedroom.
- Scene 6—Under the Bridge.
- Scene 7—Finale.

MUSICAL NUMBERS

ACT I.

1. "Inbetween" Lucy
2. The Chase The Pursued and Policemen
3. "When You Go Down by Miss Jenny's" Citizens and Girls
4. "I've Got Me" Macheath
5. "TNT" The Cocoa Girl
6. "Take Love Easy" Jenny
7. "I Wanna Be Bad" Careless Love
8. "Rooster Man" Jenny
9. "When I Walk With You" Polly and Macheath
10. Wedding Ballet
11. Reprise "I've Got Me" First Girl
12. "The Scrimmage of Life" Mrs. Peachum, Peachum, and Lockit
13. "Ore From a Gold Mine" Mrs. Peachum and Peachum
14. Finaletto Polly, Mrs. Peachum, and Peachum
15. Reprise "When I Walk With You" Macheath and Polly
16. "Tooth and Claw" Mac's Gang
17. "Maybe I Should Change My Ways" Macheath
18. "The Wrong Side of the Railroad Tracks" Cocoa Girl, Careless Love and The Horn
19. "Tomorrow Mountain" Macheath et al

ACT II.

1. "Brown Penny" Lucy
2. Chorus of Citizens Ensemble
3. Reprise "Tooth and Claw" Peachum and Reporters
4. "Lullaby for Junior" Jenny
5. "Quarrel for Three" Polly, Lucy, Macheath
6. Fol-de-rol-rol Macheath
7. "Women, Women, Women" Prisoners
8. Reprise "Women, Women, Women" Cocoa Girl and Careless Love
9. Reprise "When I Walk With You" Macheath
10. Ballet
11. "The Hunted" Macheath
12. Finale Macheath, Jenny, Polly, Lucy, et al

Lyrics of "Brown Penny" based on poem by W. B. Yeats.
 Vocal arrangements by Crane Calder.

(A contemporary review, included in the METRONOME magazine):

'Beggars Holiday' Settles Some Important Doubts

EVERYTHING about the modern musical John Latouche has made from John Gay's *Beggar's Opera* is not right. Enough is, however, so that if you are in the neighborhood of Broadway and 53rd Street this season and *Beggar's Holiday*, as they are calling the new work, is still in operation, go to see it. Go to see it, yes, but, more important, go to hear it. For Duke Ellington has scribbled some twenty tunes for it, as well as a wealth of half-airs, ballet music and other noteworthy incidentals, and what Duke has done for this production is large and impressive. That is one of the doubts settled by *Beggar's Holiday*, that is Mr. Ellington's ability to write a score for a Broadway musical. He has done it and with great distinction.

A doubt of some size, at least in this writer's circle, has been the moral integrity and simple intelligence of producers of musical plays which involve Negroes. In the past, assaulted by such crudities as *Porgy and Bess* and *Carmen Jones*, in which colored casts were subjected to the harmful indignities of quaintness, Uncle Tom and primitivism, we have refused to believe a decent employment of Negro talents could be effected in a Broadway musical. But lo and behold, it has been

accomplished! Here, with no more fuss than it takes for a musical comedy hero to burst into song, are Negroes used as human beings, singing, dancing, romanticizing even as their white confrères, and adding much to the grace and charm of *Beggar's Holiday* as a result. It is done with such ease and lack of ostentation that not a critic in the daily New York press lifted so much as an eyebrow hair. Score another doubt settled, a very important one.

There are so many good tunes in the show it is hard to make a choice. It seems likely, however, that *I've Got Me*, *Take Love Easy*, *Tooth and Claw*, *The Wrong Side of the Railroad Tracks* and *Tomorrow Mountain* (for all its resemblance to a folk tune called *Rock Candy Mountain*) have the most lingering qualities. The second act ballet would, I'm sure, have no trouble at all securing an independent life. It is most handsomely scored by Billy Strayhorn. Throughout, indeed, the pit orchestra behaves like a good dance band, with Strayhorn's lively use of jazz colors implemented by Max Meth's conducting.

Beggar's Holiday should have more of a book. It lacks the social conscience, however loose, which informs the 18th Century ballad opera it derives from. It doesn't take advantage of opportunity after opportunity to say something pertinent about why there are gangsters and whores and the other unlovely humans who people its story. It offers no really sympathetic character; such warmth as is stirred in the audience by the talented members of the cast is managed entirely by Marie Bryant's dancing and singing, by Alfred Drake's singing and the excellent music assigned all the other principals. If Latouche could have matched the great wit of some of his lyrics, and the moving use of white and colored actors, in his book, he would have had a great evening in the theatre. As it is, there is more than enough in the music and the singing and the sets (a bow to Oliver Smith) and costumes (another one to Walter Florell) to keep one happy for the duration of an evening at the Broadway Theatre in New York.—BARRY ULANOV.

Blue Pear (US) BP 1013 (LP): *BEGGAR'S HOLIDAY/BET YOUR LIFE*

Side One: BEGGAR'S HOLIDAY. 1. In Between (sung by Alfred Drake)/ 2. I've Got Me (Drake)/ 3. Take Love Easy (Bernice Parks)/ 4. I Wanna Be Bad (Avon Long)/ 5. When I Walk With You (Drake & Jet McDonald)/ 6. The Scrimmage of Life (Drake)/ 7. One from a Gold Mine (Dorothy Johnson & Drake)/ 8. Tooth and Claw (Drake)/ 9. The Wrong Side of the Railroad Tracks (Marie Bryant & Long)/ 10. Brown Penny (Hildred Smith)/ 11. Lullaby for Junior (Parks)/ 12. In Between (Libby Holman)

Side Two is of no interest to Ellington collectors, but the unexpected "discovery" of these BH tracks is a pleasurable revelation (by members of the show's original cast, no less) of the undeservedly seldom-heard collaboration between Ellington and John Latouche. The first 11 performances on the LP, all vocals with piano accompaniment, were made originally as acetates to interest backers for the Broadway production. They must have been recorded

in December, 1946, sometime between Libby Holman's replacement by Bernice Parks in the role of Jenny (after 3Dec46, during out-of-town tryouts in Boston) and the Broadway preview on Christmas night.

The pianist throughout is obviously not Ellington (to anyone whose ears are attuned), nor is it Strayhorn; in most instances the pianist takes no liberties at all with the published piano scores (of which see listing, DEMS 85/3/11-12 and ensuing discussion 85/4/10).

Track #12, a better pressing of which exists on Monmouth Evergreen MES/7067, was recorded in 1965, on one of Libby Holman's last studio dates. Her replacement, Bernice Parks, does a more-than-creditable job on these recordings, which may have been the only ones she ever made. For the Ellington enthusiast who recalls "Jump for Joy," the appearance of Marie Bryant adds a special luster to this collection, and the performances of Alfred Drake and Avon Long, singers of widely divergent talents, are nothing short of marvellous.

As a result of DEMS member Ted Hudson's research efforts, we now know where to obtain copies of the above mentioned LP:
Footlight Records, 113 E. 12th Street, New York, NY 10003. (Phone 212-533-1572).

Smithsonian Revives Broadway Musical

Unlike many of his 2,000 compositions, it's been a long time between performances for Duke Ellington's Broadway musical "Beggar's Holiday." In fact, this weekend's concert adaptations at the National Museum of American History (2 p.m. today and tomorrow in Carmichael Auditorium) mark the first time "Beggar's Holiday" has been heard in any form in almost half a century.

It is, says Dwight Bowers, "a work totally buried in obscurity."

Bowers, director of American History's museum programs, has spent much of the last year unearthing this lost musical, which was never recorded and has not been revived since its troubled Broadway run 45 years ago. It is a reclamation made possible in great part by the Smithsonian's 1988 acquisition of the vast Duke Ellington Collection, which now resides in the American History Museum's Archives Center. It is there that Bowers found fragments and whole numbers from the score, enabling him to breathe new life into Ellington's work.

"Duke Ellington was so prolific that if something didn't immediately work, he went on to the next project," Bowers explains. "And because there was a lot of drama backstage rather than onstage, 'Beggar's Holiday' turned out to be a very promising work that didn't have enough time to get to where it really needed to go."

Much of the production was ahead of its time. The project originated with black scenic designer Perry Watkins, who envisioned a jazz-driven adaptation of John Gay's 18th-century colloquial opera, a root of modern musical theater. It told the now familiar tale of the handsome, clever crime lord Macheath and his jousts with rival criminals and assorted mistresses. Watkins hired John Latouche, who'd written lyrics for the cantata "Ballad for Americans" and "Cabin in the Sky," and teamed him with Ellington, still best known at the time as a band leader ("Beggar's Holiday" would be the first complete Ellington score heard on Broadway).

Possibly influenced by the Brecht-Weill "Three-Penny Opera" (not that well known here after an unsuccessful Broadway run in the early '30s), Ellington and Latouche updated the play's locale to a modern American city and turned Macheath into what Bowers calls "a pin-stripe-suited mobster, a singing, dancing Bugsy Siegel." The book itself mixed jazz and blues rhythms with more traditional musical theater, including comedy numbers written for Zero Mostel, making his Broadway debut as Peachum.

Less amusing was the musical director's chair, first filled by John Houseman, then by George Abbott (who tried in vain to fix the show during out-of-town previews) and finally by the show's stage manager, Nicholas Ray (later a film director). At 3½ hours, "Beggar's Holiday" was far too long,

By Richard Harrington
Washington Post Staff Writer

but, says Bowers, "the biggest problem with the show was that they ran out of money too soon. In his autobiography, George Abbott says of all the shows he directed, 'Beggar's Holiday' was the one that most deserved a second chance."

It was also one of the first musicals to embrace nontraditional casting: Alfred Drake, who'd played Curly in "Oklahoma!," played Macheath opposite black actress Bernice Parks's Miss Jenny. Critics lauded that aspect of the show—one called it "the most interesting musical since 'Porgy and Bess'"—but in general the reviews were mixed. "A number of critics praised it for trying to do something very different," says Bowers, describing a Broadway dominated by the robust Americana of Rodgers and Hammerstein, and to a lesser extent, Harold Arlen's "Bloomer Girl."

What Ellington and Latouche created "was a tough underworld, pre-'Guys and Dolls,' and most of the critics praised what they attempted to do and realized in many ways it was still a work in progress. It had a great first act, but a meandering second act. Latouche never finished the script—that was one of the problems with the show." In fact, the last scene was improvised in all of its 111 performances.

"It's incredibly curious that they did that for 111 performances," says Howard Breitbart, the program's musical director and vocal arranger. But that's not a problem for this weekend's recit-

(ctd. page 7)

BEGGAR'S HOLIDAY (ctd.):

als, which have a narrator functioning as a stage manager during a rehearsal. A new Bowers script provides historical commentary on the original production and the plot, as the songs are delivered by a cast of 12, accompanied by piano.

Ellington wrote more than 70 pieces for the score—21 will be performed—and Bowers says the show "works very well without trappings of sets or full orchestra. Simpler seems to be better for this show. . . . The simpler it goes, the more it feels gritty and forthright."

It certainly won't feel familiar, even to Ellingtonists. There was never a cast recording, though acetates of a half-dozen songs were recorded by Ellington and Drake in 1946 for potential backers. According to Breitbart, they are "bizarre—soulful music being done very straight, with almost operatic qualities—and you think, 'Is *this* the way we're supposed to do the music, even though the melody lends itself to something else?' Some of it obviously

should swing, and Ellington rhythm and melody have a certain trademark."

It didn't help that the score had vanished. In graduate school, Bowers had written about all three "Beggar's Operas," but until he came to the Smithsonian, his research had been limited.

What Bowers found at the Smithsonian was a nearly complete score in various forms, "not orchestrations, but lead sheets and song sheets. The revelation was, yes, it could be put back together."

It took a year, with much input from Breitbart.

Some of the lyrics, Bowers says, "are extraordinary and some have the feeling of being put in at the last minute to save the show." As for the music: "It ranges from the feeling of recitative that Sondheim later ended up doing . . . there are moments where he sounds like Gilbert and Sullivan . . . others have chording patterns that are unmistakably Ellington jazz." Bowers and Breitbart are particularly taken with "Tomorrow Mountain," described

as an ironic twist on "Climb Every Mountain" with an inspirational "Get Happy" beat; "Take Love Easy" and "When I Walk With You," both gorgeous ballads.

The museum's archives also provided source material for a four-part National Public Radio program that airs locally on WDCU-90.1 FM (starting Monday, it will be heard at 11 a.m. and 7 p.m. during the month of February). Part of the "Horizons" series, "Duke Ellington: In My Own Words" is drawn from more than 20 hours of taped interviews edited by "Horizons" producer Donna Limerick.

Limerick learned of the tapes while interviewing Duke Ellington's son, Mercer, who mentioned that his gift to the Smithsonian included many interviews taped abroad between 1955 and 1972 (Ellington died in 1974). In them, Ellington can be heard reminiscing about his early years in Washington, his arrival in New York, his world travels, and most crucially, about his music and his musicians.



Sacramento/CA, Mather AFB, 22 Jul 1960
(recordings in correct sequence):

Boo-Dah	unissued	W1	
Laura	unissued	W1	
Stardust		W1	a b
Frivolous Banta	unissued	W1	
Take The A Train		W1	a b f
Paris Blues		W1	a b f
Big Bash		W1	a b
Overture (Ov. To The Nutcracker Suite)		W2	a c d f
Tenderly		W2	a c d f
Such Sweet Thunder		W2	a c d f
Black & Tan Fant./Creole Love C./Mooche		W2	a c d f
Take The A Train		W2	a
Satin Doll		W2	f
I Let A Song/Don't Get Around	unissued	W3	
Tulip Or Turnip		W3	c d
All Of Me		W3	c d e f
Jeep's Blues		W3	a c d f
Moon Glow		W3	a
Laura		W3	c f
Dance Of The Floreadores		W3	c f
Skin Deep		W4	(missing on tape)
Medley:		W4	
Do Nothin' ..	unissued		
I Got It Bad			f
I'm Just A Lucky So And So	unissued		
Don't Get Around ..	unissued		
Mood Indigo	unissued		
I'm Beginning To See ..	unissued		
Sophisticated Lady	unissued		
Just Squeeze Me			f
It Don't Mean A Thing *			f
Caravan Cha-Cha-Cha (nc)	unissued	W5	
Monologue *			f
Diminuendo And Crescendo In Blue *			f
Mood Indigo & closing	unissued		

* = Not in DESOR
 W1 = Wally Heider tape 0687; W2 = tape 0689; W3 = 0691
 W4 = 0692; W5 = 0693
 a = Unique Jazz (It) UJ 27 (LP) (= Musidisc/Jazz Anthology (F) JA 5233)
 b = Koala (US) AW/KOA 14157 (LP)
 c = Koala (US) AW/KOA 14117 (LP) (= Piccadilly (US) PIC-3524)
 d = Showcase (E) SHLP 110 (LP)
 e = Musica Jazz (It) 2MJP-1082 (LP)
 f = Red Baron/Sony (US) AK 48631 (CD)

(Aasland/Hoefsmits/Moulé)
 DESOR has a 2nd "Laura" after "Medley" which is false.
 Red Baron/Sony claims: "Previously unreleased recordings".
 Red Baron also issued in Europe (Catalogue number unknown to me) (Moulé)

NEW RELEASES
(ctd.):

- HAPPY BIRTHDAY DUKE! - DE&HO - APRIL 29TH BIRTHDAY SESSIONS (5 CD's) (US):
- Laser Light 15 783 "VOL.1": 1) Lullaby Of Birdland/2) Time On My Hands/3) Don't Worry 'Bout Me/4) A Train/ 5) Liza/6) Creole Love Call/7) Boo-Dah/8) Stomp, Look & Listen/ 9) Happy Go Lucky Local (29Apr53, McElroy's Ballroom, Portland, Oregon)
 1-2-3, 5-6-7 = Stardust (US) 203 (LP)
 8 = Jazz Guild (US) 1004 (LP)
 4 and 9 = earlier unissued
 - Laser Light 15 784 "VOL.2": 1) Summertime / 2) Warm Valley/3) Sultry Serenade/4) Hy-ah Sue/5) Sophisticated Lady/6) I Let ..-Don't Get ../7) Just Squeeze Me/8) Caravan/ 9) Perdido/10) Without A Song (Same date/origin as above)
 +4 2-3 = Jazz Guild 1004
 4 = Stardust 203
 1-5-6-7-8-9-10 = earlier unissue
 - Laser Light 15 785 "VOL.3"
 At present time no info at hand.
 - Laser Light 15 786 "VOL.4": 1) Coffee And Kisses / 2) Johnny Come Lately/3) Change My Ways/4) Primpin' At The Prom/5) Band Call/6) Satin Doll/7) Blue Jean Beguine/ 8) Tulip Or Turnip/9) Honeysuckle Rose/10) Theme For Trambean/11) Blue Moon (29Apr54, same origin as above)
 1-3-4 = Jazz Guild 1004
 2-5-6-7-8-9-10-11 = earlier unissued
 - Laser Light 15 787 "VOL.5": 1) VIP's Boogie / 2) Jam With Sam/3) Bunny Hop Mambo/4) Isle Of Capri/5) A Train 6) A Train/7) Flamingo/8) I Got It Bad - I'm Just A Lucky .. 9) Ballin' The Blues/10) Satin Doll (Same date/origin as last above) All earlier unissued (Navas Ferrer)
-
- Riverside Sp) NM27 359 IM (LP) "GREAT TIMES - DE & BS PIANO DUETS"
 SIDE A: Cottontail/C Jam Blues/Flamingo/Bang-Up Blues/Tonk/ Johnny Come Lately
 SIDE B: In A Blue Summer Garden/Great Times/Perdido/A Train /Oscalypso/Blues For Blanton (Navas Ferrer)
-
- William Lawson's/Europe2 (F) (unnumbered) (CD) "GENERATION JAZZ"
 One item by DE&HO & Ella F. is included: 24Jun57 Take The A Train (Carbannel)

THE ELLINGTON SOLOISTS (34)

HARRY CARNEY: Double Check Stomp

For nigh on 50 years Harry Carney was a corner-stone and a bedrock foundation for the Ellington sound, both deriving his greatness from it and, equally, by giving his own greatness to it. And, in some recognition of his illustrious contribution over all those years I had the idea that it would be rather nice to transcribe one of his earliest features from that long and distinguished tenure.

When this solo was recorded, in mid-1930, Harry Carney was only 20 years old but already displaying great, rounded maturity in his ideas, and fluency and poise which remained ever present in his output. And that massive, quite beautiful tone was already in place.

Here is a finely-crafted improvisation, where the ease of execution is palpably the servant of his imagination and fecundity.

Note particularly the almost two-octave leap in Bar 30, and also, preceding that, the rolling, sequential phrases which decorate Bars 17/18 and 21/22, stylistic trademarks which he never relinquished. Yes, there is an ageless quality about the phrasing and conception which would happily qualify this inspired passage for inclusion in any one of the subsequent decades of jazz development. One of his earliest and finest solos, setting a standard below which he never descended (and, let it be said, frequently surpassed in excellence and inspiration) in the whole of his brilliant career with Duke Ellington.

Source:

L/P: CBS 88000 (originally issued on '78' Velvetone 7088, recorded mid-1930s).

...oooOooo...

A GUIDE TO ... (ctd. from p. 3)

Note : Recording date of "I Got It Bad" given as October 30 in liner notes. That latter date applies to a concert given in Warsaw (Poland) (see POLJAZZ Z-SX 0673). The sleeve of the cassette tape reads : "Presented to the participants of the fifth Duke Ellington - Study Group - Conference / Chicago, 10 years later : May 1984."

The book, 682 pages, is packed with LP & CD references, including all reference issues and other issues derived from those. This first volume covers non-commercial material, including film soundtracks, when issued on LP or CD. This extremely useful collectors guide presents the exact content of a such and such issue, with recording dates and multiple issues. This book is a MUST for every collector. Mr. Moulé states: "After 4 years of painstaking research, and a lot of help from DEMS and its members, here it is, at last ...". Selected label illustrations precede each letter section. The size is the same as the Nielsen discography ("Jazz Records" 1942-1980, Vol. 6), and likewise hard-bound.

Mr. Moulé has produced it himself.

The price of a copy is 280 FF (including postage).

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