

THE INTERNATIONAL

# DEMS BULLETIN

FOR  
DEMS  
MEMBERS  
ONLY



**DUKE ELLINGTON  
MUSIC SOCIETY**

1997/2 June - Sept. '97

**FOUNDER: BENNY AASLAND**

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Editor: Sjef Hoefsmit, Voort 18b, 2328 Hoogstraten, Belgium

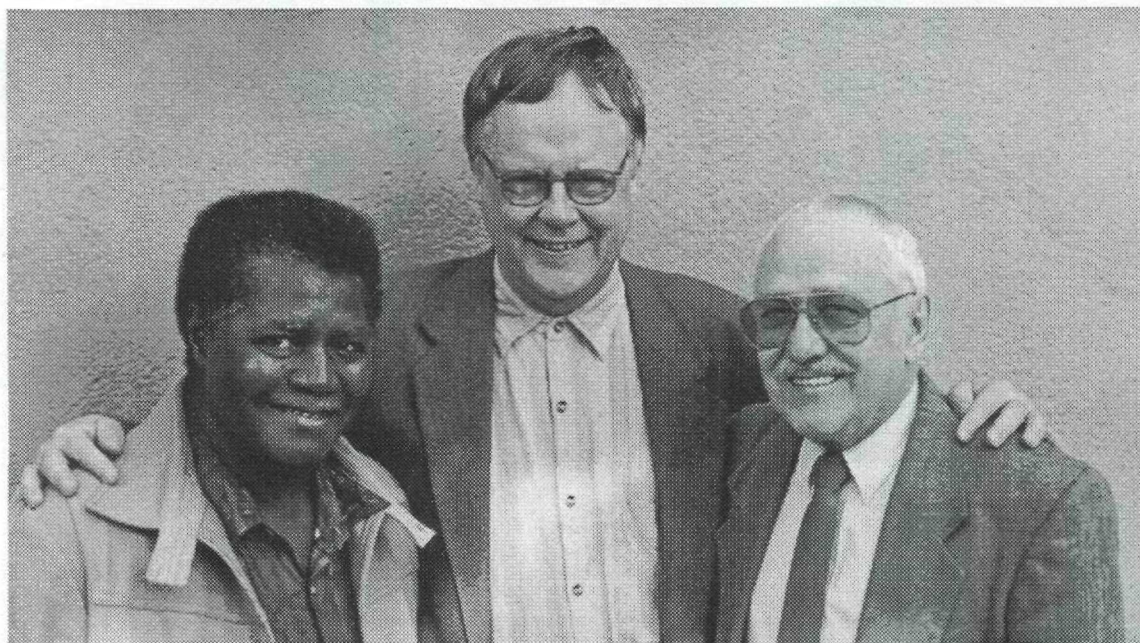


The greatest surprise in Leeds:

the presence of the radiant **Kay Davis**.

See for a long review of the very successful Ellington '97 Conference page 6

This picture is taken by Ted Hudson. Thanks Ted!



Willie Cook, Göran Wallén and Rolf Ericson in 1995.

## Rolf Ericson dies

One of the most famous Swedish musicians, trumpeter Rolf Ericson is dead. He died on Monday, June 16 1997 in the hospital after a few weeks of illness.

Rolf should have celebrated his fifty-seventh birthday in August after nearly 60 years of playing, which started at the end of the thirties. Benny Åslund played once with Rolf in his amateur band.

During his many years in Sweden, USA and Germany, Rolf played with almost every great jazz musician and in almost every Big Band, like those of Duke Ellington,

Count Basie, Charlie Barnet, Stan Kenton, Maynard Ferguson, Benny Carter, Jimmy and Tommy Dorsey, Woody Herman, Harry James, Charlie Mingus, Buddy Rich, Quincy Jones,

Les Brown and Charlie Ventura. Rolf also played in small groups, some of which he conducted himself. One great musical event was when Charlie Parker visited Sweden and Rolf played with him.

Rolf became interested in jazz in 1933 when he visited together with his uncle, the trumpeter Ragge Låth, a concert given by Louis Armstrong. Later he met Arne Domnérus, alto-sax and Hasse Kahn, violin and they started in 1938 to play in an amateur band lead by Ove Kjells.

The Ove Kjells group grew to become a Big Band, but Rolf and some other musicians left that band in 1943 to play with the Lulle Ellbojs Orchestra, which played at the Vinterpalatset in Stockholm.

Rolf decided in 1947 to go to America. In the USA Rolf started his fantastic career with many American Big Bands. In the beginning he also played with the Swede Åke Hasselgård and Benny Goodman before he joined Charlie Barnet's trumpet section.

Rolf returned home in 1950 and started "Nalenbandet" with Arne Domnérus. But the USA and the Californian weather were so tempting that he returned to the USA.

Rolf came back to Sweden in 1956 with a group of American musicians including Tommy Potter, Duke Jordan, Ernestine Anderson, Cecil Payne and Art Taylor. After that tour, Rolf returned to the USA again, to California and the Big Bands.

Rolf's greatest musical moment came when he was asked to play with The Duke Ellington Orchestra in April 1963, where he stayed until May 1964. After that period, Rolf played again several times with Duke's Orchestra until 1973.

Rolf has during all the years thereafter always been talking about his time with The Duke Ellington Orchestra as the peak of his musical career.

One of his best friends was Cootie Williams, who told him how to find his way in the "book." Well, to play in the same trumpet-section as Cat Anderson, Ray Nance and Cootie Williams must have been a great accomplishment for anyone.

It was not easy to know what to play, but Rolf learned that with the time. In Perdido and Lullaby Of Birdland Rolf showed how great he was as a soloist.

During the seventies and the eighties Rolf worked a lot in Germany with the Paul Kuhn Orchestra and also with Åke Persson, a friend from Stockholm, who played trombone in Berlin.

Rolf met his wife Evelyn in 1982 in Germany and they came to Sweden and settled down in Stockholm in 1993 after a short period in Los Angeles.

Rolf participated in The Ellington Conferences of 1992 in Copenhagen and 1994 in Stockholm and he received from the Duke Ellington Society of Sweden, DESS, in 1995 an Award together with Willie Cook for his musical achievements, which are connected with the Duke Ellington musical heritage.

Rolf made together with Lennart Åberg, tenor, an interesting CD-recording in 1995, called "Ellington & Strayhorn."

It is interesting to know that there were only a few white musicians in Duke Ellington's Orchestra and that one of them was Rolf and an other was Åke Persson from Sweden. It is highly testimonial for Swedish musicians.

Rolf's decease is a great loss for Swedish jazz and for Ellington friends. Rolf had so much to tell. A book was planned together with his friend and neighbour Leonard Feather in Los Angeles, but Leonard Feather deceased in September 1994.

Rolf will be missed by many friends and as Duke would have said: "We love you madly, Rolf."

Rolf will be buried on 3 July in Stockholm.

Göran Wallén

## Azure CA-21 is out

The traditional DEMS-cassette, presented to the participants of the recently held Duke Ellington Study Group Conference in Leeds, is now available for DEMS-members. (BEF 300.-, all costs included)

You may have already a complete or almost complete collection of all the issued recordings, made during the 1958 European tour:

In 1988 at the second Oldham conference, Jerry Valburn released a double LP with 25 selections from the two concerts in London on 25oct58 at the Gaumont State Kilburn Theatre. The date on the cover and on the labels was wrong (claimed to be from 11oct58, see DEMS 88/5-4).

Duke gave four concerts in Paris. At the Palais de Chaillot on 28 and at the Alhambra Theatre on 29oct58. From these four concerts 17 selections are issued on the CD Magnetic Records MRCD 119 (DEMS 91/4-2). There are 9 selections from the second concert from 29oct58 on LP Magic Records AWE 19 (DEMS 86/2-1). The complete second concert from the Alhambra is on a double CD Trema (Europe 1) 710707 (DEMS 96/1-8). Parts of the same concert were broadcast in the Danish broadcasts #42 and #53.

From the second concert in Amsterdam on 2Nov58, two Dutch broadcasts and one Dutch telecast have been recorded and used for Azure CA-13 (DEMS 91/3-3). Later a more complete video-recording showed up, with three additional selections.

From a 5Nov58 Oslo concert the last selection is complete on Azure CA-2 and the other 20 selections are now on this Azure CA-21 (See the liner-notes).

On the CD Bandstand BDCD 1509 two selections are claimed to be from 5Nov58, Oslo (DEMS 90/2-3). If this claim is true, they must be from another concert on the same day. They are different from Azure CA-21. These two selections have been issued previously on the famous 5LP set, which means that they also appeared on the Black Lion LPs 52011 and 52031 as well as on the Jazz Life CD 2673722 (DEMS 88/4-5) and several other releases, copied from the original 5LP set.

From the concerts on the next day, 6Nov58 in Göteborg, 12 selections are issued on the Italian LP Musica Jazz 2MJP-1005 (DEMS 83/3-2), 12 selections have been issued on the Swedish LP Jazz Information CAH 4001 (DEMS 86/2-1), from which 10 were also on Musica Jazz. Bandstand BDCD 1509 has 10 selections (also on Jazz Information) plus the same great part from the Medley that we find on the 5LP set, which has only three other selections from this concert, same as on all other issues.

A part of the 14Nov58 concert in Munich has been used for the Danish broadcasts #23 and #24.

A 90 minutes video-recording showed up recently from 18Nov58, Torino, Teatro Alfieri (see DEMS 94/2-1 & 97/2-11).

The concert of 20Nov58, Salle Pleyel, Paris is (almost) complete on the double CD Magic DAWE 39 and 40 (DEMS 90/4-3&5). One selection seems to be missing from this concert: *Honeysuckle Rose*. It is issued on the cassette Madly C-5 (DEMS 92/2-6, top-left).

If you look at the programme of the 5Nov58 Oslo concert in the liner-notes of CA-21, you will see that this concert does not contain surprises and that it seems to be an unnecessary addition to your collection. But when you listen to Jimmy Hamilton in *Tenderly*, to Johnny Hodges in *Jeep's Blues* and to Duke, during the whole concert, you may recognize the typical "marks of identification," being different in every performance and making it so easy and so enjoyable to identify each concert by comparing these musical "finger-prints."

Here are the "liner-notes:"

### 23 Years Later

This DEMS tape, Azure CA-21, has been composed for presentation to the participants of the 1997 ELLINGTON STUDY GROUP CONFERENCE, to be held in Leeds, England, from May 22 until May 26.

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Duke came to Leeds four times: in 1958, 1964, 1965 and 1966. The most important visit was in 1958, when he was presented to Queen Elizabeth.

This presentation inspired him to write and to record "*The Queen's Suite*," which was released against his will shortly after he died.

His first stay in Leeds will certainly be remembered during this conference. We do not have a recording of any of the concerts in Leeds. We have chosen instead to copy on this Azure cassette the concert from Oslo on 5 November. All the programmes during this tour were very much the same.

When Duke came to Europe in 1958, for the first time many of his fans were eagerly waiting for him with their recording machines ready. As a result, we have now more or less complete recordings from 18 different concerts during this European tour. Some of the amateur recordings, made from broadcasts, have been replaced in recent years with beautiful CDs made from the original radio-tapes. Three concerts were even video-taped. From the still unissued audio recordings, the one from Oslo has the best sound-quality.

**Side A** Take The "A" Train  
Black And Tan Fantasy  
Creole Love Call  
The Mooche  
Newport Up  
Tenderly  
Perdido  
Sophisticated Lady  
Sonnet To Hank Cinq  
What Else Can You Do With A Drum?  
You Better Know It  
Rockin' In Rhythm  
Jeep's Blues

**Side B** All Of Me  
El Gato  
% Boo-Dah  
Hi Fi Fo Fum  
Medley:  
Don't Get Around Much Anymore  
Do Nothin' Till You Hear From Me  
Don't You Know I Care?  
In A Sentimental Mood  
Mood Indigo  
I'm Beginning To See The Light  
Sophisticated Lady  
Caravan  
I Got It Bad  
Just Squeeze Me  
It Don't Mean A Thing  
Satin Doll  
Solitude  
I Let A Song Go Out Of My Heart &  
Don't Get Around Much Anymore  
Take The "A" Train  
Diminuendo And Crescendo In Blue  
Jones X

There must certainly have been another concert on the same day in Oslo, because this one does almost fit on a 90 minute cassette. The last selection, *Jones*, is not complete. It has been issued completely on Azure CA-2, presented in Chicago at the Conference in 1984.

There are in this concert no surprises. All selections are very well known. Still we hope that you can agree with Duke when he makes his remark at the end of *Satin Doll*: "I like that!"

Sjef Hoefsmit

## Ellington's Pathé/Perfect and Cameo/Lincoln/Romeo Sessions:

### Continuing research

done by Luis Contijoch

About the beautiful work made by Steven Lasker trying to date elusive recording sessions, I can add my small contribution and I hope you'll find it of some utility.

Steven took the well known California Ramblers dates to deduct by interpolation a probable date for a Duke session. In my case, I have used matrix numbers very near to those assigned in the Ellington recording sessions. I have checked several sources, mainly the unpublished Sam Lanin Discography 1920-1931 by Mike Sutcliffe, in which I've found several *exact* dates for recording sessions of Sam Lanin's groups. I've avoided for this purpose the mention of those dates consigned as "early...", "circa..." or "fall of..."

Other sources were used to check the information: "The Fabulous Five" by Horst H. Lange, "Tommy Dorsey On The Side" by Robert Stockdale (this is a recent discography with new information) and my own lists of Pathé/Perfect & Cameo/Lincoln/Romeo Sessions that are photocopies of manuscripts made by the effort of a group of old collectors. Only exact dates were used for this work.

Furthermore I used from Brian Rust "Jazz Records" and "The Complete Entertainment Discography." I also used the "Perfect Dance-Series and Race-Series Catalog, 1922-1930."

As you see, in some cases, the dates consigned by Steven are coincident with my own little research and in other cases not. The main question is: Are those *exact* dates mentioned in these discographies true? I'm not a researcher so I haven't a reply for this question, perhaps Steven Lasker can add more information about this.

A few remarks: For this purpose and in order to be simple, I've mentioned the various groups involved with Duke, under his name. And those strange and unknown names mentioned in my work are — in most cases — Sam Lanin groups.

That's all for now, perhaps other DEMS members with more information about those "dance band" years can add their efforts to make the Steven Lasker's work more complete.

Luis Contijoch

Luis, you certainly are a true researcher! Thanks! DEMS

VAN EPS TRIO	106246	Nigger In A Fit	10 sep 25	PA 36337, Pe 14518
HONEY BOYS	106248	Normandy	10 sep 25	
HONEY BOYS	106249	Brown eyes, why are you...	10 sep 25	
<b>DUKE ELLINGTON</b>	<b>106250</b>	<b><i>I'm Gonna Hang Around..</i></b>	<b>11 sep 25</b>	
<b>DUKE ELLINGTON</b>	<b>106251</b>	<b><i>Trombone Blues</i></b>	<b>11 sep 25</b>	
MIKE SPECIALE	106254	Walking The Rails	11 sep 25	PA 36313, Pe 14494
MIKE SPECIALE	106255	I'm knee deep in Daisies	11 sep 25	PA 36316, Pe 14497
MIKE SPECIALE	106256	I want you to want me...	11 sep 25	PA 36328, Pe 14509
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ORIGINAL INDIANA FIVE	106726	Sittin' Around	26 mar 26	PA 36420, Pe 14601
ORIGINAL INDIANA FIVE	106727	Hard To Get Gertie	26 mar 26	PA 36428, Pe 14609
ORIGINAL INDIANA FIVE	106728	Too Bad	26 mar 26	PA 36420, Pe 14601
<b>DUKE ELLINGTON</b>	<b>106729</b>	<b><i>Georgia Grind</i></b>	<b>19 mar 26</b>	
<b>DUKE ELLINGTON</b>	<b>106730</b>	<b><i>Parlor Social Stomp</i></b>	<b>19 mar 26</b>	
ROSA HENDERSON/F.WALLER	106735	You Get Mad	23 mar 26	PA 7501, Pe 101
ROSA HENDERSON/F.WALLER	106736	What's The Matter Now?	23 mar 26	" "
LEE MORSE	106739	Thanks For The Buggie...	???	PA 25178, Pe 11612
MICKEY GUY'S HOTTENTOTS	106741	Two-ton Tessie	31 mar 26	PA 36438, Pe 14659
MICKEY GUY'S HOTTENTOTS	106742	Rhythm Rag	31 mar 26	PA 36433, Pe 14614
MICKEY GUY'S HOTTENTOTS	106743	Philadelphia	31 mar 26	" "
-----				
WILLARD ROBISON	108072	So tired	5 mar 28	PA 36772, Pe 14953
WILLARD ROBISON	108078	My Little Mother	7 mar 28	" "
<b>DUKE ELLINGTON</b>	<b>108079</b>	<b><i>East St. Louis Toodle-oo</i></b>	<b>8 mar 28</b>	
<b>DUKE ELLINGTON</b>	<b>108080</b>	<b><i>Jubilee Stomp</i></b>	<b>8 mar 28</b>	
<b>DUKE ELLINGTON</b>	<b>108081</b>	<b><i>Take It Easy</i></b>	<b>8 mar 28</b>	
PHIL HUGHES	108097	Hello, Montreal	16 mar 28	PA 36777, Pe 14906
PHIL HUGHES	108098	Mississippi Mud	16 mar 28	" "
THE FLORIDIANS	108099	Bluebird, sing me a song	19 mar 28	PA 36778, Pe 14959
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The same but with the Cameo-Lincoln-Romeo Masters...:

WILLARD ROBISON	2937	So tired	5 mar 28	Ca 8181, Li 2830
SOCIETY NIGHT CLUB ORCH.	2943	Little Mother	7 mar 28	Ca 8175, Li 2830
<b>DUKE ELLINGTON</b>	<b>2944</b>	<b>East St. Louis Toodle-oo</b>	<b>8 mar 28</b>	
<b>DUKE ELLINGTON</b>	<b>2945</b>	<b>Jubilee Stomp</b>	<b>8 mar 28</b>	
<b>DUKE ELLINGTON</b>	<b>2946</b>	<b>Take It Easy</b>	<b>8 mar 28</b>	
SAM LANIN'S TROUBADOURS	2954	In The Sweet Bye...	12 mar 28	Ca 8194, Li 2849
SAM LANIN'S TROUBADOURS	2955	And Then You Came...	12 mar 28	Ca 8187, Li 2842
SAM LANIN'S TROUBADOURS	2956	There's something...	12 mar 28	Ca 8174, Li 2842

BROADWAY BROADCASTERS	108428	Come on, baby	18 oct 28	PA 36890, Pe 15071
CASINO DANCE ORCHESTRA	108442	Adorable Dora	19 oct 28	PA 36894, Pe 15075
<b>DUKE ELLINGTON</b>	<b>108446</b>	<b>The Mooche</b>	<b>19 oct 28</b>	
<b>DUKE ELLINGTON</b>	<b>108447</b>	<b>Hot And Bothered</b>	<b>19 oct 28</b>	
<b>DUKE ELLINGTON</b>	<b>108448</b>	<b>Move Over</b>	<b>19 oct 28</b>	
SAM LANIN	108451	Marie	26 oct 28	
SAM LANIN	108452	Where The Song of...	26 oct 28	PA 36885, Pe 15066
BROADWAY BROADCASTERS	108453	Wings	26 oct 28	PA 36886, Pe 15067

SAM LANIN	108521	She's Funny That Way	10 dec 28	PA 36910, Pe 15091
SAM LANIN	108522	I'll Get By	10 dec 28	PA 36909, Pe 15090
FRANK KEYES ORCHESTRA	108523	My Mother's Eyes	10 dec 28	PA 36914, Pe 15095
<b>DUKE ELLINGTON</b>	<b>108532</b>	<b>Hottentot</b>	<b>30 nov 28</b>	
<b>DUKE ELLINGTON</b>	<b>108533</b>	<b>Misty Mornin'</b>	<b>30 nov 28</b>	
DAN RITCHIE	108534	I Want To Be Loved	12 dec 28	PA 36912, Pe 15093
OPPENHELM'S B.F.H.DANCE O.	108535	Sweet Dreams	12 dec 28	PA 36915, Pe 15096
HAROLD WHITE ORCHESTRA	108537	My Tonia	19 dec 28	PA 36913, Pe 15094
FRANK KEYES ORCHESTRA	108538	A Love Tale Of Alsace..	19 dec 28	PA 36911, Pe 15092

BROADWAY BROADCASTERS	3517	She's Funny That Way	10 dec 28	Ca 9023, Li 3052
BROADWAY BROADCASTERS	3518	I'll Get By	10 dec 28	Ca 9022, Li 3051
BROADWAY BROADCASTERS	3519	My Mother's Eyes	10 dec 28	Ca 9046, Li 3076
<b>DUKE ELLINGTON</b>	<b>3532</b>	<b>Hit Me In The Nose...</b>	<b>12 dec 28</b>	
<b>DUKE ELLINGTON</b>	<b>3533</b>	<b>It's All Comin' Home</b>	<b>12 dec 28</b>	
SAM LANIN	3536	My Tonia	19 dec 28	Ca 9034, Li 3063
SAM LANIN	3537	A Love Tale Of Alsace..	19 dec 28	Ca 9035, Li 3064
VINCENT RICHARDS ORCH.	3574	I'd Rather Be Blue...	9 jan 29	Ca 9045, Li 3074
BROADWAY BROADCASTERS	3575	Whatcha Gonna Do	9 jan 29	Ca 9043, Li 3072

VARSITY EIGHT	3698	The Sonority Stomp	8 mar 29	Ca 9098, Li 3125
<b>DUKE ELLINGTON</b>	<b>3713</b>	<b>Saratoga Swing</b>	<b>4 mar 29</b>	
<b>DUKE ELLINGTON</b>	<b>3714</b>	<b>Who Said...</b>	<b>4 mar 29</b>	
<b>DUKE ELLINGTON</b>	<b>3715</b>	<b>He just Don't Appeal</b>	<b>4 mar 29</b>	
VERNON DALHART	3723	When The Works...	feb 29	Ca 9111, Li 3138

# LEEDS '97

The fifteenth international Duke Ellington Conference took place in Leeds from May 22 until May 26 1997.

It was a smashing success.

It was only overshadowed by the very sad news about the physical condition of several of our dear friends.

On the last moment, **Willie Cook** could not come to the conference because of a minor heart attack. We have recent information, telling us that he is doing well. He was with us not only in 1985 but also in 1994. We were very much looking forward to see him again this year in Leeds.

This is his address: **Willie Cook, Wittstock Gatan 121, Stockholm, S-11524, Sweden.**

One of our regular speakers, **Alexandre Rado**, was also not present this year. There was a rumour that he is very ill and that he does not want to see anybody. We have called his wife and we were very sorry to hear that the rumour was true. Alexandre is still in the hospital. He has gone through a serious operation. He does not want any contact. We do not give you his address and we hope that all his friends will respect and accept his strong wish for total privacy.

**Art Pilkington** is a very powerful supporter of many Ellington related activities in particular the **Joe Igo/Gordon Ewing Itinerary of Ellington and his orchestra (DEI)**.

Art is together with **Marion** a regular attendant of the conferences. This year he was unable to come to the conference. We know now that he had to go to the hospital for an operation shortly before the conference. He is now going through three series of chemotherapy treatments. This is quoted from his most recent letter: "Not the best news but perhaps I'll be lucky. In any event, I intend to keep up the DEI research."

Art and Marion live at 1804-75 Wynford Hts. Cr., **Don Mills, Ontario, M3C 3H9, Canada. (001)(416)447-7283.**

For Willie, Alexandre and for Art, cards were circulating during the conference to be signed by their friends.

**Klaus Stratemann**, who is one of the veterans of the Ellington conferences and who is one of the most admired speakers and unique in as far as his subject is concerned: "Ellington on screen," is very ill. In the past year, he had to undergo three times a brain surgery. He has laid down his practice as a dentist and has moved to **St. Raphaelsweg 9, 32361 Preuß. Oldendorf, Germany.**

Klaus managed to come to the conference in Leeds and he did his traditional presentation. He himself claimed his German stubbornness to be behind this. We gather that it is his love for Ellington and for his friends that encouraged him to come.

We very much missed also our dear friends **Rhoda** and **Jack Towers**. Jack fell and broke two ribs when he carried his equipment back to his car after a presentation for Chapter #90 in Washington. His friends from Washington felt a bit guilty for what happened. It was the first time he missed a conference. Only **Patricia Willard** and **Morris Hodara** are still keeping the record of having attended all the conferences since 1983.

Jack and Rhoda live at 1200 Tucker Lane, **Ashton, MD 20861, U.S.A. (001) (301)570-4236**

During the conference **Bill Hill** made a bad fall during his Sunday-morning walk. This is what he wrote later: "I was looking at the view and not where I was going. I compounded the effects of my fall by twisting in mid-air so that I wouldn't

land on the leg where I had a hip-replacement operation. I am now slowly improving but my ribs give me sharp pain from time to time. Especially when I laugh, but so far I haven't found anything amusing."

So, in case you want to cheer him up, do not be too funny! Here is his address: **Wm Fawcett Hill, 5304 1/2 Village Green, L.A., CA 90016, USA. (213) 290-1291.**

The conference in Leeds was unique in several respects. It was the first one in which every presentation started and stopped exactly according to the programme. This was achieved in two ways: the first presentation started exactly in time and it was made clear that this was going to happen every time. For making a halt to a presentation there were two cards: a yellow one meant: "still 5 minutes to go" and after these 5 minutes the red card was seldom necessary.

It was also the first time that we had our dinner party on the evening of the first full day. It seemed somewhat odd, but after the conference it was very clear that **Roger Boyes** and his committee made a good decision. The programme was a constant crescendo towards the final afternoon and the final evening. To have the diner party on the same day would have been too much.

There will be undoubtedly extensive reviews in many newsletters from **DESUk**; **TDES**; **Chapter #90 (Washington)**; **Chapter #40 (Toronto)**; **The Duke Ellington Society of Sweden** and even in "Momentum," the **Strayhorn Family Newsletter**. Since the evening concerts are becoming more and more important parts of the conferences, these concerts will certainly be covered in great detail in these newsletters. Writing for the **DEMS** bulletin, concentrated as it is on the research of the history of Ellington's career, we hope that nobody will misunderstand our decision to focus in our review on matters that are important for discographers and collectors.

We will only say that the music was more impressive than ever and that we have bought CDs from the duo **Alan Barnes** and **David Newton** as well as from the stunning **Echoes Of Ellington Orchestra**. We hope to have room in one of our forthcoming bulletins to give you some details of these CDs in the column "Ellingtonia," which might become more important in the future (See page 23 of this edition).

For the collectors/discographers among us, it was a real surprise to find among the documents for the conference a facsimile edition from the very first **Ellington Discography**, compiled by **Victor Carol Calver** from information in "Music," the "Melody Maker" and the gramophone companies' lists. The original is held in the library of the **British Institute of Jazz Studies**. It was first published in 1934. It is nothing compared to the **Aasland discography** from 1954, but it is undeniable the first one that ever appeared.

The first day started with the traditional presentation by our friends from the **Smithsonian Institution**. They find each year the time and the energy to assemble a beautiful presentation around the many memorabilia in the **Ellington Collection**. This year the presentation was concentrated on **Ellington in Europe**. The title of the presentation, "Swingers for the Cause," was taken from **Sidney Poitier's** part of the dialogue in "Paris Blues," where "the Cause" was meant to be the struggle for civil rights in the US.

We are very happy to see with how much love and dedication the **Ellington collection** is constantly researched by **Annie Kuebler**, **Scott Schwartz**, **Ben Pubols** and **Ted Hudson** who were present and by their colleagues who we hope to see again next year in Chicago.

**Vic Bellerby**, chairman of **DESUk** played for us some of his favourite records of Ellington, performing work from other composers. Both the choices he made as well as the personal comments he gave were highly appreciated.

Bill Berry and Bob Hunt reflected about the "Ellington Brass Tradition." Bill Berry was apparently very much enjoying his second appearance at an Ellington conference. It was for many of us a great pleasure to see him back after 9 years. Bob Hunt was a new face for me, which I will not easily forget after his talk, but much more so after having heard him play the Joe Nanton parts in the Echoes Of Ellington Orchestra on the last evening.

Bill gave an example of Duke not always wanting a specific solo being played by the same soloist. He mentioned the fact that Duke made a whole session with Paul Gonsalves playing the solo's, normally played by others. He referred to the Fantasy album "Featuring Paul Gonsalves." He said that this session was done on the same day as the recordings for the National Guard Transcriptions with Della Reese. This is not correct. He must have meant the recording for the "Garry Moore Show" as mentioned in Stratemann on page 460. The National Guard Transcriptions with Della Reese were recorded on 13Feb62. The Fantasy album on 1May62 and the "Gary Moore Show" on 1 until 4May62.

Jeff Lindberg, the music director of the Wooster Symphony Orchestra as well as a co-leader and co-founder of the Jazz Members Big Band of Chicago, returned to the roots of our conferences with his very illuminating talk about transcribing in general and doing so with Ellington/Strayhorn music in particular. As an example he choose the second movement of "Suite Thursday," together with the third movement, considered to be written by Billy Strayhorn.

There has always been (and still is) a heavy discussion whether the music should be played identical, note for note, or that the musicians should have full freedom to play their own solo's as they like it.

Jeff turned out to be a strong advocate for making transcriptions useful for both parties. He suggested that transcribers should write down every single note, for those who want to play these notes and also give the chord symbols, for those who want to improvise. We looked in our New Grove Dictionary Of Jazz and found: "As well as providing information for the rhythm section, chord symbols indicate to soloists the harmonic structure to keep in mind while improvising."

With his example, *Schwiphti* (or *Schwiphtiey* on the original score), he illustrated how difficult it is to make a choice for certain notes. His transcription of the piece contained every note, also the piano-, bass- and drum-parts. He based his transcription first of all on the Parisian recordings in February 1963. His second source was the studio-recording of October 1960 and his least important source was the original manuscript. In spite of what one could expect: that having the original score from the Smithsonian collection at hand, would make things easier, the recordings of the piece, show clearly that there have been made later many improvements (or errors?) from which no notations have been found.

Dave Gelly, author, broadcaster and musician, made a beautiful presentation, dedicated to Ivie Anderson, the number one singer of Ellington. The committee gave us each afternoon a session without the slightest chance for any discussion, in an atmosphere of total agreement among the participants.

Saturday afternoon it was David Redshaw, a fellow Ellington-fan, who made us listen to the music of Harry Carney. Again a unique member of Duke's band. Also about Harry no discussion is possible. He was the best. During both presentations, the audience, sitting back and fully relaxed, enjoyed listening to many very well known recordings. Only those who have been to these conferences, can understand that we even give an applause after many musical examples.

The Saturday morning started with two important sessions for discographers and fanatic collectors.

First Jerry Valburn played for us all the recordings, made of *Café Au Lait* on 6Dec56 and *Allah Bye* on 20Mar57. The two sessions have been adjusted now in our files and read like this:

NYC, 6Dec56			
<i>Café Au Lait</i>	intro rehearsal	0:12	6 L
	Co 57104-2	2:20	6 L
	false start	0:10	6 L
	false start	0:17	6 L
	false start	0:12	6 L
	Co 57104-3	2:34	6 L
	false start	0:01	L
<u>take -4</u>	false start	0:03	L
	complete	2:34	L
<u>take -5</u>	false start	0:09	L
<u>take -6</u>	false start	0:02	L
	complete	2:36	L 9 3
<i>The Star Crossed Lovers</i>	Co 57105-1		6
	Co 57105-2		6
	Co 57105-3		6
	Co 57105-4		6
	Co 57105-5		6
NYC, 20Mar57			
<i>Your Love Has Faded</i>	8 takes, not issued		
	Co 57522-9		2 7
<i>Allah Bye</i>	breakdown	0:14	L
	Co 57562-2	3:19	7 L
	rehearsal	0:05	L
<u>take -3</u>	false start	0:06	L
	complete	3:53	L
	false start	0:04	L
	Co 57562-4	3:46	L F
	Co 57562-5	4:03	L 3

#### Sources:

2 = CBS 26306	DEMS 85/1-6
6 = Up To Date 2006	DEMS 82/5-2
7 = Up To Date 2007	DEMS 83/3-3; 84/1-4
L = presentation by Jerry Valburn in Leeds 24May97	
9 = CBS 88219	DEMS 85/3-2
F = Franklin Mint 4002	DEMS 80/3-4
3 = CBS 88653	DEMS 85/1-4

The take-numbers which are underlined have been mentioned in the recording studio and recorded on the tape.

Jerry Valburn mentioned that in the session of 20Mar57 also the *Piano Improvisations* have been recorded. We have in our files for these *Piano Improvisations* the date of 13Mar57. See also DEMS 85/1-7.

Jerry is trying to make this partially unissued material available on CD.

Steven Lasker had even more spectacular new finds to share with us.

He started with the last part of *St. Louis Blues* 49007-3 from 20Dec28, followed by *Doin' The Voom Voom* 49655-1 from 16Jan29. *St. Louis Blues* will be included in a forthcoming BMG CD, dedicated to Bubber Miley.

Steven will also try to get the well known take -2 from *Doin' The Voom Voom* on that CD replaced by this recently found take -1, although the master has to be redone.

He played again for us *Three Little Words* 61013-1 from 20Aug30, when Duke and the band were accompanied by the Emmanuel Hall's Quartet (and not a quintet!) It might never be issued because it is only interesting for a very small group of collectors. That's why we hope that Steven, who played this for us in Los Angeles on 15Jun91 for the first time, will play it again, after a couple of years.

During this presentation, he also mentioned that take -1 of *I'm So In Love With You* from 21Nov30 has been found. We hope that Steven will make his traditional presentation in Chicago and will let us listen to this new find, although it sounds very much the same as the well-known take -2.

The most amazing find is from two cardboard amateur-cut recordings with a total of 4 sides, resulting in 3 interruptions. It contains a 15 minutes broadcast with what was called "Jimmy Blanton and his orchestra." This name is not on the recording, but it could have been picked up by the amateur who made these records and wrote it on the labels. Jimmy is very much featured, but it is Duke's band.

It starts with the oldest recording where *Take The "A" Train* is used as the opening theme, followed by *Sepia Panorama* with an extraordinary solo by Jimmy Blanton of two choruses; a very fine and complete recording of Ivie Anderson singing *It's Square, But It Rocks*; Johnny Hodges playing "his arrangement" (sic) of *Day Dream*; a complete recording of *In A Mellotone* and closing with *Raincheck* in the same arrangement as on RCA FXM1 7274 and Jazz Archives JA-15 from 12Jun41 and with the same intro by Duke that became later *The Second Portrait Of The Lion*. In later performances of *Raincheck* this intro was left out.

Steven's closing example was a 2 minutes segment of a half hour interview by Leonard Feather in which Duke made a remarkable statement about Jelly Roll Morton, playing the piano as a high school teacher.

Another two hour tape with several interviews (Mercer, Ruth, Billy Strayhorn, Al Celley a.o.) will be given to the Library of Congress but was not played.

Steven announced the release of *Perdido* 070682-2 from 21Jan42 (which he played for us in New York on 12Aug93) on a BMG Ben Webster CD, to be issued this fall.

We sincerely hope that we will also see the amazing 15 minutes Jimmy Blanton broadcast from the Trianon Ballroom at Southgate in Jun41 on a CD in the near future.

The absolute highlight of the conference was the appearance of Kay Davis as a member of the panel that gave us insight in Duke's 1948 tour through Great Britain, France, Belgium and Switzerland. She took part in a panel, chaired by Peter Newbrook, who established in 1947 together with Carlo Kramer the record company under the name of Esquire.

All three members of the trio that accompanied Duke, Kay and Ray Nance were present: Jack Fallon, the bass-player, Malcolm Mitchell, the guitar-player and Tony Crombie, the drummer. Ray was represented by his wife Gloria Harper Nance.

This most pleasurable presentation, full of anecdotes and precious memories of almost 50 year old happenings was illustrated by some audio- and video-recordings: Kay Davis doing *Mood Indigo* on 11May45, Ray Nance doing *Basin Street Blues* on 9oct59 and *Jump For Joy* on 16Feb65 and Kay Davis singing *Violet Blue* on 6Mar50. Peter Newbrook also played for us two 78 rpm Esquire recordings, made in London on 1Jul48 by Ray Nance & The Ellingtonians. Four sides were cut. He played for us from Esquire 10-041 *I Can't Give You Anything But Love* and from 10-042 *Moon Mist*. He unveiled the true identity of "The Ellingtonians." It was in fact the Ray Ellington quartet, which played in the Downbeat Club during Duke's two weeks engagement at the Palladium. Mainly for expediency and secondly for commercial reasons the identity of the musicians was protected by giving them another name. The guitar-player, Lauderic Caton changed his name for this session into Lawrence Rix. The piano-player's real name was Dick Katz. He changed his name into Bill Richard. The double bass-player's name was Coleridge Goode. He appears in the discographies as George Goodwin. Ray Ellington, the leader and the drummer of the quartet, used his original name: Reggie Pitts.

From the many highly interesting stories from 1948, we will only give you this one: Malcolm Mitchell, answering the question how difficult it was to play with Duke: "If you made a mistake, he followed you."

Another very interesting background information came also from Malcolm. He told us how the recording came to survive, made by Duke and himself, of *Take The "A" Train*.

For the recording of a television show, on board of a ship, in which Duke should appear, Malcolm was invited to play the guitar. After the performance was filmed and checked, it became clear that the camera-men were so much concentrating on Duke, that they forgot to make a shot from Malcolm. He was asked to play his part again in front of a camera in synch with the earlier recorded soundtrack. When he explained that he was totally unable to play the same improvisation again, they made him an acetate of the soundtrack and send him home to practice. This acetate was used for the Souvenir CD (see page 14 of this bulletin). Malcolm also showed us on screen a recording of the television-show that resulted from all these complications.

The date of this recording puzzled us. Malcolm told us that there were no television camera's in these days. But that was not so in 1958. Also the fact that there was an acetate made and not a copy on tape, makes us question the year of 1958. On the other hand, Duke looked certainly not young enough to be only 49 years old (as in 1948). In 1950 he did not visit England. The way Malcolm was introduced to Duke in the beginning of the show, as an old friend, indicated that it also was not 1948. Roger Boyes told us that the recording was made in 1958. We think he was right.

Ray Avery presented to Kay Davis a picture of herself, made by one of her many admirers, Bob Douglas, accompanied by a note from Bob Douglas for Kay. The picture was made in Detroit in 1946 or 1947.

Peter Newbrook insisted that Kay should sing for us. She did *Creole Love Call* a capella. It was wonderful!

After her courageous performance, the trio could not refuse to play for us. After *Satin Doll*, it had to give an encore: *Don't Get Around Much Anymore*.

This was without a doubt the most memorable session of the whole conference.

Klaus Stratemann had chosen this time for his traditional presentation of Ellington on screen: "Duke Ellington and the advertising media." He explained that Duke has never been popular enough to be very much in demand.

From 26Jun60, he showed us a part of the series "Playback," in which Columbia promoted Duke's and Billy's Tchaikovsky album.

A great surprise was the showing of the picture "Astrofreight." It was also a surprise for Klaus, who saw this picture for the first time. The music for this picture was recorded on 26Aug64. For those who have not read Klaus' book, the relationship between the second movement of "Ad Lib On Nippon," titled *Igoo* with one of the parts of the soundtrack, titled *Iglo* became clear. The themes are identical, the titles are both reduced to a four letter word from "Igloo." "Igloo" is the descriptive name, given to the segments in which the freight for the Astrojet 707 had to be divided in order not to loose space in the aircraft.

Taken from the documentary "Reminiscing In Tempo," Klaus showed us the TV commercial, recorded on 30May66 in Pittsburgh for Duquesne Company's "Duke" beer, followed by the "Graven Filter" commercial, recorded in Sydney on 8Feb70.

The last commercial, Klaus presented to us, must have been the last one Duke made. It became known as the "Hammond Organ Chat." It illustrated very well Klaus' statement that Duke had to earn some extra money in order to keep his band together. His most important source was the vast amount of compositions, copyrighted on his name, but this was apparently not sufficient.



At the end of his presentation, Klaus was very tired. The audience enormously appreciated that he made this presentation in spite of his illness. We gave him a long and standing ovation.

The next speaker was David Redshaw. We commented on his presentation, about Harry Carney, earlier on page 7.

The last presentation on Saturday was made by Brian Priestley. He gave us the results of his research of the "Far East Suite," "definitely an absolute masterpiece of Duke's last decade," as he proclaimed it. That same evening he was going to play parts of that Suite for us with his septet.

Brian concentrated on the original "Far East Suite" which means that he left out "Ad Lib On Nippon." This part of the album is a Suite in itself. It is written later, inspired as it was by Duke's visit to Japan.

As most of us know, one of the parts of the "Far East Suite" was written before the tour in 1963. It was recorded as *Elf* on 18Jul63. In Mercer's listing of the Danish collection it is called *Ballad* (by Strayhorn) *ELF*, see DEMS 80/2-4; 85/3-10 and 85/4-2. Take -4 of the 18Jul63 recordings is issued as *Isfahan* on Volume 4 of the Private Collection CDs. Brian pointed our attention to a minor change in the arrangement which gave a great improvement: the first 8 bars of the second chorus were rewritten for the later performances in concert and for the commercial album. Was this the "Ellington effect" on this beautiful Strayhorn original?

The core of the Suite consisted of: *Amad*, *Agra*, *Bluebird Of Delhi* and *Depk*. These four selections have been performed many times in the same sequence during concerts in 1964.

From *Amad*, Brian showed us a video-recording from 3 or 4Sep64 in Toronto. It was apparently played back. Jimmy Hamilton was filmed with a clarinet, but he played tenor in the soundtrack.

*Agra* was also one of Billy's compositions. But Duke loved the intro so much that he changed the score to have it repeated later in the piece.

For *Bluebird Of Delhi*, the bass-part of the introduction was written out in the score. Ernie Shepherd played only one note, where there were two in the score, but after he fell ill and was replaced by Jimmy Woode, suddenly we hear both notes in successive recordings.

In *Depk*, Brian helped us to distinguish in the second theme the 6 beats to the bar, which seem to be inspired by "the kick on the sixth beat," demonstrated by the dancers as described by Ellington, quoted by Stanley Dance in the liner-notes of the album.

In 1965 "Ad Lib On Nippon" took over the role from the group of four selections from the Suite, to be featured in the concerts. *Mount Harissa* only appeared in the concert-programmes in 1967 and 1968. It seems to have been written in 1966 by Ellington. The second theme contains a kind of quotation from *Isfahan*. At DEMS, we have a note that some people have the feeling that it is based on *Take The "A" Train*. It makes the impression that Duke wanted to pay a tribute to Billy, who was very ill at that point.

Strangely enough *Tourist Point Of View* and *Blue Pepper* were only performed once for inclusion in the album.

Together with some of the scores, sent to Brian by the Smithsonian Institution, came also a score with several titles: *Foreign Blues*, *East And East East*, *East East Of East* and *East East By East*. As far as Brian could find out, this piece has never been recorded and it is also not mentioned in Duke's *MIMM*. Brian wrote an arrangement for his septet and he played it during the evening-concert. During the first hearing, we have not recognized it as an earlier existing composition. But by the courtesy of Tony Adkins, who sent us an audio recording of Brian's performance that evening, we have been

able to listen more closely and we have identified the piece as *Mendoza*. There are two recordings of *Mendoza* in circulation. Both from 15Jun70. Track -24 is in the Danish Broadcast #20 and track -40 is issued on the Pablo album, titled "Up In Duke's Workshop." See DEMS 84/4-10; 96/2-10 and 97/1-4.

On Sunday morning, Josie Childs, Mariam Ewing and Tim Black invited us to come next year to Chicago. We will publish details of Ellington '98 in the next bulletin.

David Hajdu gave a pleasing lecture about "Saturday Laughter." This was another attempt by Duke to create an opera, based this time (1958) on a 1955 novel, titled "Mine Boy." The theme of the opera would be "apartheid," which could be the reason for the unsuccessful fund raising and abandonment of the plans. David gave a description of this story in his book *LUSH Life*. Duke and Billy wrote 22 songs for the production. From some we heard recordings, made for the presentation to the potential financial supporters. It is strange that nothing of all these musical themes has ever popped up elsewhere.

The next speaker, Richard Wang, professor of the University of Illinois at Chicago, also covered a not very successful attempt for staging a show in that period. In early 1959 Duke, Billy and Sid Kuller tried to bring "Jump For Joy" to life again in Miami Beach. One of the new songs, created by Billy and Sid, was *Walk It Off*. This song was included in the revival of the show in 1991 in Chicago by the Pegasus Players. Richard showed us a video-recording of that performance.

Barbara McNair sang for us at Ellington '91 in Los Angeles. Specially written for her in 1959 and not performed in L.A. was *Three Shows Nightly*. For the occasion of the Sid Kuller Memorial Celebration in 1993 (Sid died on 16Sep93), she made a home video in which she sang this hilarious song. Richard showed us this recording.

During that same Memorial Service, Eugene Ware, the middle one of the trio Pot, Pan and Skillet recited the words, Sid wrote for the number titled "Made To Order," in which the "Zoot Suit" was launched. From his speech a video recording was made. Eugene, who also came to Ellington '91, made the remark on screen that those who think that "rap" is a recent innovation, should listen to Sid Kuller's text.

Richard showed a segment of the documentary "Reminiscing In Tempo," in which we see Sid Kuller giving comments on "Jump For Joy," illustrated with fragments of film, made by Harry Carney and with some parts of the Mary and Andy MacKay silent 8mm pictures, made in the ninth week of the twelve weeks stay of the 1941 show at the Mayan Theatre in Los Angeles.

Richard also showed us video recordings, made from the Chicago production in the fall of 1994 by the Pegasus Players of "Beggar's Holiday."

The first song, *Girls Want A Hero*, or *I Want A Hero* (also known as *Where Is My Hero?*), the second, *Women, Women, Women* and the third, *Brown Penny*, are well known. David Hajdu and Walter van de Leur have found proof that the music for these three songs was written by Billy Strayhorn. We also saw the performance from an unknown song, titled *Praise The System*, or *We Don't Want The Wings Of An Angel*. It is a hilarious text by John Latouche, in which four prisoners tell you how happy they are with three meals a day and a roof over their head. This song was cut from the Broadway production before it opened at the end of 1946 and was restored now by the Pegasus Players. See for a list of 56 songs of "Beggar's Holiday," compiled by Dan Caine, DEMS 85/3-11 & 85/4-10.

It is sad to hear that unfavourable reviews made the 1994 show in Chicago come to an end after three and a half weeks.

Brian Priestley chaired the panel with Bill Berry, Jimmy Woode and Norris Turney. The subject was supposed to be Duke's connection with Great Britain, but the discussions covered much more than only that. There were many anecdotes and several incredible stories about racial incidents

An interesting detail for discographers came from Jimmy's statement that when he was called to join Duke's band to replace Ernie Shepard, he took a cab and drove two hours to Munich to find out that the band had left for Frankfurt. This can help to solve a problem.

Like many other collectors, we have a tape with a concert from 5Mar64 in Hamburg. This concert is confirmed in many discographies: DESOR 915, Nielsen page 290 and Timmer (4th ed.) page 244. DESOR has Ernie Shepard on bass on 5Mar64, but since the correction in DEMS 81/1-5 that Jimmy Woode was on bass on 5Mar64, this correction was adopted by Nielsen and Timmer.

In Stratemann page 477 we see that Munich was played on 5Mar, Frankfurt on 6Mar and Hamburg on 14Mar64. The information that Munich was on 5Mar came from the Joe Igo Itinerary and Joe (or Gordon) credited Benny Aasland for this correction. We have now the confirmation from Jimmy that Munich was played the day before Frankfurt and we should decide what to do with the concert in DESOR 915: either put it on Munich 5Mar or Hamburg 14Mar. We have listened to the double note on the bass at the start of *Bluebird Of Delhi* and also to the strong bass playing in Jimmy's style in *Tootie For Cootie*. We decided that we heard Jimmy, which means that in our files, this concert is now on 14Mar64. We know from Klaus Stratemann (page 483) that Ernie Shepard was hospitalized on 4Mar64 with a heart attack. That leaves us with these questions: was Ernie stricken by his heart attack after the concert in Zürich? If not, who played the bass in Zürich on 4Mar61? And who replaced Ernie in Munich on 5Mar61? There are no recordings known to exist from either one of these two concerts.

Another interesting detail came from Bill Berry. When he first joined the band, he drove with the bus to a gig in Massachusetts. There were seven trumpet players that night. A couple of days later there were again five. He couldn't tell the names of the two who left the band. We know that Harold Baker and Bill Berry were on 4Dec61 at the opening night in Basin Street East, New York. If Bill came in the band before that day, that could also have been the case with Harold Baker. We know that Harold McGee also was in the trumpet section prior to the stay in Basin Street East. Eddie Mullens and Cat Anderson must also have been in the bus. The only two dates from which we have no knowledge if and where the band was playing shortly before 4Dec61, are 1Dec61 and 23Nov61. All other dates have locations, not in Massachusetts. Willie Cook left the band on 1Nov61 as did Ray Nance for a stay elsewhere during two months. Even if we count them together to reach the number of seven, we must be wrong, since Bill would certainly have remembered their names. The question remains: who were in that bus and where was the bus going to.

After the session we asked Norris Turney to confirm that he never played a brass instrument. When he was sitting in the trombone section and even occasionally in the trumpet section, he transposed the score for the brass instrument and played on his own saxophone. This answers a question by François Moulé in DEMS 91/5-6, concerning the liner notes belonging to the CD JMY-1011-2 "DE Live at the Salle Pleyel."

The last afternoon started with the best presentation ever. Until Leeds, we have always considered the presentation by Loren Schoenberg in 1988 at Oldham to be the top. His

subject was *Midriff*. He played us several recordings and explained us why this composition is undoubtedly a masterpiece. This year he was beaten by Peter Long who not only played it for us live with his fabulous band, but also made the musicians play their different parts alone. This gave us (ignorant people, not reading music) a spectacular insight in the construction of the music and the genius behind it. We knew that Duke and Billy wrote different scores for the instruments in one section, but now we heard it for the first time. We also understand now much better the statement, made by Gunther Schuller in 1984 in Chicago, that he sometimes can enjoy more, reading a score than listening to the recording.

The last session of the conference showed us an excerpt of the ballet called "Nutcracker Sweeties." This ballet is based on the Ellington/Strayhorn scores and choreographed by David Bintley, the artistic director of the Birmingham Royal Ballet. The Royal Ballet is together with Peter Long and the Echoes of Ellington Orchestra making a tour through Britain with this very successful programme since the end of last year. Together with the conductor, Paul Murphy, David and Peter explained to us the many facets of combining the classical ballet with the jazz-idiom. The demonstration was done by one of the dancers: Monica Zamora, who could not leave before she gave an encore of her personification of Rita Hayworth in *Sugar Rum Cherry* on nude feet, because of the carpet.

In answer to a question at the end of the presentation, how the fixed choreography of a ballet can be combined with the improvising element of jazz, David Bintley explained that he insisted that the improvised solo's of the record should be written out and Peter Long answered: "If the learned gentleman had been paying close attention, he would of course have noticed Paul Gonsalves' solo being played note for note twice by Iain Dixon." — "The gig is a little unusual for us in that we are a giant, but very reasonable priced record player."

We are very much looking forward to the realisation of the projects of David Bintley and his ballet company for bringing on stage "Such Sweet Thunder" in 1999.

After this last presentation of the conference, we walked to the nearby Cathedral Church of St. Anne, where we enjoyed a very moving Sacred Concert. This was again a "fresh" and highly successful initiative of the committee. It was a revelation to hear how good for instance *Echoes Of Harlem* sounds in a church. We have the greatest respect for the students of the City of Leeds College of Music and especially for the lovely girl-singer, who had not only the courage to sing *Heaven* but also the talent to do so. It was marvellous! We are sorry that we can not give you her name.

The same band that we heard in the afternoon, The Echoes of Ellington Orchestra, played for us on the last evening. We again apologize for not reviewing the concerts. But we must say that this group of highly professional and motivated musicians has made an overwhelming impression on everyone in the audience. It is very seldom that one can hear a recreation of Ellington/Strayhorn music that swings! The fast and jumpy pieces came out extremely well. We believe that this has to do with the character of the leader, Peter Long, described in the programme as "shy and retiring."

Only numbers as *Chelsea Bridge* and *Black Swan* suffered from too much syncopation. *Rockin' In Rhythm*, *Take The "A" Train*, *Echoes of The Jungle* and many more, were breathtaking, especially because this was live! And no recording technique can beat a superb live performance like the one that concluded this very successful conference.

Sjef Hoefsmit

## VIDEO REPORTS

## CBC-TV MUSIC MAKERS SHOW

Klaus Stratemann showed us on 21Jun96 in Toronto at the Ellington Conference a video recording of the Music Makers Show, see DEMS 96/1-6 right column, sixth paragraph. Art Pilkington, the happy owner of this video, showed it later to two of the musicians, who took part of this production. They identified the personnel for us. Here are the results:

The CBC-TV Toronto production with the Music Makers Orchestra had been titled "The Jack Kane Show" but the name was changed when Jack Kane died suddenly on March 27, 1961.

Rehearsals were held on Tuesday and Wednesday, 18 & 19 April 1961 with a public taping session on the evening of the 19th. Gordon Kushner said some of the material was pre-recorded but couldn't advise the particulars. The program was telecast on Monday, April 24, 1961.

## SCREEN CREDITS

Produced and directed by	Bill Davis
Special guests	Duke Ellington, Harry Carney, Sylvia Murphy, Don Francks, Don Cameron
Orchestra conductor	Gordon Kushner
Music arrangers	Jerry Toth, Rick Wilkins
Written by	Bernard Rothman
Additional material	Frank Peppiatt, John Aylesworth
Musical consultants	Earl Parnes, Vern Kahanen
Vocal group arrangements	Bill Brady
Settings designed by	Stan Sellen
Costumes	Stuart McKay
Technical director	Bill Andrews
Lightning direction	Tom Ashworth
Audio	Orm Collier

## PROGRAM FORMAT

<i>Take The "A" Train</i>	remarks by DE
<i>Love You Madly</i>	Sylvia Murphy, vocal
<i>In A Sentimental Mood</i>	Babs Babineau, vocal - off camera
<i>Sophisticated Lady</i>	intro by DE and feature for HC
<i>Satin Doll</i>	feature for the reed section
<i>Caravan</i>	Ross Culley, trombone, and HC
Medley:	
<i>In A Mellotone</i>	vocal group, segues into
<i>I Let A Song Go Out Of My Heart</i>	Sylvia Murphy, vocal
<i>It Don't Mean A Thing</i>	segues into
<i>Do Nothin' Till You Hear From Me</i>	Don Francks, vocal
<i>Don't Get Around Much Anymore</i>	vocal group and HC
<i>Prelude To A Kiss</i>	Bill Richards, violin solo
	Babineau, vcl. - off camera
	unknown ballet dancer
<i>I'm Beginning To See The Light</i>	Murphy & Francks, vocal
<i>Mood Indigo</i>	Ross Culley, trombone solo

Commercials and announcements, etc. are not listed.

## MUSIC MAKERS ORCHESTRA for April 19, 1961

4 Trumpets	Ellis McLintock, Morris Isenbaum, Bernie Rowe, Gordon Braund
4 Trombones	Ross Culley, Murray Ginsberg, Frank Reynolds, Teddy Roderman
5 Reeds	Lew Lewis (ts), Ben Paul (as), Roy Smith (ts,clt), Jerry Toth (as,clt), Moe Koffman (as,flt)
Piano	Jimmy Coxson
String Bass	Joe Niosi
Percussion/Conga dr.	Johnny Niosi
Guitar	Henry Monis

Drums	Ron Rully
12 Strings	Morry Kernerman, Bill Richards, Blaine Mathé, Josef Sera, Harry Bergart, Maurice Solway, Ivan Romanoff, Jack Neilson, Harold Carter, Isaac Mamott, Cornelius Ysselstyn, Frank Fusco
4&4 Vocal Group	Babs Babineau, Cathy McKinnon, Yvonne Lauder, Freda (Freida?) Wright, Laurie Bower, Elliot Van Evera, Ken Steele, Warren Van Evera
Ballet Dancer	Unidentified.

The musicians were identified by Gordon Kushner and Murray Ginsberg. Art Pilkington

There are only four selections in which we both hear and see Ellington play the piano: *Take The "A" Train*, *Sophisticated Lady*, *Satin Doll* and from the Medley: *I'm Beginning To See The Light*. We do not hear him, but we see him sitting at the piano during the performance of *In A Sentimental Mood* and *Mood Indigo*.

From the 12 strings, 10 are violins and 2 are cello's.

When we see the reed section in action, we see, apart from HC, 2 tenors, 2 alt-saxophones and one baritone-saxophone.

We wonder what the contribution was of Don Cameron.

There is a lack of descriptiveness in the English language. One has to watch the video recording to know that the unknown ballet dancer is a beautiful (unknown) young girl and not a man.

At the very end of the show we hear and see the orchestra play *Summertime* as if it were its signature tune. DEMS

## Second Sacred Concert

Gustav Vasa Kyrkan, 6Nov69

See DEMS 97/1-13

Regarding the 6Nov69 Sacred Concert in the Stockholm Gustav Vasa Church the band consisted of: Cat Anderson, Cootie Williams, Mercer Ellington, Rolf Ericson, Ambrose Jackson tp, Lawrence Brown, Chuck Connors, Gunnar Medberg tb, Procope, Hodges, Turney, Ashby, Gonsalves, Carney reeds, Duke, Victor Gaskin and Rufus Jones.

Organ was played by Wild Bill Davis. Unknown conga player was added in the last number (*Praise God and dance*). Beside Alice Babs and Tony Watkins, The Swedish Radio Choir (32 voices) was conducted by Eric Ericson (winner of the Polar Music Prize 1997).

Tom Whaley assisted Eric Ericson rehearsing the choir a few days before the band arrived.

Ambrose Jackson also played on the two Stockholm concerts of 4Nov69, but the two Swedish musicians did not.

Two dancers also appeared in the last number, Clifford Fears and Walter Nicks, two Americans who lived in Stockholm for many years.

As an encore after *Praise God and dance*, Tony Watkins sang *The Lord's Prayer* and the choir sang the last part of *In The Beginning God*, maybe not recorded by the Swedish TV. Jan Bruér

## DEMS 94/2-1, top:

## NEW DISCOVERIES

It has now been established that the correct date and location from the video recording, recently discovered by Sergio Portaleoni is November 18, 1958, Torino, one of the two concerts at Teatro Alfieri.

The concert was recorded by the Italian RAI, but never broadcast: it is a new Ellington find, completely unknown!

Luciano Massagli

## VIDEO REPORTS (continued)

### Newport with Ray Charles and with Louis Armstrong.

In a superficial two hours documentary titled "100 Years of Jazz", I saw on the Dutch television a very short glimpse from the Newport Jazz Festival with Ray Charles on the piano and Louis Armstrong singing *Hello, Dolly!* in front of Duke's orchestra after which Duke gave Louis the usual four kisses. Wild Bill Davis could be spotted sitting not far from the piano, playing his organ. Since Wild Bill joined the band not before the end of July 1969 and Duke was in Europe in July 1970, I presume that this recording must have been made in 1971, a few days before Louis died (July 7, 1971). Can anybody confirm this?

1971 was the last year that the festival was held in Newport. After it ended in a riot, in 1971, it was moved to New York. Sjef Hoefsmit

### Videotaping with Duke

DEMS 95/2-6, bottom right:

Thank you very much Mr Rickles for sending in the Martin Williams' eye-witness report of the video-taping of Duke for the Robert Herridge Show. Our gratitude also goes to the late Benny Aasland for publishing it in the 95/2 bulletin.

In spite of the headache, caused by the small font, we hope that reading this article of the late Martin Williams was a great pleasure (as everything is, he ever wrote).

Any way, we know now that the recording was done on Duke's birthday in 1964 and that Rolf Ericson was playing his part in *Black And Tan Fantasy*.

The last doubt about Rolf's presence will disappear when one listens to Duke's name-calling during *Jam With Sam* on the CD, issued from this concert: *i Maestri Del Jazz(I) Vol. II n.4 (MJ 1004-1)*, "Duke Ellington In Concerto New York 1964" with on the cover the name of Nat Woodard in stead of Rolf Ericson. See DEMS 91/5-1. DEMS

### Additions to MERCER ELLINGTON on Video, see DEMS 97/1-13

1987, july

**SACRED CONCERT** — Big Band RTV Ljubljana conducted by Mercer Ellington (110 mins.)

Produced by RTV Ljubljana, Slovenja, july 1987

With Barry Lee Hall tp, Rocky Quentin White dm, plus well known jugoslav jazzmen as Pero Ugrin tp, Alojz Krajncian tb, euphonium, Andrej Arnol as, cl, Milan Ferlez g, Borut Lesjak p. Choir cond. by Ann Swain Clark, and singers: Ann Swain Clark voc, piano, cond, Dunja Spruk, Oto Pestner, Karmen Palaisa and Anita Moore.

1994, july

**MERCER ELLINGTON BIG BAND "Live in Vienne"** (28 mins.)

The Duke Ellington orchestra conducted by Mercer Ellington recorded in Vienne, France, july, 1994. Big Band include:

Barry Lee Hall, John Longo Sr., James Smith, Antonio Barrero tp, Gregory Royal, Buster Cooper, Brad Shigeta, Clark Gatton, Chuck Connors tb, Charles Young, Mark Gross as, Zane Paul cl, fl, Shelley Carroll Paul ten, Jay Branford bar, Lloyd Mayers p, Hassan JJ Ash-Shakur b, Quentin Rocky White dm. Mercer Ellington cond.

Titles: Schwiphti — Jack the bear — Caravan — Mood Indigo. Sergio Portaleoni

## NEW BOOKS

### DUKE ELLINGTON, A Listener's Guide by Eddie Lambert.

We found good news in the Newsletter of TDES, Inc. New York of May 1997 and we asked permission to quote from it:

Scarecrow Press has assured us that the manuscript of "Duke Ellington, A Listener's Guide" is in good shape and is expected to be released to production in a month or so, with a projected publication in stock early in 1998. Bruce Kennan

### DUKE'S DIARY

This is from a letter, written by Art Pilkington on 18Jul96:

Just prior to Gordon Ewing's death, I had a letter from a Ken Vail in Cambridge, England, wanting my help in giving him the corrections and additions to the Duke Ellington Itinerary which would amend the details in Klaus Stratemann's "Duke Ellington — Day By Day and Film By Film." He wants to produce something called DUKE'S DIARY, similar to LADY DAY'S DIARY and BIRD'S DIARY, already published and MILES' DIARY, now in preparation for publication in November 1996.

He envisions a two-part DUKE'S DIARY and hopes to have Part 1 produced in time for Ellington '97.

Through Rick Ewing, I got Gordon's approval to work with Mr Vail and to supply the updates, required.

This is from a letter, written by Art Pilkington on 15Oct96:

On September 6th, I mailed some six pages of Amendments — Corrections/Additions to Klaus Stratemann's "Duke Ellington — Day By Day and Film By Film" to Ken Vail. Since that time, many more new dates have appeared and quite a few Verifications to alleged gigs. The heading on my submission reads: "From the Duke Ellington Itinerary, dedicated to Joe Igo and Gordon Ewing." In due course, I will be advising Ken Vail of the additional information.

This is from a letter, written by Art Pilkington on 16Jan97:

Ken Vail has completed the manuscript for Part 1 (1927-1950) of the DUKE'S DIARY and has a deadline for delivery, March 1997. He brought up a number of queries to the amendments I sent which are being resolved.

This is from a letter, written by Art Pilkington on 3Mar97:

Klaus Stratemann has now all the updates to "Duke Ellington — Day By Day and Film By Film" which I have sent to Ken Vail for his forthcoming book DUKE'S DIARY, Part 1. The last section 1963-1974 was an eyeball-wrenching job going from the "Duke Ellington Itinerary" to "Duke Ellington — Day By Day and Film By Film", writing out the amendments and then typing out the listing. Hope I haven't made too many goofs.

This is from a letter by Art Pilkington of 28Mar97:

Ken tells me that DUKE'S DIARY, Part 1 is nearly ready for the printers and he hopes to have it available for sale in Leeds at Ellington '97.

This is from a letter by Art Pilkington of 7Jun97:

On 28Apr97, Ken Vail advised that publication of DUKE'S DIARY will be delayed until next year and both volumes will be issued to link with BBC's "Year of Jazz."

### louis armstrong on the screen

This very short preliminary review is taken from a letter, written by Art Pilkington on 28Mar97

Isn't LOUIS ARMSTRONG ON THE SCREEN a wonderful book? What a joy it has been to go through this marvellous piece of work by Klaus — he deserves a lot of credit. Art Pilkington

# NEW RELEASES

AND RE-RELEASES

**RCA/BMG 09026 68705-2 CD**  
**"The Popular Duke Ellington"**

We can start our hunt for finding this CD again!

At the end of 1989, Jerry Valburn did send us his first draft of the text section of his Ellington/CD work. One of the remarks, we made went as follows: RCA Bluebird(US)9653-2-RB "The Popular Duke Ellington," contains one title more than the LP. I have always believed the CD to be identical with the LP, see DEMS 89/1-8. But now *Solitude* is out and *Caravan* (totally "fresh", if from 9May66) and *Wings And Things* (earlier on Doctor Jazz CD) are in.

Jerry wrote us back that the Bluebird CD (US)9653-2-RB as it was included in his first draft, was announced to be released, but later withdrawn. We stopped looking for it and kept the information as a "note" in our files. You can never know!

Now we have great news (that is to say, for fanatic collectors only). We found a message in the Newsletter of TDES, Inc. New York of May 1997 from Bob Hohlmayer, Springfield, Ohio:

"The Popular Duke Ellington" RCA/BMG 68705.

Contrary to an earlier item stating that there are no additional tracks on this disc, the new release does include the extended version of *Caravan*, previously unavailable. (Not even included in the Japanese Victor R25J-1015).

The earlier item, Bob Hohlmayer was referring to was in the Newsletter of February 1997: RCA will be reissuing "The Popular Duke Ellington" 09026 68705-2 on February 11. There will be no bonus tracks on this CD.

In the May Newsletter is this comment by Richard Ehrenzeller: Thanks, Bob, for your letter. Yes, the new CD issue of "The Popular Duke Ellington" has a bonus, a previously unissued track, *Caravan*. However it is not listed as such on the CD.

Happy hunting!

Sjef Hoefsmit

**DE - "The Great London Concerts"**  
**MusicMasters-Limelight(US)518.446-2CD**

This CD, released in 1993, contains almost 67 minutes of great music: 8 selections are taken from the first BBC telecast of the series, titled: "Jazz 625", recorded 20Feb64 and 5 selections from the Granada Television telecast, probably recorded on 21&22Jan63.

Long ago, before I had video-recording equipment at my disposal, I made an audio recording from the Dutch television, when this 1964 BBC programme was on the air.

A copy of this recording has been playing many times since, when I made my daily 100 kilometres in my car.

When I listened to the Danish broadcast #9 from 25Jan85, it surprised me to hear a comment by Duke between *Perdido* and *Caravan* that was different from the one I was used to.

At the end of this comment in the Danish broadcast, one can hear a technician whisper to Duke: "...we missed something..." The three musical selections from this concert in the Danish broadcast are identical with my own video/audio tape, made long ago. This part of the Danish broadcast is copied on the conference cassette of 1993, Azure CA-16.

I suspected that someday an alternate version could pop up

of what happened before the message from that technician. And this has happened now.

Here it is. On the Limelight CD we have another introduction by Steve Race, speaking over another version of the opening *Take The "A" Train*. We have a different spoken introduction by Duke (with its own track number: 2) and we have a different version of *Perdido*.

Indeed in this version something went wrong at the start. The very beginning of the number is missing after a very short interruption in the recording. Duke's comments after *Perdido* are however identical with those in the video recording!

Please do not ask me how it can happen that the message about something that went wrong can get loose from the recording that contains that accident, while in the meantime that message by the whispering technician became connected in the Danish broadcast with the end of the correct execution of *Perdido*, which must have been recorded later as replacement of the wrong version (as on the CD).

Another question: why do we not have the stereo recording on this CD? Now it seems that a mono copy has been used, once made for Duke to take with him to be played on his little portable tape recorder in his hotelroom. A beautiful stereo tape was waiting in the Danish Arkiv, to be used!

Anyway: here are two totally "fresh" performances of *Take The "A" Train* and *Perdido*, also "fresh" for the fanatic tape-collector, who has now two "alternate takes" on this CD. The Danish Radio gave him already the "alternate take" of Duke's comments.

An overview of the session might help to explain these complications.

**BBC 2 — "Jazz 625", 20Feb64**

Take The "A" Train	L		
Perdido	L		
Take The "A" Train		C	V
Perdido		C	V
Duke's commentary		C	Wr
Duke's commentary	L		V OK
Caravan	L		V
Isfahan	L		V
The Opener	L		V
Harlem	L		V
Take The "A" Train	L	C	V
Banquet Scene			V
Skillipoop			V
Little African Flower			V
Kinda Dukish & Rockin' In Rhythm	L		V

The second concert on this CD is more than a year older. It also contains with one exception unissued recordings.

**I.T.A. Granada — 21 and 22Jan63.**

Take The "A" Train		V
The "C" Jam Blues	L	V
The Eighth Veil		V
Rockin' In Rhythm		V
Angu		V M
Mood Indigo	L	V
The Single Petal Of A Rose	L	V
Don't Get Around Much Anymore	L	V
Diminuendo And Crescendo In Blue	L	V

**Sources:**

- L = Limelight(US) CD 518 446-2
- = MusicMasters(US) CD 01612-65106-2
- = Jazz Heritage(US) CD 513583L (DEMS 94/2-4)
- C = Cassette Azure CA-16 (1933)
- = taken from Danish bc # 9 (25Jan85)
- V = Video recordings
- Wr = Duke commentary interrupted by technician (wrong) with names of soloists as follows: PG, RE, JHa
- OK = different and non-interrupted commentary with names of soloists as follows: PG, JHa, RE.
- M = Musica Jazz 2MJP LP 1055 Sjef Hoefsmit




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**ELLINGTON '97**

May 22-26, Leeds, England  
 "The British Connexion"

Ellington '97 Conference Souvenir CD

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This CD is produced in a limited edition by the Ellington '97 Conference Committee with the kind help from Karl Emil Knudsen, Malcolm Mitchell and Jerry Valburn. The notes are by Alun Morgan.

It contains recordings from three different sources, all very much related to Duke's connection with Great Britain.

It starts with the complete recording session of 13Jul33 in London, not earlier issued on CD: the famous 4 selections with two alternates are on the first 6 tracks.

This is followed by 20 tracks of recordings made from or for BBC radio broadcasts in 1938, 1939 and 1940. There have been quite some discussions about these broadcasts in the past.

The first group of 10 selections (starting with track 7) are from short-wave broadcasts from the USA, relayed by the BBC.

**TITLES AND PERSONNELS**

- |   |          |  |          |
|---|----------|--|----------|
| 1 Hyde Park (Ellington)                     | 2:56 (a) | 14 Old King Dooji (Ellington)                          | 2:59 (c) |
| 2 Harlem Speaks, take 1 (Ellington, Mills)  | 3:12 (a) | 15 Azure (Ellington, Mills)                            | 2:38 (c) |
| 3 Harlem Speaks, take 2 (Ellington, Mills)  | 3:07 (a) | 16 Harmony In Harlem -close (Ellington, Hodges, Mills) | 2:59 (d) |
| 4 Ain't Misbehavin' (Razaf, Waller, Brooks) | 2:49 (a) | 17 East St. Louis Toodle-oo (Ellington, Mills)         | 1:05 (e) |
| 5 Chicago, take 1 (Fisher)                  | 2:46 (a) | 18 Ko Ko (Ellington)                                   | 2:22 (e) |
| 6 Chicago, take 2 (Fisher)                  | 2:46 (a) | 19 Blue Goose (Ellington)                              | 3:14 (e) |
| 7 Chatterbox (Stewart, Ellington, Mills)    | 1:20 (b) | 20 So Far So Good (Lawrence, Mundy, White)             | 2:34 (e) |
| 8 Lady In Doubt (Ellington, Mills)          | 3:04 (b) | 21 Cotton Tail (Ellington)                             | 3:37 (e) |
| 9 Every Day (Ellington)                     | 2:39 (b) | 22 Concerto For Cootie (Ellington, Russell)            | 4:21 (e) |
| 10 Jeep's Blues (Ellington, Hodges)         | 1:43 (b) | 23 Jack The Bear (Ellington)                           | 2:59 (e) |
| 11 Every Day (Ellington)                    | 2:17 (b) | 24 Boy Meets Horn (Stewart, Ellington, Mills)          | 5:33 (e) |
| 12 Ellington greeting into I Let A Song Go  |          | 25 The Sergeant Was Shy (Ellington)                    | 2:34 (e) |
| Out Of My Heart (Ellington, Nemo, Mills)    | 2:16 (b) | 26 Never No Lament -close (Ellington, Russell)         | 0:56 (e) |
| 13 Chatterbox (Stewart, Ellington, Mills)   | 2:37 (c) | 27. Take The A Train (Strayhorn)                       | 2:42 (f) |

**Personnel**

Duke Ellington (piano) on all tracks with:

(a) Arthur Whetsol, Cootie Williams, Freddy Jenkins (tp); Joe 'Tricky Sam' Nanton, Juan Tizol, Lawrence Brown (tb); Barney Bigard (cl,ts); Johnny Hodges (as,ss); Otto Hardwicke (as); Harry Carney (bs,cl,as); Fred Guy (g); Wellman Braud (b); Sonny Greer (d).

Chenil Galleries, London - 13 July, 1933.

(b) Wallace Jones, Rex Stewart, Cootie Williams (tp); Joe 'Tricky Sam' Nanton, Juan Tizol, Lawrence Brown (tb); Barney Bigard (cl,ts); Johnny Hodges (as,ss); Otto Hardwicke (as); Harry Carney (bs,cl,as); Fred Guy (g); Billy Taylor, Hayes Alvis (b); Sonny Greer (d).

Cotton Club, NYC, for 'America Dances' - 29 April, 1938.

(c) as for (b). Alvis Omitted.

Apollo Theatre, NYC, for 'America Dances' - 6 October, 1938.

(d) as for (c).

Columbia Studios, NYC for 'America Dances' - 15 March, 1939.

(e) Wallace Jones, Rex Stewart, Cootie Williams (tp); Joe 'Tricky Sam' Nanton, Juan Tizol, Lawrence Brown (tb); Barney Bigard (cl,ts); Johnny Hodges (as); William White Jr. (as); Ben Webster (ts); Harry Carney (bs,cl, as); Fred Guy (g); Jimmy Blanton (b); Sonny Greer (d); Ivie Anderson (vo).

CBS Studios, NYC, for 'America Dances' - 12 June, 1940.

(f) Malcolm Mitchell (g); Jack Fallon (b); Tony Crombie (d).

London - July, 1948.

There was until now no discussion about the titles. For the first time we find the first selection in the liner notes claimed to be *Chatterbox*. This is wrong. The correct title is (as never questioned) *Jazz Pot-Pourri*. The last chorus of this selection has a great similarity with *Chatterbox*, and since we only have the end of *Jazz Pot-Pourri* at the start of the first broadcast, this mistake is explicable.

The complete set of short-wave broadcasts (11 selections instead of 10), has been "issued" on Azure cassette CA-4, available only for DEMS members, see DEMS 87/3-8.

The missing selection on the CD is *Boy Meets Horn*, which is in the broadcast between *Old King Dooji* (track 14) and *Azure* (track 15). We can imagine that this selection is deleted because there is another fine recording of *Boy Meets Horn* in the last broadcast and the CD might have been full with almost 76 minutes of great music!

Jerry Valburn donated a master tape with these 11 selections to DEMS to be used for the production of a cassette, because the material was considered to be not good enough for an LP or CD.

Jerry presented and played that tape during the mini conference in Stockholm on 19May85. He claimed the date to be 29Apr38. Benny Aasland rejected that date and claimed for all 11 selections 15Mar39, see DEMS 85/3-2.

In the next bulletin (85/4-4) Benny's claim was questioned by Klaus Stratemann. Benny confirmed the existence of a short wave broadcast on 29Apr38, but he maintained his claim that all 11 selections were from 15Mar39, based on the final comments at the end of the last selection, on the CD track 16.

Benny also mentioned the existence of a broadcast through the BBC on 12Jun40. This last broadcast (on the CD track 17 until and including track 26) was not short waved, but pre-recorded in the US and shipped to England to be broadcast through the BBC. See DEMS 86/1-3.

After four years, the subject was again discussed in DEMS 89/3-2 by Carl Hällström. He confirmed the two dates of 29Apr38 and 15Mar39, but he added a third date: 6oct38. From the 1939 session he confirmed (according to the BBC) a great number of the selections as issued on Azure CA-4, but not all. He claimed that the correct title of the broadcast should read: "Swing Music From America" and not "America Dances."

For the 1940 session, he claimed the date to be 10Jun40 and not 12Jun40. Also Luigi Sanfilippo, Joe Igo and Willie Timmer (3rd edition) confirmed the 10Jun40 date. Luigi and Joe are dead. Willie accepted 12Jun40 in his fourth edition.

A year later in DEMS 90/3-8 Carl Hällström gave full details of all the three short-wave broadcasts. He dropped his claim about the title. He confirmed the title as "America Dances" for all three programmes, which is also confirmed by the announcement at the end of the last selection.

He pointed out where all the 11 selections from the Azure CA-4 cassette came from. Here are the titles, followed by the track numbers on the CD.

- From 29Apr38:     *Chatterbox* (13)  
From 6oct38:     *Ev'ry Day* (11)  
                       Greetings and  
                       *I Let A Song Go Out Of My Heart* (12).  
From 15Mar39:    *Jazz Pot-Pourri* (7)  
                       *Lady In Doubt* (8)  
                       *Ev'ry Day* (9)  
                       *Jeep's Blues* (10)  
                       *Old King Dooji* (14)  
                       *Boy Meets Horn* (not on CD)  
                       *Azure* (15)  
                       *Harmony In Harlem* (16).



Since 1990 no new information popped up. It was generally accepted that Carl Hällström's information was correct. The DEMS files were corrected and also Willie Timmer adjusted these sessions in his fourth edition.

We are very curious to see what our Italian friends will decide to do in the 1999 updated DESOR. For the time being, we suggest that everybody makes up his own mind. As long as we know that we are talking about 11 selections and 3 short wave broadcasts, there can be no identification problems.

It is much more important that we have now a solid CD carrying this music. Cassettes are very handy, but most vulnerable.

In the personnel we have found only one difference with the DEMS files: we do not have Hayes Alvis in the band on 29Apr38.

The fourth pre-recorded broadcast does not cause discographical discussions. This is a complete broadcast, with the opening selection *East St. Louis Toodle-Oo* and the closing *Never No Lament* for the first time on CD.

The 8 selections on track 18 until and including 25 were earlier on the LP Queen Disc 7. Only track 22, *Concerto For Cootie* was earlier on a Musica Jazz CD MJCD 1101, see page 20 of this bulletin.

The greatest surprise of this CD is the last track. Only a happy few, some of the collectors of unissued material on tapes, have been puzzled for several years about the date and location of a very rare recording: Duke playing *Take The "A" Train*, accompanied by an electric guitar player. Now we know who that was. The recording is made during Duke's trip through England in October 1958. He was accompanied by Malcolm Mitchell, a member of the British trio that accompanied Duke, Kay Davis and Ray Nance during the British tour in 1948. Together with Kay Davis and Gloria Nance, this British trio made an impressive presentation in Leeds. See page 8 of this bulletin.

In his introduction at the conference, Roger Boyes told us that the liner notes are wrong: the recording was not made in 1948, but during the 1958 tour. There were also no bass player or drummer involved as stated in the liner notes.

Malcolm Mitchell donated this very rare recording to the committee to be included in this souvenir CD. It makes this CD an absolute must for every fanatic collector of Ellington recordings, even if you have already acquired Moon Records MCD084-2 (or have decided to buy one, see page 16 of this bulletin).

We have arranged with the committee of Ellington '97, that these souvenir CDs will also be made available for DEMS members. When you order a souvenir CD from DEMS, it might take some time before you receive your copy, because we are not making a stock. We will order the required quantity from the committee after we have collected your orders. We will reduce your DEMS account with 750 Belgian Franks for one CD, including mailing and packaging expenses. DEMS

MCD084-2

DUKE ELLINGTON & HIS ORCHESTRA • JIVE RHAPSODY

- 1 Theme: **EAST ST. LOUIS TOODLE-OO** (Ellington) 1.12
- 2 **KO-KO** (Ellington) 2.28
- 3 **BLUE GOOSE** (Ellington) 3.23
- 4 **SO FAR SO GOOD** (Lawrence-Mundy-White) 2.43
- 5 **COTTON TAIL** (Ellington) 3.45
- 6 **CONCERTO FOR COOTIE** (Ellington) 4.44
- 7 **JACK THE BEAR** (Ellington) 3.06
- 8 **BOY MEETS HORN** (Ellington-Stewart) 5.23
- 9 **THE SERAGENT WAS SHY** (Ellington) 2.43
- 10 Theme: **DON'T GET AROUND MUCH ANYMORE** (Ellington-Hodges) 1.02

**DUKE ELLINGTON AND HIS ORCHESTRA**

Wallace Jones, Cootie Williams, Rew Stewart (trumpet); Joe Nanton, Lawrence Brown, Juan Tizol (trombone); Johnny Hodges (alto & soprano sax); William White jr. (alto sax), Barney Bigard (clarinet & tenor sax); Ben Webster (tenor sax); Harry Carney (baritone sax & clarinet); Duke Ellington (piano); Fred Guy (guitar); Jimmy Blanton (bass); Sonny Greer (drums); Ivie Anderson (vocal) - "America Dances" radio program, New York, June 12, 1940

- 11 **JIVE RHAPSODY** (Ellington) 3.26
- 12 **JUMPIN' PUNKINS** (Ellington) 1.51  
same place, June 2, 1941
- 13 **FRANKIE AND JOHNNY** (traditional) 2.28  
same place, October 9, 1941
- 14 **TAKE THE "A" TRAIN** (Strayhorn) 2.13

**DUKE ELLINGTON & JIMMY BLANTON**

piano and bass duets accompanied by orchestra and choir conducted by John Scott Trotter - Kraft Music Hall, Los Angeles, January 16, 1941 - same place, June 2 1941

- 15 **TAKE THE "A" TRAIN** (Strayhorn) 2.58
- 16 **JUMPIN' PUNKINS** (Ellington) 3.16
- 17 **FLAMINGO** (Grouya-Anderson) 3.20
- 18 **JIVE RHAPSODY** (Ellington) 3.21
- 19 **AFTER ALL** (Strayhorn) 3.07
- 20 **CHELSEA BRIDGE** (Strayhorn) 4.20
- 21 **LOVE LIKE THIS CAN'T LAST** (Jackson) 2.12
- 22 **BLUE SERGE & theme** (Ellington) 3.29

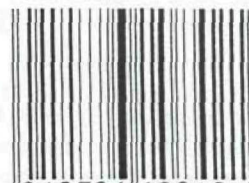
**DUKE ELLINGTON AND HIS ORCHESTRA**

Wallace Jones, Cootie Williams, Rew Stewart (trumpet); Joe Nanton, Lawrence Brown, Juan Tizol (trombone); Johnny Hodges (alto & soprano sax); Otto Hardwicke (alto sax); Barney Bigard (clarinet & tenor sax); Ben Webster (tenor sax); Harry Carney (baritone sax & clarinet); Duke Ellington (piano); Fred Guy (guitar); Jimmy Blanton (bass); Sonny Greer (drums); Ivie Anderson, Al Hibbler (vocal) - Casa Manana Club, Culver City, February 16, 1941

NOTE Skips midway through "Blue Serge" were on the original source and could not be avoided. Sorry!



© 1997  
MOON RECORDS  
MCD084-2



**DE & his orchestra  
Jive Rhapsody  
Moon Records MCD084-2**

This CD, also released in 1997, contains 67 minutes of music. The first 10 tracks happen to be identical with the last broadcast, America Dances, on the Leeds Souvenir CD tracks 17 until and including 26.

The date is also given as 12Jun40. The only remark we can make is the spelling of Rex' name as Rew Stewart. This must have been a modern typing error, because modern typing errors, made with a PC, have the tendency to be repeated elsewhere if one has found the easy way of copying parts of one's text, to be used on another place in the liner notes.

There is a very mystifying double date for track 14 in the liner notes, which we have copied for you.

Tracks 11 and 12 are from 16Jan41, track 13 is from 29May41 and track 14 is from 9oct41. All four tracks are recorded in Hollywood at the Kraft Music Hall and played by Duke and Jimmy Blanton, occasionally accompanied by the John Trotter orchestra.

Tracks 1 until and including track 14 are all earlier issued on Queen Disc 7. The errors in dates and locations seem to

have been copied from the LP's cover into the liner-notes of this CD.

Track 6, *Concerto For Cootie* was earlier issued on a Musica Jazz CD MJCD 1101, see page 20 of this bulletin.

Comparison of this selection on the LP (Queen Disc 7) and the three different CDs (Musica Jazz, Ellington '97 and Moon Records) learns that Musica Jazz and Moon Records came from the same source as the LP. There is a slight interruption in this selection at bar # 35 of the first chorus on all the releases with the exception of the CD from Ellington '97. That CD has no interruption in *Concerto For Cootie*.

The big surprise of the Moon Records CD is the last session, indeed from the Casa Mañana in Culver City on 16Feb41 and never issued before, not even on a black label LP. We hear Ray Nance and Herb Jeffries and not Cootie Williams and Al Hibbler, as stated in the liner-notes.

The title of the CD is very appropriate. This CD contains the only two known recordings of *Jive Rhapsody*, featuring Jimmy Blanton. This alone is worthwhile to buy this CD in spite of the low quality of the 16Feb41 session.

In our part of the world, Moon Records is a normal distributed label. In case your dealer has to order one for you, you can tell him that the CD is produced in Italy by PhonoComp.



**Duke Ellington and His Orchestra**  
**"Music From Sophisticated Ladies"**  
**AFE/Audio Fidelity (US) AFE-6303 (LP)**

To my surprise, I found no mention of this album in either the Nielsen or Tom Lord Ellington discographies! Apparently it did not capture the attention of collectors.

The contents as listed in the enclosed liner notes, are an odd assortment of miscellany ... apparently the unifying theme was the "Sophisticated Ladies" stage show. Either you or some associate of yours, may wish to make a project out of this album ... all of the contents deserve to be correctly identified if at all possible. (The vocal tracks by Norma Oldham and Betty Roche are previously unknown to me).

Were Norma Oldham and Lloyd Oldham, both vocalists with Duke, related to each other, i.e., husband and wife, or brother and sister?  
 Irv Jacobs

There is a good reason for not including this LP in recently issued discographies. The number of reissues is so enormous that it is no longer useful to include all known releases. In the next updated DESOR for instance, we will find only the first issue of each recording. Subsequent releases will no longer be included.

You must also have had the impression that something was wrong, when you looked in the liner notes. You did the best thing you could do. You made a copy of this album on tape and mailed that to DEMS. We can not urge our members enough to do the same. It is impossible for DEMS to buy and store all the reissues, even when we would wish to do so.

If you want us to spread the news about "fresh" recordings in order to help your friends in preventing undesirable expansion of their collections, you should send to DEMS a copy on tape of any doubtful acquisition. We consider helping our fellow Ellington collectors to be the major task of DEMS. All the discussions around dates, locations and matrix numbers have no other purpose than the correct identification of recordings. If we can warn our members against objectionable releases, the producers might even become inspired to select material that has not yet been issued. We are already exited if we find one "fresh" track on a double CD (see for instance the reissue of the CD "The Popular Duke Ellington" on page 13).

Now back to your Audio Fidelity album which is mentioned in Jerry Valburn's "Directory of Duke Ellington's Recordings," published in May 1986 on page 5-9 without further details.

It is however exhaustively analyzed by François Moulé on page 12 of his "Guide To The Duke Ellington Recorded Legacy on LPs and CDs," Volume 1, published in 1992. François' most helpful Guide is discussed in DEMS 92/3-3.

François started his foreword with the following sentence: "This is NOT another Duke Ellington discography!" So you are still right: your album is not mentioned in any discography. For research purposes as we are dealing with here, François' Guide is sometimes much more useful than the best discography. We use it frequently.

Here are our comments on the contents of your tape and the photocopy of the liner notes, you have sent to us.

*Sophisticated Lady* (side 1, track 1); *Rockin' In Rhythm* (1,5) and *I Got It Bad* (1,6) are from the San Remo Jazz Festival, 22Mar64, DESOR 924, earlier issued on the LPs Caracol 430 and Kings Of Jazz 20003. This session is also on Jazz Anthology/Musidisc JA 5145(LP) and 550192(CD) from which the strange spelling of Rolf Ericson's first name (as Rolph) and the wrong identification of the bassist (who was not John Lamb, but Gilbert Rovere) seem to be copied. The correct year (1964) has been changed into 1963.

*It Don't Mean A Thing* (1,2) is from 21Apr45, the second Treasury Show from the 400 Restaurant. Described in DESOR 315 (with the wrong date of 7Apr45). A few notes at the start are missing. After the first issue on VDisc 480 it has been issued many times, o.a. on Jazz Anthology/Musidisc JA 5103. The last time on the definite release in the series of DETS LPs (in this case #2). The personnel seems to be correct. We only have our doubts about having two drummers: Sonny Greer and Hillard Brown. The date is claimed to be in the 1950's.

*Solitude* (1,3) is from the AFRS broadcast "Just Jazz" # 39 (same as # 60) from the Hollywood Empire and recorded in Feb49. The description can be found in DESOR 451 (with the wrong date of 1Jun49). It has been issued on Ozone 12 and Festival 228 (see DEMS 80/1-4) and also on the 4LP box Musidisc CCV 2511. The date, claimed to be Mar52, and the personnel are the same as on our Festival album. The singer is not Jimmy Grissom but Al Hibbler.

*Caravan* (1,4) and *Something To Live For* (2,3) are from the ABC telecast "Jack Kreisler Bandstand," documented in DESOR 475. This telecast has long been considered to be recorded on 2May51 until Klaus Stratemann (page 327) corrected that date into 3May51. Both selections were earlier issued on the LPs Session Disc 107 and Festival 228 and also on the 4LP box Musidisc CCV 2511. The date and the personnel are again the same as on our Festival album.

*Caravan* is also included in the CDs Accord/Musidisc 129019 with the same errors in date and personnel. See DEMS 88/1-1.

In *Something To Live For* we hear Thelma Carpenter and not Betty Roché. It is no wonder that you became intrigued by the claim that Betty did the vocal.

*Love You Madly* (1,7) is from a WMCA broadcast from Birdland on 30Jun51, DESOR 492. It is not *I Love You Madly*, it is not from the Meadowbrook and Russell Procope was not absent. The date in the liner notes is correct this time. This selection has been issued on Stardust 202 and Jazz Anthology/Musidisc JA 5209. Norma Oldham is the correct name for the vocalist. Is this "fresh" for you?

*Take The "A" Train* (2,1) is indeed from 15Jan41, DESOR 221. We do not believe that there were two bassists: Jimmy Blanton and Junior Raglin. The time is certainly not 3'41" but rather approximately three minutes. It is issued earlier on the LPs RCA FXM1 7134 (1st edition) and FDC 1015 and many more. Later a.o. on CDs Forlane UCD 19003 (DEMS 88/4-5) and Vintage Jazz Classics 1003-2 (DEMS 90/3-5).

*Echoes Of Harlem* (2,2) is indeed from 1938, more precisely 15May38, DESOR 168.5, and it belongs indeed to one of the famous broadcasts from the Cotton Club. This selection is issued on the LPs Jazz Archives 13 and Jazz Anthology/Musidisc JA 5169. Later it appeared on the CDs Archives of Jazz 3801132 and 3891132 (both CDs are Volume 2 but apparently from different editions and not yet mentioned in DEMS). We have again one bass player to many: We believe that only Billy Taylor was present and that Hayes Alvis was not.

*Do Nothin' Till You Hear From Me* and the *Medley* are indeed from Carnegie Hall 11Dec43, DESOR 282. The *Medley* is complete. It has 6 selections. The first one *In A Sentimental Mood* and the last one *I Let A Song Go Out Of My Heart* are not mentioned in the liner notes. We are convinced that Fred Guy was present and we have heard rumours that Juan Tizol was not. We have compared your tape with our double LP Ember 2001. There are issued a myriad of other LPs with these and several more selections from this concert. Consult François Moulé's Guide if you are interested.

We have no idea about the relationship between Norma and Lloyd Oldham. We hope that someone can help you (and us).

PLEASE NOTE THAT NO FLASHBULB PHOTOGRAPHY, MOTION PICTURES OR RECORDING IS PERMITTED DURING THIS CONCERT OF SACRED MUSIC.  
YOUR COOPERATION IS APPRECIATED THANK YOU. — GRACE CATHEDRAL

## PROGRAM

### OVERTURE TO "BLACK, BROWN AND BEIGE" FROM "MY PEOPLE"

*Duke Ellington*

*Soloists:* JOHNNY HODGES, alto saxophone  
JOHN LAMB, bass violin  
LAWRENCE BROWN, trombone

"Black, Brown and Beige" is Duke Ellington's classic tone parallel to the Negro people, which he employed as the foundation for his social significance revue, "My People," presented in 1963 at the Arie Crown Theatre at McCormick Place in Chicago on the occasion of the one hundredth anniversary of the Emancipation Proclamation. The company of eighty plus a twenty-piece orchestra played to capacity throngs throughout the celebration. Words, music, orchestration, production, direction, lighting and half the choreography were by Duke Ellington.

### "COME SUNDAY"

*Duke Ellington*

THE HERMAN MCCOY CHOIR  
directed by Mr. McCoy

### GROUP OF TRADITIONAL SPIRITUALS

THE HERMAN MCCOY CHOIR

### "TELL ME IT'S THE TRUTH"

*Duke Ellington*

*Soloist:* ESTHER MERRILL, vocal

### "PURVIS A LA JAZZ HOT"

*Richard I. Purvis*

Orchestration by Louie Bellson and Duke Ellington

THE GRACE CATHEDRAL CHOIR  
directed by Mr. Purvis

### "IN THE BEGINNING GOD"

*Duke Ellington*

*Soloists:* HARRY CARNEY, baritone saxophone  
JIMMY HAMILTON, clarinet  
JON HENDRICKS, vocal  
PAUL GONSALVES, tenor saxophone  
WILLIAM "Cat" ANDERSON, trumpet  
LOUIE BELLSON, drums  
THE SPEAKING CHOIR

INTERMISSION

### "NEW WORLD A'COMING"

*Duke Ellington*

*Soloist:* DUKE ELLINGTON, piano

"New World A'Coming" is really the anticipation of a very distant future place on land, at sea or in the sky where there will be no war, no greed, no non-believers and no categorization... where love is unconditional and no pronoun is good enough for God.

### "WILL YOU BE THERE?"

*Duke Ellington*

THE HERMAN MCCOY CHOIR  
JON HENDRICKS, commentator

### "NINETY-NINE PER CENT"

*Duke Ellington*

THE HERMAN MCCOY CHOIR  
JON HENDRICKS, commentator

### "AIN'T BUT THE ONE"

*Duke Ellington*

THE HERMAN MCCOY CHOIR  
*Soloist:* JIMMY MCPHAIL, vocal

### "COME SUNDAY"

*Duke Ellington*

*Soloist:* ESTHER MERRILL, vocal

### "DAVID DANCED BEFORE THE LORD WITH ALL HIS MIGHT"

*Duke Ellington*

*Soloist:* BUNNY BRIGGS, dance

### "THE LORD'S PRAYER"

*Soloist:* TONY WATKINS, a capella



**DE - A Concert of Sacred Music from Grace Cathedral - 1965 Status(E)DSTS 1015 (CD)**

This CD, released in 1997, contains 67 minutes of historically highly interesting recordings, made from the very first Sacred Concert, performed on 16Sep65 at Grace Cathedral in San Francisco (and not in Los Angeles as the liner notes say). This concert was not totally without any flaws. Duke's *New World A-Comin'* is a sparkling example of the way he knew how to handle his own shortcomings.

This and several other Sacred Concerts have been discussed in DEMS 83/1-2 and 83/2-4.

A video recording of this concert, made by Ralph Gleason, from which fragments have been used for his documentary "DE - Love You Madly," has been shown by Patricia Willard and discussed by her and Louie Bellson at the 1995 Ellington Conference in Pittsburgh.

On page 18, we have printed a copy of the programme, this time only on 80% of the original size.

**San Francisco, Grace Cathedral, 16Sep65**

Overture to "Black, Brown And Beige:"	54	
<i>Come Sunday</i>		
<i>Montage</i>		
Group of Traditional Spirituals:	nE	ni
<i>Come Sunday</i>		
<i>Do You Call That Religion?</i>		
<i>My Lord, What A Morning</i>		
<i>Every Time, I Feel The Spirit</i>		
<i>Swing Low, Sweet Chariot</i>		
<i>Tell Me It's The Truth</i>	54	
<i>"Purvis A La Jazz Hot:"</i>		
<i>We Shall Walk This Lonesome Road</i>		
two false starts and		
one complete performance	54	
Unknown Title, possibly <i>Only Joyful</i>	54	
<i>In The Beginning God</i>		15
<i>Will You Be There?</i>		15
<i>99% Won't Do</i>		15
<i>Ain't But The One</i>		15
Intermission		
<i>New World A-Comin'</i>	55	15
<i>In The Beginning God</i>	55	15
<i>My Mother, My Father</i>	55	15
<i>The Lord's Prayer</i>	55	15
<i>Come Sunday</i>	55	15
<i>David Danced Before The Lord</i>	55	15
<i>The Preacher's Song</i>		15

54 = Danish broadcast # 54, see DEMS 94/3-4

55 = Danish broadcast # 55, see DEMS 94/3-4

nE = not with Ellington

ni = not issued

15 = Status CD DSTS 1015

Jon Hendricks should have been mentioned as soloist in the first *In The Beginning God*..

*Will You Be There?*, *99% Won't Do* and *My Mother, My Father* (or *Heritage*) was not sung by Jon Hendricks but by Jimmy McPhail.

There is another mistake in the liner notes: the spelling of the name Esther Marrow (right) as Esther Merrill (wrong). See also probably DEMS 97/3-?.

As you can see in the original programme, *The Lord's Prayer* was supposed to be performed only once, by Tony Watkins, a capella at the end of the programme. According to the liner notes, it was performed twice, first by Esther Marrow and later by Tony Watkins.

In DEMS 83/2-4, Hoefsmit suggested that we should call the a capella version by Tony Watkins at the end of many of the Sacred Concerts *The Preacher's Song*. He has promised to write an article about this title in one of the next bulletins.

The CD is marketed by SUBMARINE, 13 Gardenia Road, Bush Hill Park, Enfield, Middlesex. EN 2JA, England.

If you can not find a copy or your record dealer does not want to order it for you, you might try yourself. We have found our copy in Leeds, at the Ellington Conference. DEMS

**ELLINGTONIA**

**RDR CD-3106, Canada, 1996 Kawartha Jazz Ensemble and Robin Lea "Duke'n It Out!" The Music of Duke Ellington**

We received this CD from Royce Williamson, the musical director of the Kawartha Jazz Ensemble. Royce started this band in 1987 as a rehearsal group. Ranging from farmers to teachers to electricians to accountants, this group of 18 musicians has strived to keep the tradition of the Big Band era alive in the Peterborough area.

There are 6 vocal renditions(\*) by guest vocalist Robin Lea among the 11 Ellington/Strayhorn originals, arranged by Ron Collier and there are 2 original compositions by Ron: *Four Kisses* and *Gentleman Harry*.

The first is a breath taking tribute to Duke with a self-explanatory title, which already made a great impression when Ron played for us an earlier recording during his presentation for the Ellington Study Group Conference in Toronto on 17May87. This time the four kisses are even more distinguishable at the end of this haunting balad. The second original is obviously dedicated to Harry Carney.

Especially the two selections from "Such Sweet Thunder" are very close to the original score. In *Mood Indigo*, Royce Williamson blew on flugelhorn the famous Shorty Baker solo for which he deserves a standing ovation.

If you add this CD to your Ellingtonia collection, you can enjoy many times a full hour of splendid recordings, both technically and musically.

These are the selections: *Me And You\**; *In A Mellotone*; *In A Sentimental Mood\**; *Such Sweet Thunder*; *Just Squeeze Me\**; *Four Kisses*; *The "C" Jam Blues*; *It Don't Mean A Thing\**; *Gentleman Harry*; *Prelude To A Kiss\**; *Half The Fun*; *Mood Indigo\**; *Ellington Medley with I Let A Song Go Out Of My Heart/Perdido/Take The "A" Train/I'm Beginning To See The Light/Just Squeeze Me* combined with *Don't Get Around Much Anymore/Solitude/Caravan/Satin Doll/I Let A Song Go Out Of My Heart*.

For obtaining a copy you contact Lori Davidson by phone: 705-652-1759; by fax: 705-741-1171 or by mail: P.O.Box 1558, Lakefield, Ontario K0L 2H0, Canada. DEMS

1. **MOURNFUL THO'TS** (Perry Bradford) (2'58'')  
 JIMMY JOHNSON AND HIS ORCHESTRA: Cootie Williams, Ward Pinkett (tr.), scon. (trne), prob. Charlie Holmes (alto, cl.), scon. (ten., cl.), James P. Johnson, Fats Waller (p.), Joe Watts (cb.). New York, 18 giugno 1928.
2. **SWEET CHARIOT** (D. Ellington-I. Mills) (2'50'')  
 THE HARLEM FOOTWARMERS (DUKE ELLINGTON AND HIS ORCHESTRA): Arthur Whetsol, Freddy Jenkins (tr.). Cootie Williams (tr., voc.), Joe Nanton, Juan Tizol (trne), Barney Bigard (cl., ten.), Johnny Hodges (alto), Harry Carney (bar.), Duke Ellington (p.), Fred Guy (bj.), Wellman Braud (cb.), Sonny Greer (batt.). New York, 30 ottobre 1930.
3. **BUNDLE OF BLUES** (Duke Ellington) (3'15'')  
 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA: Arthur Whetsol, Cootie Williams (tr.), Lawrence Brown, Joe Nanton, Juan Tizol (trne), Barney Bigard (cl., ten.), Johnny Hodges, Otto Hardwicke (alto), Harry Carney (bar.), Duke Ellington (p.), Fred Guy (chit.), Wellman Braud (cb.), Sonny Greer (batt.). New York, 16 maggio 1933.
4. **ECHOES OF HARLEM** (Duke Ellington) (3'03'')  
 DUKE ELLINGTON AND HIS ORCHESTRA: Arthur Whetsol, Cootie Williams, Rex Stewart (tr.), Lawrence Brown, Joe Nanton, Juan Tizol (trne), Barney Bigard (cl., ten.), Johnny Hodges (alto), Harry Carney (bar.), Duke Ellington (p.), Fred Guy (chit.), Hayes Alvis (cb.), Sonny Greer (batt.). New York, 27 febbraio 1936.
5. **FINE AND DANDY** (Swift-James) (2'37'')  
 TEDDY WILSON AND HIS ORCHESTRA: Cootie Williams (tr.), Johnny Hodges (alto), Harry Carney (bar.), Teddy Wilson (p.), Allen Reuss (chit.), John Kirby (cb.), Cozy Cole (batt.). New York, 31 marzo 1937.
6. **STOMPOLGY** (Lionel Hampton) (3'03'')  
 LIONEL HAMPTON AND HIS ORCHESTRA: Cootie Williams (tr.), Lawrence Brown (trne), Mezz Mezzrow (cl.), Johnny Hodges (alto), Jess Stacy (p.), Lionel Hampton (vib.), Allen Reuss (chit.), John Kirby (cb.), Cozy Cole (batt.). New York, 14 aprile 1937.
7. **RIDING ON A BLUE NOTE** (Duke Ellington) (2'47'')  
 DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA: Wallace Jones, Cootie Williams, Rex Stewart (tr.), Lawrence Brown, Joe Nanton, Juan Tizol (trne), Barney Bigard (cl., ten.), Johnny Hodges, Otto Hardwicke (alto), Harry Carney (bar.), Duke Ellington (p.), Hayes Alvis, Billy Taylor (cb.), Sonny Greer (batt.). New York, 2 febbraio 1938.
8. **MOBILE BLUES** (Duke Ellington) (2'26'')  
 COOTIE WILLIAMS AND HIS RUG CUTTERS: Cootie Williams (tr.), Barney Bigard (cl., ten.), Johnny Hodges (alto, cl.), Otto Hardwicke (bar.), Duke Ellington (p.), Billy Taylor (cb.), Sonny Greer (batt.). New York, 21 dicembre 1938.
9. **CONCERTO FOR COOTIE** (Duke Ellington) (4'20'')  
 DUKE ELLINGTON AND HIS ORCHESTRA: Wallace Jones, Cootie Williams, Rex Stewart (tr.), Lawrence Brown, Joe Nanton, Juan Tizol (trne), Barney Bigard (cl., ten.), Johnny Hodges, William White (alto), Ben Webster (ten.), Harry Carney (bar.), Duke Ellington (p.), Jimmy Blanton (cb.), Sonny Greer (batt.). New York, 12 giugno 1940.
10. **ROYAL GARDEN BLUES** (Spencer e Clarence Williams) (2'46'')  
 BENNY GOODMAN AND HIS SEXTET: Cootie Williams (tr.), Benny Goodman (cl.), George Auld (ten.), Count Basie (p.), Charlie Christian (chit.), Art Bernstein (cb.), Harry Jaeger (batt.). New York, 7 novembre 1940.
11. **FIESTA IN BLUE** (Benny Goodman) (3'10'')  
 BENNY GOODMAN AND HIS ORCHESTRA: Cootie Williams, Billy Butterfield, Jimmy Maxwell, Irving Goodman (tr.), Lou McGarity, Cussy Cutshall (trne), Benny Goodman (cl.), Les Robinson, Gus Bivona (alto), George Auld, Pete Mondello (ten.), Skip Martin (bar.), Johnny Guarneri (p.), Mike Bryan (chit.), Art Bernstein (cb.), Dave Tough (batt.), Jimmy Mundy (arr.). New York, 27 marzo 1941.
12. **WEST END BLUES** (King Oliver) (3'12'')  
 COOTIE WILLIAMS AND HIS ORCHESTRA: Cootie Williams (tr.), Lou McGarity (trne), Les Robinson (alto), Skip Martin (bar.), Johnny Guarneri (p.), Art Bernstein (cb.), Jo Jones (batt.). New York, 7 maggio 1941.
13. **FLY RIGHT (EPISTROPHY)** (T. Monk-K. Clarke-Cootie Williams) (2'32'')  
 COOTIE WILLIAMS AND HIS ORCHESTRA: Cootie Williams, Milton Fletcher, Joe Guy, Louis Bacon (tr.), Jonas Walker, Robert Horton, Sandy Williams (trne), Charlie Holmes, Eddie Vinson (alto), Bob Dorsey, Greely Walton (ten.), John Williams (bar.), Kenny Kersey (p.), Norman Keenan (cb.), Butch Ballard (batt.), Dave McRae (arr.). Chicago, 1 aprile 1942.
14. **SWEET LORRAINE** (C. Burwell-M. Parish) (3'11'')  
 COOTIE WILLIAMS AND HIS SEXTET: Cootie Williams (tr.), Eddie Vinson (alto), Eddie «Lockjaw» Davis (ten.), Bud Powell (p.), Norman Keenan (cb.), Sylvester Payne (batt.). New York, 6 gennaio 1944.
15. **'ROUND MIDNIGHT** (T. Monk-Cootie Williams) (3'17'')  
 COOTIE WILLIAMS AND HIS ORCHESTRA: Cootie Williams, Ermit Perry, George Treadwell, Lamar Wright, Tommy Stevenson (tr.), Robert Horton, Ed Burke, Ed Glover (trne), Frank Powell, Eddie Vinson (alto), Sam Taylor, Lee Pope (ten.), Eddie De Verteuil (bar.), Bud Powell (p.), Leroy Kirkland (chit.), Carl Pruitt (cb.), Sylvester Payne (batt.). New York, 22 agosto 1944.
16. **FLOOGIE BOO** (Cootie Williams-Eddie Vinson) (3'42'')  
 COOTIE WILLIAMS AND HIS SEXTET: Cootie Williams (tr.), Charlie Parker (alto), Sam Taylor (ten.), Al Jarvis (p.), Carl Pruitt (cb.), Sylvester Payne (batt.). Savoy Ballroom, New York, 12 febbraio 1945.
17. **SOUND TRACK** (Williams-Johnson) (2'57'')  
 COOTIE WILLIAMS AND HIS ORCHESTRA: Cootie Williams, Ermit Perry, Otis Gamble, Billy Ford, Gene Redd (tr.), Julius Watson, Ed Burke, Edward Johnson (trne), Rupert Cole, Daniel Williams (alto), Chuck Clarke, Edwin Johnson (ten.), Bob Ashton (bar.), Arnold Jarvis (p.), Pee Wee Tinney (chit.), Norman Keenan (cb.), Butch Ballard (batt.). New York, 1947.
18. **I KNEW YOU WHEN** (R. Stewart-E. Wilkins) (4'43'')  
 COOTIE & REX: Cootie Williams, Rex Stewart (tr.), Lawrence Brown, J.C. Higginbotham (trne), Coleman Hawkins, Bud Freeman (ten.), Hank Jones (p.), Billy Bauer (chit.), Milt Hinton (cb.), Gus Johnson (batt.), Ernie Wilkins (arr.). New York, 7 maggio 1957.
19. **TUTTI FOR COOTIE - inedito** (D. Ellington-J. Hamilton) (6'18'')  
 DUKE ELLINGTON AND HIS ORCHESTRA: Cootie Williams, Cat Anderson, Herbie Jones, Mercer Ellington (tr.), Lawrence Brown, Buster Cooper, Chuck Connors (trne), Johnny Hodges, Russell Procope (alto), Paul Gonsalves, Jimmy Hamilton (ten.), Harry Carney (bar.), Duke Ellington (p.), John Lamb (cb.), Sam Woodyard (batt.). Juan-les-Pins, 26 luglio 1966.

## Partly ELLINGTON

Musica Jazz MJCD 1101  
 Cootie Williams  
 "Echoes Of Harlem"

We received this CD from our friends in Milano. We have been reprimanded by our member John Lawrence for having overlooked this CD in our overview of the 26Jul66 concert in DEMS 97/1-3. See also page 22 of this bulletin, second item left.

This CD is issued in combination with the February 1995 edition of the Italian magazine Musica Jazz.

We asked our Italian friends to contact the publisher and inquire about possibilities for our DEMS members to acquire the Musica Jazz CDs. This is the answer, they received:

*"We are very glad you are interested in our work. You can buy back issues by sending a "not transferable" check to:*

*Rusconi Editore Spa — viale Sarca 235 — 20126 Milano.*

*Or else, you can pay the amount on international current account no. 641209 registred under Rusconi Editore's name.*

*Or you can send an International Postal Order to the same address.*

*You can also pay by VISA.*

*Always clearly write the numbers of the back issues you require.*

*The price is Italian Lires 17.500 each.*

*The back issues still available concerning Ellington are:*

*no. 5/94 - CD 1099 "DE Live In Europe"*

*no. 2/95 - CD 1101 "Cootie Williams"*

*Thank you very much for your attention. Best regards."*

Together with the CD, you will receive the magazine with beautiful pictures, but exclusively Italian texts.

CD 1099 has been announced in DEMS 94/2-4. It contains from the concert in Rotterdam, 28Jan67 the almost complete first part by DE and some of the selections from what we use to call "Ella's portion."

The description of the Cootie Williams CD follows here:

2. Is take -B.

3. Is take -A.

We believe that Freddy Jenkins was also in the band.

4. Is take -1.

7. Is take -2. This is for us the first CD issue.

We believe that Fred Guy and Arthur Whetsel were in the band and Wallace Jones was not.

8. Is take -2.

9. This is for us the first CD issue.

We believe that Fred Guy was in the band.

19. Is indeed never issued before.

See also page 22 of this bulletin. DEMS

# DISCUSSIONS - ADDITIONS - CORRECTIONS

## Can we still have hope to hear one day some of the early unissued recordings?

In the Ellington discographies we find quite a number of takes that are listed as (still) unissued. There is for instance the elusive Victor session of september 21, 1932 from which so far only one item, *Maori*, has surfaced. Further there is the version of *Awful sad* listed as recorded on december 4, 1933.

From the Blanton-Webster era more examples can be picked. I for one have always wondered what takes -2 of *Conga brava* and *Cotton tail* respectively sound like. Over the years quite a few things like this have been issued, sometimes unintentionally. To mention only one example, there was the earlier unissued (as far as I know) take -2 of *Hayfoot strawfoot* (july 28 1942) appearing without comment on the first edition of the Victor-Bluebird collection "the Blanton-Webster band". This leaves one hoping that there should still be more where this one came from.

It would be very interesting if somebody somewhere could catalogue which items of this kind actually exist in a usable condition. Is any work like that being done?

Thomas Erikson

Many of the unissued takes, found in discographies will never be available. You may have wondered why one discography gives you many more unissued takes than you find in an other discography. Some discographers assumed that if they have take -2 in their hands, also take -1 must have been recorded. This seems to make sense, but it is not necessarily true. Sometimes these take numbers were found, printed in the wax. Sometimes they were found in ledgers or heard on tapes, made during the recording sessions. From the last category we know now that there have been made many errors in the announcement of the take numbers during recording sessions. Sometimes there was a number without music and sometimes there was music without a take number. Most of the false starts and the breakdowns have a number.

The ledgers could contain numbers, which have no meaning in as far as the correct sequence of the recordings is concerned. It could happen that the number -1 was the one that was selected for release and not the first recording, chronologically speaking.

The take numbers found in the wax could also have another meaning. It could happen that these numbers were given to indicate that we had to deal with a second edition of the same recording. The most famous example is *Caravan* from 14May37. You can follow the discussions in DEMS bulletins 82/4-5; 84/3-6; 89/4-2 and 90/2-6 but the final conclusion has not yet been published in DEMS. Here it is:

Endless hours of comparing take -1 and take -2 resulted in the conclusion that there is only one take but that there is a slight difference in speed between the two alleged takes. It was impossible to play both "takes" synchronous without making from time to time corrections in the speed of one of them. In Ottawa, on 18May90, Steven Lasker showed us the original pressing and the dubbing. The difference being the last groove for the needle at the very end. On the original pressing this is a double parallel groove, on the dubbing a single groove. The speed differences between original and dubbing are due to the poor dubbing techniques of these days (working with DC current in stead of AC current!). The two "takes" are absolutely from the same recording. We can stop looking for an alternate *Caravan* from 14May37.

In the next updated edition of DESOR, we will see unissued takes mentioned only when there is a justified expectation that the alternate unissued take might pop up one day or when it is certain that a specific selection has been recorded. If this is not the case, our Italian friends decided not to suggest that we should continue hoping for an alternate and they will not publish such an unissued take.

We believe that the three unissued selections from 21Sep32, *Jive*, *Sophisticated Lady* and *Margie*, will be maintained in the next DESOR with their well known matrix numbers, but without a take number.

The same will be the case for *Awful Sad* from 4Dec33. Also this selection will be mentioned only once, with the matrix number, but without a take number. It is certain that these recordings have been made on these dates. But we think that you should not expect ever to hear them.

From the sessions of 15Mar40 and 4May40 all the second takes will no longer be included in the next DESOR discography. We have given up hope.

The alternate *Hayfoot Strawfoot* from 28Jul42 was on the American release of the 3CD set (see DEMS 96/2-4). We can confirm that this was indeed the first edition. After having found the mistake (sic!) the ignorant people of RCA decided to put on the second edition the very well known take -1. Can you believe that?

Your concluding question can have a positive answer.

It is impossible to catalogue the takes that we might see issued in the future. The moment that one surfaces, it will be announced in DEMS. But on the other hand we know that very hard work and intensive research is being done. We are very fortunate to have Steven Lasker among the most dedicated DEMS members. He has made incredible discoveries in the past, which he has shared immediately with his friends (see page 7 and 8 of this bulletin). He is constantly active in exploring the early years of Ellington. That's why we think that you should not give up hope completely! DEMS

## There is an alternate take for *So Long* !

Hans Kalter is right, see DEMS 97/1-2, low right column. The recording of *So Long* from 19May55 on the Mosaic 5CD set is different from what we have on the LP Up To Date 2009. There is no doubt that we have an alternate take at our hands. Luciano Massagli

*So Long* from this session is also issued on the CD West Wind 2077, see DEMS 92/4-7. We suspect that this one is identical with Up To Date. Can anybody confirm? DEMS

## When to expect the next issues of the Masters Of Jazz, complete DE edition?

I have been collecting the chronological Ellington on the "Masters of Jazz" CDs. They are extremely well done, and I have the first 8 volumes. Can you inform us what plans the producers have to continue the series? How soon will the next volumes be available? At what year do they intend to terminate the series? Irv Jacobs

Because of Alexandre Rado's illness, we do not think he will be able to give us an answer. We have contacted Isabelle Marquis from Media 7 in Nanterre. We are sure that many of our members have chosen this edition to replace their earlier issues on 78 rpms and LPs and are also very interested in the answer to your question. DEMS

### Duke's gig at Margate on 23Jul33!

See DEMS 94/2-4, right, bottom, 96/2-5, left, bottom and 97/1, first item right.

I am writing on the subject of Duke's newly discovered Concert at Margate on 23rd July 1933. This was unreported until our member Frank Rutter gave details of the programme that he has in his collection, and it is possible that the end of Duke's tour went like this:

1. Duke played the week, Monday 17th to Saturday 22nd at the Hippodrome, Birmingham.
2. Then, either travelled to Margate on the Saturday night or the next day Sunday, gave the Concert which was his last of the tour, and then returned to London.
3. In the Melody Maker of 29th July, there is a photograph of Duke saying goodbye to Jack Hilton at Liverpool Street Station (which is in London) on Monday 24th, when the band was on its way to the Continent for Concerts in The Netherlands and France, before returning to America on 3rd August.

Our member Frank Rutter is to be congratulated for this find of an unknown, up to now, Concert in the U.K. 1933 tour.

John Lawrence

Can Frank Rutter advise the name of the venue which will complete the entry in the "Duke Ellington Itinerary?"

Art Pilkington

I asked Ken Vail if he could confirm the 23Jul33 gig in Margate and thanks to him, I now have the answer to my query which I sent to DEMS three weeks ago.

It turns out that the Ellington band appeared in Margate on 23 July 1933 at two events. There was an afternoon concert at the Winter Gardens in Margate followed by an evening concert at the Westbrook Pavilion in Margate. Both gigs are confirmed by reports in THE ISLE OF THANET GAZETTE from 29Jul33 and the BROADSTAIRS & ST. PETERS MAIL from 26Jul33.

Art Pilkington

### "Festival International du Jazz d'Antibes-Juan-les-Pins," 26Jul66

See DEMS 97/1-3, left column.

*Tutti For Cootie* is not unissued as claimed in your survey of the recordings, issued from this concert.

You can find *Tutti For Cootie* (6'18") as the closing selection on the CD called "COOTIE WILLIAMS ECHOES" on Musica Jazz MJCD 1101. I believe that this recording has never been issued so far. Please find a photocopy of the sleeve notes enclosed.

John Lawrence

You are absolutely right. We have compared the last track of this CD with the tape of this concert. There is no doubt. Thank you very much for this correction.

See for a full description of this important (but hard to find) CD our heading "Partly Ellington" on page 20 of this bulletin.

DEMS

### CABIN IN THE SKY CD

See DEMS 97/1-11.

I agree that on page 122 of "Armstrong On Screen" my comment (7) about "Introduction To Shine" being titled "Down At Jim Henry's" on the RHINO CD is in error. A stupid error that occurred because I had just a Xerox of the CD cover and obtained a copy of the CD only after my book had been delivered to the publisher. Still, unforgivable.

The RHINO CD of "Cabin" is confusing in that it fails to list "Introduction To Shine" as a separate title, though this performance is distinctly present on the CD in the spot it occupies in the film: as a lead-in into "Shine".

Original M-G-M recording ledgers, on which my "Cabin In The Sky" entries in "Day By Day" and on page 122 of the

Armstrong book are based, clearly distinguish between "Introduction To Shine" and "Shine", giving "Introduction To Shine" as a separate tune title and Buck and Bubbles as the number's composers.

According to M-G-M, the Ellington band (augmented) did indeed work on the soundtrack of "Introduction To Shine" as well as "Shine", plus its own two numbers, of course: "Things Ain't What They Used To Be" and "Goin' Up" (in M-G-M files as "Ellington composition").

As correctly observed by you, Ellington had nothing to do with any of the background numbers, such as "Down At Jim Henry's" on track 22 of the RHINO CD.

All these numbers are on the RHINO CD, and it should be made clear that this CD contains not the soundtrack recordings, but the studio pre-recordings in their original form, without any editing cuts, dialogue, etc. The pure Ellington sound can be heard on "Things Ain't" and "Goin' Up", whereas on "Introduction to Shine" and "Shine" the (augmented) Ellington orchestra sounds more like any ordinary film studio orchestra. Still, I agree with you that the full version of "Goin' Up" alone is worth the price of the CD.

Klaus Stratemann

### Jimmy Maxwell and Diminuendo And Crescendo In Blue

See DEMS 97/1-5.

There is quite a lot of confusion about Jimmy Maxwell and the Newport recording of *Dim&Cresc In Blue!*

As far as I know Quincy Jones did not play at the 1956 Newport Festival, but on the 1961, which was also released on LP. The same day (3Jul61) Duke performed "Suite Thursday" and other things (see Nielsen). But no *Dim&Cresc*, according to Nielsen.

On the REAL *Dim&Cresc* from Newport 7Jul56 evidently the whole band was there playing as you can hear from the recording (see DESOR 618) with trumpet solos of all of them: CA, RN, WC, CT. BUT on the first three numbers (618a-c) the band is reported to be short of four members. In the trumpet section at least RN was missing, since CA played *Black And Tan Fantasy*. Willie Cook was there, playing *Tea For Two*. Then Duke decided to leave the stage to come back three hours later with the full band. Another trumpeter, Herbie Jones, has also stated that he played with the band at this festival (see Jazz Journal March 1967).

Since *Dim&Cresc* was performed at many festivals during these years, could it be that both Maxwell and Herbie Jones remember another occasion when they sat in? Or was the trumpet section consisting of 5 or even 6 members on the 1956 Festival? If so, I guess it would have been reported somewhere. Maybe it is a dream for many musicians to have played with Duke on that special night ....

Jan Bruér

The fact that Nielsen has only one Suite and 6 normal selections on 3Jul61 does not necessarily mean that Duke did not play *Dim&Cresc*. What we have on tape of 3Jul61 is certainly not the complete concert.

From the 1956 Newport Festival, there is a picture in John Hasse's "The Life And Genius Of DE" on page 320. On that picture the trumpet section is invisible. Let's hope that there are more pictures taken on that occasion and that some of these are in the Ellington Collection in the Archives of the Smithsonian Institution. May we ask our friends in Washington to look around for us?

DEMS

### Salle Wagram, Paris, September 1950

Jazz Hot, Sep50 notes two concerts at the Salle Wagram in Paris on 20Jun50. The band allegedly returned to the U.S. on this date aboard the *Ile de France* which sailed from Le Havre. Can the Paris concerts be verified in view of the foregoing?

Art Pilkington

### ● A demand for extending our DEMS column "ELLINGTONIA"

I am also a collector of Ellingtonia on record by other artists. The number of "Ellingtonia" tribute LPs and CDs is absolutely enormous. Would it be appropriate for the DEMS BULLETIN to provide from time to time, a listing of such tribute recordings by European artists. There may in fact be some interesting material which we collectors in the U.S.A. are unaware of, since such recordings may not be distributed in the U.S.A. (In particular, "pop" vocalists who are unknown here).

Irv Jacobs

We know that there are many DEMS members, on both sides of the ocean, interested in Duke's music, recorded by other musicians, especially by those who are active nowadays. That makes it appropriate for DEMS to publish news about these releases. It has been done in the past on a very small scale and DEMS is certainly willing to extend this column in future bulletins. We have received many of these records as a present from grateful members in the past and we will be happy to publish the data. It might be rather difficult to direct you to an address where you can find these records, since we have not acquired them ourselves. It is clear that we have to give priority to genuine Ellington recordings. Preparation time is a greater problem for us than room in the bulletin. That makes us rather depending on contributions by our members. We hope that you will send us interesting information from your country that will inspire our European members to do likewise.

DEMS

### ● Who was "Duke Brooks"? Maybe Bo Scherman has got the answer!

This very interesting article appeared earlier in Bulletin number 1, 1997 from The Duke Ellington Society of Sweden:

In DEMS 1996/2-2, there is a discussion about the pianist on the February 24, 1945, session of Sonny Greer and the Duke's Men, mistakenly listed in various discographies as Duke Ellington, whose presence was allegedly confirmed by Otto Hardwick, who played alto sax on the date, and by Sonny Greer.

I have come to the conclusion that it is neither Ellington nor Dudley Brooks, who has been suggested as an alternative, but Emmanuel "Duke" Brooks, who was the regular pianist in Red Callender's trio at the time. This can be confirmed aurally by comparing the piano playing on the Greer session with Ellington (whose style is extremely different), Dudley Brooks (with Goodman and, much later, with Jack McVea) and Emmanuel "Duke" Brooks (on Red Callender's October and November 1944 Exclusive sessions). It is also logical that Callender, who played bass on the Greer date, brought his piano player to the session (this was stated as a fact in the liner notes of the LP reissue of the Greer session on Capitol 4C052.80 849 and Pausa PR 9033).

In his book "Unfinished Business", Callender mentions both Dudley Brooks and "Duke" Brooks several times, and it is clear that he is writing about two different musicians. The discography in this book, compiled by Callender's co-author Elaine Cohen, erroneously lists Dudley "Duke" Brooks for the Greer session, but she quotes the notoriously unreliable Walter Bruyninckx as source of information. I blame myself for not remembering to ask Red Callender about it when I saw him in Stockholm about a year before he died. "Duke" Brooks is dead (according to Callender, he was a "Gypsy" type of person who took a freight train back to his native St. Louis, disappeared from the scene and was later killed), and I am not sure if Dudley Brooks is still alive. If he is, maybe somebody in the Los Angeles area could interview him, so the matter can be settled once and for all.

Bo Scherman

### ● Jig Walk — deleted in Timmer

I bought the fourth edition of Timmer and I must say that some doubts are removed, but others showed up. Timmer does not give any comment when he deviates from the third edition.

For instance: He didn't list *Jig Walk* again. Why not? Is it not Ellington? Who played it then? I hope that DEMS will give more information and comments.

Helmut Kirch

Two recordings of *Jig Walk* are removed. The one with the Okeh Syncopators from 20Feb26, issued on Up To Date 2004 and the famous piano solo version from mid 1926, which has been issued on several LPs and CDs.

We must start to say that it is quite normal not to give any comment on the corrections that are embraced in an updated discography. Timmer deleted the two 1926 sessions with *Jig Walk*, because he came to the conclusion that these recordings were not by Ellington.

Steven Lasker is working on a discography from the early years until (we guess) 1942. In that discography, Steven will give some background information about facts and figures, which are of interest for the dedicated record collector. This will make his discography different from all other discographies. But even Steven might not spend many words on a recording which has no longer been accepted to be from Ellington.

Actually Timmer expressed his doubts about *Jig Walk* already in the third edition after having included only the piano solo nickelodeon transcription as genuine Ellington in the first and second edition.

In DEMS 86/3-1, Jerry Valburn is quoted from his "Directory of DE Recordings," page 1-3: "It has recently been determined that Ellington is not the pianist on this piano roll."

In DEMS 89/2-5; 3-7 and 4-7 Ken Rattenbury gave a transcription of *Jig Walk*. He wrote: "Although the sleeve (of the LP) implies that Duke himself punched the master roll, a little doubt arises as to the accuracy of that assertion. The complete performance consist 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)."

In "Ellington — The Early Years" by Mark Tucker we read on page 134: "Ellington has sometimes been linked with a piano nickelodeon roll of *Jig Walk* that was made in the late 1940s by the Wurlitzer company. It gives a straightforward version of the tune with no improvisation, and the pianist, as Brooks Kerr and other have agreed, does not sound like Ellington. Moreover, on two different occasions Ellington told ragtime historian Mike Montgomery that he had never made piano rolls." (John Steiner, the record producer who put *Jig Walk* out on microgroove, to Mark Tucker, 23Feb85).

On page 135 we read: "*Jig Walk* has been recorded more than any other song from "Chocolate Kiddies." Björn Englund has listed a dozen versions by both European and American orchestras, most from 1925 and 1926. One of the first American recordings of *Jig Walk* was made 10Dec25 by the Ipana Troubadors, a Sam Lanin band that included Red Nichols and Miff Mole. In some ways the Troubadors' arrangement followed the Arthur Lange orchestration published by Robbins-Engel in 1926. Similarly, an Okeh Syncopators recording from Feb26 appears to be a doctored version of Lange's stock."

DEMS

**Cornell University, 10Dec48  
and Jazz Heritage Society**

See DEMS 96/2-11 right column.

*Star Spangled Banner* is also on the single CD from MusicMasters 65114-2. This is important because if one has the LPs and the MusicMasters CD, one doesn't need the double CD from Jazz Heritage in order to have the concert complete.

Georges Debroe

You are quite right. *Star Spangled Banner* is not only issued on the MusicMasters CD, it is even mentioned on the "cover." There is no excuse for overlooking this opening selection of the concert, which has been for a long time the only unissued selection, until these CDs came out.

DEMS

I noticed in DEMS 96/2-11 a review of one of the Jazz Heritage Society CD sets, the Cornell University concert of December 10, 1948 and the statement in the review that this label is available only to members of JHS.

This was something I knew but had not really paid attention to. I have been a "member" of JHS for many years. Becoming a "member" merely entails getting onto the JHS mailing list. I called JHS to obtain current information about how to become a member. There is no charge to join JHS. To join, one simply writes to JHS and requests membership information, which will be sent. There is no obligation whatsoever to buy any recordings at any time (I purchase only once or twice a year). There is an important limitation which should be noted: JHS DOES NOT ACCEPT MEMBERSHIPS FROM OUTSIDE THE UNITED STATES. Only domestic memberships are allowed.

For the US DEMS members, who are not yet a member of JHS here is the address:

Jazz Heritage Society, 1710 Highway 35, Oakhurst,  
New Jersey 07755.

As a member, I receive once a month a well written newsletter, advertising the current selection, together with many others which are available.

These selections generally are in the field of what I would call traditional jazz, and some of them are DE material. Many of these selections are reissues, and I am not at all sure how it is that JHS comes by the rights to do this. For example, one of the current selections is the former Bluebird CD "...and His Mother Called Him Bill," which is identical to the Bluebird version with the four alternate takes not issued on vinyl. This CD is now under the JHS label, catalogue number 514377H. Some of the DE material which has been issued by JHS, however, is claimed not to have been previously issued in that form, an example being the Cornell University concert.

The other JHS CD sets I now have, besides Cornell University, are: "The Great London Concerts," JHS 513583L and "The Great Chicago Concerts," JHS 523584W.

Apparently, JHS CDs are not sold in stores. All of this is by way of saying that I will advise you of any future JHS issues containing DE material.

Charles Waters.

When I paid a visit to my record dealer, I learned that MusicMasters is coming out with a second CD of the Cornell University concert of 10Dec48. This will undoubtedly be identical with the second CD of the 2CD set of Jazz Heritage. It is good news for those who regret to have acquired the first MusicMasters CD 65114-2 and not to have waited for the double CD of Jazz Heritage 523762Y. As soon as one of us finds a copy of this MusicMasters CD with the second part of Cornell, it will be published in DEMS.

It seems difficult to say who was first, MusicMasters or Jazz Heritage. The release of this concert is very welcome anyhow. My record dealer also told me that he can obtain from time to time Jazz Heritage CDs, but that it is very well

possible that his supplier receives the CDs through a membership of JHS.

Sjef Hoefsmit

In TDES NYC Newsletter of Feb97 Richard Ehrenzeller gave the number of this second MusicMasters CD: it is 01612-65162.

DEMS

**The correct date for *Wings And Things*?**

Look in Jazz Records, vol. 6, the RCA recording sessions of 9, 10 and 11 May 1966. Matrix number TPA3-3935- is claimed to be *Wings And Things*. This is wrong and it ought to be: TPA3-3935- is *Creole Love Call*.

However, in Jerry Valburn's book "Duke Ellington on Compact Disc" *Wings And Things* is given the matrix number TPA3-3936-2 and is claimed to be recorded on 10May66 and issued on Doctor Jazz(US)WK-40395, Doctor Jazz/EPM Musique(F)FDC 5007 and FDC 35018.

In the liner notes on the cover of Doctor Jazz 40359 it is claimed that *Wings And Things* is recorded on 29Mar66.

Can DEMS help here?

Ole Nielsen

No, DEMS can not help. We hope somebody can check the RCA ledgers for us. We have for the time being *Wings And Things* filed in the session of 29Mar66. Here are our arguments:

There are two takes of *Wings And Things* in the Danish collection. Erik Wiedemann gave for both the same date: 29Mar66. He also supplied the take numbers: -1 and -2.

Friends who have listened to the tape in the Danish collection with Arkiv number # 35302, recorded in the RCA Studio NYC have confirmed that it sounds very much as if *Wings And Things* -1 is recorded immediately after *La Plus Belle Africaine* (another still unissued recording from 29Mar66) and that there is no reason to believe that *Wings And Things* -2 is not recorded immediately after -1. Take 1 is in the Danish broadcast # 51 and take 2 is on Doctor Jazz. Comparison learns that they are very likely from the same session.

There are also reasons to believe that *Wings And Things* is recorded on 10May or 11May66 at the RCA Studio in Hollywood: There is still the free matrix number TPA3-3936! Furthermore in Mercer's listing of the donation to the Danish Radio and in DESOR (1027e) the date is 10May66. DEMS

**From whom are the voices on 21Feb66.**

In Blue Light Vol 3, No 4, Dennis Dimmer asked who introduced the programme and who read the passage at the start of *In The Beginning God*.

The introduction was spoken by an unidentified clergyman or official of Coventry Cathedral.

Duke introduced *In The Beginning God* himself.

The only voice (apart of the voices of the choir, the Cliff Adams Singers) to be heard in *In The Beginning God* is from George Webb, the vocalist for that concert.

DEMS

**Differences between tape and CD of the Greek Theatre (24Sep66)**

In DEMS 97/1-4 Sjef Hoefsmit claimed that both *La Plus Belle Africaine* and *The Old Circus Train Blues* on the CD Status DSTS1013 "DE and EF Live at the Greek Theatre" (24Sep66) are identical with the tape that is circulating among collectors and which has been described in DESOR 1049 (a very bad and too fast portable recording).

I can agree with *The Old Circus Train Blues*, but I hear some little differences in *La Plus Belle Africaine*, not only in the coda, but also in the last 8 bars of the JL solo and the middle and the end of the JHa solo.

Luciano Massagli



● **Hayfoot, Strawfoot -2 from 28Jul42**

See DEMS 96/2-4, top right column.

*Hayfoot, Strawfoot* on my (US)LP 5659-1RB is take-1!  
Georges Debroe

The confusion at RCA seems to be complete. What amazed us first is the fact that they didn't even know that they had a never issued alternate take in their hands. Later we learned that after they did find their "mistake" they decided to put the old take 1 on the European CD edition (the second edition that is, the first one was the American edition). That the LP and the CD version of the same US release could be different goes also beyond our imagination. It is so incredible that we had to check again.

When doing so it became clear to us that it is not necessary to send each other copies for comparison. Look first to the structure (by courtesy of DESOR): *Hayfoot*(AABA32):

intro8RS; 1°24BAND,8RS;2°IA,3°16BAND,8BW,8BAND.

In what we assume to be take-1 (as on our 78 rpm's) we hear in the 8 bars intro only RS and JR. On the US 3CD set 5659-2-RB, we hear clearly also DE.

It could be that Duke's part was dubbed in later, but that is not the case. During synchronous listening both the 8 bar solo's by RS and by BW are different. Everybody can now check which take he has on his LP or CD by listening to the introduction. We are interested to hear the results. DEMS

● **Billy Strayhorn — The piano-player.**

Did Billy Strayhorn ever record a solo or trio LP. If so, please let me know. Fritz Manfred

We do not have, nor have we ever seen an LP or CD with Billy Strayhorn on the piano as a soloist or as member of a trio. We have neither found a reference to such a long playing record in *LUSH Life* by David Hajdu. We are almost certain when we state that such an LP or CD does not exist. DEMS

● **Reprise and/or Discovery  
Mono and/or Stereo?**

My 1992 copies of Discovery CDs containing "Afro Bossa" and "The Symphonic Ellington" are in mono. Strange, since Discovery "Afro Bossa" LP issue from 1982, delivers the music in glorious stereo, as do my copies of the original Reprise albums.

Any Discovery CDs "Afro Bossa" and "The Symphonic Ellington" in stereo out there? Did Reprise ever issue the material in mono versions? Ulf Renberg.

We have encountered the same problem when we had to replace our Reprise album CRV-6048 "Concert In The Virgin Islands," because Jerry Valburn asked us to give him this LP. The replacing Discovery DS-841 was in mono. Later, we found a Reprise RS 6185 in stereo in a Ray Avery auction.

This problem does not exclusively occur with Reprise and Discovery. When we wanted to replace our Philips LP SBBL 618 "Peer Gynt Suites and Suite Thursday" for the same reason, we found a stereo replacement for "Peer Gynt Suites" but CBS Encore P 14359 gave "Suite Thursday" in mono. Now we have the Columbia CD CK 46825, which has again a.o. "Suite Thursday" in stereo. Strangely enough it seems to be a secret. It can not be found on cover, on CD or in booklet. There is only one way to find out: listen!

There are also two different versions in circulation of "My People." After we gave away our Flying Dutchman LP FDS-112 to another friend, we could only find a mono LP on Contact CM-1. The Red Baron CD AK 52759 is again in stereo, but the industry believes that we are more interested in ADD than in Mono/Stereo. Only listening can help you out.

We can not answer your two pertinent questions at the end of your contribution. Is there anybody who can? DEMS

● **Mercer Ellington(ia)**

See DEMS 96/1-5; 96/2-2 and 96/2-12.

"Thank you" to Jerry Valburn for the additions to the Mercer Ellington compositions and to Josef Mahdal for the addition of the Cleo Laine CD to the list of Mercer's records.

I have some questions to DEMS (and Jerry) though:

What is the documentation for Mercer's co-composing *Bang Up Blues?* (On the Riverside LP only Duke is mentioned), and for composing *West Indian Stomp* (On LPs and CDs only Duke is mentioned as composer)?

*A Slip Of The Lip* is the same tune as *Me And My Wig*. Who wrote the lyrics of the latter?

I have a remark to make about the compositions of Mercer from 1940-41. It has been suggested, that Mercer did not write these famous pieces, a.o. *Blue Serge* and *Moon Mist*, of which the recordings belong to the best of Duke's works, and that Duke wrote them, but had Mercer's name put on them because of the situation, that made it necessary for Duke to have original works by others to record.

My own believe is that Mercer did write these tunes, i.e. the themes, but not the orchestrations (or all of the orchestrations), which were done by Duke or Strayhorn.

This points once again to the more comprehensive question of jazz composition in general and composing in the world of Ellingtonia specifically: Is a jazz composition for an organisation with the scope and intentions of the Duke Ellington orchestra the musical theme or motive, or is it the making of the whole piece, the concept and the orchestration? The question is for practical reasons normally solved by reserving the term "composition" to the theme, but often it seems unsatisfactory, when the orchestration really is what makes the piece a "composition" in the classical sense of the word. A solution could be to give the name of the arranger of the piece more consequently.

In DEMS bulletin 97/1-13 is a listing of Mercer's participation in TV and films, available on video's, or circulating among collectors. Sergio Portaleoni gave valuable additions on page 11 of this bulletin. More additions are most welcome. Bjarne Busk

● **Differences in "Battle Royal" LPs & CDs!**

See DEMS 84/3-12 and 6Jul61.

My CBS LP 62.102 "Battle Royal", plays like Hoefsmit's Philips LP 847016 BY. But the digital LP-version is cut like the Columbia LP CS-8515. Ulf Renberg.

● **Trend Records**

(2CDset from unidentified Canadian concert)

See DEMS 95/2-4 right middle.

The "wild guess" from Benny is indeed only a "guess." TREND in Canada is merely a company which only deals with the distribution of several labels, like MusicMasters a.o.

I also started to believe that this CD exists, but I found out that it doesn't. So let's forget it. Georges Debroe

● **Who wrote the lyrics for  
"Take The "A" Train?"**

We know that Joya Sherrill impressed Duke when they met for the first time with the lyrics she wrote for *Take The "A" Train*, but when I asked her whether these lyrics were the same as what we heard on the LP "Ellington Uptown", as it was performed by Betty Roché, she denied that.

When my friend Marvin van Dilla brought this question up, I didn't know the answer and even more so, I couldn't find the answer anywhere. Who will help me to protect my reputation as being an expert in these matters? Sjef Hoefsmit

## 64 Years ago the Duke was on the air in Britain

Because of the Ellington Conference being held in Leeds this year, the many tours Duke made in the UK, have again been thoroughly investigated.

Roger Boyes did send us a complete survey of the programme by the BBC on 14Jun33. He expressed his gratitude to the BBC Written Archives Centre and especially Jeff Walder.

14Jun33, Broadcast, BBC National Programme.  
Duke Ellington And His American Dance Orchestra  
(originally Famous Orchestra)

East St.Louis Toddle-O  
Lightnin'  
Creole Love Call  
Old Man Blues  
Rose Room  
Best Wishes  
Limehouse Blues  
Blackbirds Of 1930 Medley  
    intro I Can't Give You Anything But Love, Baby  
    Doing The New Low Down  
    I Must Have That Man  
    Baby  
    Dixie  
    Diga-Diga-Doo  
    Porgy  
Sophisticated Lady  
It Don't Mean A Thing If It Ain't Got That Swing  
Medley Of Popular Tunes  
    intro My Darling  
    Down A Carolina Lane  
    I've Got The World On A String

Mood Indigo

Stormy Weather was scheduled to be played as the penultimate number but was deleted.

This 45 minutes broadcast is confirmed by Klaus Stratemann on page 65.

We suspect that Irving Mills had a hand in selecting the tunes. Most of them were recently released.

The only recording we may have of *My Darling* is made in Washington on 14Feb71 at Bolling Air Force Base. Duke played a piano-interlude between sets, identified by Joe Igo as being *My Darling*.  
DEMS

## Small ads

### Looking for ATTIC 1425 Canada-CD

Foreign CDs difficult to be found in one's country:

This really is a problem for many of us.

Personally, I'm (in vain) looking for the ATTIC 1425 Canada-CD "North Of The Border" since .....

Volunteer in Canada needed indeed .....

On the other hand, I would be glad to help (if necessary) with sending rare CDs available in France ..... Klaus Götting.

See for more details of this CD DEMS 96/1-9, top right.

DEMS is willing to help with the payment of CDs, sent by one member to another. We can transfer money from one deposit to another if we know the price. The exchange rate will not be the expensive one for buying paper money, but the low rate that would be used for bank transfers without supplementary expenses.

We are also willing to help in sending the CDs from one member to another, but it would be more efficient to send this specific CD directly to

Klaus Götting, 105, rue Caulaincourt, 75018, Paris.

DEMS

## DEMS Domesticities

### A very helpful DEMS Directory

In the past, several members have asked us for an index to be able to locate a specific item, like a record label, in the many editions of the bulletin that have been issued. Until now we have always given a negative answer. It would be terrific, but we have no time to compile such a list for our members.

We are now extremely happy that we have the opportunity to offer you a very helpful DEMS Directory. It has been compiled by our friend and co-member Klaus Götting for his own personal use. We are very grateful for the permission he gave us to copy this list for you and send it with this bulletin as a supplement.

Klaus pointed out that this list is not complete. He has in the past made a note of everything that he considered to be interesting and he made a list of these items with the date of the occurrence as the key.

We hope that you may find this directory very useful. We have taken advantage of it several times already.

### Plans for the near future

#### A donation from Swiss friends.

From Mr Stephan Wahl in Bern, Switzerland, we received the sorrowful message that his father, Erich Wahl, who lived in Basel and was a DEMS member, died in 1996.

Erich wrote: "I'd like to give you Erich's collection of "Ellingtonia" as a gift:

DEMS Bulletin 1982 -1995  
125 titles of recordings  
4 Pictures  
2 Videos  
8 Books in English  
6 Books in German"

He invited us to come to Bern and to take the collection with us. That is what we did.

We will make a list of all the items in the collection and we hope to include this list in the next bulletin. Every DEMS member, who is interested can ask us to send him one or more of these items. We will only have to charge his DEMS account for the packaging and the shipping costs.

Erich and Stephan wished that the collection would go to appreciative people. We trust that our DEMS members will accept our decision if there is more than one candidate for the same item.

#### A review of Klaus Stratemann's latest book

We promised to give you a review of the latest book by Klaus Stratemann: "Louis Armstrong on the screen." See DEMS 97/1-6 and this bulletin on page 12.

It is not only because we have no room in this bulletin, but also because we had not enough time, that you have to wait a bit. It will come!

#### A report of the Sathima Bea Benjamin CD

We promised to give you a report of the recently issued Sathima Bea Benjamin CD titled "A Morning In Paris." See DEMS 97/1-13.

We have not yet finished our research. We can tell you that the unanimous conclusion of the experts we have consulted, is that *I Got It Bad* (track 2) is indeed a genuine Ellington recording. Duke is at the piano. A more elaborate report will come later!

## The address of the Swedish Society was wrong!

In DEMS 97/1-15, we gave you the address of Bo Haufman for sending your mail to The Duke Ellington Society of Sweden. All your mail has been properly handled, but Göran Wallén asked us to publish a better address for making contact with the Swedish Society. It is his own address, which you might be familiar with, but we give it again:

Göran Wallén  
Skogstorpsvägen 39  
191 39 Sollentuna  
Sweden  
Phone & Fax: +46 8 96 52 34

## Something went wrong at Scarecrow Press, Inc.

We received from our Credit card Company the survey on which a.o. was reduced from our account \$ 93.- for the Timmer Discography, which we ordered from Scarecrow Press with the order form included in DEMS bulletin 96/2 (page 6).

We expected to see withdrawn from our account \$ 69.40 (\$ 78.- minus 20% = 15.60 plus 7.- for handling).

We wrote to Scarecrow and we received a letter from Marketing Manager Meg Crallé.

We give you some quotations of her letter:

"I am very sorry to hear that we overcharged your credit card for the Duke Ellington book."

"Our customer service department will credit your account the amount we overcharged you. It appears that whoever processed your order charged you for the full cost of the book, \$78, and charged an additional \$15 for freight."

"As far as the shipping costs go, I verified the cost of shipping overseas months ago with a customer service representative, who checked the rates accordingly to the weight of the book. I am mystified as to why the cost actually billed was \$ 15."

"I share your hope that yours was an isolated case. Please do let me know if you hear of other reports from dissatisfied bookbuyers."

"I accept responsibility for this situation and hope that it has not marred your opinion of us as a publisher."

We answered: "Dear Mrs. Crallé, thank you very much for your quick answer. Our opinion of you as a publisher has not suffered in the least. On the contrary. We will take the liberty to publish the most relevant paragraphs from your letter in our next bulletin together with your address:

Scarecrow Press, Inc.  
4720 Boston Way, Lanham, Maryland 20706  
USA

and with the advice to our members to write to you if something similar has happened with the payment of their copy of Timmer's "ELLINGTONIA."

We want again to thank you for the important reduction, you have offered to our members and for the elegant manner in which you have solved our little problem. Sjef Hoefsmit"

During the conference in Leeds, one of our members (we are sorry that we forgot who it was), told us that he did not receive the book, but that the money he paid was returned to him. That seems very odd indeed. We suggested that he should write to Scarecrow directly. It has no sense that we interfere. More so because we are convinced that Scarecrow will do everything to serve us well and to repair mistakes that have occurred.

DEMS

## No more problems with sending money to DEMS

During the past few months, we have received a lot of money in a great number of ways from many different parts of the world. Under normal circumstances one could expect to receive some words of thanks as a confirmation that the money has arrived safely. But it is simply impossible for us to do so.

We are trying to create some software for writing a personal message to our members in the future. The last time when we did so in the bulletin, we could divide the membership into a few categories, but this time we have to deal with almost as many categories as we have members.

The category of those from whom we have not received a message of any sort is very small. We will send to each of them a personal letter in which we announce that unless we hear from them, we will stop sending bulletins.

If you do not find such a personal letter in your mail box, please accept our apologies for not having written to you and please do not worry. We will continue to send you the bulletins, because we know or suspect that you read them.

If you think you have to and you feel like it, you can send us money. But if you don't have to or don't want to, it does not make a difference. From whatever reaction you have send us, we know that you are interested and that's enough reason to send you the next bulletins.

At the end of this year we will send you a message, advising you how the position is of your deposit in the DEMS administration with an invitation to send us again some money, if that is appropriate.

In DEMS 97/1-14&15, we have given you instructions for sending money if you live in the U.S.A, in Canada or in Denmark. With the help of our friends, we also solved the problem for our members in the UK, in France, in Italy and in Sweden.

For Belgium, the Netherlands and for Switzerland we have also a simple solution.

We have now reached a situation in which it is possible for 91% of our members to send money to DEMS in their own country.

We repeat the instructions for the USA, Canada and Denmark and we give you new instructions for 7 other countries.

Please do not forget to mention that the money you are transferring is for DEMS. Some of our friends are using their private bank accounts. It is very disturbing when they have to figure out for which reason you are sending money to them.

### USA

DEMS members in the United States can provide amounts to be remitted to DEMS in the form of a check or money order, in U.S. funds, payable to Charles H. Waters, Jr.

The check or money order should NOT be made payable to DEMS, but should be clearly noted (in the space customarily available at the lower left on printed checks) as being for "DEMS".

Charles Waters' address: 8809 Echo Valley Drive  
Houston, Texas 77055-6675  
teleph. home: (713) 467-7641  
teleph. office: (713) 216-8507  
telecopy office: (713) 216-5476  
Internet: charles.h.waters@chase.com

For 1997 we have established the donation of 600 Belgian Franks (one year subscription) to be equal to \$ 17.65.

**Canada**

DEMS members in Canada can provide amounts to be remitted to DEMS in the form of a check, payable to DEMS and send it to:

Lois K. Moody  
1702-500 Laurier Ave. W.  
Ottawa, Ontario K1R 5E1  
telephone: (613) 237-3014.

For 1997 we have established the donation of 600 Belgian Franks (one year subscription) to be equal to CAD 24.00.

**Denmark**

DEMS members in Denmark can provide amounts to be remitted to DEMS in the form of a check, payable to:

Ole J. Nielsen  
Solvaenget 5  
2630, Tåstrup  
telephone: 43 52 93 40.

If a member does not possess a check account, he/she can send to Ole's address a post-anvisning, but that will be much more expensive than a check.

For 1997 we have established the donation of 600 Belgian Franks (one year subscription) to be equal to DKR 111.11.

**U.K.**

DEMS members in the U.K. can give instructions to their bank to transfer money to

Trustee Savings Bank  
Account name: P.J. and D. Caswell  
Account number: 23204968  
Sort Code: 77-19-01  
Bank address: 12 Mosley Street

Peter Caswell's address:

Manchester, M2 3AQ  
Lea Hurst  
Hurst Mill Lane, Glazebury  
Warrington, WA3 5N  
telephone: 01 942 671938

For 1997 we have established the donation of 600 Belgian Franks (one year subscription) to be equal to £ 10.65.

**France**

DEMS members in France can transfer money to  
Klaus Götting  
105, rue Caulaincourt  
75018, Paris  
telephone: 01 42 59 72 63

They can do that by sending a French cheque to Klaus or to transfer the money to his bank account at the Credit Commercial de France, account nr: 0050 0640330.

For 1997 we have established the donation of 600 Belgian Franks (one year subscription) to be equal to FrsFr 100.-.

**Italy**

DEMS members in Italy are requested to contact Dott. Giovanni Volonté, who volunteered to collect the donations from our Italian DEMS members. His address is

Via Carducci 32,  
20123, Milano.  
telephone: 864.52.105

For 1997 we have established the donation of 600 Belgian Franks (one year subscription) to be equal to 28.500 Lires.

**Sweden**

DEMS members in Sweden can transfer money to  
Postgironumber: 443 27 36-0  
The name and address are: Göran Wallén  
DEMS  
Skogstorp svägen 39  
191 39, Sollentuna  
telephone: 08 96 52 34

For 1997 we have established the donation of 600 Belgian Franks (one year subscription) to be equal to 130 Swedish Crowns.

**Belgium**

DEMS members in Belgium can give instructions to their bank to transfer money to  
Generale Bank  
Account name: Hoefsmit  
Account number: 230-0319084-71  
telephone: 03 315 75 83

For the year 1997 we have established the donation on 600 Belgian Franks for one year subscription.

**The Netherlands**

DEMS members in Holland can give instructions to their bank to transfer money to  
RABO Bank  
Account name: Hoefsmit  
Account number: 15 09 40 033  
telephone: 00 32 3 315 75 83

For 1997 we have established the donation of 600 Belgian Franks (one year subscription) to be equal to Fl. 32.75.

**Switzerland**

DEMS members in Switzerland are requested to contact Sjeff Hoefsmit, who will give instructions for sending money to DEMS through a Swiss bank-account.

His address is  
Voort 18b  
2023, Hoogstraten, Belgium  
telephone: 00 32 3 315 75 83

For 1997 we have established the donation of 600 Belgian Franks (one year subscription) to be equal to SwFrs 24.50.

**Germany**

In Germany 74% of our members used the very easy and cheap Euro chèque to send us their donation in Belgian Franks. Many of the members, belonging to the remaining 26%, took the risk to send us cash. In case one of our German members will volunteer to collect the money for his countrymen, DEMS will be happy to accept that offer.

**The rest of the world**

If you live in the rest of the world, you are probably the only DEMS member in your country.

The only thing you should not do is sending us a bank check. We will have to send it back to you. The costs involved with cashing bank checks are out of proportion.

DEMS has an account at the "Generale Bank" in Belgium under number 230-0319084-71. You can ask your bank to transfer the money in Belgian Franks (BEF) to our account. Since April 1, the expenses for receiving money from abroad at our bank are diminished. If you do not transfer more than 1000 BEF at once, we will have no expenses at all. If you transfer from 1001 to 10.000 BEF, the costs will be a fixed sum of 121 BEF, which you should include in your payment.

You can send us an I.M.O. (International Money Order) in BEF, which we can cash at a Post-office. You have to put it on our private name: J. Hoefsmit, Voort 18 b, 2328 Hoogstraten, Belgium. We have to show our identity papers in order to cash the money. You have to pay the transfer expenses, which can be considerable.

You can send us money by mail. If you send us foreign currency, we will change your banknotes into Belgian Franks and credit your account. You have to accept the negligible loss one makes when exchanging currency in the form of cash.

**Typing - errors**

DEMS 97/1-3, bottom left and middle right column:

The date of the Birthday-party in Paris is not 20Nov66 and even less 26Jul66, but 20Nov69.

# After 18-Year Campaign, a Memorial to Ellington

Continued From First Arts Page

jazz performers, was the composer, pianist and band leader who helped make the Cotton Club in Harlem the place to be and expanded jazz's reach into concert halls and churches.

Mr. Short formed a nonprofit organization, the Duke Ellington Memorial Fund, and went looking for an artist. The search led him to Robert Graham, a California-based sculptor whose work includes the Olympic Gateway constructed for the 1984 Olympic Games in Los Angeles and the Joe Louis Memorial in Detroit.

It was Mr. Graham who felt that a bust of Ellington was not appropriate. "He felt it should be something grand and elegant, the way he perceived Duke Ellington to be," Mr. Short said.

Mr. Graham sent a series of

## A master of jazz as a guardian of Central Park.

sketches, then a maquette. Mr. Short said that the finished memorial is actually quite close to those early ideas, adjusted here and there to blend with the site that was eventually chosen.

"I know that Duke Ellington had written musical portraits, and so I listened to a lot of his music while I was working," Mr. Graham said. "Although there is not a direct translation, the structure of the piece has to do with measures and harmonies and dissonances. The piece is not static. It has cantilevers. As you walk

around it, it becomes other things."

The former Frawley Circle, at the intersection of Fifth Avenue and 110th Street, has been transformed from a network of traffic islands into a pair of grand semicircles that now encompass both the memorial and an amphitheater for musical performances. The intersection was renamed Duke Ellington Circle two years ago in anticipation of today's unveiling.

The memorial will rise above the circle atop three pillars. Standing on each pillar are three nude female figures, nine in all — the Muses, with their arms outstretched, supporting a disk atop which are a bronze piano and an eight-foot-tall standing figure of Ellington.

"I have learned so much about how things work in this city and how to raise money," Mr. Short said. "I remember getting in a car with parks officials and driving up and

down the island, scouring Harlem, looking for a suitable site."

Eventually, he said, he was led to a small patch of Central Park near the northwest corner, where Duke Ellington Boulevard (West 106th Street) enters the park. It seemed perfect.

But then, several years later, Mr. Short was approached by Central Park Conservancy officials with an even grander idea, using the memorial as a centerpiece for the regeneration of the park's northeast corner, having, in effect, Ellington join Gen. William Tecumseh Sherman and Christopher Columbus as a guardian to one of Central Park's corners.

"My grandfather's father was a butler in the White House," Ms. Ellington said. "You come from a class of life like that and now to come this point, it's really something wonderful, especially for the youngsters. You know, we have all these so-called heroes who've been knocked down. Look at O. J. Simpson; look at Mike Tyson, biting that man's ear. There's nobody for kids to look up to and say, 'Hey, I could be like that.'"

The location of the memorial also allows it to perform two functions, Mr. Short said. "It acts as a kind of gateway to Harlem," he said. "And it's also a bridge between Duke Ellington's two worlds: the sophisticated world of the Upper East Side and the street world of Harlem."

Over the years, the memorial had its share of controversies and obstacles, Mr. Short said. Some objected to the proposed memorial on feminist grounds, uneasy with the idea of naked women supporting Ellington. Others felt that the location was wrong, that it should be a site more directly linked with Ellington's life.

"And some people, who had known him, just had a very proprietary feeling about him," Mr. Short said.

It took years of meetings and phone calls to inch the project forward. Mr. Graham was summoned from California to appear "I can't even remember how many times" before boards and community groups, the sculptor said.

"I can't go into all the agonies and the woes," said Mr. Short. "You had crises every now and then; sleepless nights, late-night phone calls, some board says you can't do it; some person says, no, it can't be done."

All that will wash away once the memorial is officially unveiled and becomes a part of the Manhattan landscape.

Ms. Ellington said she knew exactly how her grandfather, who died in 1974 at the age of 75, would feel if he were present at today's unveiling.

"He was a ham," she said. "He liked attention. It took him out of his solitude. He was in his element when he was onstage. He'd be drinking it in."

Mr. Short is not sure how he will feel when it's all over and done.

"You know, it hasn't taken shape yet in my head," he said. "I went up there last week and watched them assemble it. But right now, it has not yet really sunk it. It will. I know it will. I think maybe when they unveil it, that's when it will happen."

THE NEW YORK TIMES, TUESDAY, JULY 1, 1997

## After an 18-Year Campaign, An Ellington Memorial Rises

By RICK LYMAN

When the cloth drops at noon today at the northeast corner of Central Park, and the new Duke Ellington Memorial rises 25 gleaming bronze feet into the air, Bobby Short will take a slow breath and think back over the 18 years it took him to get the thing built.

"I had no idea what it would entail," said Mr. Short, the cabaret performer and walking encyclopedia of American popular music. "If I had known, I don't know if I would have been frightened off or what."

Money was never a problem, he said. The amount raised, slightly more than \$1 million, came fairly easily; over lunches or cocktails, during intercontinental conversations high above the Atlantic, at posh galas "in the Rainbow Room, at Lincoln Center and here and there around the town."

But getting permission from the city agencies, the commissions, the community boards, "running up and down the island talking to people," became the work of nearly two decades.

"It's amazing the stuff you have to go through in this city to get things done," said Mercedes Ellington, a choreographer and Ellington's granddaughter. "The people here must be really fierce. They have to be to get things done."

Mr. Short shrugs it off now. "Oh, you can imagine what New York would be like if everyone who wanted to would be able to put up a statue of someone they liked," he said.

The memorial sculpture will be unveiled today in the presence of several members of Ellington's family, Mayor Rudolph W. Giuliani, former Mayors David Dinkins and Edward I. Koch and numerous celebrities and musical stars.

The project had its beginning in a stroll Mr. Short took in 1979 through a park in Nice, France, five years after Ellington's death.

"I simply came across this very modest bust of Louis Armstrong and I thought, how strange that here, in France, they have found time and space for a tribute to a black American jazz musician, but in New York I could think of nothing like that," Mr. Short said.

His initial idea was to get friends to put up the money for a similar modest bust of Duke

Ellington somewhere in the city.

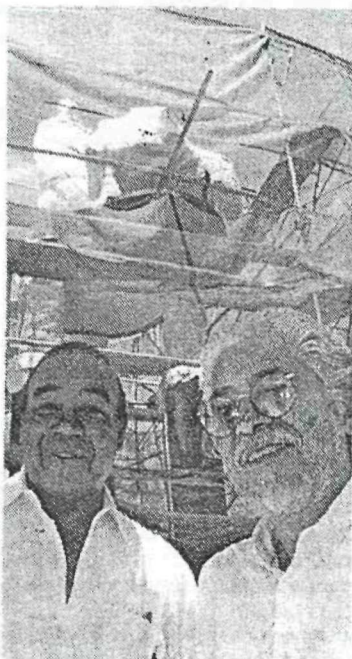
"I'm a dyed-in-the-wool Duke Ellington fan and have been since I was 4 years old," Mr. Short said. "I admired him not just because of his music, but because of the person. He had an aura of sophistication and elegance about him."

"That's how it all began. I just wanted to grow up and be like Duke Ellington."

It didn't matter that Edward Kennedy Ellington had been born in Washington. "He always considered himself a New Yorker," Mr. Short said. "He spoke for New York in a very special way. He became, for many people, the symbol of jazz in New York."

Ellington, one of the most celebrated of

Continued on Page C10



Sara Krulwich/The New York Times  
Bobby Short, left, and Robert Graham, the sculptor of the Duke Ellington Memorial, which is to be unveiled today.

Start  
Reading  
Bottom  
Left



## DUKE'S Statue in NYC

By courtesy of Ulysses La Pradde, we can let you read two articles in the New York Times, describing the unveiling of the statue of Duke in NYC.

Together with Father John Gensel and Ruth Ellington, Ulysses was present at the ceremony.

Immediately after the New York Times came out with a review of the happening, Ulysses has sent us the papers. They arrived the day before we started to print this bulletin.



Edward Keating/The New York Times

### At Central Park, a New Memorial to an Old Love

New York City gave a monumental reply yesterday to Duke Ellington, who used to end his performances by saying, "I love you, madly." Page C18.

THE NEW YORK TIMES, WEDNESDAY, JULY 2, 1997

# Returning Duke's Love for a City

By RICK LYMAN

The thick knot of politicians heaved like longshoremen as they pulled on a yellow rope dangling from a pulley yesterday afternoon at Fifth Avenue and 110th Street. The band played "Satin Doll." Lost somewhere in the cluster of raised arms were Bobby Short, the cabaret singer, and Robert Graham, the sculptor, who had made the event possible.

Slowly, the other end of the rope pulled up a billowing golden cloth and revealed New York's newest monument, the Duke Ellington Memorial.

"Without Bobby Short, it would not have happened," said former Mayor Edward I. Koch. "After I'm gone, if there's something for me, you're in charge, Bobby."

The memorial was unveiled under a welcome patch of gray clouds that blocked the scorching sun for the hourlong ceremony at Duke Ellington Circle, renamed two years ago from Frawley Circle, on the northeast corner of Central Park.

There was music by Ellington, in-

## Ellington Memorial is unveiled 18 years after Bobby Short got the idea.

cluding a performance by Wynton Marsalis, and speeches from Mr. Short, Mr. Graham, Mayor Rudolph W. Giuliani, former Mayors Koch and David N. Dinkins and two members of Ellington's family, his granddaughter, Mercedes Ellington, and his sister, Ruth Ellington Boatwright.

"In Rome, you have to be an emperor to get a statue of this size and magnificence," said Henry J. Stern, the Parks Commissioner.

The memorial rests atop three pillars, each crowned with a trio of nude women, the nine Muses, their raised arms supporting a thick disk atop which is a piano and an eight-foot statue of the standing Duke looking as elegant as an ivory stickpin. The 25-foot monument is all bronze, though it has been given a black coating; only the bottom of the disk remains a gleaming bronze.

The speakers praised Ellington's contribution to American music, the renaissance for the northern edge of Central Park that they hope the new memorial symbolizes and Mr. Short's tireless crusade to have the memorial built. "Duke Ellington ended many of his performances by saying, 'I love you, madly,'" Mr. Giuliani said. "This memorial is our way of saying, 'New York City loves you, too, madly, Duke.'"

Mr. Short got the idea for the memorial in 1979, five years after Ellington's death at the age of 75, and formed the Duke Ellington Memorial Fund with the help of some friends and the support of Ellington's family. Mr. Graham, a California-based sculptor whose public works include the Olympic Gateway in Los Angeles and the Joe Louis Memorial in Detroit, was chosen to design and build it.

"I hope my efforts will do justice to the memory of Duke Ellington," he told a cheering crowd of several hundred dignitaries, Ellington fans and neighborhood residents.

"I don't think I ever heard any of his CD's," said Edwin Hayes Thomas, 19, who was playing with friends in the park when he heard the music and came over to investigate. "But he makes a nice-looking statue."