

For DEMS members only!



THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1982/3

JUNE JULY

The Billy Strayhorn recording, Strayhorn played the introduction and first 12-measure of Billy's four-measure introduction and initial chorus. The second Duke Ellington Plays the Blues took over for 12 measures. They ending is from the last four bars (Victor album WP-182). On the

(rearranged material from an old Downbeat magazine)

Billy Strayhorn

8va *loco*

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NEW RELEASES



● RCA (E) PL-42086 "THE AGE OF ELLINGTON" (3-LP Set)

SIDE 1: "THE TUNEFUL DUKE": Take The A Train (1941) / I Got It Bad (1966) / Sophisticated Lady (1966) / Solitude (1966) / Cotton Tail (1940) / Concerto For Cootie (1940) / Mood Indigo (1966)

SIDE 2: C Jam Blues (1942) / Prelude To A Kiss (1945) / Caravan (1945) / Things Ain't What ... (1945) / Don't Get Around ... (1940) / Jump For Joy (1941) / Take The A Train (1966)

SIDE 3 "THE HISTORIC DUKE": Black And Tan Fantasy (1927) / East St. Louis Toodle-Oo (1927) / Creole Love Call (1927) / Translucency (1946) / Jack The Bear (1940) / Harlem Air Shaft (1940) / Sepia Panorama (1940) / Conga Brava (1940)

SIDE 4: Rockabye River (1946) / Blood Count (1967) / Rain Check (1967) / Lotus Blossom (1967) / The Twitch (1966) / New World A-Coming (1965)

SIDE 5: "THE LONGER DUKE" Black, Brown And Beige (1944) / The Perfume Suite (1945)

SIDE 6: "The Far East Suite" (selections) a) Tourist Point Of View, b) Bluebird Of Delhi, c) Isfahan, d) Blue Pepper, e) Agra, f) Amad (all 1966) / David Danced Before The Lord With All His Might (1965)

This is a collection of Duke's music from 1927 to 1967 chosen by Derek Jewell.

Tracks electronically reprocessed: Side 1 (1,6,7), Side 2 (1-7), Side 3 (all tracks), Side 4 (1), Side 5 (all tracks), Side 6 (the final track).

The following in stereo: Side 1 (2-5, 8), Side 2 (8), Side 4 (2-6), Side 6 (tracks a)-f)).

● RCA (F) PM-43687 "THE INDISPENSABLE DUKE ELLINGTON" "VOLUMES 1/2" (2-LP Set)

SIDE 1: 26Oct27: Creole Love Call (-1) / Blues I Love To Sing (-1) / Black And Tan Fantasy (-4) / Washington Wobble (-5) / 19Dec27: Harlem River Quiver (-1) / East St. Louis Toodle-Oo (-2) / Blue Bubbles (-1)

SIDE 2: 26Mar28: Black Beauty (-2) / Jubilee Stomp (-2) /

/ Got Everything But You (-2) / 30Oct28: The Mooche (-2) / 16Jan29: Flaming Youth (-2) / Saturday Night Function (-2) / High Life (-1) → 16-1-29?

SIDE 3: 30Oct28: Doin' The Voom Voom (-2) / 18Feb29: Harlemania (-1) / 7Mar29: Dicty Glide (-2) / Hot Feet (-2) / Sloppy Joe (-2) / Stevedore Stomp (-2) / 3May29: Cotton Club Stomp (-2)

SIDE 4: 3May29: Misty Mornin' (-2) / Saratoga Swing (-2) / 16Sep29: Mississippi Dry (-2) / Duke Steps Out (-2) / Haunted Nights (-2) / Swanee Shuffle (-2) / 14Nov29: Breakfast Dance (-2) / Jazz Lips (-2)

This album is the first in a series of 5, a series that aims to encompass the finest of DE's 1927-46 recordings for RCA Victor. This series of reissue sets in no way sets out to usurp the irreplaceable "Works Of Duke" series.

Liner notes both in French and English. Concerning the personnel mentioned we notice for the session 30Oct28 the trumpet section to consist of AW and an unknown. We think the unknown one to be FJ, though we admit there is room for some doubts since the Victor recording sheet in this case only mentions the presence of two cornets - no names. When copyrighted in 1930 by Gotham Music Service "Jazz Lips" was renamed "Zonky Blues".

● Giants Of Jazz GOJ-1003 "AN EVENING WITH THE DUKE" "PHILHARMONIC AUDITORIUM, LOS ANGELES, Jan 17, 1945"

SIDE 1: Blutopia / Air Conditioned Jungle / Frustration / Blue Cellophane / Suddenly It Jumped / Coloratura

SIDE 2: It Don't Mean A Thing / Frantic Fantasy / I Can't Believe That You're In Love With Me / Frankie And Johnny

This is a Giant Of Jazz production we haven't mentioned earlier. The material ought to be familiar to all members of our society.

● Columbia PC-36979 "FESTIVAL SESSION"

A reissue. Original issue: CS-8200.

(ctd. page 11)

DUKE IN THE PICTURE

(continued from previous Bulletin)

▶ "SYMPHONY IN BLACK" (see Bull82/2, p.4): "I have confirmation from Frank Driggs (via Harold Flakser) that this film in its entirety was shot in Astoria, Long Island, in 1935. The men added to the Ellington Orchestra for the film came from the Mills Blue Rhythm Band. (K Stratemann)

DEMS comment: Rex Stewart joined DE&H on 27Dec34 at the Oriental Theatre in Chicago. Rex was replacing Freddy Jenkins (ill with TB). Thus we think it's hard to believe the year to be 1935. As far as we know, at present time, this film short was made during late September or early October 1934.

▶ "MURDER AT THE VANITIES" was shot from January to March (incl) of 1934, released on May 13. (Stratemann)

▶ "BELLE OF THE NINETIES": Shooting was started on March 19, completed sometime in June. Released on Sept. 21, 1934. On the basis of all the data I have at present, I would assume that April 23 was the date of a pre-recording session for "BELLE", which resulted in the version of "My Old Flame" subsequently released on commercial discs. That pre-recording was edited for the purpose of inclusion on the film soundtrack, with 32 bars edited prior to the final 8 bars. The identity of respective portions of this recording of "My Old Flame", both on the RCA release and the soundtrack, is established without a doubt. (Stratemann)

Re the photo of Duke with accordion: I have my doubts if this is really from the Paramount set. There is a series of photos showing Duke with various instruments (bass/flute; flute alone; seated at the piano; horns around his neck - bass drum in hand) and several others made during his stay on the West Coast in 1934, made by some Paramount still photographer. Their one common feature is the photo series number, something akin to a master number, which is P 1725. The well-known shot with horns and bass drum, for instance is P 1725-4, the one with Marshall Royal in place of Toby is P 1725-12. My copy of the photo with accordion, though more complete at the bottom than the print published in DEMS BULLETIN, does not clearly show such a number, all I can see is the rounded tops of what to me would appear to be more

like a signature of the kind photographers like "Maurice" used for their portraits of artists. Maybe someone has a more complete print to tell if there's a number or signature. Or maybe someone has an idea if the paintings serving as a background to Duke with the accordion weren't in fact the murals in some New York club, or are these props seen in "MURDER". (The DEMS accordion photo and the one in Albert Murry's book "Stompin' The Blues" are not fully identical, by the way). (Stratemann)

DEMS comment: In the left corner at the bottom of the published photo (not shown in the Bulletin) someone has used a black pencil writing **D.E-3**, which can be compared with what is visible on the above version.

▶ "MANY HAPPY RETURNS" (Paramount 1934, feature film): It has always been said that Ellington was the actual soundtrack pianist in this film, when Guy Lombardo was credited. Now, the Lombardo Royal Canadians are seen in several scenes of the film, always with their customary two-piano team, Lombardo with violin in hand. And there's no number to my ears, by the band, during which the piano would sound like the Duke. Instead, the first feature is one Larry Adler-harmonica, playing "Sophisticated Lady", and he is accompanied by an off-screen orchestra which must be the Ellington Orchestra. Comments invited! (Stratemann)

DEMS comment: As far as we know you are quite correct on the above.

▶ In Meeker's revised JAZZ IN THE MOVIES, I find an entry as follows: Anyone having any further data on this film? Would be most grateful for anything you have. (Stratemann)

Verdensberdmetheder i København
Denmark 1939

A short programme filler compiled from newsreel material and featuring many celebrities of the day, including Duke Ellington.

SNADER TELESCRIPTIIONS MYSTERIES

(continued from previous Bulletin)

Last year I was able to watch all the Snader Telescriptions, first in a semi-private show by a French film collector, but also some of them in a public jazz films show, and I can assure you that all DE telescriptions are no doubt made with the sound recording and the camera shooting made simultaneously - no pre-recorded sound, particularly evident during Louis Bellson's drum solo on the "Hawk Talks". (Benitez)

As a result of communications established between several members as suggested in our previous Bulletin, we are happy to report that thanks to Mr. Hoefsmit, Mr. Contijock, Mr. Carmack, Mr. Stratemann has been able to compare wanted material - and with a surprising and astonishing result, indeed - see below! (DEMS)

Comparison of all available different versions of MOOD INDIGO (New World 5043, KayDee 7, three different recordings taken directly from Snader films/commercial releases) leads to the following conclusions:

MOOD INDIGO	KayDee 7	does indeed contain the original Snader soundtrack
	New World 5043	does indeed contain a totally different version. Different in speed, piano intro with bass fill-ins, etc., c. 3 mins. running time. This is NOT the version from a Snader film, but turned out to be a heavily edited version of the commercial Columbia recording of 19Dec50, as released on the "Masterpieces" LP. They edited the entire main section, leaving only the beginning and the end intact, a fine job of editing, but nevertheless, piracy.

Eddie Lambert hinted at the possibility, and I was able to confirm, that while the majority of the oft-discussed version of MOOD INDIGO on the various LPs (New World/Coronet/OS-157) is from the Columbia 19Dec50 recording, the last few bars (the "Finale", so-to-speak) are spliced on, from the genuine Snader film soundtrack of said title. Why they should have done this whole job of substituting and splicing, if evidently the original Snader soundtrack was available to them, escapes me totally. (Stratemann)

In DESOR is the structure of the false version mentioned. I have given the correct structure (the KayDee version) in Bull81/5, p.9. (Hoefsmit)

SOLITUDE	I can now confirm that the DE piano entry on Snader SOLITUDE, which is found in soundtracks and on Pulse tape 5091 is edited from Camay 3038, "Duke Meets The Ladies", as it is from all other LPs checked so far. (Stratemann)
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I now assume that the Premier LP 9039 would be the same as the Crown 2022, detailed by U Renberg, because other Premier LPs also have non-Snader material, occasionally by Bobby Freedman or George Wallington. But we'll have to wait if someone comes up unexpectedly with a correct copy of either of these two LPs, with Ellington material on it. (Stratemann)

Well, here it comes:

The CROWN CRS-2022 issue (see Bull82/2, p.2): My copy plays all the titles as indicated on sleeve (Caravan/Sophisticated Lady/Mood Indigo/Mooche/Solitude), and the reverse by Bobby Freedman (stereo: It Don't Mean A Thing/Dark Dawn /Green Pink/Jane/Humdrum).

SOLITUDE	on Crown	has reed instrumental ensemble intro as described by Mr. Carmack in Bull81/5, p.9, no piano intro present (Merlin)
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OS-157 (It.) DUKE ELLINGTON & BOBBY FREEDMAN (see Bull82/2, p.1) contains the following tracks by DE&ho:

CARAVAN	from Snader	
SOPHISTICATED LADY	from Snader	
MOOD INDIGO	from Columbia, 19Dec50,	edited as on New World NW-5043/Coronet CXS-276 (see above)
THE MOOCHE	from Snader	sped-up, running time only c. 4 mins.
SOLITUDE	from Snader	on this, the first half-chorus, 16 bars, prior to HC's solo on the B strain, is <u>not from the original Snader film soundtrack, but a substitute from the Brunswick recording of 12Sep34 (mx B-15910-A)</u> (Stratemann)

Thanks for all help supported. The concerted effort a benefit to our fellow Ellington admirers. (Stratemann)
I think we should be very grateful to DEMS giving us the possibility to cooperate. (Hoefsmit)
You are quite welcome - it is indeed our pleasure. (DEMS)

SNADER (ctd. from previous page)

► "SHOWTIME AT THE APOLLO": It should perhaps be made clear that there are two different types of Snader composites under this heading:

- a) A series of half-hour films appropriately subtitled "13 Half-Hour TV Musicals"
- b) 2 full-length (c. 77 mins.) films subtitled "Harlem Variety Revue"

Ellington Snader films are found in both these series of compilations, which present only black artists, from original Snader Telescriptions as well as material filmed c. 1954, the latter being mostly R&B acts, dancers and comedians. At least one of the 2 "Harlem Variety Revue" films was at one time distributed on video cassettes in the U.S., under the title "VIDEO YESTERYEAR CASSETTE NO. 73". This for anyone interested in buying this material.

For the sake of completeness I must mention the fact that in addition to the 2 different types of "SHOWTIME AT THE APOLLO" films, there were originally 4 full length Snader films of the same composite nature, better known to jazz collectors. These have titles such as "BASIN STREET REVUE", "JAZZ FESTIVAL", "RHYTHM AND BLUES REVUE", and "ROCK AND ROLL REVUE". Ellington Snaders are again found in 2 of these: "JAZZ FESTIVAL" (including CARAVAN/VIP'S BOOGIE), and "ROCK 'N' ROLL REVUE" (including THE MOOCH(E)/THE HAWK TALKS). (Stratemann)

DISCUSSIONS — CORRECTIONS — ADDITIONS

- WWofDE entry 42-1 (Victor, 21Jan42): I believe this session took place in Chicago, not Hollywood. (Contijock)
DEMS comment: You are quite right - thank you for the correction.
- WWofDE entry 42-20 (Victor): What date is correct - 27th or 28th July, 1942? (Contijock)
DEMS comment: The correct date is 28 July, 1942.
- WWofDE entry 44-29: The fourth selection, "My Little Brown Book", is in this entry said to be the same as on FDC 1011 (= VDisc). There is however a difference, clearest when you listen to Al Sears. I believe DESOR to be correct in this case stating two different occasions on the date, 31May44. (Hoefsmit)
DEMS comments: We have for long been suspicious about the VDisc "Brown Book" not to be the same as the one on the broadcast shown for 44-29. And now you confirm it ought to be separated from this entry and shown at a separate entry with the same date. We agree. At the same time we would suggest "Mood To Be Wooed" to be deleted from the 44-29 entry, and likewise to be shown together with the "Book" in a new entry. This makes us, however, a little uneasy concerning the date as to be the same in this additional entry. We have an itching suspicion that the VDisc date is wrong showing 31May44. But what could really be the correct date? Help wanted.
- SESSION DISC 107: Do you happen to know the recording date(s)? (Contijock)
DEMS comment: Yes - side 1 comes from a "Kreisler Bandstand" TV-show, 2May51, side 2 from a Birdland, NYC, Birdland, 23Jun51, broadcast. (Note: "Babalu", on the LP, is a Slim Gaillard performance, not Ellington).
- Columbia B-9511 (see Bull80/1, p.3): "YOU BETTER KNOW IT" is not an alternate take - it is identical to the LP version. There is no difference in the tenor sax solo. "POMEGRANATHE" is identical to the part in the "US Steel Hour" TV version. (Hoefsmit)
DEMS comment: Could it possibly be that there are different versions issued? Anyone!
- Was the non-release of MASTER, VARIETY, etc, Duke Ellington discs in pre-war years just a British phenomenon or did it apply to the whole of Europe? (E Lambert)
DEMS comment: It was the same in all Europe.
- Victor session, 3Sep46: Is the date correct as being 3Sep46 for the MIDRIFF recording? It is not registered in the RCA(F) Volume 23, "Works Of Duke". (Contijock)
DEMS comment: Yes, the date is correct, and you may notice that "Esquire Swank" is absent as well, though recorded on the same date.
- TIMEX FESTIVAL 23oct72: Two tracks appear on a promotional LP, limited edition, with material from the Timex All Star Jazz Festival recorded in NYC, 23oct72, and first telecast over NBC-TV on 29Nov72. The tracks in question are: C JAM BLUES (with a spoken intro by host Doc Severinson) and IT DON'T MEAN A THING (with spoken intro by the Duke). The LP comes in a thin white cover with gold letter printing. It is unnumbered, the "wax" bearing the number P 2984, and TX 1129-A-1 and B-1. (Stratemann)
- BUNNY HOP MAMBO (see Bull82/2, p.6): Re the query concerning this title I can confirm that the version on WRC TP-86 is not by Ellington. It is in fact the recording of the piece by its composer, Ray Anthony. So far as I am aware this is the only issue which is incorrect, all others released as by DE do in fact have the Ellington recording. The confusion was no doubt a result of both versions having been recorded for Capitol. (E Lambert)
- UNBOOTED CHARACTER (Feb56) (see Bull80/4, p.5): It is here said that an alternative take is used for the UNBOOTED CHARACTER. I have now compared it to the original Bethlehem version, and I am convinced a same take is used in both cases with the exception for a small missing part on Guest Star. This must have been the reason for thinking there was a fresh take discovered. (Hoefsmit)
- "THIS ONE FOR BLANTON" on Pablo: When was it recorded? (Contijock)
DEMS comment: It was recorded in Las Vegas on December 5, 1972.
- "DUKE'S BIG FOUR" on Pablo: When was it recorded? (Contijock)
DEMS comment: It was recorded in Los Angeles on 8Jan73. An interesting thing to know today is that it was simulataneously video-taped. Thus there is a chance we can have a videocassette in the future.
- "THE GREATEST JAZZ CONCERT IN THE WORLD" on Pablo: I cannot find the following selections mentioned in any disco: "Don't Be That Way"/"You've Changed"/"Let's Do It"/"On the Sunny Side Of The Street". Why? (Contijock)
DEMS comment: This is Ella Fitzgerald with the Ellington Band. Duke is out. The piano is played by Jimmy Jones. By the way: We have a feeling these Ella selections were recorded on June 28/29, 1966, not 1967 as stated in the liner notes. Comments from our members, please!
- "ELLA AND DUKE ON THE COTE d'AZUR" on Verve: At what date was "Mack The Knife" recorded? (Contijock)
DEMS comment: Either on July 27th or 28th. We know for certain it was not on the 29th, 1966.
- Correction to a mistake appearing in Bull82/1, p.3: The dubbed version of Unique Jazz UJ-27 is not on Musidisc JA-5223, but on JA-5233. 71 (Benitez)

(ctd. next page)

DISCUSSIONS-CORRECTIONS-ADDITIONS (ctd.)

From a collector I received some tapes with DE music included. There were no discographical data supplied. Would it be possible to give some details, at least the recording dates? (Portaleoni)

DE AT PLAYBOY FESTIVAL feat. Jimmy Rushing (Chi., 4/8/59?) Garrod N.1273: A Train/Go'ing To Chicago/Hello, Little Girl.
DEMS comments: This comes from the 1st Playboy Jazz Festival at the Chicago Stadium. The festival took place in August 7, 8, and 9, 1959. The portion you mention comes from 9Aug59. The festival was broadcast over AFN. AFRS used it for a set of 16" transcriptions in the "THIS IS JAZZ" series, issued in 1960.

DE IS ON THE AIR (Jepsen: 28/4/45) Garrod N.1284: A Train/Midriff/Candy/Work Song/The Spiritual (Come Sunday)/Ac-cent-Tchu-Ate The Positive/Way Low/A Train

DEMS comments: Copied from an AFRS "DATE WITH THE DUKE" No.3 (transcription). The date is correct, except for the last A Train theme, which comes from 7Apr45.

DE IS ON THE AIR (prob. 1945) Garrod N.1285: A Train/Suddenly It Jumped/Frustration/I Ain't Got Nothin' But The Blues/Airconditioned Jungle/Blue Again (fade out)

DEMS comments: This comes from the first part of AFRS "DWD" No.5. The date is 7Apr45, except for the stated "Blue Again" which most likely is not "Blue Again" but the tune "Someone" from 28Apr45.

DE: Who Wouldn't Love You-Unidentified title-I Don't Want To Walk Without You, Baby(29Aug42)/Rose Room(30Oct43)/On the Sands Of Time(4/9/43)/I Don't Know What Kind Of Blues I Got(27Aug43)/Frankie And Johnny(2/6/41)/Tangerine(probably '43)/I Didn't Know About You(prob. 43)/Sophisticated Lady(5/9/43)/Black & Tan Blues('??)/Whispering Grass ('??)/"Medley": Soph.Lady-Solitude-I Let A Song Go Out Of My Heart(prob. '43)

DEMS comments: Concerning the three first mentioned titles plus "Tangerine" you may see entry 42-34. "Rose Room" is not Ellington but Barney Bigard with the Freddy Slack Orchestra (3Oct43). For "Sands Of Time" & "Soph. Lady" see entries 43-151 (4Sep43) & 43-153 (5Sep43). "I Don't Know What Kind" see entry 43-141 (27Aug43). "Frankie And Johnny" comes from a NBC broadcast where DE & JB participated accompanied by John Scott Trotter's Orch. & Chorus (2Jun41). "Black & Tan Blues"/"Whispering Grass" are not by DE. Concerning the Medley please see Bull81/1, p.3, as well as 79/3, p.5 (correct date is 25Mar45). For "I Didn't Know ..." we don't know - your guess is as good as ours. *copy of 8 takes with '43!!*

DE CONCERT (Paris?, 1963?): A Train/unknown/unknown/Pyramid/Rockin' In Rhythm/Stompin' At The Savoy/B&T Fantasy-CLC-Mooche/Rose Of The Rio Grande

DEMS comments: This comes from the midnight concert at the OLYPIC THEATRE, Paris, on 23Feb63. The first unknown title ought to be "Harlem", the second ought to be "Celine" (same as "Silk Lace"). "B&T-CLC-Mooche" is released on Reprise RS-6234.

ONE NIGHT STAND (Zanzibar, 19??): A Train/Midriff/A Door Will Open/My Little Brown Book/Stomp, Look And Listen/Waiting For The Train To Come In/Diminuendo In Blue/Rocks In My Bed/Crescendo In Blue/Kissing Bug/A Train

DEMS comments: This is copied from an AFRS "ONE NIGHT STAND" No. 763 (16" transcription) and not so long ago issued on Joyce LP-1066. The date is 21Sep45. From a Zanzibar, NYC, broadcast.

SOME TIMNER MYSTERIES: Bull81/4 mentions the listing in Timner of a CBS-Columbia issue from the Bethlehem session of 7-8Feb56 and states it's not very likely that this item was ever released on Columbia. And the note ends, "But, what's on the CBS release? Further help wanted." I often wondered about this listing in Timner, and am curious to know if more data turns up. This brings to mind four other listings in Timner that are also a mystery to me:

9Jul46 Timner lists a second take that was released of JUST SQUEEZE ME *with vocal in 2nd edition*

1Apr58 From this Columbia session, he lists (but with no master number) I GOT IT BAD as having been released on Columbia *with vocal in 2nd edition*

prob. 58 Another Columbia session, unknown location, of JONES, and also released on Columbia (no mx given)

early 59 Yet another Columbia session, from NYC, of SPANK I, and again claimed to be released on Columbia (no mx)

Do you have further details? None are listed in DESOR, and the first three are also listed in Timner's first edition(-76) - the last has been added and appears only in the second edition (-79).

DEMS comments: There were two takes of JUST SQUEEZE ME from this occasion, but so far only one of these have been released. We suspect Timner to have misunderstood the liner notes on RCA-Victor LPM-6009 "THE INDISPENSABLE DUKE ELLINGTON".

We have never heard of a I GOT IT BAD recorded on 1Jul58. *2 April?*

The prob.1958 JONES we think is the 24Apr58 Bull band version.

Concerning "SPANK": This must be another misunderstanding by Timner. This ought to be the first part as released on a single 45 rpm record of the original "MALETOBA SPANK" recorded on 25Feb59. "SPANK", part 2, occupies the reverse side of the 45 rpm single (see Bull82/1, p.M6).

Jazz Guild 1002: This LP hasn't been mentioned in the Bulletin. I have received a tape containing the concert held at Jantzen Beach, Oregon, 11Jun55. I found JOHN SANDER'S BLUES between THE HAPPY ONE and ALL THE THINGS YOU ARE. This J S BLUES is not mentioned in DESOR, but ought to be coded as 596ii. There is another number from 11Jun55 issued on Jazz Guild 1004, the title being BODY AND SOUL. I compared my taped J S BLUES with the LP version and found out the applause and the final comments by DE (not to be found on the record) aren't from the concert performance but added on from somewhere else, probably from the concert claimed to be from 30Apr55 at the Washington Armory. In this case I have reason to believe the date to be 20Apr55 instead of 30Apr55. (Hoefsmit)

DEMS comments: You are right, JOHN SANDER'S BLUES comes between "Happy One" and "Things". We agree on your suggestion changing the Armory date to 20Apr55 - the Duke played a Benefit on that date at the Armory, and there are more selections in existence than those included on the Jazz Guild LP.

Franklin Mint "DE COLLECTOR'S ELLINGTON" (see Bull80/3, p.4): Here is the take of SCATTIN' AT THE COTTON CLUB complete, while the same take is incomplete on FDC 1022 as well as on CBS 88140. The difference to be found in the first four bars by CW, present on Franklin Mint but not on other copies I've been able to compare.

I have also compared Franklin Mint VAGABONDS to the Up-To-Date 2004 version. They are completely different. On UTD you hear a piano introduction, not to be found on the FM version, the balance is different too. I guess the UTD version to be the same as the one mentioned in DESOR as 499c, and the FM version as 499c. (Hoefsmit)

DEMS comments: Thank you for your observations. Concerning VAGABONDS we know of probably more than two versions, the mx no. is 47271- (and not as mistakenly mentioned in Bull80/3, p.4 as 47272-1). We don't agree, however, on 499c (mx47269), because this mx no. is assigned to the "CONTROVERSIAL SUITE", as correctly stated on UTD 2005.

● EDDIE LAMBERT'S BOOK PROJECT

Prior to the final typing of his forthcoming book DUKE ELLINGTON'S RECORDED MUSIC we've received the following query list. All assistance will be acknowledged in the book.

FINAL QUERY LIST

- ✓ 5/9 Re "Famed Fieldcup concert (Vol.1)" by the DE Octet on Tetco 86801 (August 1968). It is now thought that this LP contains broadcasts from the Rainbow Room. Can anyone confirm this for sure?
- ✓ 6/1 Re "DE Opens The Cave (TOM) (2 April 1970). Is the "Cave" in Toronto or Vancouver? Does anyone have the full personnel? Most of this can be inferred from the announcements and the music, but a full confirmation would be of interest.
- ✓ 8/7 Re the quotation which says that the noises at the start of I'VE GOT TO BE A RUG CUTTER from the film "HIT PARADE" (January 1937) are not caused by Freddie Jenkins tap dancing. I have still not been able to locate the quotation or to contact anyone who has seen the film. Dr Klaus Stratemann suggests that the sound in question is made by Sonny Greer playing on a block of wood; this would seem reasonable for the studio recording (5 March 1937) as a way of simulating dancing, but not very likely in a film, and the sound is the same on both performances. If anyone could clear this up by reporting on the film I would be grateful. Please note that Freddie Jenkins was attempting a come back around this time - photos exist of him in the band and he recorded with the Rex Stewart unit in July 1937.
- DEMS comments: At the time FJ, seriously ill with TB, could not blow the horn. Duke and the band were very much concerned and tried to offer all sorts of help. Thus he took part in the recording session on 5Mar37 to do the tap dance during I'VE GOT TO BE A RUG CUTTER. He is on this occasion also playing the chimes on THE NEW EAST ST. LOUIS TOODLE-OO, not Sonny Greer this time. On the RS session, 7 July 1937, he participated, and what sounds like a trombone on the first number, BACK ROOM ROMP, might be the sound of poor FJ.
- ✓ 8/12 I still cannot find the Downbeat or Melody Maker quote about Stan Kenton returning from Europe and claiming that DE's music was forgotten there. Derek Collier thinks that this may have been in Downbeat for 4 November 1953 but I have no access to this.
- ✓ 9/12 Discographical details are still required for the 5-LP MF Records set.
- N/1 John Callanan advises that Chappie Willet wrote pop tune arrangements for Ellington broadcasts in the forties. Does anyone know which arrangements? The attribution of any arrangement to Willet, Dick Vance, Bobby Williams, Luther Henderson, Buok Clayton or any other "outside" arranger - other than those scores cited in standard works of Ellington discography - would be of interest.
- N/2 Has THE RIVER ever been issued on LP in any form?
- DEMS comment: Yes, by The Warsaw Philharmonic Orchestra, conducted by Mercer Ellington, included in a 2-LP album (Prog Box TPB-100/2) together with THE THREE BLACK KINGS and NEW WORLD A-COMIN'.
- N/4 How did Benny Carter come to write JAZZ COCKTAIL (1932) for Ellington?
- N/5 Somewhere there is a quote from Jelly Roll Morton to the effect that DE would not amount to much without that good New Orleans boy Barney Bigard standing behind him. Can anyone locate this quote?
- N/6 Does anyone actually own a copy of the Denis Preston book/booklet "Mood Indigo" (London, 1946)? Apart from one reported sighting of many years ago all attempts to locate a copy of this have drawn a complete blank.
- N/7 John Coltrane said that to him Johnny Hodges remained the epitome of saxophone technique. Can anyone supply the full quotation with source details?
- N/10 Although not essential for the book I have become involved in the problems of the personnel of the Harmony session of 9 January 1928. My provisional conclusions are: BRASS: Miley & Nanton definite; the 2nd trumpet sounds like Metcalf to me but I would welcome confirmation from someone who has made a greater study of his work than I. REEDS: Bigard is heard on clarinet on SWEET MAMA and on tenor on BUGLE CALL RAG. The clarinet on STACK O'LEE BLUES and BUGLE CALL RAG is presumably by Carney; if so the baritone on the latter title must be by someone else, presumably Hardwick. I would suggest that the section is the usually cited one of Hardwick, Bigard and Carney but I do not feel certain about the clarinet soloist and also feel that Hardwick is usually more distinctive than this. RHYTHM: I cannot hear any bass but I am sure that Ellington, Guy and Greer are present.
- P/1 Information is required as to the exact dates the following musicians were members of the DE Orchestra:
 Russ Andrews - Art Barron - Sidney Bechet (period as band "coach" c May 1932) - Johnny Coles - Wild Bill Davis - Victor Gaskin - Barry Lee Hall - Oliver Jackson - Paul Kondziela - Percy Marion - Harold Minerve - Buddy Pearson - Julian Priestler - Vince Prudente - Prince Robinson - Al Rubin - Hal Singer - Dave Taylor - Malcolm Taylor - Norris Turney - Rocky White - Richard Williams
- DEMS comment: All members in a position to add help in this matter are urged to do so.
 Please write: Eddie Lambert, 92 Hadfield Street, OLDHAM, Lancs., OL8 3EE, England.
- ✓ ● Decca DL-710176 (see Bull 81/5, p.2 and Bull82/2, p.6): Which is the correct recording date? The discographical reference I have uses neither of the dates mentioned. (E Carmack)
- DEMS comment: May 28, 1970, is the correct date.
- ✓ ● Pablo 2625-704 "The Greatest Jazz Concert In The World": DON'T BE THAT WAY/YOU'VE CHANGED/LET'S DO IT/ON THE SUNNY SIDE OF THE STREET are given on the record jacket as having been recorded by Ella Fitzgerald with The Jimmy Jones Trio and DE&HO. Are any of these four titles actually recorded with the DE orchestra? If so, does DE actually play on any of them? (Carmack)
- DEMS comment: Please see page 4, the answer to Mr. Contijock, on the same matter.
- ✓ ● "DE On Microgroove" (Dick M Backer): Have any of the following takes ever been released in any format? Backer indicated that they were released but does not state how: 4c 74e 77b 88f and 141b. (77b and 88f were mentioned by Mr. Lundin (see Bull 82/1, p.M6), but I found no response to his inquiry on these by DEMS. (Carmack)
- DEMS comments: 4c: Only take -2 is issued; 74e: Only take -1 is issued; 77b: Only take -1 is issued; 88f: This is the only take (-2) issued (Note- 88e take -1 stated to be issued is not released); 141b: Only take -2 issued (= 141c).
- ✓ ● Vocalion VLP-4 "Toodle-00": The track TAKE IT EASY is listed on the jacket as mx E27089, 21Mar28. Issued? (Carmack)
- DEMS comment: There is a mx/take for TAKE IT EASY as E27089, but despite what was long believed it was never released. The take on VLP-4 is in fact mx E27090.

THE PREMIUM RECORD AND DUKE ELLINGTON

(ctd. from Bull82/2, p.7)

Additions:

Pickwick International (US):

LCA 0001/0004 (4 LP Set) LCA 0002 Side 2 Cut 4: Diminuendo In Blue (this selection is excerpted, not complete are all the selections on this set, 100 tunes on 4 LPs, produced for "The Homestead" label.)

RCA Special Products (US):

DPL 1-0137(e) "THE VINTAGE YEARS, VOLUME ONE" (Lincoln Thrift Association) I Got It Bad
 DVM 1-0484 "BIG BAND CLASSICS (Musicat Presents): Side 1 Cut 6 Take The A Train
 Side 2 Cut 5 Mood Indigo

Time Life Records (US):

JAZ-1 (6 1/4" 33 single side flexible record (sampler)) Giants Of Jazz "Earl Hines Remembers":
 SPL-21 GIANTS OF JAZZ "BEN WEBSTER" (P315747) Rec. 1 Side 2 Cut 4 Black And Tan Fantasy
 Third excerpt Conga Brava (Victor)
 Cut 5 All Too Soon "
 Cut 6 Chloe "
 Cut 7 Linger Awhile "
 Cut 8 Stardust (Fargo)
 Rec. 2 Side 1 Cut 4 Just A-Settin' ... (Vi)
 Cut 5 What Am I Here For? "
 Cut 8 Mainstem "
 Side 2 Cut 1 Bojangles (23Jan43)

Realm Records (US):

2V 8086 (2) (2 LP Set) "THE BEST OF THE BIG BANDS" (Marketed by Zists Marketing, Inc. - Pressed by Columbia Recs.)
 V1-8086 (2) Side 1 Cut 7 Take The A Train
 (This record is identical to Columbia Musical Treasures (US), D 403) (Valburn)

The following 10" LPs were produced for sale in grocery stores (super markets):

RCA Victor Encyclopedia Of Recorded Jazz (US):

LEJ-2	Album 2	Side 1 Cut 4	Ready Eddy
LEJ-4	Album 4	Side 1 Cut 3	Perdido
		Cut 4	Lover Man
LEJ-6	Album 6	Side 1 Cut 3	Squatty Roo
LEJ-11	Album 11	Side 1 Cut 4	Kenelik (Ed Polic)

READER'S DIGEST

(continued from Bull82/2, p. 7)

RD 4A-053 (8 records)	<u>REMEMBERING THE '40s</u>	Rec. 4	Side 1 Cut 6	Don't Get Around ...
RD 4-169 (8 records)	<u>THE GOLDEN AGE OF ENTERTAINMENT</u>	Rec. 3	Side 2 Cut 5	Take The A Train (15Feb41)
RD 4-078 (8 records)	<u>THE FABULOUS '40s</u>	Rec. 4	Side 2 Cut 5	I'm Beg. To See The Light
RD 4A-086-2 (10 records)	<u>THE GOLDEN AGE OF ENTERTAINMENT</u>	Rec. 4	Side 1 Cut 3	Take The A Train (15Feb41)
RD 4A-113 (8 records)	<u>THE BEST OF THE SWING YEARS</u>	Rec. 4	Side 2 Cut 4	Soph. Lady (14May45)
		Rec. 5	1 5	Perdido (21Jan42)
			2 4	Mood Indigo (10Dec30)
		Rec. 6	1 4	Flamingo (28Dec40)
			2 1	Don't Get Around (4May40)

Canada: 640-EM (mono) same as US RD3-49
 640-ES (stereo) same as US RD4-49
 619-EM (mono) same as US RD3-21 and 619-ES (stereo) same as US RD4-21
 627-EM (mono) same as US RD3-45 and 627-ES (stereo) same as US RD4-45
 2-776-0 same as US RD4A-017
 2-808-0 same as US RD4-25

England: RDM 2090-2099 same as US RD3-25 and RDS 6351-6360 same as US RD4-49 (Ed Polic)

England: RDGMV 706 (7" 33-sampler) HUMPHREY LYTTTELTON PRESENTS THE GLENN MILLER YEARS:
 second excerpt Take The A Train (Valburn)

England: RDM 2171/2176 ... Rec. 1, Side 1, Cut 5 should read Mood Indigo (11May66) (not 10Dec30)
 Rec. 6, Side 1, Cut 3 should read Take The A Train (15Feb41) (Ed Polic)

For sale:

(SEK) Sw.Crs.

HEAR ME TALKIN' TO YA (Story of jazz by men who made it)	1955	Bound, English Edition	282 pp	N-	50:-
CALL ME LUCKY by Bing Crosby	1955	Bound, English Edition	253 pp	N-	30:-
INDEX TO MUSIC IS MY MISTRESS by H P Huon	1980	(see Bull81/1, p.4)	88 pp	N	40:-
DUKE ELLINGTON ON MICROGROOVE by Bakker	1974	(a few annotations)	52 pp	N-	40:-
THE RECORDED MUSIC OF DUKE ELLINGTON by Timmer	1979	Paperback	e 250 pp	N	120:-
THE COTTON CLUB by Jim Haskins	1977	Paperback	c 170 pp	N	65:-
DIE THEORIE DES BLUES IM MODERNEN JAZZ by Herzog zu Mecklenburg, Scheek (In German, including 64 samples, plus selected Litterature Listing)		Paperback	131 pp	N	20:-
GLENN MILLER'S ORIGINAL SCORE: American Patrol	1944			N	30:-
" " " " : Caribbean Clipper	1942			N	30:-
" " " " : The Story Of A Starry Night	1941			N	30:-

The Franklin Mint Record Society

I've had some correspondence with the Franklin Mint people in order to determine where they press their records around the world and where their distribution offices are.

Their records are pressed in two places:

SWEDEN for all of Europe

USA for all the other countries

Their cassettes are made in the USA only and distributed only in the USA.

Their booklets are all printed in the USA---in English only.

Their distribution offices are located as follows:

Franklin Mint Pty. Ltd. 492 St. Kilda Road Melbourne, Victoria 3004, AUSTRALIA	Franklin Mint Ltd. National Mutual Centre 41 Shortland Street Auckland 1, NEW ZEALAND
Le Medaillier Franklin Ave. Louise 306 1050 Bruxelles, BELGIUM (This office also used for LUXEMBURG)	Franklin Mint AG Bahnhofstrasse 22 CH 6300 Zug, SCHWEIZ
Franklin Mint Limited 138 Bromley Road London SE6 2XG, UNITED KINGDOM	Franklin Mint Company Ltd. P.O. Box 242 Shiba, Tokyo 105-91, JAPAN
Franklin Mint Canada Ltd. 70 Galaxy Blvd. Rexdale, Ontario, CANADA	Le Medaillier Franklin 4, Ave. de l'Escouvrier 95200 Sarcelles, FRANCE
Franklin Mint Nederland Bv De Rivierstaete Anstedijk 166 Amsterdam 1010, HOLLAND	Franklin Mint de Mexico Tesoros Numismaticos, S.A. de C Paseo de la Reforma 332-40 Piso MEXICO 6 D.F.
Franklin Mint Corp. Franklin Center, Pennsylvania 19091 UNITED STATES OF AMERICA	Franklin Mint AB Fack, Norrmalmstorg 1 S-103 80 Stockholm, SWEDEN
Franklin Mint Ges. m. b. H. Franz-Josef-Strasse 20 5020 Salzburg, AUSTRIA	Franklin Mint GmbH Alte Landstrasse 21 8012 Ottobrunn Bei München WEST GERMANY
They also had an office in Italy but it has closed. It was located at: Franklin Mint Italiana S.p.A. Via Luigi Gianniti 11 00153 Roma, ITALY	

The reason for sending you the above information is two-fold. First, Jerry Valburn thought that members of the DE Society might be interested in contacting their local Franklin Mint offices to see if they can purchase the DE set that was issued. It is quite possible that some sets still exist in the above offices.

Second, I have a personal request regarding their "THE GREATEST RECORDINGS OF THE BIG BAND ERA" Archive Collection series. I would like to purchase set 1/2 ---Glenn Miller/Will Bradley/Orrin Tucker/Don Redman---of the Swedish pressing.

Similarly, Jerry Valburn would like to purchase set 7/8--Duke Ellington-Vol. 1 ('20s and '30s)/Frankie Carle/Bob Chester---of the Swedish pressings. No doubt there'll be later issues in the series that we'll be interested in.

(E Polio)

DEMS comment: A copy of this Bulletin and a letter is sent to the Franklin Mint in Stockholm.

Your Balance (S.Cr.): 56:45
 DEMS Bulletin 0:-
 Postage/Exp 5:50
 Remaining deposit: 50:95

DEAR DEMS MEMBER:

MONEY TRANSACTIONS with DEMS must be addressed and payable to:

Birgit Åslund
 Box 4026
 S- 175 04 JÄRFÄLLA
 Sweden

As a result of the present international currency market ups-and-downs one of the following alternatives must be used (a repeat from previous Bulletins):

- 1) Cash (the easiest and fastest way. No exchange costs involved)
- 2) I.M.O. (International Money Order via your local Post Office) - preferably stating the actual sum in Swedish Crowns (= SEK)
- 3) In European countries you may, in most cases to your own advantage, use the following Postal Account (via your Post Office - or Bank):
 Birgit Åslund, Accont. N° 441 21 72 - 1,
 Centre de Cheques Postaux,
 S- 105 06 STOCKHOLM
 Sweden

EXCEPTIONS:

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

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

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

OUT OF PRINT DEMS BULLETINS

The following back issues are all out of print. They will not be re-printed, but xeroxed copies may be had for SEK (S.Cr.) 1:50 per page.

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

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

- Tax m-8010 "BRAGGIN' IN BRASS / DE 1936-1939"
- Tax m-8012 "COTTON CLUB STOMP / DE 1937-1939"
- Tax m-8023 "BARNEY GOIN' EASY / BB 1937-1939"
- Tax m-8037 "DUKE ELLINGTON - THE TRANSCRIPTION YEARS"

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

DEMS' sending costs may be deducted from your deposit.

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

NEW RELEASES (ctd.)

Jazz Supreme (I) JS-102 "DUKE ELLINGTON 1928-1947"

SIDE 1: Mar28 East St. Louis Toodle-Oo (2944-A) / 10Jan31 Rockin' Chair (10357-1) / 13Jul33 Hyde Park (-3) / Harlem Speaks (-1) & (-2) / Ain't Misbehavin' (-1) / Chicago (-1) & (-2)

SIDE 2: 20May37 A Sailboat In The Moonlight (-2) / 28Aug39 The Sergeant Was Shy (-B) / 16Jul46 Lover Man / A Ghost Of A Chance / 7Jan47 Golden Feather / 10Jun47 Azalea / Orchids For Madame

A new Italian label. Here are a few numbers/takes missing in the French CBS series "The Complete Duke", such as the erroneously replaced version of "Toodle-Oo", the forgotten "Chair" (-1), and the missing takes -2 of "Sailboat" and "Sergeant". The balance of side 2 consists of Capitol ETs material left out on "The Uncollected Ellington" series, 5 LPs, released on Hindsight/Decca. The more wellknown English 1933 Duke recordings are here assembled including all earlier released versions.

DISCUSSIONS/CORRECTIONS/ADDITIONS (ctd.)

SATIN DOLL (31Mar58): In Debroe's auction list, item 1865, he is mentioning an alternate take of SATIN DOLL on CBS CS-9629. So far I have been able to compare CBS 63513, CBS 64602, CBS 63315, and Philips B-07508-L. They are all from a same take, the only crazy difference occurs at the end, where, in Desor 696c, the coda in the structure has 4 bars. Well, that is true for all the above mentioned CBS records, whereas the Philip LP has only 3 bars - and it is not the very last bar that's deleted, but one of the previous three ones. Could that be the reason for thinking there's a different take in existence, and could Philips and the CBS CS-9629 be the same in this case? (Hoefsmit)

DEMS comments: The result of your observations concerning the difference of the coda is astonishing. What could be the reason for such a meaningless deletion of one single bar? Crazy is indeed the right name for it. However, we have never heard of a CBS CS-9629, but there is Columbia LP, CS-9629, "DE'S GREATEST HITS", where the same SATIN DOLL is included as originally issued on Columbia CS-8098, "DE - BAL MASQUE", including the mixed-in applause. As far as we know there is no difference - we believe Debroe to be mistaken, well - there is a small difference in speed and fidelity, the original issue being the far superior one.

SAD NEWS

Sonny Greer, the original drummer in DE's orchestra for more than 30 years, died on March 23rd. Sonny was 78 years old. May Heaven see to that he will be able to still "Ring Dem Bells" in a real and continuous swinging way.

Classics Of Jazz Radio

Our Azure cassette

For DEMS members only

S.Cr. 40:-

REPertoire	Duration	Year	Label
1. Duke Ellington - "The Duke Ellington Big Band" (1940-1941)	1:00	1940	Capitol
2. Duke Ellington - "The Duke Ellington Big Band" (1940-1941)	1:00	1940	Capitol
3. Duke Ellington - "The Duke Ellington Big Band" (1940-1941)	1:00	1940	Capitol
4. Duke Ellington - "The Duke Ellington Big Band" (1940-1941)	1:00	1940	Capitol
5. Duke Ellington - "The Duke Ellington Big Band" (1940-1941)	1:00	1940	Capitol
6. Duke Ellington - "The Duke Ellington Big Band" (1940-1941)	1:00	1940	Capitol
7. Duke Ellington - "The Duke Ellington Big Band" (1940-1941)	1:00	1940	Capitol
8. Duke Ellington - "The Duke Ellington Big Band" (1940-1941)	1:00	1940	Capitol
9. Duke Ellington - "The Duke Ellington Big Band" (1940-1941)	1:00	1940	Capitol
10. Duke Ellington - "The Duke Ellington Big Band" (1940-1941)	1:00	1940	Capitol



Pages 12 and 13 of this issue consists of additional re-arranged text material from the Downbeat ELLINGTON SPECIAL 1952 Silver Jubilee issue. For further pages in this series see Bull81/3, 81/4, and 81/5.

I Split With Duke When Music Began Sidetracking

By IRVING MILLS

(As told to Charles Emge)

Hollywood—The story of my long association with Duke Ellington, an association which covered the period which he rose from obscurity to a position of eminence in the music world that was completely unique, is of special interest at this time. There are many factors in the story that could be of help to those who are trying at present to re-vitalize the music business, which we all know has been in a slump, both financially and artistically.

Naturally, many readers will want to know why our long and happy business relationship came to an end a few years ago. In connection with that, I want to state first that our close friendship and personal relationship never has come to an end. Every time he comes to Hollywood, Duke always spends a long, friendly visit with me at my home.

Off-Told Tale

The Duke Ellington story, and the part I played in it, has been told many times before, but to give a clear explanation of why I withdrew from my managerial activities with Duke, I must retell some of it.

The first time I heard Duke Ellington was at the Kentucky Club in New York, where he had come in with the five-piece band he had been appearing with in Washington D. C. I had gone to the Kentucky Club that night with the late Sime Silverman of *Variety* who, like most newspaper men, liked to go out for an evening of relaxation after putting his paper "to bed" for another deadline. I think the number that caught my attention that night was *Black and Tan Fantasy*. When I learned that it was Duke's composition, I immediately recognized that I had encountered a great creative artist—and the first American composer to catch in his music the true jazz spirit.

Mutual Admiration

What was equally important about that meeting was that Duke felt that in me he had found not only someone capable of handling his professional career but someone who also understood and thoroughly appreciated the significance of his creative efforts as a musician.

Shortly after that, when I was producing a new show for the Cotton Club, I built as much of it as possible around Duke's band and his music. The budget, incidentally, did not provide for a band as large as Duke felt he needed—10 pieces. I paid the salaries of the additional musicians out of my share of the project. I did it gladly, because I had complete faith in Duke Ellington and firmly believed that together we were launching something more than just a dance orchestra.

Something New

I was convinced that we were launching a great musical organi-

zation especially designed to interpret something new and great in American music—the music of Duke Ellington.

And I was never more sure of it than I am now—on the 25th anniversary of that event.

For those who are active in any branch of the management or booking business nowadays, I want to stress the fact that I never thought of the organization as just a dance band, even though it was completely successful as such in those days. Nor did I ever think of Duke as just a band leader, a songwriter, or personality, though he was indeed all of them.

Campaign Objective

For me, the development of Duke Ellington's career was an over-all operation consisting of much more than merely securing engagements for him or selling his songs. Anyone could have done that. My exploitation campaign was aimed at presenting the public a great musician who was making a lasting contribution to American music. I was able to guide Duke Ellington to the top in his field, a field in which he was the first to be accepted as an authentic artist, because I made his importance as an artist the primary consideration.

I never tried to persuade Duke to sacrifice his integrity as Duke Ellington, the musician, for the sake of trying to find a short-cut to commercial success. There might be something there for some of today's personal managers, booking agents and press agents to think about.

Limited Perspective

Too many of them think solely in terms of developing and exploiting musicians as commercial attractions.

I think Duke will agree that I did give him sound advice when he himself was in doubt as to what represented his best work. Many great musicians have turned out material that was not up to their best standards.

I felt that one of my important functions with Duke was to be in the recording studio when we were putting out those records, which were to make him a unique and important figure in music, and see to it that nothing went into a record that did not add to his stature as a musician. I wanted every Ellington record to have that quality that in later years would rightfully earn the tribute we express when we say:

The Other Side

Duke Ellington, the biographical book, tells a story of the Mills-Duke parting that differs greatly from the Irving's account. We quote:

The immediate cause of the separation . . . was "lack of attention." That was Duke's complaint and that of his associates . . . Then there was the afternoon Duke walked into Mills' office. "May I see my books?" he asked one of the secretaries . . . After better than an hour's poring over the books of Duke Ellington Inc. he got up slowly, adjusted his jacket and tie, put on his hat and overcoat and walked out of the office. He never returned.

"This is the real Duke Ellington!"

On The Wrong Track

When I withdrew from my managerial relationship with Duke, it was because I sensed that Duke had fallen into a different attitude toward his music, and was taking off in what I thought was a wrong direction. For an example—not necessarily his best—let's take his *Reminiscing in Tempo*. It had many good things in it, and one of these days Duke will go back and extract the good things from it and use them to better advantage. But that recording never should have been released. It was one of the points which Duke lost touch with the huge, loyal following that loved genuine Ellington music.

Trying To Expand

I did not try to stop Duke, because I understood exactly what he was trying to do. He was trying to break out of what he thought were bonds placed on his creative ability by the patterns in which he had been working. Those of us who know and love the real Duke Ellington feel that his mistake was turning from the idiom, so well exemplified by the five records (see supplement) I have selected as my favorites, to the concert works to which he has practically confined his writing in recent years.

But those of us who know and understand Duke, also know why it was important—even necessary—for him to try that path.

We'll Be Reunited

Now Duke has had his fling. I think he now knows more clearly where his best efforts should be directed. One of these days we'll be back together again. It almost happened the last time he came out to the Coast. When he's ready, I'll be glad to start all over again with Duke Ellington, and to assist him to gain his proper place as one of the most important figures in contemporary music.

Reminiscing In Tempo— Ned On Early Ellingtonia

By NED E. WILLIAMS

For a chap who never professed to play jazz, Edward Kennedy Ellington has created more than his share of the stuff in the quarter century career which this issue of *Down Beat* acknowledges. Duke's story always has been that he and his boys are attempting to project the music of their race, nothing more, nothing less. The fact that it has turned out to be the bulk of the great jazz created in this particular period is purely co-incidental.

This will not be an attempt to document the history, musical or otherwise, of Duke Ellington. Duke dislikes biography or even the mention of it, which is why he withdrew his collaboration on Barry Ulanov's book before the first few chapters had been completed.

"My story isn't finished," he will say. "Why should any attempt be made to write it down?"

Blue Ramble

So this will be just a rambling reminiscence of the more than 20 years in which I have been privileged to call Duke Ellington my friend, more than half of them in close association.

I first heard the Ellington band in 1927, which was the year it made its debut at the famous Cotton Club in Harlem. That year I was the press agent for the celebrated song team of Van & Schenck, and for the Silver Slipper, where Gus and Joe were appearing in the heart of Times Square.

Dan Healy was the producer of the floor show at the Slipper, and it was as his guest that I visited Harlem. We were driven there by an affable member of the Slipper mob, Johnny Irish, who had his girl friend with him, the dancing star of the Slipper show, Ruby Keeler, who a few months later became the bride of Al Jolson.

Awful Sad

I can't say that I was too much impressed with the Ellington crew on that visit. It definitely didn't have the form and the polish that it acquired later, of course. I was bewildered by the elaborate floor revue at the Cotton Club, even then comparable to the top Broadway musicals, and fascinated by the dispatch and lack of commotion with which a belligerent drunken guest was subdued and evicted by the club attaches.

The next time I heard Ellington was three years later on the stage of the Oriental theater in Chicago. That occasion was memorable for the rendition of *Mood Indigo* by the original trombone, clarinet, trumpet combination, Tricky Sam Nanton, Barney Bigard and Artie band arose and delivered such an intricate and unbelievably integrated chorus that the late Eddie Duchin, usually a poised and dignified musician, actually and literally rolled on the floor under his table in ecstasy.

Admiration

Duke always has had a penchant for pinning nicknames on those most closely associated with him, usually nicknames that stick. Thus Freddy Jenkins, the little trumpet player who held the uninhibited spot in the band later graced by Ray Nance, became Posey. Johnny Hodges, alto star now out on his own, still is called Rabbit by those closest to him.

The late Richard Jones, Duke's valet for years, jumped only to the

"Ned Williams was an important figure in Duke's life in the 30's," says Barry Ulanov in his biography of Duke Ellington. "He was Irving Mills' publicity chief . . . he sold Duke to magazine and newspaper editors . . . there was something about his own personality that generally got across, and thus got Mr. Ellington across." Ned was managing editor of Down Beat for 10 years, from 1942 until last spring.

Whetsol. It never has sounded the same since.

The Duke Steps Out

Duke's opening date for that engagement was Friday the thirteenth, which fixed that date as a lucky one in his normally superstitious mind, for he played that same theater five more times in that one year, with an increased gross business each return. To this day a Friday the thirteenth is his favorite date to make decisions, sign contracts or open engagements.

Ellington's superstitions have not always operated as advantageously as this one. He never has appraised his friends and associates solely on their traits or their merits. An individual usually is regarded as lucky or unlucky to him, depending upon the state of Ellington's fortunes at the time.

Me and You

Thus he often has not enjoyed full advantage of some friendships because those concerned were loyal enough but unfortunate enough to have stayed close to Duke during rugged periods. Others, comparatively less worthy, sometimes have received undue regard because they have been on hand in prosperous times, even though not directly responsible for the good fortune.

Generally speaking, however, Duke, a deeply religious soul, has been singularly loyal to friends and far above average in his devotion to members of his family and to relatives.

Subsequently I was to hear the fabulous Ellington band on countless occasions, in rehearsals, recording sessions, theaters, nightclubs, and in the Cotton Club during its hey-day. There was the early era in which the Duke had just received general fame, when Paul Whiteman and his arranger, Ferde Grofé, visited the Cotton Club nightly for more than a week, finally admitted that they couldn't steal even two bars of the amazing music.

Ready Eddy

There was the unforgettable night when Ethel Waters stood in the spotlight, with the Ellington band pulsating behind her, and sang, for the first time in public, a song by Harold Arlen and Ted Koehler called *Stormy Weather*. I heard Ed Sullivan introduce Arlen on television the other night, merely as the writer of *Over The Rainbow!* Oh, well.

Then there was that later night at the Cotton Club, when the entire brass section of the Ellington

call of Bowden, and Jack Boyd, erstwhile manager of the band, whose given name is Charles, for no explainable reason was always just Elmer to the Duke. It was Elmer in turn who dubbed Ellington as Dumpy, and I can't remember when I've called him anything else in direct communication.

It may be a signal honor, but Duke went into a big corporation routine for me, never addresses me nor refers to me except by my first two initials, N.E. Another leader, while playing trumpet for Ellington, won the name which he still uses professionally, Cootie Williams, and there are many other instances.

For favored feminine acquaintances, Duke lapses into the old southern custom of adding May to everything, Daisy May, Evie May, Willie May, no matter if the resemblance to your own given name is very slight. Even the antiquated revolver, toted around in the trunks possible hold-ups (no one knows who would use it) always has been designated *Sweetie May*.

Another odd instance of the 13 (Friday or not) superstition in the Ellington make-up comes to mind. It was the year that he was writing, with the collaboration of Henry Nemo and others, the entire score for a Cotton Club show. He had completed twelve songs, but he decided that unless he turned out 13, it wouldn't be lucky.

So he composed a thirteenth song, which strangely enough never was presented as a production number in that show, since the producer and the dance directors already were spinning on their heels with the wealth of Ellington material. But it was played regularly on the nightly broadcasts from the Cotton Club.

It was called *I Let A Song Go Out of My Heart*.

Speaking of song titles reminds me of the amusing go around we experienced with radio censorship about 15 years ago, when we were celebrating Duke's 10th anniversary in music business (and his birthday) with a matinee party at the Cotton Club and a special broadcast to England through the of the troupe for years against facilities of B.B.C.

We had cleared the numbers for the broadcast in customary fashion when this worried girl assistant phoned from the station. They were in serious doubt, it seemed, about the propriety of two of the titles scheduled, *Hip Chick* and *Dinah's In A Jam*.

My efforts to assure her (and the censor board) that the *Hip* in the first title had nothing to do with hips, and that the *jam* version of *Dinah* was not even remotely connected with pregnancy were unavailing. Since both were instrumental numbers, we switched the titles to more innocuous ones, and played them anyway.

I've often wondered since about the condition of the wigs of the busy radio censors if they ever learned the truth about the significance of such recorded titles as *The Skronch*, *T.T. On Toast*, *Warm Valley*, and others.

My former staff at *Down Beat* expressed an opinion about me earlier this year, and I quote: "We suspect that he has only one strong musical conviction—that Duke Ellington is the greatest thing that ever happened to American jazz."

They were so right—and still are!