

DEMS BULLETIN

DUKE ELLINGTON
MUSIC SOCIETY

1989/2 MAY-SEP



NEW RELEASES

AND RE-RELEASES



FOR
DEMS
MEMBERS
ONLY

● Capitol 91223 "THE BEST OF DE" (CD)

Same as originally on Capitol T-1602 (LP). (Hällström)

● Circle(US) CLP-109 "DE&HO 1945 - Vol.9" (LP)

SIDE ONE: 7Aug45 Blues On The Double (3 tks) / Kissing Bug (-1) / Every Hour On The Hour (3 tks)
SIDE TWO: Passion Flower (5 tks) / In A Jam (-1) / In The Shade Of The Old Apple Tree (-1) (Towers)

This is the last in the series of LP:s presenting all the WORLD Duke recordings. The missing volume, Vol.8, will be released later, due to delayed cover outline.

The whole series is dedicated to the late Eddie Lambert. Eddie wrote all the liner notes for these Ellington albums.

● Compact Selection(E) TQ-141 "THE GREAT SWING BANDS - SWINGIN' UPTOWN" (CD)

Contains one DE item: "Sump'n 'Bout Rhythm" (Hällström)

● Jazz Band(F) EB-411 "LIVE AT STUTTGART - Vol.1" (LP)

SIDE 1 6Mar67 Take The A Train (feat. JHtn) / Wild Onion / Tootie For Cootie / Rue Bleu / Swamp Goo
SIDE 2 Drag / Up Jump / Chromatic Love Affair / Freakish Light (Landström)

Tape engineered in USA, English producer, sleeve made in England, French pressing. "Freakish Light" is better known as "Blood Count". "The Drag" is based on the chords of the old evergreen "Ja-Da".

● Jazz Up(1) Issue-numbers unknown (separate CDs) at press time "DE LIVE IN ITALY - Vols.1 & 2"

22Feb67 Take The A Train / The Twitch / Swamp Goo / Mount Harissa / Up Jump / Rue Bleu / Chromatic Love Affair / Salomé / Wild Onions / 2nd Portrait Of The Lion / Johnny Come Lately / Star Crossed Lovers / Things Ain't ... (Vol.2): Stompy Jones / Take The A Train / Take The A

Train (feat. JHtn) / The Shepherd / Tutti For Cootie / Mara Gold / Star Crossed Lovers / Harmony In Harlem / Magenta Haze / Drag / Rockin' In Rhythm (C-O Carlsson)

DEMS: This is from Duke's two concerts at the Teatro Sistina in Rome, 22Feb67. All titles are from the 2nd concert, except the last five ones which are picked from the first concert. "The Drag" is here to be heard once again, in the liner notes said to be built on "How Come You Do Me Like You Do?", but nevertheless built on "Ja-Da" chords. Money Johnson is mentioned among the personnel, which surprises us no little.

● MCA 255009-1 "SWING TIME" (LP)
255009-4 (Cass)

From the "Best Of The Big Bands" series. Contains two DE items: "East St. Louis Toodle-Do" and "Black And Tan Fantasy". The balance consists of Armstrong/Herman/T. Dorsey/Basie/J. Dorsey/A. Shaw/Goodman/Hampton/Henderson/Hines/Lunceford/Webb recordings. (Navas Ferrer)

● Memphis(G) 206.724-000 "JAZZ" (LP)
406.724-000 (Cass)

Contains two RCA Duke items: "Memphis Blues" and "Take The A Train". Balance has Armstrong/Morton/Hines/Goodman/Shaw/T. Dorsey/Hampton/Lunceford/G. Miller/H. James

A German bonus issue. If you buy three boxes of Memphis tobacco you have a bonus of a LP or Cassette. The LPs are red vinyl. (Navas Ferrer)

● Musicraft(US) MVSCD-52 "HAPPY GO LUCKY LOCAL" (CD)

Same as on Musicraft MVS-2004 (LP). (Hällström)

● Portrait Masters(US) J-44094-1 "BACK ROOM ROMP" (LP)

Originally issued on Epic(US) EE-22005/22006. The cover says "Digitally remastered directly from the original analog tapes", a statement that makes us astonished no little. We would very much like to cast an eye on these original tapes. (Aasland)

NEW RELEASES

(std.):



● RCA/Bluebird(US) 6852-2-RB (CD)
 "EARLY ELLINGTON (1927-1934)"

26Oct27 B&T Fantasie(-4)/Washington Wabble(-5)/Creole Love Call(-1)/Blues I Love To Sing(-2)/19Dec27 East St. Louis Toodle-Do (-2) / 26Mar28 Black Beauty(-2)/30Oct28 The Mooche (-2) / 16Jan29 Flaming Youth(-2)/Sat. Night Function(-2) / 3May29 Cotton Club Stomp(-2)/4Jun30 Shout 'Em Aunt Tillie (-2) / 20Aug30 Ring Dem Bells(-3)/26Aug30 Old Man Blues(-6)/10Dec30 Mood Indigo(-4) / 16Jan31 Rockin' In Rhythm(-1) / 11Jun31 Creole Rhapsody, pts.1&2(-2/-3) / 16Jun31 Echoes Of The Jungle (-1) / 4Dec33 Daybreak Express(-1) / 9Jan34 Delta Serenade (-2) / Stomp Jones(-2) / 10Jan34 Solitude(-1)

Takes as stated on the cover. Total time: 72'04".

● Maestros del Jazz(Sp) 424.518-1 (LP)
 424.518-4 (Cass)
 "ELLA FITZGERALD AT DUKE'S PLACE"

SIDE A: Something To Live For / A Flower Is A Lovesome Thing / Passion Flower / I Like The Sunrise / Azure
 SIDE B: Imagine My Frustration / Duke's Place / Brown-skin Gal / What Am I Here For? / Cottontail

Same as originally on Verve V6-4070. (Navas Ferrer)

● Maestros del Jazz(Sp) 424.524-1 (LP)
 424.524-4 (Cass)
 "JOHNNY HODGES CASTLE ROCK AND DUKE"

SIDE A: Castle Rock / The Jeep Is Jumpin' / A Gentle Breeze / Globe Trotter / Jeep's Blues / A Pound Of Blues
 SIDE B: Wabash Blues / Weavy Blues / St. Louis Blues / Royal Garden Blues (Navas Ferrer)

Both Maestros del Jazz LP:s above are accompanied by beautifully illustrated 16 pages each with text in Spanish.

● Queen(1) Q-071 "THE DUKE IS ON THE AIR" (LP)

SIDE ONE 28Aug43 A Train(theme) / Way Low / Rockin' In Rhythm / A Slip Of The Lip / Tonight I Shall Sleep / Three Cent Stomp / I Don't Know What Kind Of Blues I Got / Later Tonight / Don't Get Around(c/sng theme)
 SIDE TWO 29Aug43 Moon Mist(theme) / Do You Know? / Subtle Slough / Do Nothin' ... / Graceful Awkwardness (- Emancipation Celebration) / Go Away Blues / Cotton Tail / Tonight I Shall Sleep / Don't Get Around .. (c/sng theme) (Wallén)

We are rather surprised since, as far as we know, we possess the original acetate recordings. Anyway, these are not recorded at the Hurricane Restaurant as stated on the cover, but taken down from two broadcasts, the first one aired by CBS (12:05-12:30A EWT), the second by MBS (7-7:30P EWT). The latter one one of the so-called "Pastel Period" broadcasts. "I Don't Know ..." was once to be found on Temple M-554.

Your balance (Sw. Crowns) SEK

DEMS Bulletin 0
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In European Countries you may use:
 Birgit Aslund, Acct. 441 21 72-1,
 Centre de Cheques Postaux, 10306 STOCKHOLM, Sweden.

THE APRIL 29-30, 1989, DEMS SCANDINAVIAN ELLINGTON CONFERENCE

was a successful one, with participants also from Finland and Norway. Day one begun at 11:00, closed 22:45, day two from 11:00, closing 17:45. There were many films, among which the feature film "Murder at the Vanities", a lot of videos, such as a brand new copy of "Fyrsten Duke Ellington" (a Danish telecast production honouring DE's 90th birthday, just shown in Denmark on April the 13th). There was also the documental "On the road with Duke Ellington; and, a.o., a few portions from the "Ellington '88" meeting in Oldham, one consisting of the touching moments when Sam Woodyard was presented a brand new drum kit, another one being Loren Schoenberg's one hour long description of "Midriff", and a portion where a panel took care of questions from the audience. There was also the Herb Jeffries "story" as reflected through Sjef Hoefsmit's interview with him. Among other attractions was a dia show with music presented by Leif Jönsson. However, one of the more happy moments occurred at the beginning of day one, as Benny Aasland took the opportunity "interviewing" (max 2 mins/ea) all attendees asking them to describe how, where and when they first became interested in Duke and his music. It was quite astonishing to learn how many different ways, filled with anecdotes, stories and declarations, etc, that could be included within such limited times during this session. The whole thing really served making all and everyone more acquainted to one another during the whole meeting. Especially during the second day spontaneous discussions occurred, gently kept within bars by Aasland. As special guests Mr.&Mrs. Willie Cook attended during the first day. For some unaccountable reason no efforts whatsoever had been taken by the Swedish radio/TV to memorize Duke Ellington (in 1971 he was elected to membership of the Royal Swedish Academy of Music, and - not to be forgotten (ctd. page 7)

15 Years Later

Side B

This DEMS tape is especially composed by Benny Aasland and Sjef Hoefsmit, to be presented at the ELLINGTON '89 CONFERENCE in Washington, U.S.A and at the Scandinavian DEMS CONFERENCE in Stockholm, Sweden.

Side B starts, very unusual for an Azure Cassette, with a non-Ellington recording. For those, who were in Oldham, last year, it will certainly remind you of the many happy hours, we have spend with our dear friend Sam Woodyard. For those who were not able to be with us, it must be a treat, to hear Sam on his brand-new drum-kit doing "Limbo Jazz".

Side A

Just as the Danish Radio presenter introduces, it is thanks to the Ellington collector Mr. Ole Nielsen, that this recording was unearthed for a re-broadcast last year. After the evening concert performance a jam session was arranged at the restaurant Sct. Thomas. From this occasion, recorded by Radio Denmark, we are now able to experience a remarkably relaxed portion. Duke, Don Byas (added during the European tour) and Jimmy Hamilton play:

I CANT GET STARTED
BODY AND SOUL
UNKNOWN BLUES

Copenhagen, 31 May 50

This high quality recording is made by our friend Tony Adkins, who made this copy, to be included in the CA-8 cassette. You hear Bill Berry, Buster Cooper, Bob Wilber, Danny Moss, Chris Holmes, Jimmy Woode and Sam. Alice Babs and Herb Jeffries couldn't resist to join Sam in the vocal part of "Limbo Jazz".

LIMBO JAZZ Oldham, 29 May 88

This past year, we not only lost the most versatile drummer, Duke has ever had, but also the greatest trombone-player, I have ever heard. I know only one expert, who didn't agree with me: Lawrence Brown himself, who wasn't satisfied at all with his own playing.

Duke wrote almost every year a special number for him. In 1966 it was "Veldt-Amor" (on side A). In 1967 it was:

RUE BLEUE Rotterdam, 28 Jan 67

Curiously the following DE-John Lamb-Sam Woodyard recording, made in West Germany, is little known among Duke collectors. The following rendition includes some nowhere else heard Duke variations:

PRELUDE TO A KISS Willingen, 10 Feb 65

And now we invite you to join Duke's other friends at the Whitney Museum in N.Y.C. for a very relaxed recital. This year we celebrate Duke's 90th birthday. It is good to concentrate on him and on his miraculous piano-playing, which is very well illustrated in this recording.

To quote Gunther Schuller from his latest book: "The Swing Era": (Yes, his new book is out now!) "Duke could combine his basic piano sonority with all manner of timbral sonorities; one heard trumpets, saxophones, horns, oboes, even strings in his playing".

Jumping the Atlantic and the U.S. continent, we are now in the West Coast Studios, and from that occasion we hear a part of "In The Beginning God", followed by, what was called "El Pide" when performed at the 18 Sep 65 Monterey Jazz Festival, but only a couple of days later changed to "Olds II".

IN THE BEGINNING GOD San Francisco, 20 Sep 65
(last take, latter part)
OLDS II (-1, partly)
OLDS II (-2, complete)

You hear this recital from the start. We have only skipped "The Shepherd", dedicated to one of Duke's best friends: father John Gensel, because it has been issued on Jerry Valburn's LP "Commemorating ELLINGTON '86".

AMOUR, AMOUR N.Y.C., 5 May 72

SOUL SOOTHING BEACH
LOTUS BLOSSOM
TAKE THE "A" TRAIN
FLAMINGO
LE SUCRIER VELOURS
THE SINGLE PETAL OF A ROSE
THE "C" JAM BLUES
MOOD INDIGO
I'M BEGINNING TO SEE THE LIGHT
DANCERS IN LOVE

Still at the West Coast: An unissued take from the "Ella At Duke's Place" recording session. Precise date is so far unknown, but the session is said to have taken place a few days before Duke's joint concert in Palo Alto (date?):

DUKE'S PLACE (3) Los Angeles, Oct 65

All for the love of Duke I

This cassette is produced by the DUKE ELLINGTON MUSIC SOCIETY
Box 4026, S-17504 Järfälla, Sweden.

Back to Europe, and the Stockholm Concert Hall, to meet again Ella and Duke. The first selection is chosen in honour of Lawrence Brown, the second because of the formidable and irresistible rendition by Ella, here also dealing with hilarious intricacies by Paul Gonsalves:

VELDT-AMOR
COTTON TAIL

Stockholm, 7 Feb 66

Copies made in Holland. Contents must under no circumstances be used for commercial purposes.

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

Wow!

FOR
DEMS
MEMBERS
ONLY

AZURE
CA-8

FIFTEEN YEARS LATER

We ask for a donation of
SEK 49 :-

Each member may order up to 3 copies

DEAR DEMS MEMBER . . .

As already mentioned in DEMS87/3 and 87/4 no additional memberships will be accepted for the time being. The limit is still overdrawn. As soon as the situation will permit, we will inform applicants pending their acceptances.

Dear members, please don't advise your friends wishing to join DEMS to send any money beforehand! In such cases they will be kept until later, or they will promptly be returned.



THE DEMS 10TH ANNIVERSARY ELLINGTON CASSETTE

Like all Azure releases this one is composed for DEMS members. The contents must under no circumstances be used for commercial purposes.

during all the rehearsals and takes there was a vocal-less performance improvised, rather unusual result:

SIDE A

From the Juan-les-Pins Festival Verve released the 28Jul66 performance of the following, then quite new, number. When repeated the following day Ben Webster and Ray Nance were guesting the band. They both took part during the concert. Thus we are happy to start this side with an interesting portion of

OLD CIRCUS TRAIN BLUES Antibes, 29 July 66

The famous "Violin Session" included Svend Asmussen's rendition of the following Duke composition. One take only was needed. For the sake of interest here are the moments preceding the complete take:

DON'T GET AROUND MUCH ANYMORE Paris, 22 Feb 63

Two concerts took place at the Olympia theatre the next day. The last number from the first part of the 2nd concert featured an encores PG on

BROAD STREAM Paris, 23 Feb 63

While at Cote d'Azur some trio recordings were made, and filmed in black and white, in Musee d'Art Pictural in St. Paul-de-Vence. The three trio numbers have been released on Pablo. While JL, SWrd and the engineers worked to get things in order, Duke already sat at the piano playing. The sound recordists were almost ready. The following recording begins in the right channel before entering full stereo:

TINGLING IS A HAPPINESS Cannes, 27 July 66

Back to the Olympia theatre. From the second concert at this occasion comes the following part from "Suite Thursday":

MISFIT BLUES Paris, 2 Feb 63

We know of many beautiful Black Butterfly recordings. The following live performance we regard as among the prettiest. It is fascinating to follow the instrumentation, especially while the whole sax section is on:

BLACK BUTTERFLY Rotterdam, 7 Nov 69

The first engagement at the Rainbow Grill was a happy one, as well as the ones to follow. Harry Carney is introducing the band personnel to Benny Aasland, after which we hear three performances:

AZURE NYC, 17 Aug 67

MOOD INDIGO NYC, 21 Aug 67

FREEDOM

Returning to the Netherlands here is, from a concert performance, a part from the "Goutelas Suite":

GET-WITH-ITNESS Rotterdam, 29 Oct 71

The following selection, recorded during the Alice Babs/Duke Ellington session, was not included on the LP release. There were some difficulties. However,

THINGS AIN'T WHAT THEY USED TO BE Paris, 28 Feb 63

SIDE B

From the next engagement we are fortunate to have most parts released, as on Jazzy (included on cassette Azure CA-1), Koala and Doctor Jazz. Thus it is possible to puzzle together almost the whole sequence from this date. The following three instrumental performances were left out. On the first one we hear Harold Baker instead of Ray Nance:

TAKE THE A TRAIN Carrolltown, June 57

THE HAWK TALKS

I LET A SONG .../DON'T GET AROUND ...

Back again to Rotterdam. Here are portions from the 2nd 1969 concert. Especially to be observed is "The Lake" (from "The River"). This is the earliest performance of this composition we know of:

SATIN DOLL Rotterdam, Nov 69

(encore)

R.T.M.

THE LAKE

The next two items are picked from the Piccadilly Theatre in Chicago, the first one from "A Drum Is A Woman", the second from "Anatomy Of A Murder":

MATUMBA (CONGO SQUARE) Chicago, 10 Oct 61

FLIRTIBIRD

During the 1973 tour in Britain the following number was performed as a Cha-Cha-Cha. We can listen to it on RCA/Victor from the first concert. For comparison here it is from the second concert performance:

DON'T YOU KNOW I CARE ? Eastbourne, 1 Dec 73

This has been a varied composite of Ellington in concert and in studio. We hope you liked it, and that you will play it again - many times.

All for the love of Duke !

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THE DEMS
10TH ANNIVERSARY
DE CASSETTE

We ask for a donation of
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THE ELLINGTON SOLOISTS

(20)

DUKE ELLINGTON

JIG WALK (PART I)

MM. ♩ = 212

SECONDARY RAGTIME MELODIC

MELODIC

STRUM

Du Rattenbury 199

● Jazz, I was always wont to accept, is where you find it, but not always where you expect to find it sometimes: so, when recently I paused by a stall in our local open-air market, attracted by the sight of a bin crammed with second-hand LPs, complete with frayed, lived-in sleeves, I wasn't expecting much from the somewhat haphazard display. It was mostly a graveyard for passéé pop music, but one sleeve, the magic name 'Duke Ellington' shone out like a shaft of summer sunshine. It turned out to be a French import featuring a selection of earliest-ever Duca recordings from the early to mid-twenties (Hardwick and Greer were there), and mostly accompaniments to blues vocalist Alberta Prime (Alberta Hunter of later years), these all a trifle basic. But the very first track -- 'JIG WALK' -- dated c. 1923 was a recording taken from a piano roll performance (with, here and there, the addition of a soulless mechanical-drum tattoo). The sound quality was impaired, quite dreadfully, by, I'm sure, successive acetate dubbings and/or tape transfers before the final cut to microgroove. But what an interesting curiosity! Would this be the very first 'recording' of Ellington piano music ever? Although the sleeve implies that Duke himself punched the master roll, a little doubt arises as to the accuracy of that assertion. The complete performance consists of three choruses, each absolutely identical with the other -- no deviation, no embellishment, no rhythmic paraphrase -- pure 'carbon copies'. Which makes me think that the piece had been punched in direct from the score first, then the repeated choruses achieved by a mechanical duplication process (a common enough practice in the piano-roll industry, I believe). Be all that as it may, what a splendid, intriguing find! It seems reasonable to assume that Duke could have done the arrangement and, of

(Ctd. page 6)

DISCUSSIONS - ADDITIONS - CORRECTIONS

● DEMS83/2-2 (near bottom of page)
9Jan35: In your list of band personnel for this date you have the initials of FA, where I should have expected SG. Is it true that SG was replaced by FA?
(Hoefsmait)

Aasland: Yes, it is quite true.

● DEMS89/1-picture section
1937, "The Hit Parade": The upper half showing a picture from this film: At this time Duke normally had four reeds in the orchestra, but on this still there is another one far right showing another one playing the clarinet. How come?
(Th. Erikson)

DEMS: You are right, only four reeds belongs here. For this still, however, Billy Tylor is outfitted with a clarinet.

● DEMS89/1-16 (right column)
16Jun40: A "correction" to a "correction" (with reference to DEMS86/1-3: The town is "half-way" between the two spellings shown. Having grown up in the town I am sure the spelling is Asheville - the "e" is there but no "r".
(Plank)

● DEMS86/1-3 (left column)
16Jun40: The name should read Rocky Mont - not Rocky Mountain.
(Plank)

● DEMS89/1-16 (right column) *Chautauque*
Bemus Point, 29Jun40: Bemus Point is a community situated on Chautauque Lake in Western New York State, close to Jamestown, N.Y. It is and has been a summer retreat for many. There is a hall or ballroom called The Casino, one that attracted all the big name bands during the 1930s and early 40s. The present owner, Russell Fuscus told me that Ellington played The Casi-

no three times: 20Jun32; 1Sep34; 27Aug38. Ellington, he said, also appeared in nearby (20 miles or so) Waldemere Park in Erie/PA on 24Aug34. Fuscus said tickets for EKE's first band date at The Casino were "expensive" for the time -- \$2 for men and \$1.50 for women. On the date in question, 29Jun40, Fuscus says his list shows Count Basie was appearing at the nearby Chautauque Lake. There is no record of Ellington playing that Pier Ballroom. Fuscus suggests that Bemus Point and also Celoron, about 10 miles apart, were in between stops for one-night stands for the bands as they traveled from Buffalo/NY to Cleveland/OH. All of this seems to raise questions about DEMS' 29Jun40 date. But your source could be as good as Fuscus. It still remains a mystery. The one thing we've done is locate Bemus Point.
(Zander)

● DESOR sessions 786, 787
Babe Clark who appears in the above sessions 1,2,3May61 is actually Arthur "Babe" Clarke, who was a part of the Johnny Hodges orchestra from 1953 to 1955. I met him Saturday night, 25Mar89, at CARLOS 1, a club in New York, where he was playing with "Wild" Bill Davis. In conversation, he mentioned that he played for Duke in the "Paris Blues" session and played with Johnny Hodges in 53-55.
(Hodara)

● "Change of Mind" feature film: Has anyone have information as to why this has not been released on a video cassette? Is there a copyright or legal problem? Since all Ellingtonia is valuable, we should have an opportunity to view this film (I have never seen it!).
(Jacobs)

Ellington Soloists (ctd):

course, he wrote the tune. The piece came from Duke's first-ever show score -- in collaboration with lyricist Jo Trent -- 'Chocolate Kiddies', which had done rather well in Berlin during 1923/4, and had featured Josephine Baker and Adelaide Hall.

Intrigued, I transcribed the whole thing -- not without some difficulty over the dreadful low-fidelity but well worth it as a prime example of Duke's piano music from his questing, formative, 'ragtime' years. The complete score will be presented in three parts, beginning with this one now.

The principal rhythmic device of the piece is the celebrated 'Charleston Beat', a syncopated anticipation of the third beat in most bars of the main theme (A and B on the score), bracketed and marked 'CB'. Also, over bars 1 to 3 and repeated over bars 9 to 10, in the bass, Ellington weaves in the well-known device of 'secondary ragtime' -- four definite groupings of 3/4 metre against the basic 4/4 time signature. See also the chromatic passing note marked 'melodic'. And note in the left hand of bars 15 and 16, the regular, four-square triads, suggesting, it seems to me, the plangent beat of a banjo -- so inextricable from Black music of this and earlier times.

This is a fine example of ragtime-influenced piano, incorporating the Charleston craze of the 'twenties -- in fact, in Duke's Tempo Music Catalogue of compositions it is listed as 'JIG WALK (CHARLESTON)'.

By whatever name, a potent reminder of Duke's questing years. I am glad I stopped by that marked stall

(Transcribed from LP: 'Duke Ellington, Archive of Jazz Vol.21': Byg(F) 529.071.)

A legislation is introduced requesting the Treasury Department to commission the United States Mint strike a Edward Kennedy "Duke" Ellington coin of \$1.00 denomination for general circulation.

"Mr. Ellington was truly a musical inspiration to not only those in the United States, but to those who heard him abroad. A circulated coin would play a significant role in keeping his memory alive. A man of such magnitude who contributed so much to our culture should not be forgotten by those who did not live during his time."

(A statement expressed by Edward R. Roybal, Member Of Congress)

LCM(Sd) L-117 (LP) "IN A SENTIMENTAL MOOD - A
LCM(Sd) C-117 (CD) TRIBUTE TO DUKE ELLINGTON"

Just in time for the Scandinavian DEMS meeting celebrating Duke's 90th birthday we could pre-view this remarkable tribute to the Master. You would not believe your ears, but the overall impression is a full orchestra with tone colour as if it was the real Ellington aggregation. Each number is performed with skill and taste and the paraphrasing surprisings are plain beautiful. We think Duke himself to appreciate these performances could he only listen to them. It is indeed remarkable that only two men can provide such fullbodied renditions. Obviously they are deeply in love with Duke's music. (Aasland)



IN A
SENTIMENTAL
MOOD

ite
Ellington

PERFORM

PAULSSON &
HUFF

SOPRANO SAXOPHONES
& PIPE ORGAN



ANDERS PAULSSON from Sweden was the recipient of Gold and Silver Medals from the 1982 Concours Fin d'Annee in Bordeaux, as well as an ITT Fellowship for the study of jazz in America, and has been heard as guest artist at the Aspen Music Festival.

HARRY HUFF from USA is Artist in Residence at Union Theological Seminary and Organist at Calvary Church in New York City and has appeared Off-Broadway as well as in concerts throughout the United States.



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FOR
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Azure CA-1, CA-2, CA-3, CA-5, CA-6, LP-431 are no longer available.

Azure CA-4 (for details see DEMS87/3-8)

Azure CA-7 (for details see DEMS88/3-8)

... and we still have copies of:

Jazz Society AA-524/525 (2-LP value cassette) (see DEMS87/2-13, 85/3-7, 85/4-5)

SEK 30:-

SEK 47:-

Members price SEK 65:-

SCANDINAVIAN DEMS MEETING (ctd. from page 2)

- exactly 40 years ago he celebrated his 40th birthday in Stockholm ...). Nevertheless, there was one effort. Aasland presented a remarkable LP/CD at the meeting produced in honor of DE's 90th birthday, just released by a new Swedish producer (see elsewhere in this issue). A couple of days later our DEMS member Leif Anderson, a wellknown radio jazz fellow, called "Smoke Rings", reported during a nationwide broadcast about the DEMS meeting, where he also played a couple of numbers from this LP/CD.

As at the Washington meeting the special Azure CA-8 cassette was given away to all parties. The previous DEMS meeting took place in Stockholm 4 years ago. United voices now voted for meetings annually. Although DEMS is aiming for such arrangements, it might turn out to be difficult, since, apart from other Ellington meetings, the DEMS events are completely free and gratis, chemically free from any commercial interests. We would like to, as the case was four years ago, express our gratitude to the Stockholm Jazz Society for valuable assistance and for letting us use their accomodations.

DEMS members should observe Dick M. Bakker's second publication "DISCOGRAPHICAL AND MICROGRAPHICAL BASICS", 44 p. p. Among contents we should mention a Bix disco (Victor, pt.1), a Benny Goodman disco-micrography, pt.2, a Chicago Jazz Style disco, pt.2, a Brunswick 80000 Series listing, and much more. An interesting part for DEMS members ought to be the included "DE on microgroove", Dec36-Feb40, pt.1. (Why not investigate!)

The publication is distributed by THE GOLDEN AGE RECORDS, Nieuwezijds Voorburgwal 51-53, 1012 RD AMSTERDAM, Holland.

TIMNER'S BOOK

Some commentaries to the
third edition

(T) = Timner, (H) = Hoefsmit, (A) = Aasland

- Aug24 & 20Sep24: (H): The only confirmation for these sessions, that I have found, is DEMS86/2-10. (DEMS): In the Storyville mag referred to we can also cite the following: "Sweetman heard Danzi and asked him to do some night club dances with him and also a recording session on which they did "Battleship Kate". Danzi was the only white musician on this date and does not remember the names of any of the other musicians except the pianist - Duke Ellington."
"c. Jun'24 thru Aug'24 occasional gigs ... and for Wilbur Sweetman including a recording date with Duke Ellington on piano at which "Battleship Kate" was made." As for the 20Sep24 date DEMS has no further remarks.
- 1Dec26, 21Jan27, Oct/Nov27: (H): I have not found any confirmation.
- 21Jun26 until 6Oct27: (H): (T) gives Bass Edwards instead of Mack Shaw.
(DEMS): Research efforts some years ago made it certain Mack Shaw to be the tuba player.
- 29Nov26 until 6Oct27: (H): (T) gives Harry Carney instead of Edgar Sampson.
(DEMS): Referring to DEMS80/1-1 we claim Harry Carney to have joined Duke and the band on 26Jun27.
- 6Oct27 & 26Oct27: (H): (T) has three "Washington Wabble" takes on the first date, and consequently only two on the other one.
(A): It is obvious that (T) didn't have access to the Victor recording sheet. I have, and there were two takes on the first session, while three at the latter one.
- Nov27: (H): I fear (T) is wrong about a release of take E6784 and E6786 of the Vocalion session.
(A): Well, there was a planned vocalion 1150 release, however withdrawn and never released. By the way: Earlier research concerning the recording date resulted in a conclusion by me to believe it likely to have taken place c. 21Nov27, or, perhaps more likely, some ten days earlier.
- 26Mar28: Louis Metcalf is by (T) excluded among the trumpets.
(A): It seems still to be an open question. I myself long believed only two trumpets (AW BM) to be present, but the fact is that the Victor sheet says "3 cornets".
- 10Jul28: (H): (T) claims Arthur Whetsol replaced Bubber Miley. This is not confirmed by any other source.
(A): No, this must be some kind of "misprint". The two trumpets are Whetsol and Miley.
- 1Oct28: "Since You Went Away" is not with Ellington. (T) lists it as a genuine Ellington recording.
(A): This recording has long been regarded a non-DE item, and referred to as by "Baby Cox and the Palmer Brothers Trio". However, if it is established that the Palmer Bros. Trio is a vocal one there's a possibility that the recording was accompanied by DE&H0. Unfortunately this item is unreleased and we know of no test pressings.
- 30Oct28: (H): (T) gives Billy Taylor instead of Wellman Braud.
(A): It is Braud - he plays the tuba, also, on this session. By the way: For the two Ozie Ware titles I suggest Jenkins instead of Wetsol. Another thing: There were two takes of "I Can't Give You ..." on this date (as per Victor sheet), -1 and -2 (also see DEMS 87/3-4+5 and 88/5-8!).
- 10Nov28: (A): On this date "I Can't Give ..." was re-recorded, takes -3 and -4 (Victor sheets). Take -4 has been issued (see DEMS as just mentioned above). Also for this date: Delete (T)'s remark saying "this 'take' is probably ...". Take -3 is still unissued.
- 20Nov28 & 22Nov28: (H): Not only should the last two takes on both titles be transferred to 22Nov28, but (T) is also the last one keeping Otto Hardwicke in the band for both sessions.
- "Oct28": (H): (T) still lists the two December 1928 sessions dated as October.
(A): Consult DEMS88/5-2 (left column).
- Dec28: (H): (T) gives Billy Taylor instead of Wellman Braud for "Hottentot" and "Misty Mornin".
(A): It is still Braud that plays the tuba.
- Mar29: (H): (T) has a fresh date for this session: 15Mar29 (Saratoga Swing/Who Said .../He Just Don't ...). He accepted Eddie Lambert's suggestion that this is played by a small group, but he is the only one adding Sonny Greer and deleting the tuba-player.
(A): I agree with (T) concerning the date, 15Mar29, but Braud is on tuba, and Greer absent.
- Sep29: (H): (T) has this date for the film "Black And Tan" (he used the title "Black And Tan Fantasy"). I can't argue. But he added Juan Tizol. This is wrong.
(A): The now generally accepted date for the filming is Jul29 (consult DEMS80/4-3 81/1-2 83/2-2 83/3-5+6 83/4-6). Original title for the film is "Black And Tan", later editions as "Black And Tan Fantasy".
- Oct29: (H): Both takes are given by (T) as A/B takes. This is not very clear.
(A): There are difficulties to distinguish the -A and -B takes. From Blu-Disc T-1001 I cite the following: "A test pressing was used for the 78 issue found on Creole 15. All microgroove issues are identical to Creole 15. This version (on T-1001) was released only on Canadian Brunswick (Br 4723) and American 15000 series Vocalion (Vo 15831)". Which take to be -A or -B is still an open question.
- 20Jan30: (H): "When You're Smiling" is claimed to be released on a Perfect label.
(A): Yes, both take -1 and -3 has been used for Perfect 15272.
- 30Mar30: (H): This specific date given by (T) for the "Hit Of The Week" session, otherwise known only as Mar30.

(Continuation in our next Bulletin)

