

THE INTERNATIONAL

DEMS BULLETIN



**DUKE ELLINGTON
MUSIC SOCIETY
FOUNDER: BENNY AASLAND**

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Personal reflections

Theodore Hudson took this picture in Washington on May 7, 1983, during the second day of the first International Conference of the Duke Ellington Study Group.

You see from right to left Eddie Lambert, Dr Klaus Stratemann and Sjef Hoefsmit.

Eddie was 53 years old, Klaus 45 and Sjef 54.

Eddie died first. He was 56 when that happened. Klaus died three months ago at the age of 59. I am 68 and still around.

I didn't feel comfortable behind that table because I considered myself to be a consumer and at best a potential copyist or reproducer. Klaus and Eddie however were both in the process of creating major contributions to the Ellington library. They both spoke about their books.

Eddie's book was finished before he died. It would have been published if he could have accepted the condition of his publisher to shorten his manuscript to make it commercially more successful. Eddie refused to do so and we hope to see his complete book in print early next year. Our high expectations are based on his earlier work. Apart of his brilliant articles in Jazz Journal, Eddie wrote the smallest (183 grams) and at the same time the best book in English about Duke's music in the series "Kings of Jazz." It was first published in 1959.

When Jerry Valburn picked me up in Manhattan to take me to Washington for the first conference, Eddie and Elaine were already in the car. When Eddie introduced himself, I asked him if G.E. Lambert, the author of that little book,

was his father. He explained that he preferred to use his second name, Edmund, but that his real first name was George.

Eddie organised the first Oldham conference in 1985 and raised the scale of the annual conferences to a much more ambitious level. He started the organisation of the 1988 conference, but we lost him a year before that conference was held.

Klaus' 3 kilos book came out in 1991. One can hardly think of a more appropriate memorial for Duke Ellington. Klaus' tremendous importance for the jazz world in general and for the Ellington community in particular is much better elucidated by Patricia Willard than by me. (See page 2)

I spent a few days with Klaus in NYC after the first conference. I had the pleasure of joining him when he visited the famous film collector David Chertok.

One evening we had dinner together. Klaus told me how much he appreciated his warm reception in the United States. He had not expected that, as a German. (1983). I told him that the least one could expect from people who claim to understand Duke Ellington's music would be a total freedom from any kind of prejudice.

Missing Eddie and Klaus is a very high price to pay for the tremendous pleasure and honour to have been their friend.

Being active in the Ellington community will never be the same without their personal support and guidance, but it seems to be the best way of paying tribute to their memory.

Sjef Hoefsmit



Picture by Ted Hudson, Pittsburgh, 26 May 1995

Alexandre Rado : "Alerado".

What a friend and an excellent man we lost when, on July 11 of this year, passed one of the most talented of our French Ellington specialists, Alexandre Rado, whom I used to call "Alexander The Great". Not only as a joke, for I really meant it, so impressed was I by his knowledge covering so many different fields, including, of course, the ellingtonian one. A terrible illness had darkened the last months of his life, his brain was damaged, and this man who had always been a living symbol of liveliness, communication, happy memories shared with all and every one had finally been reduced to a self-imposed isolation. But how understandable, Alex didn't want to appear diminished in the face of his friends. Today, his mind is free to wander again, somewhere, with so many of his departed musician friends. We are left in pain, and we grieve. Alexandre was only in his sixty-seventh year.

Alexandre Rado had led a brilliant professional career in maritime trade, and had retired only a few years ago, leaving him with more time to indulge into the passion of a lifetime, jazz music. He had always been impassioned with every aspect of african-american culture, but had been involved even more closely with jazz, through his activities as a record producer, which he managed to run in parallel with his proper professional activities. I don't exactly know when he started being involved with the Ellington Orchestra, but I guess it was in the early fifties, when Duke Ellington came to Paris to play for the fourth time, in 1950. The fact is that this very out going man, impassioned with a music he really adored, very soon made friends with some members of the band, especially Paul Gonsalves and Cat Anderson. With the Duke himself, it was a different matter. Most people know it was very difficult to become intimate with the Maestro himself. The name of Alexandre Rado will remain associated with some of the nicest discographical enterprises of these last twenty-five years.

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Picture by Ted Hudson, Washington, 7 May 1983

Klaus Stratemann

Dr. Klaus Stratemann achieved immortality in the best of all possible modes. He meticulously and exuberantly constructed monuments of unprecedented scholarship--his books, the 781-page *Duke Ellington DAY BY DAY AND FILM BY FILM* (1992) and the 671-page *louis armstrong on the screen* (1996).

Although he was an accomplished drummer and a bandleader, his doctorate was not in music. He was a practicing dentist. He liked to joke seriously that his dentistry was necessary to support his jazz film research and writing.

His standards and his discipline were unrivalled, the depth and thoroughness of his research stunning. And through all his projects, he managed to season the seriousness with occasional whimsy and refreshing humor. From the tiny town of Oldendorf in Germany, he documented the film music of some of America's greatest musicians in a detail regarded both impossible and unnecessary by celebrated urban-based American and European reputed historians. His elation at discovering the smallest gem of theretofore unknown or long forgotten information was as intense as it was at uncovering massive bodies of original data. One instance was his recognizing the guitarist Benny James of Mills Blue Rhythm Band in a frame enlargement Klaus ordered to illustrate an entry on the 1933 "Bundle of Blues" for the Ellington book. Since the film was made during Freddy Guy's tenure with Ellington, all previous sources had automatically placed Guy in the personnel. Klaus consequently cited this as an example of an occasional Irving Mills practice of alternating musicians among bands he managed.

How the village dentist managed to amass the wealth of significant information as well as the fascinating trove of trivia on his subject is most amazing. Until several neighboring communities amalgamated a few years ago, Oldendorf had a population of 2,500. "It's a really small place!" Dr. Stratemann emphasized in a 1989 interview.

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Alexandre Rado

One has to think of the famous "Works Of Duke" series, on RCA, or of the CD reissue programme in the "Masters Of Jazz" series, by Média 7. Alex's involvement with ellingtonians goes back to 1969 when he produced his first recording session for the famous Barclay label, involving Chuck Connors, trombone, Norris Turney, alto sax and Paul Gonsalves on tenor sax. The session came out on LP as "Paul Gonsalves In Paris", on the Blue Star/Barclay label, volume 7 in the House Of Jazz series. Another session was produced in 1970, again with Paul Gonsalves, Norris Turney, Cat Anderson on trumpet and Wild Bill Davis, as "Prince Woodyard", at the organ. The LP resulting from this session was published by Riviera/Barclay as "Paul Gonsalves And His All Stars". The LP contains a piece Wild Bill wrote and dedicated to Alexandre called "Alerado", a title standing, obviously, for Ale(xandre)Rado. It was recorded at the studio Hoche, in Paris, on this July 6, 1970, but the piece was recorded again three days later, this time by the full Ellington band, in Cologne, Germany. The recording was part of the stockpile, but two takes were made available through broadcast by the Danish Radio. In 1979, still for the Barclay label, Alexandre Rado was the co-producer, along with Jacques Lubin (TDES member), of a third recording session involving Cat Anderson and the French trombone player François Guin, and published on the Blue Star/Barclay label, volume 14 in the House Of Jazz series.

When the reissue programme of the complete "Works Of Duke" was set out by RCA Victor in 1972, the producer, Jean-Paul Guiter, asked Alexandre Rado to write the liner notes of the series, which he did from volume 1 to volume 17 (out of the 24 volumes in the series). The notes he wrote are very informative and detailed, the work of a real scholar in Ellington music. With the new CD era, several record labels set out working on a "complete Ellington" reissue programme, the most distinguished one being the project launched by Média 7 in 1991, in their series "Masters Of Jazz". Again, Alexandre Rado was called for help. He did the research, prepared the master tapes and wrote the booklets. This is when I got in touch with Alexandre, and started contributing with him, very modestly, by discussing dates, or takes. We made friends, and, although not living in the same town, we managed to meet from time to time and to share some musical pleasure by going to a few jazz or gospel concerts, all together with his wife Lucille and my friend Camilla. He would never stop talking about such and such musician, and I was like a little boy amazed at such knowledge. He was like a daddy to me, or a sort of guru. He knew so much about music I love, and the people who made it!

For the last five years, Alexandre Rado had become a feature of the international Ellington conferences. He was always very popular at them, probably because people enjoyed hearing him speak English with his charming French accent... In fact, he had a very good command of the language, and had no trouble at all in conveying his ideas, and the many reminiscences he had of the famous ellingtonians he had the privilege to meet and make friends with.

Klaus Stratemann

Research resources did not exist locally so he brought them there. To resolve the conflicting dates and other data in what were regarded as authoritative sources, he determined to read every issue of *Variety*, the entertainment business chronicle, from 1928 to 1974. That took more than five years. Then he started on *Billboard*. He knew that the publications existed on microfilm so he ordered the reels from the university libraries in Frankfurt, Germany, which specialize in theatrical sciences. Periodicals not in the Frankfurt collections he obtained on inter-library loan from the United States through Frankfurt. Oldendorf's modest library, however, had no microfilm reader. The only one in the area was in the basement of the Oldendorf bank. The bank president gave the good dentist a key, and, after dental office hours, Klaus Stratemann pursued his passion until he sometimes fell asleep at the switch.

He was a collector of recordings, not film. When he wasn't at the microfilm reader, late night television supplied some of his visual research. He and a collector friend, André Mahus, once rented a theater in the Paris suburbs to screen all the Snader Telescriptions. Another French collector friend, ophthalmologist-trumpeter-trombonist Dr. Michel Bastide, hosted Klaus for a full round-the-clock "vacation" week of jazz film viewing in the Bastide attic.

A very young Klaus Stratemann parlayed his linguistic aptitudes into more than an academic mastery of English. Fascinated by all things American, especially music and dance, he sought the company of the friendly, post-World War II U.S. occupation forces and diligently practiced the idiomatic English he absorbed from them.

"In American films, there was singing and dancing with an exuberance, especially by black artists, that I had never experienced in Germany," he recalled. "All that was permitted during the war was ballroom dancing—waltzes, polkas and march music. I loved music, and I had to see and hear more."

From his initial published paperbacks, *BUDDY RICH and GENE KRUPA, A FILMO-DISCOGRAPHY* and *THE FILMS OF ARTIE SHAW, GLENN MILLER, TONY PASTOR, A FILMO-DISCOGRAPHY* (1980), *JAZZ BALL & FEATHER on JAZZ* and *NEGRO BANDS ON FILM, Volume 1, BIG BANDS 1928-1950, An Exploratory Filmo-Discography* (1981), the author was both conscientious and generous in crediting the assistance and contributions of others.

Originally, Armstrong was to be the first in depth Stratemann film research project, possibly followed by Ellington. "As I developed my material, I realized that Ellington was a more interesting subject," Klaus admitted. "His involvement was not limited to that of a performer on a soundtrack. He was involved in a variety of roles, as performer...as composer...composing and playing not only his own music in the films where you see him but just composing, period, and not being there himself, which was quite different...which you wouldn't find with...Louis Armstrong...whereas Ellington was asked to do film soundtracks, not just for Hollywood but also for commercial films, so there was the whole spectrum of his being involved in the industry. And his music simply gives me much joy..."

Alexandre Rado

His sense of humour was also very much in evidence all the time, and he knew how to captivate an audience with it. The pace of his speech was always well measured, never hasty, a reflection of his being and also of his physical appearance. A bit heavily-built, he seemed to take things easy, never rushing about. He made his first presentation in Copenhagen in 1992, on the subject of the various sessions with Ellingtonians he had the pleasure to supervise for Barclay in the sixties and seventies. His second talk, in New York, 1993, was about his "buddy", Paul Gonsalves. In Stockholm, in 1994, he talked about Cat Anderson, and in Pittsburgh the next year, his subject was about "Billy Strayhorn in Paris". He made his fifth and last presentation in Toronto in 1996, on Johnny Hodges. To these must be added another presentation he made at London's Ronnie Scott, in April 1996, for the members of DESUK. Being the only other Frenchman in attendance at some of the Ellington gatherings, and at the DESUK meeting at Ronnie Scott's, I was always very proud of my compatriot, and I missed him a lot last May in Leeds, at Ellington '97. I was not the only one, and many showed their appreciation of Alexandre, and were devastated at the sad news of his then illness, as they were also concerned about the then poor health of our friend Klaus Stratemann. Today we have lost both lovely human beings and music scholars. I will certainly miss Alexandre a lot.

François-Xavier Moulé.

Note:

Volume 9 of the complete Ellington in the "Masters of Jazz" series is now out. Claude Carrière, another French specialist in Ellington music, has taken over where Alexandre Rado had left. I just wonder why people like Carrière never attend the international Ellington study groups...

I want to thank Sjef Hoefsmit for his dedicated work at DEMS, and for having made me video copies of four presentations (1993-1996) by Alexandre. Thanks to this tape, I was able to revive some good memories, and my friend was somehow alive again. Thank you, Sjef.

F-X M

Klaus Stratemann

By Don Miller

How can one say goodbye and thanks to a friend to whom you can no longer speak or write?

The recent death of Klaus Stratemann is a considerable loss for the Duke Ellington Study Group. Klaus took to the participating researchers, authors, compilers, transcribers, collectors, et al., as one would to long-lost relatives. They were equally appreciative and respectful of him.

These are the persons the Study Group seeks to serve by facilitating communication between those with unique talents and interests on matters of Ellingtonia.

Klaus made his mark many times. He will be well remembered.

Farewell friend! Thank you for coming our way. We shall miss you.

Klaus Stratemann

As Dr. Stratemann became an integral voice in the international Ellington conference community, he reveled in the cooperative spirit of the attendant scholars, all of whom became his friends as well as colleagues, sharing research and revelations. The 1981 *Exploratory* reveals 41 Ellington films. Eleven years later, *Day By Day...documents*, with contracts, photographs, ads and studio callsheets, more than 70 Ellington films and videos. "Acknowledgements" for the Ellington book run more than 1,000 words.

Dr. Stratemann's participation in the first International Ellington Conference—or Study Group—hosted by Washington DC Chapter 90 of the Duke Ellington Society in 1983, was not by invitation, he reported. An established member of the International Association of Jazz Record Collectors ("In fact, I collected the European dues for them for quite a number of years"), he met mega-collector Jerry Valburn at the 1974 IAJRC convention at Miami, Florida and had been on Valburn's record club mailing list ever since.

"I didn't even know there was going to be a conference in 1983 until shortly before it happened when I received one of these pamphlets that Jerry Valburn occasionally sends out on behalf of his record release program," Klaus recounted in the interview. "With it was a separate sheet which explicitly stated that Jerry's good friend Klaus Stratemann would be participating in this Duke Ellington Conference in Washington, DC. It was the first time I ever heard about it but I said, 'Maybe it's a good idea to go...I don't want to disappoint Jerry.'"

The decision was fortuitous for all. Dr. Stratemann brought a film not yet plugged into the collector's circuit. "THE GOOD OLD DAYS ARE TOMORROW—The Duke of American Music" (1971-2) for inclusion with the films to be shown by Valburn and Ray Knight. Klaus joined Sjef Hoefsmit and Eddie Lambert in a discussion of Ellington research. That conference became the genesis of a treasury of traditions. Every year thereafter that Klaus was able to attend, delegates looked forward to his uniquely informed—and sometimes all night—film programs. In May 1997 at Leeds, barely three weeks after his third surgery to combat a brain tumor, he valiantly offered Ellington commercials on film. Afterward, acutely aware that his physical condition had slowed his speech uncharacteristically, he worried that the presentation had been unsuccessful. In the glare of powerful stage lights, he had been unable to see more than 200 people on their feet applauding. Contrite then that he had not acknowledged their ovation, he vowed to remember to thank them in Chicago in 1998 when he was planning to discuss his next book, a comprehensive international examination of all jazz on film, on which he was collaborating with collectors Mark Cantor of California and Dave Dixon of Canada, also to be published by *JazzMedia ApS*. (The work continues.)

Klaus flew back to Germany immediately after the conference because his band, The Jazz Group Lüddecke, had a gig. The trip to Leeds had been an unanticipated strain. Two days later he was hospitalized. On 21 July, he lost his courageous fight. He is survived by his wife Monika, his son Marco, his daughter Tina, the international Ellington and Armstrong communities and by jazz and film scholars eternally. Dr. Klaus Stratemann was 59 years old.

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Patricia Willard

NEW FINDS

We received from Klaus Götting two totally unknown recordings, not mentioned in our bulletin or documented in Timmer, DESOR or Nielsen. DEMS

The Blossom Music Festival

Duke Ellington and his orchestra together with the Cleveland Symphony Orchestra at the Blossom Music Center in Cleveland Ohio.

Introduction by Duke	2:41
"The Golden Broom And The Green Apple"	
<i>The Golden Broom</i>	10:54
<i>The Green Apple</i>	4:56
<i>The Handsome Traffic Policeman</i>	6:06
Introduction by Duke	2:22
<i>Harlem</i>	14:35
<i>Take The "A" Train</i>	1:20

A recording of *New World A-Comin'* has not been found, but there are rumours that this was also performed.

It seems that the Cleveland Orchestra Radio Service made this concert available for broadcast over WCLB (or WCLV) as part of a "ARTS NATIONAL'S FRIDAY NIGHT" radio programme on Friday 28Sep84.

This programme is said to be the "last in a summer-long series of nine Pops Concerts."

Duke conducted his own compositions. Michael Chary conducted amongst other things Gershwin's *Rhapsody In Blue*.

The Blossom Music Center is located 8 miles north of Akron. The venue is the summer home of the Cleveland Symphony Orchestra. A 800 acre wooded setting with covered seating for 5000 and additional 13.500 on the lawn.

The date of the recordings is claimed to be in the summer of 1972 but there are reasons to believe that this date is wrong. There is no confirmation of Duke participating in the 1972 summer festival. There are very few "open" dates in his 1972 itinerary.

In 1969 we have two confirmations of a concert that Duke gave at the Blossom Music Center on 21Jun. One in the Akron Beacon Journal of 15Jun and one in Billboard of 28Jun (see Klaus Stratemann page 592). I firmly believe the recording date to be Saturday 21Jun69.

An additional reason to believe that 1972 is wrong is the fact that we believe we can hear Lawrence Brown playing in *Harlem*. Klaus Götting

Voice of America Interview

Interview		5:15
Duke plays <i>Romantic Season</i>		0:59
Interview		3:11
Duke plays <i>Volupté</i>		1:25
Commercial recording of <i>Volupté</i>	29Nov62	2:57
Interview		2:21
Commercial recording of <i>Falling Like A Raindrop</i>	17Jan54	3:11
Commercial recording of <i>Solitude</i>	14oct57	5:00
Interview		1:10

In this interview by Willis Conover we hear Duke playing the piano. Brooks Kerr participated in the discussion.

When this recording was broadcast, the date of the recording was presumed to be in March 1974. At the end of that broadcast the announcer admitted that he was wrong. The date was earlier.

The recording date can be established by listening to the interview.

The year must have been 1973, based on the fact that the presentation to Ellington of the "Légion d'Honneur" had taken place (8Jul73) and that the Third Sacred Concert in Westminster Abbey was still to come (24oct73).

A more specific date in September is based on the fact that the stay at the Rainbow Grill (6Aug - 2Sep) was a couple of weeks before and that Duke had not yet started to write down the Third Sacred Concert (first rehearsal 8oct). Klaus Götting

NEW BOOKS

Eddie Lambert's

"Duke Ellington - A Listener's Guide"

This book was ready for the printer before Eddie died in 1987, but it took more than 10 years to get it published.

It will definitely be out next year.

It will be published by Scarecrow Press, Inc. in the series "Studies in Jazz" as No. 26. It will have 560 pages. The price will be \$ 95.00.

The book isn't scheduled to go to press until February, which means that we won't have books until at least April.

There is a pre-publication discount of 20%, if ordered before March 15, 1998.

The postage and handling expenses are different for the U.S.A. and for the rest of the world. We will include in the next bulletin an order form that is applicable for the area where you live.

It is totally unnecessary to recommend this book. We have all awaited its publication for so long. DEMS

Jerry Valburn's

"Duke Ellington - on Compact Disc"

At the moment the book totals over 225 pages divided into three main sections: (1) A list of corrections to the original book (2) A text section of all CDs (and contents) that I've found and learned about (new CDs) since the 1993 book was published (3) An index similar to that found in the 1993 book covering all titles alphabetically with detailed information (dates/studio session master no's/locations/designations for films, concerts, broadcasts, transcriptions, and jam sessions). The book will be published in two formats, (1) a hard covered edition including the original book and the supplement together. (2) A separate edition of the supplement so that those people who already have purchased the original book can now just purchase the supplement.

In a couple of weeks we hope to know when the *CD Supplement* will be published and how long we can continue adding new CDs to the book. Jerry Valburn

LEEDS '97

● Additions to the Leeds - report

See DEMS 97/2-10, right column.

I was sorry you were not able to name the singer who sang "Heaven" so beautifully in the Cathedral.

She is Catherine Sykes. When Catherine was learning the piece, some months before Ellington '97, Tony Faulkner said to her: "Oh, by the way, when you sing it in the Cathedral, Alice Babs will be in the audience" (at that stage we didn't know that other commitments would prevent Alice from coming to Leeds).

It says a lot for Catherine's talent, and for Tony's confidence in her talent, that he felt able to tell her that Alice would be there.

Through an oversight from our part, and still in the Cathedral, we failed to acknowledge the trumpeter who gave us Cootie's "Echoes of Harlem" and "The Shepherd."

He is Ian Royle.

Roger Boyes

● Take The "A" Train

by Duke and Malcolm Mitchell

See DEMS 97/2-8, top right column and 97/2-14.

You are quite right about the date of the recording of *Take The "A" Train* which I made with Duke. It was indeed 1958. It was entirely my fault that the date was wrong on the sleeve notes of the commemorative CD which was issued for the conference in Leeds.

In my mind I had considered all my experiences with Duke Ellington into that one wonderful month during which Kay Davis, Ray Nance, Jack Fallon, Tony Crombie and I toured with him in 1948, and I hope I will be forgiven for the confusion which this has caused. As a matter of fact I was touring with my own trio in 1958 and, if you listen carefully to the recording, you will hear my bass player, Russ Stableford.

I have been privileged to see a copy of the latest DEMS bulletin, in which you review the Leeds conference, and I am intrigued that other people seem to have copies of this particular recording of *Take The "A" Train*. Since the manner in which I originally obtained the recording was, as you know, totally unique, I am wondering how anyone else managed to obtain a copy. I would love to know, purely for my own satisfaction.

For your information, the show, which was recorded to the best of my recollection on board the Empress of Britain in Liverpool docks, was called "Atlantic Showboat" and the host was Hughie Green, a well known television personality in the United Kingdom at the time. The producer of the show, who lent his tuxedo to Duke, is John Heyman, who is now living and working in New York, although he still has an office in London.

It is true that video recording was available then, but I believe the machines were very cumbersome and most location shows, including this one, were still shot on film.

Malcolm Mitchell

I am most grateful to the person who showed you the latest bulletin. I would certainly have sent you a copy if I had known your address.

I am even more grateful for all the additional information you have so kindly sent me.

The members of the Duke Ellington Music Society are people who are very eager to have all the facts and figures of Duke's musical career straightened out and everybody who gives them a helping hand will be gladly forgiven for whatever mistake of whatever nature he may have made.

I am extremely happy to have the name of the bass player. He will be introduced into the ranks of Ellingtonians.

In Leeds, one of my American friends (I forgot who it was) asked me about a recording by Duke on piano with only a guitar accompaniment, playing *Take The "A" Train*. I suggested that it could be the same as on the souvenir CD. He listened to the CD and told me later that it was indeed the same recording. But reading in your letter the name of the show: "Atlantic Showboat," triggered something in my subconsciousness and I consulted the DEMS files, which I should have done earlier.

Many years ago, DEMS received from one of the British members a cassette with this recording of *Take The "A" Train*. It was claimed to be from the Independent Television telecast called "Atlantic Showboat," with the MC Hughie Green. DEMS figured that this was recorded on board the ship that brought Duke back to the USA and it was filed with as date the end of November 1958 and as location: the Atlantic Ocean. I can now correct the location. I have also a much better guess for the date. I think it is 17oct58. That was the date of the only appearance by Duke in Liverpool during that tour. It could also be 8oct58 or 24oct58, because these are two dates without any known commitment of Duke. The first date is unlikely. It is between 7oct London and 9oct Southampton. The 24th is a better candidate. It is between 23oct Manchester and 25oct London. The reason for thinking of another date than 17oct is the fact that you told us in Leeds that Duke didn't have his tuxedo with him. He had to borrow one from the producer of the show. I imagine that he would have had his tuxedo with him for a concert in Liverpool that same evening.

I fully agree with you that the television equipment for making recordings was extremely heavy in these days. But audio recording equipment was widespread in 1958. Like I borrowed money from my mother to make recordings of the radio broadcasts of Duke's concert in Amsterdam, other people may also have acquired recording equipment and recorded the sound from the television show in which you participated. Nevertheless, I know from whom DEMS received this audio recording which was circulating among collectors and I will inquire about its origin. Sjef Hoefsmit

● The Far East Suite

See DEMS 97/2-9.

One small amendment on your report of my Far East presentation where you say: "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."

It is just the other way around: The *intro* of Agra was created by taking the *later* section that's in the score, and repeating it in front!

Brian Priestley

● **East East By East — Mendoza**

See DEMS 97/2-9, left column, last paragraph.

Congratulations on an excellent piece of detective work. However, I'm not sure that I can agree with you completely.

Certainly, I hadn't realised the similarity between "East East By East" and the 1970 "Mendoza", which I have on the Pablo LP but not in the Danish Radio take. On listening to the LP, I can observe that only the first bar is exactly the same, and even the opening phrase develops differently - as does the rest of the first chorus. So it might be best to say that the opening chorus of "Mendoza" is reminiscent of "East East By East".

That's without taking into consideration the next four choruses of EEBE. If you have the Leeds tape to hand, please note that the arranged passages of chorus 2 (chords), chorus 3 (running reed figures), chorus 4 (stunning key-changing) and chorus 5 (different version of the opening idea) are all taken from the score I received - scaled down for the septet, to be sure, but written out for full band on the score. None of these ideas appears on "Mendoza" at all. Perhaps my word "reminiscent" is appropriate, and that what we hear is Duke remembering the opening idea of EEBE but only that.

So I wouldn't say that they are "the same" (not to the extent, say, that "Angelica" and "Purple Gazelle" are the same). But thanks for the insight, and thanks again for your enormously valuable help in preparing my Far East talk.

Brian Priestley

I listened again and I agree with you: I was wrong. Both compositions are not the same.

Let me tell you what happened. After I received Tony Adkins' tape of your concert in Leeds I listened several times to *East East By East*. The more I did, the more I had the feeling that I had heard some of it before. It took me a whole night, but early in the morning I found the recording I was looking for: *Mendoza*. I went to bed with the happy feeling that I had done a good job. I should have listened again the next day or a week later.

With my layman-ears, I hear two different themes in *East East By East*. I still hear some harmonic similarities between the first theme of *EEBE* and the only theme of *Mendoza*. But it is far too bold to claim that these two compositions are the same.

Sjef Hoefsmit

● **Corrections on 97/2**

See DEMS 97/2-7

I have never said "...is trying to make this partially unissued material available on CD" This is something up to the company to do. I did suggest that the record companies turn over their safeties to both the Library of Congress and Smithsonian for permanent storage and safe keeping.

Jerry Valburn

Indeed, I have not correctly quoted from the concluding words of your presentation. This is what you said: "... and hopefully all of that will be included in a future CD release by (here followed a word that I could not identify, it sounded like "someone", but that does not make sense.)"

I understood that you saved these tapes from destruction and I concluded that you were involved in the attempt to issue this beautiful material. You finished your presentation with these words: "Let's keep our fingers crossed" and that is what we all will do.

Sjef Hoefsmit

● **Who played bass on 4&5Mar61?**

See DEMS 97/2-10, left column.

I have no idea. I hope that someone will come forward with the answer. I only want to thank you for the publication of the discographical details, unveiled during the Leeds conference and I hope discographers will gratefully note that Jimmy Woode's comments on joining Duke's 1964 European tour would not have emerged, but for a specific question from the chairman of the panel!

Joe Farrier

● **Another true Ellingtonian identified!**

See DEMS 97/2-10, left column.

The question who played the bass in Zürich on 4Mar64 has been answered now. Luciano Massagli has sent us a clipping from the Italian Newspaper "Corriere della Sera" from 7Mar64.

It is titled: "Indisposto il bassista" and has as second title: "Comnesso di libreria salva a Zurigo il concerto di Ellington." Luciano translated it for us:

For one night the young salesman of a bookshop Joerg Kaufmann of Zürich has achieved his dream: to play with famous jazzmen. It happened during the last concert of Duke Ellington in Zürich. The bassist of the famous band was suddenly indisposed (ill) and Duke Ellington was unable to find a substitute for him. The public that crowded the Kongreszhaus was impatient. A journalist from Zürich thought to telephone the "Africana," a club frequented by amateur jazz players, and found a young man who was playing the bass in a combo: he called for a taxi and at 10 P.M. he arrived at the Kongreszhaus just in time for the concert. Duke paid him many compliments and the following morning at 8 A.M. Kaufmann was punctually in the shop to sell the books.

● **The audio-recording of the "Atlantic Showboat" show in 1958.**

See DEMS 97/3-6, right column.

The "Atlantic Showboat" TV Show. I remember watching this program in I think 1958. It was about one hour long with commercials. The rest of the show had nothing of interest for the Ellington fan. I cannot remember who else appeared on the show.

The cassette I sent some time back to DEMS is the same as the CD except the tape is running faster than the CD. I got the tape on reel to reel in 1964 from friends.

Roger Stubberfield

Another possible date for the recording of Duke's appearance in the "Atlantic Showboat" is October 4: Duke arrived in England on October 3, but the first concert was on October 5, in London.

Luciano Massagli

● **Mount Harissa — Nob Hill**

You could confirm that *Nob Hill* is a subtitle for *Mount Harissa*, but you couldn't mention your source.

Now I know. The title *Nob Hill* is in parentheses alongside *Mount Harissa* on the printed melody from Tempo Music!

Brian Priestley

I have also found my source in the meantime: DEMS 86/4-3, where Stanley Dance gave this information: MOUNT HARISSA was originally NOB HILL.

Sjef Hoefsmit

AMERICA DANCES

See DEMS 97/2-14 & 15

When reading the 97/2 Bulletin, I stumbled again over the 29 Apr 38 broadcast.

I have a tape of it and I did not find audible evidence that it had been doctored with. Also, I cannot imagine that Jerry Valburn would try to sell us anything bogus. However, may I ask a simple question? The programme was shortwaved directly from the Cotton Club to BBC London, and presumably broadcast locally. How is it possible then that there was material included from almost a year ahead? (6 Oct 1938 and 15 Mar 1939.) Did I miss something or could this be the original "Flashback from the Future"? Willie Timmer

What we have on our tape and what you have presumably on yours is material from three different broadcasts in a wrong sequence. The fact that it is brought together on one tape does not mean that it was also together in one broadcast. The longest uninterrupted recording on this tape is almost 5 minutes. This means that we are dealing with amateur recorded acetates, later dubbed onto tape in a not necessarily correct sequence.

Chatterbox is clearly not connected with *Old King Dooji*, because the latter starts with the end of its previous selection which is definitely different from the former.

Because it is now 7 years old, we repeat the results of the research, done by Carl Hällström as published in the 90/3 bulletin on page 8. We have taken the liberty to add a scissors-sign where the recordings are not complete or interrupted and the same sequence numbers as used for the liner notes of CA-4, for some final comments.

Here is first Carl Hällström's contribution:

Extended investigations has led me to the following conclusion concerning the titles/dates included on the Azure CA-4 cassette, all hitherto considered to be from 15Mar39.

For the sake of interest the following three broadcasts are given in full (all CBS to BBC, live (no pre-recorded acetates were used:

NYC, Cotton Club	9:30-10:00 PM	<u>29Apr38</u>
Rockin' In Rhythm	-	
Clarinet Lament	-	
Diminuendo And Crescendo In Blue	-	
Medley:		
- Black And Tan Fantasy	-	
- Black Beauty	-	
- Mood Indigo	-	
The Scrontch	-	
X CHATTERBOX	9	
I let A song Go Out Of My Heart	-	

(Duke was originally scheduled for a 30Jul38 CBS to BBC broadcast, but replaced by Gene Krupa)

NYC, Apollo Theatre	9:30-10:00 PM	<u>6oct38</u>
(The first 5-6 minutes of the bc not received in the UK)		
Hip Chick	-	
Azure	-	
X EVERY DAY	6	
(DUKE GREETINGS TO EUROPE)	7	
I LET A SONG GO OUT OF MY HEART X	8	
Prelude In C Sharp Minor	-	
Prelude To A Kiss	-	
The Lambeth Walk	-	
You Gave Me The Gate	-	
Merry-Go-Round	-	

NYC, Columbia Studios	7:02:45-7:30 PM	<u>15Mar39</u>
X JAZZ POT-POURRI (in progress)	2	
LADY IN DOUBT X	3	
EVERY DAY	4	
JEEP'S BLUES X	5	
OLD KING DOOJI	10	
BOY X MEETS HORN	11	
X AZURE X	12	
HARMONY IN HARLEM	13	

That the BBC is responsible for the short acetates so far known seems hardly believable. We know however of an English collector at that time owning an acetate recording outfit, and we know that this person had already recorded the Goodman "America Dances" in 1937, also in short portions and with bad fidelity. And why shouldn't he have recorded the rest of the programs in the series too? Carl Hällström

Final comments:

Recordings of the selections without a number have never been found.

2&3 were on one acetate of 4:56 time length.

4&5 together 4:37; 6,7&8 together 4:51; 9 by itself 2:47;

10 and the first 1:15 of 11 together 4:32; second part of 11 by itself 2:24; 12 by itself 2:42 and 13 by itself 3:18. DEMS

Our best wishes go to Bill Berry

In Steve Voce's column in *Jazz Journal* of September, we read the following news:

"Bill Berry, radiant these days after going to see his doctor for a routine check, has been rushed off instantly to hospital for a quadruple bypass."

Bill Berry was a very active participant at the last Ellington Conference in Leeds. We have sent him on behalf of DEMS a letter, wishing him a very fast and total recovery.

He lives on 10620 Landale Street #4, North Hollywood, Cal 91602.

CHICAGO '88

Under the auspices of a "special project" of JAZZ UNITES, INC., a stellar group of people have come together to present the 16th Annual Duke Ellington International Conference.

The theme will be: "Royalty Comes To Chicago."

The music, life and times of one of the world's greatest and most prolific composers, Edward Kennedy Ellington will hold court in Chicago May 6-10, 1998, at the Ramada Congress Hotel and other venues including the Chicago Cultural Center, Harold Washington Library and The New Regal Theatre.

Dedicated to the memory of one of its founders, Gordon Ewing, a Chicagoan and Ellington devotee, this conference is chaired by Josie Childs and Miriam Ewing under the direction of Geraldine de Haas, President/Founder of Jazz Unites, Inc., with Honorary Chairman and world-renowned trumpeter and Ellington alumnus, Clark Terry, and others including Charles Sherrell, President WBEE Jazz Radio and Sam Floyd, Jr., Director of the Center for Black Music Research, Columbia College, Chicago.

Ellington had a long and passionate love affair with Chicago. In 1930, he performed at the Savoy Ballroom and returned in 1931 to play eight weeks in the Balaban and Katz theaters. Duke began a four week engagement in the Joseph Urban Room of the Congress Hotel on May 8, 1936, which included air time three times a night on a local radio station and twice weekly on NBC National network.

Between 1933 - 1959, Duke had over 80 Chicago recording dates. He chose to spend the Christmas holidays at the Blue Note for a period of ten years during this time.

Chicago represents additional historical themes regarding Ellington in that eleven founders of the Ellington Study Group were first convened here by Don Miller. Among those included were Gunther Schuller and Dick Buckley. The first international Study Group conference took place in Washington, D.C. in 1983. The following year it was held in Chicago. The Study Group conference, which has now become known as the Annual Duke Ellington International Conference, continues to be held annually throughout the United States, Canada and abroad.

The Ramada Congress was the first choice to host the conference, because of its history with Duke and location.

The Congress could provide sleeping rooms, but could not guarantee meeting rooms for the April 29 - May 3 dates. They can accommodate all our needs one week later and offer a better room rate than other hotels.

It would have been nice to open on the 29th - Duke's birthday. Although the birthday would have been a nice touch, we feel the lighter touch on the pocketbook in combination with the history and location is more important.

"Royalty Comes To Chicago" will focus on many facets of Ellington that evoke images of breadth and majesty. His professional, social, religious and philosophical beliefs as composer, arranger, bandleader and pianist will be explored.

Conference activities will include lectures/presentations, featuring noted Ellington scholars; video presentations, and a series of special evening events.

One of the "Crown Jewels" on display at the conference will be the production of "My People." This work was premiered by Duke in Chicago in 1963.

Dr. David Baker, Conductor, Smithsonian Jazz Masterworks Orchestra and professor of Music, Indiana University, Bloomington, Indiana, has consented to be Music Director.

Dr. Robert Morris, Associate Professor of Music and Conductor of Concert Choir, Macalester College, St. Paul, Minnesota, and Dr. Irving Bunton will handle the choral music. Dr. Morris at the young age of 22 was the choral arranger and Dr. Bunton's choral group sang for the performance. Dr. Morris still possesses and treasures the contract he signed with Duke.

Ms. Mercedes Ellington, granddaughter of Duke is the Choreographer/Director.

Ms. Barbara Wright-Pryor, who sang in the original production and subsequently trained the choral group for Duke's Sacred Music Concert at the Auditorium Theater in November, 1968 here in Chicago, is serving as executive consultant.

Some other highlights:

Gwendolyn Brooks, Illinois Poet Laureate, will compose and perform a "special poem" for the occasion.

Jazz Unites, Inc. "Love You Madly" the 21st Annual Musical Tribute to Duke Ellington.

Board of Education "New World A-Comin'" highlighting students from the Chicago Public School interpreting Ellington through exhibits, dramatic presentation, concert performances and other multidisciplinary activities. This city-wide initiative will provide an opportunity for an enlightened view of urban education at its best.

The ultimate goal of the Conference is to establish a solid Duke Ellington organization in Chicago which would include an Ellington artist-in-residence program in Chicago Public Schools, Parochial and independent schools. The purpose of the artist-in-residence program is to perpetuate appreciation of Duke Ellington's music in the minds and hearts of successive generations and to further develop understanding of the innovative diversity of his music to the unique American contribution to world music.

Josie Childs

6935 South Crandon Avenue #2 D, Chicago, Illinois 60649
Phone: (773) 643-4828 Fax: (773) 643-4829

Make a note! Date: May 6 - 10, 1998

Location: Hotel Ramada Congress
520 N. Michigan Avenue
Chicago, Illinois 60605
(312) 427-3800

Single \$ 119.00; Double \$ 139.00;
Triple \$ 169.00; Quad \$ 189.00.

Washington '99

International Celebration of Duke Ellington's 100th birthday to be held in Washington in 1999, hosted by local Ellington Society Chapter.

"Ellington '99," the 17th International Duke Ellington Conference, held yearly in cities around the world, will take place in Washington DC in 1999.

The meeting will be sponsored by the Washington DC Chapter of the Duke Ellington Society.

Edward Kennedy "Duke" Ellington was born in Washington on April 29, 1899, and thus it is appropriate that his centenary celebration be held in the city of his birth.

The Conference will be held in the Washington Marriott Hotel April 28 through May 2, 1999.

Its theme will be his mother's words, "Edward, you are blessed," and will emphasize Ellington as renaissance man in American culture - composer, arranger, lyricist, orchestra leader, pianist, visual artist, dramatist and philosopher.

Planned events include lectures, films, panel discussions, live music, and sessions at the Smithsonian Institution, repository of the Ellington Archives - all focusing on the uniqueness of Duke Ellington.

An estimated 400 Ellington enthusiasts - authorities, musicologists and scholars from all over the world - are expected to attend the conference.

For additional information, please contact "Ellington '99," c/o Ben Pubols, P.O. Box 42504, Washington, D.C. 20015-9998, or by e-mail at bhpubols@compuserve.com

If you are interested in joining the Washington DC Chapter and assisting in this conference, call Angela Grimmer, Chapter secretary, at 202-546-7764.

Chick Bullock with Duke Ellington

By Peter Tanner

Though Chick Bullock had a pleasant voice, perfect pitch and good diction, he could not be termed a jazz singer in any sense of the word. How was it then that Chick sang with the Duke Ellington orchestra on two separate sessions in 1931?

During 1930 and 1931 Duke used quite a few white singers on his more commercial recordings no doubt at the insistence of the record companies who felt that their presence would sell more records. These included Dick Robertson, Sid Garry, Smith Ballew and Frank Marvin. So why not Chick Bullock?

Chick became a close friend of mine during the last dozen years or so before his death on September 15th 1981. He had been introduced to me by his sister Edna who was a well known Hollywood film music editor. Every time I came to Los Angeles I would spend time with Chick and, over a few bourbons and usually with my tape recorder running, we would discuss his prolific recording career. Chick liked to associate with jazz musicians both black and white and would request their presence on his recordings for the American Record Corporation (ARC) which he led under the name of the Levee Loungers.

During one of these discussions I asked Chick how it came about that he recorded with the Duke Ellington orchestra on two occasions.

"Well, I had been under contract to American Records since early 1930 and the company used to assign me to sing with bands that came in to record for them without a well known vocalist. So when the Ellington orchestra came to the studio for a session American Records asked me to help out. I found Duke very charming but a little diffident at first but after the balance test he seemed happy and the session went very smoothly."

The three titles recorded on January 10th 1931 were THEM THERE EYES (10356), ROCKIN' CHAIR (10357) and I'M SO IN LOVE WITH YOU (10359). Matrix number 10358 was Chick Bullock singing YOU'RE THE ONE I CARE FOR which was rejected and there was speculation that the Ellington orchestra might have accompanied him until the ARC ledger showed that matrix number 10358 was used at the start of the next session two days later which included William Robyn singing SOMETHING TO REMEMBER YOU BY (10360) and Chick singing ROCKIN' CHAIR (10361) with accompaniment by the house band which, in this instance, included the Dorsey brothers and Eddie Lang.

YOU'RE THE ONE I CARE FOR was remade on January 21st and take 4 issued. There has never been a satisfactory explanation for the jump in matrix numbers but perhaps the ledger clerk skipped a number by mistake and used it at the start of the next ARC session in order to put the ledger right.

The first two titles were issued as by The Whoopie Makers and the third as by The Georgia Syncopators, all three for contract reasons. I'M SO IN LOVE WITH YOU was composed by Duke Ellington and Irving Mills, though if you look this title up in Roger Kinkle's Complete Encyclopedia of Popular Music and Jazz you will find it credited to film actor Mickey Rooney who would have been ten years old at

the time. It is even cross-referenced to the Ellington Victor version in two places. Mickey Rooney did compose a song of that name many years later, hence the confusion. I'M SO IN LOVE WITH YOU was first recorded by the Ellington orchestra for Victor on November 21st 1930 with vocal by Billy Smith which was another way of spelling Smith Ballew (Victor 23041). The Ellington orchestra recorded it a second time on January 8th 1931 for the Columbia "farm" labels just two days before the ARC session. (Harmony 1377, Velvet Tone 2455 etc.) This is a recording which I have to confess that I never heard.

Whilst the Victor version is played in a very straightforward fashion; in fact just a stylish dance record, the later ARC performance of it is much hotter, the arrangement differs and the tempo is faster. There is a fine baritone sax solo from Harry Carney after Chick Bullock's rather insipid vocal and the whole performance really swings. However, Duke was apparently satisfied with all three titles made for ARC as Chick told me.

"After the session Duke thanked me and then, taking me on one side, asked me if I was free to record with him at the next session which was for Victor in a few days time. He added that one of those titles that he was going to record would be the Gershwin song SAM AND DELILAH which he planned as vocal all the way through. Of course I was very flattered by his offer and though I was under contract to American Records I knew that my name wouldn't appear on the Victor labels. So I said I would."

There were four titles to be recorded for Victor on January 16th 1931, an instrumental version of Duke's ROCKIN' IN RHYTHM and three popular songs of the day.

"The first thing I noticed when I arrived at Victor's New York studio was an air of rigid professionalism. Everybody quietly intent on their job. It was all very clinical, almost like a hospital. Duke, too, seemed more absorbed in helping set up and balance. At American Records it was a bit more haphazard. Happy-go-lucky I would call it."

The first of the popular songs recorded was a Warren and Dubin tune titled THE RIVER AND ME (Victor 22614 and HMV B6166). Two takes were recorded, the second being the issued one. Then came KEEP A SONG IN YOUR SOUL, a little known Fats Waller and Alex Hill tune, though it had been recorded by both Mamie Smith (Okeh 8864) and Bill "Bojangles" Robinson (Brunswick 6134 and Brunswick E 01168). According to Chick this went smoothly with only one take (Victor 22614 and HMV B4884).

"The last song to be recorded that day was George and Ira Gershwin's SAM AND DELILAH from the Broadway musical GIRL CRAZY. As promised Duke had arranged this so that, other than sixteen bars or so at the beginning and about the same at the end, it was me all through. It wasn't an easy song to sing especially with the backing that the Ellington orchestra provided, fairly straightforward though it was. After the first take I was sweating and expected at least to go once again, but Duke said that that was it and I couldn't do it any better. I was surprised but it did sound good when played back and, as you know, that's one of the few of my own records that I have kept."

Chick told me that quite some time later when he and Duke met that he, the Duke, had had a number of requests for it, even on his 1933 European tour, but he always refused saying that he didn't have the right man to sing it.

So ended Chick Bullock's association with Duke Ellington. Except perhaps for SAM AND DELILAH not a particularly notable one, but at least one of respect for each other of which Chick remained proud.

My thanks to Jerry Valburn for additional information regarding I'M SO IN LOVE WITH YOU. Peter Tanner

Comments by DEMS

It is of the greatest importance that statements as these by Chick Bullock and articles as this one by Peter Tanner are printed, published and preserved for the future. Peter, a great authority of Chick's career, wrote also an article titled: "Chick Bullock: Leader of the Levee Loungers," which was published in Jazz Journal 1974, volume 6 and a very much more recent four part study of Chick Bullock and his recorded work in the quarterly British magazine Memory Lane.

We thank Peter very much for this very interesting contribution to DEMS bulletin.

Trumpet Blues

By Steve Voce

Steve allowed us to reprint this article from his column "Scratching The Surface ..." in the September issue of "Jazz Journal." DEMS

When it was decided that Duke Ellington would record with Frank Sinatra for Reprise, Billy May wrote the arrangements. He sent them to Duke well in advance so that the band could rehearse them. When the band turned up to record, May wanted the musicians to play the music through first to be sure there were no glitches. Despite all May's efforts in sending the charts in advance the band at the recording session had obviously never seen them before and when May tried to get them played not all of the band joined in. One of the trumpeters reputedly read a newspaper throughout.

Sinatra had brought several other arrangers as well as May to check the charts and make last minute changes. The band played one of the numbers through. One of the arrangers in the control booth announced that one of the horns had played a wrong note in the final chord and asked who it was. Nobody answered. Eventually the arranger had each musician in the band play his note from the final chord, saxes first and then the brass. The last one to play his note was Cootie Williams.

'What note are you playing?' asked the arranger.

'A', said Cootie.

'You're supposed to play G,' the arranger told him.

'I like A,' said Cootie.

A tribute to Klaus Stratemann by the Danish Radio

On 18 September from 22:00 to 23:00, the Danish Radio did broadcast a documentary about "Jazzfilmdiskografen" Dr. Klaus Stratemann. Michael Thomsen produced the programme. Ole Nielsen was his guest.

Ole played many well chosen Ellington- and Armstrong recordings. He also played some recordings, taken from Klaus' presentations during the Ellington conferences. We heard Klaus introducing as well as playing some of the many examples he gave us during these presentations.

VIDEO REPORTS

We have put the next contribution under the heading of VIDEO REPORTS because of its visual element. DEMS

Historia Y Grandes del Jazz
Power CD — CD Audio & CD ROM
Compatible MAC — PC

More than 100 pages with texts in six languages.
More than 100 illustrations.
Fragments on Video and 54 minutes of digital music.
Conventional audio.

Produced by Producciones Movierecord - Madrid 1996.

There are two articles about Duke Ellington, three nice pictures and a short piece of video which shows an extract of the "Ella Fitzgerald Show" of April 1968 where Duke and Ella are playing *Oh! Lady Be Good*. All the rest is covering the history of jazz with photos or videos of jazz in general.

Jordi Navas Ferrer

A Single Petal Of A Rose

Recently I saw on Belgian television a thriller, titled "Rising Sun," produced in the US by Philip Kaufman in 1993 with Sean Connery, Wesley Snipes, Harvey Keitel and Kevin Anderson. I was not a little surprised to hear several times Duke's *A Single Petal Of A Rose* on the soundtrack. It was not played by Ellington and one note was not exactly right. I am wondering whether the producers of this picture paid for using this 39 years old theme. Duke's name was not mentioned among the credits at the end of the picture.

Sjef Hoefsmit

Check and Double Check

I am quite enthusiastic about the greatly upgraded videotape of "Check and Double Check." In the past years, several companies have been selling videotapes of this film, but the new release from Grapevine Video is of remarkable quality, considering the age of this "talking" picture.

The picture is clear and sharp ... (not smoky or washed out.) Grapevine Video apparently located an original RKO negative or positive.

This is one heck of a bargain at \$11.95 (plus \$3.50 priority mail or \$4.00 UPS). Order from Grapevine Video, PO Box 46161, Phoenix AZ 85063. Order line (602) 973-3661.

Many European owners of VCRs, are unable to use the NTSC configuration. Anyone in Europe who orders from "Grapevine" should know in advance if they can play the videotape on their particular VCR. (Some U.S. companies make the European format available, but at an additional price; I do not know if this is true of "Grapevine.")

Irv Jacobs

NEW RELEASES

AND RE-RELEASES

Pablo PACD-5304-2 (CD)
"Berlin '65 • Paris '67"

This is a brand new release of parts of two concerts from different European tours in the Norman Granz' Jazz At The Philharmonic Series.

The first group of 4 selections is taken from a concert on 3Feb65 in Berlin. The itinerary at the Smithsonian Institution gives as location the (Berliner) Philharmonie. The liner notes say the Sportpalast.

The American Forces Network made a broadcast of 55 minutes from a great part of this concert. Tapes of this broadcast in a very reasonable quality are circulating among collectors. At the start of the broadcast, the location is confirmed as the Philharmonic Hall, which is documented in all discographies.

For this CD a superb (but still mono) recording from the vaults of Norman Granz was used.

To our great surprise we have now a recording of one of the earliest performances of "Ad Lib On Nippon" on this CD. This selection was skipped by the AFN and its existence was totally unknown. It has the flavour of a highly improvised performance. There is only one earlier recording available: the one of 30Jan65 in Paris on the double CD of Europe 1, 710433/434, see DEMS 94/1-4.

Comparison with the Paris performance shows, as could be expected, that the band was a bit more familiar with the piece, especially with part 4, *Tokyo*, in Berlin. It was also played slightly faster.

Here are the titles from Berlin: *Midriff*, "Ad Lib On Nippon," *Chelsea Bridge* and *Happy-Go-Lucky Local*.

The second group consists of 6 selections, taken from the concert of 10Mar67 in Paris at the Théâtre Des Champs Elysées. This concert is also well known among collectors and discographers. Most of them have a copy from the tape in the collection of the late Dr. Clavié. Comparing tape and CD reveals that in this case the source must have been the same. Here are the selections:

Blood Count, *Harmony In Harlem*, *Things Ain't What They Used To Be*, *Drag*, *Rockin' In Rhythm* and *The Second Portrait Of The Lion*.

It is true that Ray Nance left the band between the two concerts on this CD. But Money Johnson was not in the band in Paris as stated in the liner notes, neither did John Lamb reflect on his memories of the Far East when playing his solo in the first movement of "Ad Lib On Nippon." Peck Morrison was the bass player during the first tour through Japan in 1964.

For an unknown reason, the correct sequence of *The Second Portrait Of The Lion* and *Rockin' In Rhythm* is reversed.

The Second Portrait Of The Lion is based on the introduction to *Raincheck*, the way it was performed in 1941.

The CD contains more than 50 minutes of glorious music.
 Sjef Hoefsmit

In his notes, Stanley Dance says "Drag dates from 1963, when it was reputedly known as *Bad Woman*".

As we know, *Bad Woman* appears on the Private Collection recorded 15 May 63, but I can't agree *Drag* is the same piece — it has the same chord sequence but that's a common, public-domain chord sequence which goes back to the 20s (*Jada*, *How Come You Do Me Like You Do?* etc), and otherwise *Drag* is different from *Bad Woman*, just as it was on the Yale Concert.

Brian Priestley

We read in a review of this CD in the Toronto September Newsletter: "Sounding very much like all the other European live concert recordings, this set has little that is new or significantly different to offer the entrenched Ellington listener."

If one only adds to one's collection Ellington recordings which are completely "fresh," one has probably not often experienced the great pleasure of hearing a well known composition performed slightly differently. The more one is familiar with the "standard" performance, the more the differences in the "fresh" performance are surprising and make the band sound as being still alive. See also Manfred Redelberger's compliments at page 14, right column.

However, there was a good opportunity in this specific case to include totally unknown material. The encore, *The "C" Jam Blues*, in which the only soloist, Buster Cooper, played an astonishing part, was so very well appreciated by the audience that it was followed by another Buster Cooper solo: *The Nearness Of You*. When it was evident that the audience refused to go home, Duke played with Buster an ad lib blues.

Since these remarkable performances were apparently not "good" enough to be included on this CD, we are considering including unissued parts of these concerts in the next Azure cassette CA-22.

DEMS

RCA Victor 09026-68516-2
"Duke Ellington - Sophisticated Lady"

This CD appears to be a complete re-release of well known RCA Victor material, though we are not sure.

Here are the tracks:

1. *Concerto For Cootie*; 2. *Never No Lament*
3. *Take The "A" Train*; 4. *Just A-Settin' And A-Rockin'*
5. *I Got It Bad*; 6. *Chelsea Bridge*; 7. *Perdido*
8. *The "C" Jam Blues*; 9. *Prelude To A Kiss*; 10. *Caravan*
11. *Mood Indigo*; 12. *In A Sentimental Mood*
13. *It Don't Mean A Thing*; 14. *Sophisticated Lady*
15. *I Let A Song Go Out Of My Heart*; 16. *Solitude*
17. *Things Ain't What They Used To Be*
18. *Just Squeeze Me*; 19. *St. Louis Blues*

Among the personnel only two bass players are mentioned: Jimmy Blanton and Junior Raglin. That gives us a limit to the period in which to look for finding these selections: between 1Nov39 and 21oct45. There are no RCA Victor recordings known of *St. Louis Blues* in this period. This is odd.

If any DEMS member decides to buy this CD (or receives it as a present!), we hope he will identify the selections or send us a copy to do so.

DEMS

● Pablo(US)OJCDD-730-2(2310-787) CD
"The Intimate Ellington"

See Valburn "DE on CD" 1st edition, page 70.

This issue has earlier been mentioned in DEMS 84/4-9 until 11, when it appeared as an LP. Some dates were wrong.

There are 11 selections:

- Moon Maiden*, 14Jul69
- Edward The First*, 25Apr69 is wrong!
- Symphonette*, 6May71
- Intimate Interlude*, 2Feb71
- Some Summer Fun*, 15Jun70
- Layin' On Mellow*, 29Aug69
- EULB and TENZ*, 29Jun71
- I Got It Bad*, 9Dec70
- Sophisticated Lady*, 9Dec70 is wrong!
- Edward The Second*, 1Feb71.

Edward The First is the same as *What Good Am I Without You?*, of which two takes are known to have been recorded long ago, on 26Nov30 and 10Dec30. This song, by Milton Ager, was used for the picture "Change Of Mind". See Stratemann, page 587.

The recording date of *Edward The First* is either 23May or 26May69. We believe that 23May is the recording- and 26May the mixing-date.

Symphonette is a sub-title for *Sugar Hill Penthouse*.

Sophisticated Lady take -3 was recorded 9Dec70, but not issued. On the LP and the CD is take -16, which was recorded 11Dec70.

The CD contains 46 minutes of music. Sjef Hoefsmit

Partly ELLINGTON

● Laserlight Digital 17 097 CD
"Things Ain't What They Used To Be — DE"

Those who have not been able to find the CD with the same album title "Things Ain't What They Used To Be," issued by LRC as a single CD under the number CDC 9061 and as the second CD of a double CD set under the number CDC 9066, have another chance to find a copy of this CD.

It came out on the label Laserlight Digital, which also belongs to the Sonny Lester Recording Catalogue, LRC Ltd.

For details see DEMS 97/1-3. Bo Haufman

● Jazz — The Blue Note Collection
published by Time Life

As far as Duke is concerned the following CDs are announced:

Louis Armstrong and Duke Ellington:

The complete session (Roulette).

Duke Ellington: Piano Reflections (Capitol)

Duke Ellington: Money Jungle (United Artists).

Jordi Navas Ferrer



● RCA Victor 07863-66790-2
"Ben Webster - Cotton Tail"

This CD contains take-2 of *Perdido* from 21Jan42. Steven Lasker presented this previously unissued take in New York at "Ellington '93" and at "Ellington '97" in Leeds he announced the release of *Perdido* -2 on this Ben Webster CD.

In the liner notes Steven Lasker is credited for making this alternate recording of *Perdido* available.

Actually this CD should not be filed under the heading: "Partly Ellington." Three of the twenty-two tracks are small band sessions under the name of "Rex Stewart and his Orchestra" and only five other tracks are by non-Ellington groups, which can be considered to be a bonus. The seventeen Ellington recordings take almost 54 minutes, which is more than for instance on the "pure" 12 tracks Ellington CD "The Popular DE" (DEMS 97/2-13) which had only 47 minutes of music.

Here are the Ellington tracks:

1. *Cotton Tail*-1, 4May40;
2. *All Too Soon*-1, 22Jul40
7. *Conga Brava*-1, 15Mar40;
8. *Bojangles*-1, 28May40
9. *My Greatest Mistake*-1, 22Jul40;
10. *Chloe*-1, 17oct40
11. *Mobile Bay*-1 and 12. *Linger Awhile*-2, 2Nov40
13. *Blue Serge*-1, 15Feb41
14. *Just A-Sittin' And A-Rockin'*-1, 5Jun41
15. *Some Saturday*-1, 3Jul41
16. *Five O'Clock Drag*-1, 26Sep41;
17. *Chelsea Bridge*-2 and
18. *Raincheck*-1, 2Dec41;
19. *Perdido*-2, 21Jan42
20. *What Am I Here For*-1, 26Feb42
21. *Main Stem*-1, 26Jun42

We have the recordings of 28May40 in Chicago (Studio "A") and not in Hollywood as stated in the liner notes.

We have *My Greatest Mistake* recorded on 24Jul40 and not on 22Jul and we have *Chloe* on 28oct40 and not on 17oct.

We have on 2Nov40 and on 3Jul41 also Harry Carney in Rex Stewart's small group.

We have on 2Dec41 only Billy Strayhorn on *Raincheck* without Ellington and again on 26Jun42 we believe that Billy Strayhorn played in *Main Stem*.

And here is the bonus: 5 non-Ellington tracks:

3. *Toby* and 4. *Lafayette*, 13Dec32, Benny Moten's Kansas City Orchestra.
5. *The Voice Of Old Man River*, 1Aug35, Willie Bryant ahO.
6. *Early Session Hop*, 11Sep39, Lionel Hampton ahO.
22. *Cadillac Slim*, 23Aug46, Benny Carter ahO.

For the 13Dec32 session, both Walter Page and Willie McWashington are not mentioned as members of the band.

All these non-Ellington tracks have been previously released on CD.

The "annotation" is brilliantly written by Loren Schoenberg. It is very informative and highly original.

Sjef Hoefsmit

Unknown promotion CD
with selections from "Jump For Joy"

The copy of the "Jump for Joy" item on the cassette I have sent to you was done "live" in the studio of radio station K.F.I. in Los Angeles. I think that the C.D. is still available if one wishes to "join" jazz radio station KLON as a member.

Irving Jacobs

What we found on your cassette is Duke's portion of the broadcast "Salute To Labor" allegedly recorded at the NBC Studios, mentioned in WaxWorks 41-25 with the wrong date of 6Sep41. The correct date of the broadcast is 1Sep41, because Labor Day, being the first Monday in September, was on September the first in 1941.

The selections from "Jump For Joy" take only 4':28". We wonder what else there is on this CD. Apparently no Ellington recordings, which makes this issue belong to our "Partly Ellington" category.

First we hear Duke talking with Melvyn Douglas, the MC. The following medley contains 5 selections: *The Brownskin Gal*, vocal by Herb Jeffries; *Jump For Joy*, by the choir; *I Got It Bad*, by Ivie Anderson; *Rocks In My Bed*, by Joe Turner and *Jump For Joy*, by the choir again.

The choir consisted of Louise Jones, Edvievies Flenoury, Evelyn Burrwell, Gladys Dent, Edward Short, Bene Grene, Lawrence Harris and Roy Glenn. We join Benny Aasland in his believe that the choir was incomplete during this recording. See DEMS 87/1-2 and 87/2-1. Sjef Hoefsmit

We quote from the September Newsletter of TDES: "To obtain the CD, the reader must become a member of the station for \$45. KLON can be contacted at 1288 North Bellflower Blvd., Long Beach CA 90815. Their telephone number is (562) 985-5566. Ask for the membership department. The Ellington broadcast is just over 4 minutes long. The rest of the CD has recordings made in Los Angeles by such artists as Lee and Lester Young, the Benny Carter Big Band, Lucky Thompson and Nat "King" Cole." DEMS

DISCUSSIONS - ADDITIONS - CORRECTIONS

Corrections and additions on 97/2

See DEMS 97/2-13, bottom left.

MusicMasters-Limelight(US). This previously reported issue in DEMS by Frank Rutter, the country of issue is England and not (US). Jerry Valburn

This is a coincidence of three errors. I should also have mentioned Jim Björk's contribution on the same page as the one from Frank Rutter: 94/2-4. Sjef Hoefsmit

See DEMS 97/2-21, second item.

The *Westwind* CD those sides are indeed = to the Up-To-Date Lp from *Blues A La Willie Cook* through *So Long*. Jerry Valburn

See DEMS 97/2-22, third item.

not RHINO but Turner Classic Movies. This CD is distributed by RHINO. Jerry Valburn

May we assume that also the RHINO CDs, mentioned in the middle of page 93/4-4, should be credited to Turner Classic Movies? DEMS

See DEMS 97/2-25, top right.

BANG UP BLUES composer credits were taken from the Mercer 78 label.. credits on WEST INDIAN STOMP are from the transcription ledgers. Jerry Valburn

See DEMS 97/2-25, low right.

TREND is a distributor in Toronto. RADIEX is the label as pointed out in my DEMS column at the time the CD was released. Jerry Valburn

We assume that the conclusion is that Benny Aasland's wild guess in 95/2-4 was wrong and that this unidentified double CD concert he was looking for was simply the same as the Hamilton Concert from 8Feb54, see DEMS 95/2-1.

DEMS

Appreciation for alternate versions

CA-21 is lovely, nothing surprising but great. I like those recordings because their tonal balance gives you frequently a special look at the voicings of the sections, e.g. the reed section on the calypso of *Drum is a Woman*.

It is like looking at a painting from a different angle. The Duke probably would have used the word "perspective".

Manfred Redelberger

Are two selections on CA-21 also on CD?

See DEMS 97/2-3.

I use the Ole Nielsen discography from the Eric Raaben-series. I saw that two tracks of Azure CA-21 were issued previously on Black Lion (and Bandstand) and Jazz Hour respectively. I have not yet been able to make a close examination of these tracks in order to see if Nielsen is right.

Arie van Breda

If the claim on the liner notes of the Bandstand CD is true, i.e. that *Kinda Dukish & Rockin In Rhythm* and *Diminuendo And Crescendo In Blue* were both recorded in Oslo on 5Nov58, we must conclude that there were two concerts. Both recordings are very different from what we have from the concert, copied onto CA-21.

The same is true for *Jeep's Blues*. If the claim is true that the recording on Jazz Hour was recorded on 5Nov58, it too must have been taken from another concert on the same day. By the way, the same *Jeep's Blues* as on Jazz Hour is also on Jazz Life and Jazz Club. The claim in Nielsen that *Jeep's Blues* on Jazz Club is from 26Sep59 is also checked and found to be wrong.

There is no confirmation that there were two concerts on 5Nov58 in Oslo. We have our doubts, it was a Wednesday.

See for Black Lion(J)TKCB-300025 and for Bandstand BDCD-1509: 90/2-3; for Jazz Hour(EU)JHR 73504: 90/1-2 & 91/1-4; for Jazz Life(G)2673.722: 88/4-5 and for Jazz Club(F)Drive 3502-CD: 90/3-4. DEMS

● "The Popular Duke Ellington"

See DEMS 97/2-13, top left.

RCA/BMG CD *The Popular Duke Ellington*: What I wrote and explained in my 1993 CD book and I will repeat it here: BMG could not release the CD with the additional two tracks since Mercer Ellington took the position that anything not originally issued by RCA, ownership reverted to him (Duke Ellington Incorporated). He (Mercer) then licensed *Wings And Things* to Bob Thiele for his Doctor Jazz label. I know this to be true because BMG sent me a work acetate which included both *Wings And Things* and *Caravan*, I compared *Wings And Things* with the Doctor Jazz issue and I found them both to be identical. In a sense I'm glad the earlier Bluebird issue was cancelled because the new issue is in glorious 20 bit. Jerry Valburn

See for a discussion about the correct recording date of *Wings And Things* 97/2-24, top right column. DEMS

The opening *Take The "A" Train* on the recently released RCA album "The Popular Duke Ellington" (the one with the supplementary *Caravan*) is missing nearly 14 bars of Duke's piano introduction.

I mentioned this in the British magazine *Jazzwise* (June 1997) and John Norris replied that the 1985 CD "manufactured in Japan and marketed in Europe as PD 89565 and titled "Duke In The Sixties" containing all of "The Popular Duke Ellington" except for *Caravan* as well as seven titles from "... and his mother called him Bill" starts in the same way". But the cassette John sent has the first 14 bars intact, i.e. different from my CD which (despite a booklet saying "Manufactured and distributed by BMG Entertainment, New York, NY") appears to be pressed in Europe. Perhaps the U.S. edition of the new issue is OK??? Brian Priestley

We immediately checked the four issues we have of *Take The "A" Train* from 9May66.

The LP RCA Victor LSP-3576, the MC RCA Victor RTP 91176, the CD RCA PD 89565 and the recently released RCA/BMG 09026 68705-2 CD all have the complete introduction by DE, which as described in DESOR 1026a contains a complete 32 bars chorus, a non-complete 30 bars chorus and a passage of 4 bars before the band takes over.

Our recently released "The Popular DE" is manufactured in the USA.

See for the RCA (G) PD 89565 the bulletins 87/2-4 and 87/3-2.

The same recording of *Take The "A" Train* has been issued on a great number of other CDs. We compiled from Jerry Valburn's "DE on CD" this listing:

Aile Disc Company AILE (J) GR 1020 "DE,"

GR 1047 "Jazz Swing" and GRN 92 "DE Special Collection"
Bac Company (J) CF-30 "Big Artists Hit Collection
Ellington-Basic"

BMG (G) 874805 (20 bit) = RCA (J) R25J-1015

BMG (F) 89565 = RCA (G) PD 89565, see 87/2-4 & 87/3-2

Déja Vu (It) DVRECD 53 "The Story Of Swing"

Daiichi Kikaku (J) OB-3020 "(The Great Artists Series) DE"

Della Inc (J) PF 8005 "DE"

Evebic Inc (J) JECD-7014 "Jazz Perfect Collection
Big Band Jazz";

F.I.C. (J) EX-2015 "(Big Artists Library Jazz) DE"

and EX-3087 "(Big Artists Album) DE"

It's Music (G) 22710 "DE (?)"

Laserlight Digital (G/US/E) 15710 "The Jazz Collection Edition
DE Historic Recording," see also 90/1-4

MoviePlay(BZ/Por)MPV5510 "One O'Clock Jump-25
BigBandHits"

Nippon Ongaku Kyoiku Center (J) Un-numb. "Jazz' Club
Volume 10: Blue Moon"

Office '55 (J) GPO-160 "DE - Count Basie"

RCA (It) ND 89872 2 "l'Album Di Polvere Di Stella" (2 CD Set)

RCA (J) R25J-1015 = R32J-1016 = BVCJ 7342,

"The Popular DE," see also 89/1-8 and 95/1-6

RCA Family Club (J) from Un-numb. "This Is The Swing Era"
(12 CD Set) volume 6 "The Essence Of DE"

Standard Jazz (J) ADS-1007 "DE"

TIU (J) TIU-1045 Big Artists Hit Collection Ellington-Basic
(= Bac Comp. (J) CF-30)

and TIU-1050 "Big Artists Hit Collection Big Jazz"

We suspect that only the "fresh" 12 titled RCA CD which is manufactured in Japan has a mutilated *Take The "A" Train*. Please DEMS members, look in your collection and send us your findings. DEMS

● Konserthuset, Stockholm, 28oct73

Do you have the contents of the concert of October 28, 1973 in the Konserthuset in Stockholm? Göran Wallén

Here it is:

- | | |
|-----|-----------------------------------|
| | The "C" Jam Blues |
| | Take The "A" Train |
| | Kinda Dukish & Rockin' In Rhythm |
| 8 | Creole Love Call |
| | Satin Doll |
| | Spacemen |
| 3 | Tea For Two * |
| 4 | Caravan |
| 5 | How High The Moon |
| | In Duplicate |
| X 1 | La Plus Belle Africaine ** |
| | Come Off The Veldt |
| 2 | Take The "A" Train |
| | New York, New York |
| | I Got It Bad |
| | Blem |
| | Chinoiserie |
| 6 | Basin Street Blues |
| | Hello, Dolly! |
| 7 | Medley: |
| | Don't Get Around Much Anymore |
| | Mood Indigo |
| | I'm Beginning To See The Light |
| | Sophisticated Lady |
| | Love You Madly |
| | Do Nothin' Till You Hear From Me |
| | My Mother, My Father |
| | One More Once |
| 9 | Things Ain't What They Used To Be |
| 10 | Woods |
| 11 | Lotus Blossom |

The numbers in front of the selections indicate that they were included in the telecast from this concert and the sequence in which they appeared on the screen.

* *Tea For Two* was "issued" on Azure CA-3.

** *La Plus Belle Africaine* is not complete at the start of the telecast.

The band consisted of: Money Johnson, Mercer Ellington, John Coles, Barry Lee Hall, Rolf Ericson, Chuck Connors, Vince Prudente, Art Baron, Åke Persson, Russell Procope, Geezil Minerve, Harold Ashby, Percy Marion, Harry Carney, Duke Ellington, Joe Benjamin, Quentin White, Anita Moore, Tony Watkins. DEMS

Track 360

I have always read the DEMS BULLETIN with the utmost care, but in all candor, I am not a young man, and it is most assuredly possible that the material on the cassette, has already been reported and is no longer "fresh."

However, I have the latest edition of Timmer's book, and he makes no reference, even in a footnote, to the stereo version of "Track 360" which was definitely issued in the U.S.A. It was part of a demonstration package, issued in very limited quantities by Columbia, in order to promote the "exciting" new stereo LPs.

You should find the "steam locomotive" amusing, on the stereo version, as it had literally nothing to do with the Ellington recording! I suspect that both the mono and stereo recordings are the same "take." What do you think?

Irving Jacobs

Thank you very much for your cassette and for the photocopy of the liner notes of the American Columbia Masterworks LP SF 1, titled "Listening in Depth."

Indeed, the recording of *Track 360* on 4Feb58 has been mentioned several times in the bulletin. We are nevertheless happy with your question. There are many "new" and "younger" DEMS members who may be interested in this recording, which has not been mentioned in the bulletin for many years.

Your LP SF 1, still the only one carrying the additional sounds of a train, is described in the bulletin for the first time in 80/4-7. We have never seen the liner notes of this LP and we are happy that we can now quote the first half of it, because it contains some discographical details:

"In an impressionistic vein, *Track 360*, composed and orchestrated especially by Duke Ellington for "Listening in Depth," attempts to communicate the deafening power, the restless and relentless jazzlike pulse of the vanishing steam engine. The sounds which introduce and close this piece were taken from a real steam engine and were recorded stereophonically by Robert Oakes Jordan Associates of Highland Park, Illinois."

The answer to your question is this: all the releases have used the same recording. Even among those without the additional sounds there are some differences in time-length. The fading at the end is not always the same. It is clear that the version with the supplementary sounds is distinctly longer. This has earlier been noticed by Klaus Götting in DEMS 85/1-10. Your copy of SF 1 has a total time of 2':39" from which 21" at the start and 16" at the end are occupied by the train. This leaves for the band approximately 2':00, which is confirmed to be the duration of the original recording by many of the liner notes of the other releases. DEMS

The Masters Of Jazz CD series.

See DEMS 97/2-21, last item.

There should be at least one more Ellington issue on *Masters Of Jazz/Media 7*. Our dear and sadly late friend, Alexandre Rado, sent me the production sheet for this release. Perhaps he had prepared more before his untimely death.

Jerry Valburn

Masters of Jazz will carry on the series indeed, and volume 9 is out already. I will have a review copy for *Jazz Hot* very soon.

François Moulé

Billy Strayhorn — The piano-player.

See DEMS 97/2-25, second item.

There is an LP with Billy Strayhorn as soloist which should have been mentioned in reply to Fritz Manford's question about the existence of a solo or trio LP made by Billy: "The Peaceful Side — Billy Strayhorn."

Georges Debroe

It is true that five of the 10 selections on this LP are selections played by Billy Strayhorn with only the accompaniment of the bassist Michel Gaudry. By the way we read in the TDES Newsletter of October 1996 that the recordings on the LPs United Artists UAJ5 15010 or Solid State SS 18031 are now issued on a Blue Note CD 52563-2.

However, we took Fritz Manford's question more literally and have been looking around (in vain) for an LP or CD with exclusively Billy as the soloist or as a member of a duo or trio.

There are more (although not many) other albums in which Billy plays without more than one or two rhythm-section accompanists. From the 12 selections on the LP Archives of Jazz Volume 31 BYG 529081 there are 8 with a trio (Strayhorn - Ellington - bass: Marshall or Shulman). The same 12 selections are on CD Riverside 98.969 "Great Times." See DEMS 85/1-3 and 88/1-4.

We have also not mentioned the recent released Red Baron CD "Billy Strayhorn - Lush Life," in which you also find a couple of Strayhorn solos and recordings made with only a vocal part or a vocal part with rhythm. See DEMS 93/4-5, last item. DEMS

Where did Duke make his recordings in 1938 and 1939?

Still working on the completion of the final and definitive edition of ELLINGTONIA, I am trying - among other things - to list all the studio locations for the recording sessions of the Ellington band.

Still blank is the period of studio recordings from the session on 7 June 1938 up to and including the session on 1 September 1939.

Up to that point the recordings were made at the former Brunswick Studios at 799 Seventh Avenue. After Ellington and Irving Mills ended their partnership, Mills was still supplying Columbia with the masters of the band's recordings under their on-going contract.

The question is, where were the recordings made during this period. Was it still at the Brunswick Studios or did Mills use his own Master Recording Studios at 1780 Broadway? The sound quality of many of the recordings made during the period in question was uneven, which leads one to believe that different studio facilities were used.

Any help in this matter would be greatly appreciated. I have exhausted my connections. Willie Timmer

Where to find the "Madly" cassettes?

In DEMS 94/4-9 were given some information about Madly Cassettes. Can you tell me where I can buy these cassettes?

Helmut Kirch

To obtain these Madly cassettes, you should write to the well known DEMS member

François Moulé,

156, rue des Maillets, 72000, Le Mans, France.

● *The Lord's Prayer & The Preacher's Song*

See DEMS 83/2-4 and 97/2-19.

The title *The Lord's Prayer* was used for several different themes, most of the time with lyrics.

The lyrics are based on "Pater Noster" ("Our Father"), but although the lyrics are always the same, the music may be totally different.

The first time when the lyrics of "Pater Noster" were used for *The Lord's Prayer* on 16Sep65 by Esther Marrow, the melody was a jumpy tune with a AABC16 structure. Together with a few other selections which were performed during that concert, it was not mentioned in the printed programme (see DEMS 97/2-18).

On that printed programme the title *The Lord's Prayer* is given to the version by Tony Watkins who used the same lyrics with a very different melody, an eight bar theme. He actually performed this version for the first time at the end of that same first Sacred Concert on 16Sep65. That means that we have a concert with two different melodies and with the same lyrics. Duke solved the problem by not mentioning the title in both cases. He only announced the performers.

On the recently released Status CD (see DEMS 97/2-19), the problem is solved by using the same title, *The Lord's Prayer*, twice. Although Tony's version was recorded, it was not on the tapes circulating among collectors. The collectors did not have a problem, because they had only Esther Marrow's version on the tape, which they unanimously called *The Lord's Prayer*.

The first time that our Italian friends, authors of the DESOR discography, came across the Watkins version of *The Lord's Prayer*, they documented it as *Unknown Title*(8) 26Dec65, DESOR 995r.

The second time, they called it *Preacher's Song*(8) 5Dec66, DESOR 1061o. Every later performance of this 8 bar theme by Tony Watkins was called *The Preacher's Song*.

The title *The Lord's Prayer* was also used for the piano solo Duke played at the start of the third Sacred Concert in London on 24oct73. Here he mentioned the title very clearly as *The Lord's Prayer on the piano* and he also indicated that there would be many more *Lord's Prayers* during the programme. We hear the words of the prayer "Our Father" three times during *Every Man Prays In His Own Language*. The first time it is indicated in DESOR 1439f as theme II. The music is a bit similar to the piano solo with which Duke opened the concert. The second is sung by Alice Babs, improvising on the text in Swedish; the third time, again sung in English by the choir, is not issued on the RCA album.

DESOR has given sequence numbers to the different parts of the third Sacred Concert in Westminster Abbey (24oct73, entry 1439). I do see no reason to give the opening title (Duke's piano solo, called *The Lord's Prayer*) the sequence number 14, indicating that it belonged to the end of the programme, where we would expect *The Preacher's Song*. By the way this *Preacher's Song* was also performed in Westminster Abbey, but was not issued on the album.

We have tried to establish the origin of the title *The Preacher's Song*. We would very much like to have a different title than *The Lord's Prayer* for the Watkins version, but we have not found any confirmation of *The Preacher's Song* as a genuine title for that version. On the contrary. Each time if it was given a title, it was called *The Lord's Prayer*. Duke

mentioned the title three times (266, 289, 290) in *MIWIM*. Each time he points to what he called: Tony's version of *The Lord's Prayer*.

The Lord's Prayer is only once (as from 1965) mentioned in the list of copyrighted songs on page 518 of *MIWIM*. One would expect to see that title at least twice in that list for two different songs. Several times we see in the list in *MIWIM* twice the same title (on another date) for the same composition. (We have an article ready for the next bulletin about two different titles for the same melody.)

At the end of our search for the origin of the title *The Preacher's Song*, we called our Italian friends, who used this title for the first time in DESOR 1061. They spent a long time trying to find it, but after a couple of days they called back. They could not trace the source of the title any more.

Again we have not a straightforward answer. We have in our own files *The Preacher's Song* as the title for every time Tony did his a capella song at the end of many Sacred Concerts. Nielsen and Timmer also accepted this title, first used by DESOR.

DEMS bulletin is however not only for providing answers. It is also the best place for publishing a question. Has anybody a suggestion? Sjef Hoefsmit

● More "Comments on Timner" ?

I registered a lot of discrepancies between Timmer and Nielsen or Stratemann. Will DEMS give comments to the new Timmer edition as for the third edition? I hope so. For me are the comments very necessary, because I'm unable to research for myself. Helmut Kirch

Yes, we are working on "Comments on Timner, 4th edition." We will publish the results of our concerted research in the bulletins and not in a separate publication. We expect that the number of comments will be drastically fewer than those on the 3rd edition.

We have already received a lot of contributions from both Timmer himself and from the constantly active Art Pilkington. Give us a little bit of time and you will see the first results. DEMS

● Discographing unissued takes?

See DEMS 97/2-21, top right column.

I find it very interesting that the Italian team considers not to list the unissued takes any longer. A great space saver for sure, but how can anyone know which takes are really "No Takes"? So many things keep creeping up, like the ones discussed in DEMS 97/2? The same holds true for other bands. I am still undecided what to do. Your thoughts would interest me. Willie Timmer

You touch with this question exactly on the point where our opinions differ about the basic properties of a discography. We think that if one mentions a take, one should have a justified expectation that it may one day show up. One must have some evidence that it is at least recorded.

You think that one should mention a take unless one is certain that this take does not exist. We would like to ask you this question: how can anyone know which takes are "Yes Takes"? It is our opinion that it is better to include later a "fresh" take in your discography after it crops up, than to retain unissued takes which as a matter of fact never have been recorded. DEMS

How long was Ambrose Jackson an Ellingtonian?

Göran Wallén also identified for us the two unknown musicians on the screen in the video of the Gustav Vasa Kyrkan Sacred Concert of 6Nov69. See DEMS 97/1-13 and 97/2-11.

The beauty of Ellington research is the fact that almost every answer brings forward another question. Göran did put a question-mark after his statement that Ambrose Jackson was in the band in November 1969 only.

We have looked into this and we can pin down the duration of Ambrose's Ellingtonian-ship to one week at the most.

There are no claims that he was in the band before November 1 or after November 7. Ole Nielsen has him in the band every day of that week and in every concert.

DESOR has him in the band only in both concerts in Paris on 1Nov and both Rotterdam concerts on 7Nov. He was not in the band in between. What else do we have?

François Moulé in DEMS 91/5-6 told us that Duke played the first concert in Paris on 1Nov with only Cootie Williams, Cat Anderson and Mercer Ellington. In the second concert Ambrose Jackson and Harold Johnson joined the trumpet section and François Guin took the third trombone chair which was also empty during the first concert.

Timmer has accepted this information from Moulé and he has Ambrose Jackson coming in the band on the second concert of 1Nov and leaving after the second concert of 7Nov.

Comparing the unknown trumpet-player in the video recording of the 2Nov Copenhagen concert with the one in the video recording of the 6Nov concert in Stockholm revealed that both trumpet players were Afro Americans, both wearing the same kind of lightweight glasses. They were both clean shaven and they both had a silver coloured trumpet, but the difference in their faces made us decide to claim that they were different persons. Since both Jan Bruér and Göran Wallén established that on 6Nov Ambrose Jackson was in the band, we claim that he was not in the band on 2Nov. We suspect that the unknown trumpet player in the Copenhagen 2Nov concert was Harold Jackson.

We have no confirmation for the trumpet section in Bergen on 3Nov69, see DEMS 85/4-5.

It is accepted by everybody that Rolf Ericson joined the band in Stockholm for the first concert on 4Nov and that he stayed for the rehearsals for the Sacred Concert on 5Nov. He is very clearly visible in the video-recording, made the next day in the Gustav Vasa Kyrkan. We know now from Jan Bruér that Rolf was not in the band on both concerts of 4Nov. Ambrose Jackson was. We suspect that both took part in the rehearsals on 5Nov.

For 7Nov in Rotterdam Sjef Hoefsmit (who attended both concerts) cannot confirm having seen 6 trumpets in the band: Cootie Williams, Mercer Ellington, Cat Anderson, Ambrose Jackson, Benny Bailey and Nelson Williams as claimed both in Nielsen and in DESOR. Sjef only remembers seeing Nelson Williams, who he knew. But he cannot confirm or contradict the presence of Ambrose Jackson and Benny Bailey. He does not even remember how many trumpeters he saw!

We have watched the video of 8Nov Berlin. There were 5 trumpets. Cootie Williams, Mercer Ellington, Cat Anderson and Nelson Williams are recognised. Between Cootie and Mercer is an Afro American with a small beard and glasses with a heavy frame. Is this Benny Bailey? DEMS

What is the correct date for the 1950 Hamburg concert?

This is a quotation, taken from a letter to the editor of Jazz Journal by Olaf Syman in Canada:

"For many years all discographies were happy to record a Duke Ellington concert broadcast by BFN (British Forces Network) from Hamburg on June 10, 1950. Then Vol. 6 of Jazz Records appears — edited by Ole J. Nielsen — and adds the site of the concert as Ernst Merck Halle.

This hall did not exist at that time. Ellington gave two concerts: at the Musikhalle on June 5 and three at a jerry-rigged aluminium contraption called the Alu-Palast on June 10 and 11. How do I know? I went to three of them.

The BFN had its studios in the Musikhalle and according to BFN Bulletin No. 38 'The Ellington Orchestra recorded two programmes for us, the second of which is this week's offering in Radio Rhythm Club on Wednesday'. (The 10th was a Saturday.) Since they call the Hamburg Musikhalle 'BFN's concert hall' it's obvious that their broadcast would come from the June 5 date."

I know Syman is right about the Ernst-Merck-Halle. It was built later in the fifties. I can't say if he is right on the other points also (dates and locations). I can find no other dates and locations apart from 10 June and Ernst-Merck-Halle. Maybe you have more and better information. Helmut Kirch

Here is a part of the itinerary of Duke's tour through Europe in 1950 with the verifications (where available)

May 27	Frankfurt, Althof Bau	Variety 17May50 p 67
28	Frankfurt, Althof Bau	
29	Hamburg, Musikhalle	Olaf Syman, ltr 15Mar92
30	unknown	
31	Copenhagen, KB-Hallen	Erik Wiedemann, "Musik & Forskning" 87/88 #13
June 1	Copenhagen, KB-Hallen	
2	Malmö, Stadsteatern	
3	Stockholm, Konserthuset	
4	Stockholm, Tennishallen	
5	Oslo	not confirmed
6	Århus, Århus-Hallen	
7	Gothenburg	not confirmed
8	Gothenburg	not confirmed
9	Gothenburg	not confirmed
10	Hamburg, Alu-Palast	Olaf Syman, ltr 15Mar92
11	Hamburg, Alu-Palast	Olaf Syman, ltr 15Mar92
12	unknown	
13	Düsseldorf, Apollo Th.	Programme 13Jun50

We have assembled this list from the Joe Igo — Gordon Ewing Itinerary, from Klaus Stratemann's "DE Day by Day and Film by Film" and from our own files.

There is no better confirmation possible than by one who was actually present at the location and on the date. That makes it very difficult to have doubts about Olaf's claim that the concert was recorded in Hamburg's Musikhalle on 5Jun50. Could it be possible that the recording was made one week earlier on 29May50? The concert on that date in Hamburg is given by Olaf Syman in his letter to Gordon Ewing of 15Mar92. Although Oslo on 5Jun is not confirmed, it is difficult to believe that Duke travelled all the way back to Hamburg for two concerts in the Musikhalle, where he had played the week before, bringing the total of his visits to Hamburg to three, five days later. It would be highly interesting to know what the actual date was of the Wednesday broadcast, announced in the BFN Bulletin. The fact that 10Jun was a Saturday is not very enlightening, since there is no claim that the broadcast was live.

One thing is quite certain: the E.M.Halle was not the correct location for any of the Hamburg performances. DEMS

● **IAJRC(US) 1005 (CD)
"DE, HIS ORCHESTRA AND FRIENDS"**

See DEMS 93/3-5, low left column.

See also Valburn's "DE on CD" page 58.

There are a few minor mistakes in the description of this IAJRC CD by Hilbert in 1993, the most important one being the fact that not 4 but only 2 selections are previously unissued. Here is a new overview:

Fairfield, 28Jul56

1st Annual Connecticut Jazz Festival

Star Spangled Banner	ni			
NEWPORT JAZZ FESTIVAL SUITE	5	1		
Festival Junction				
Blues To Be There				
Newport Up				
<i>Buck Clayton, Jimmy Hamilton, Paul Gonsalves, Hank Jones, Sidney Gross and Sam Woodyard:</i>				
Tea For Two	5	1	4	
Ad Lib Blues	5	1	4	
<i>Willie "The Lion" Smith, Buck Clayton, Walter Page and Art Trapper:</i>				
Perdido	5	1	4	
Fingerbuster	5	1	4	
Squeeze Me	5	1	4	
The Hawk Talks	5	1		
Sophisticated Lady			1	
Diminuendo And Crescendo In Blue			4	6
I Got It Bad	5	1		
Things Ain't What They Used To Be	5	1		
Day In, Day Out	ni			
Do Nothin' Till You Hear From Me	5	1		
Hey Chérie			1	
Take The "A" Train	5	1		
Skin Deep	ni			
% Ballin' The Blues		1	4	N
Mood Indigo	5	1	4	

Sources: see DEMS:

ni	= not issued	
5	= IAJRC 45 LP	86/2-1;87/4-3;88/2-4
1	= IAJRC CD 1005	93/3-5
4	= Queen Disc Q-044 LP	80/3-2
6	= Koala AW 14165 LP	81/2-4;82/1-M6
N	= Note:	

N: *Ballin' The Blues* has many sub-titles.

In the Pasadena Concert of 30Mar53 on Vogue it is called *Street Blues*.

On the Laserlight CD with the Birthday concert of 30Apr53 it is called *She Moved*.

In the Bethlehem recording-session of 8Feb56 it was simply called *Blues*.

On the IAJRC LP the title is *Ad Lib Blues*.

On Queen Disc it is *The Blues Jam*.

DESOR gave it in this Fairfield concert the title *Jam Blues* and in the Holiday Ballroom on 10Nov57 the title *Duke's Good Girl Blues*.

All these titles can be accepted as sub-titles, but the title *Good Gal Blues* as mentioned on this IAJRC CD should be rejected, because that title is given to a different composition, recorded in the studio on 21Mar39 by the small group, under the name "Johnny Hodges And His Orchestra." Sjef Hoefsmit

The % sign in front of a title means that the recording is not complete at the beginning. How many bars are missing can be checked because this sign is only used if the loss is described in DESOR. If the missing bars are not (or not yet) documented, we use another sign: X

DEMS

● **No different takes of *Day Dream* 16Nov67**
See DEMS 96/2-6.

Luciano Massagli is right and I was wrong.

With the exception of the coda, there is no difference whatsoever between the releases of *Day Dream* on the LP RCA NL 89166 and on the CD RCA Bluebird 6287-2-RB.

I have listened over and over again because I didn't like to give in, but in the end I cannot deny that the music is totally identical. When one listens synchronously, and when both recordings are running at exactly the same speed, the sound in both ears is so much identical that one can not tell from which direction it comes. Actually one gets the impression that the sound is in the middle of both ears, in the centre of your head. This sensation is easy to be derived when I compare the LP RCA NL 89166 and the CD RCA PD89565, but not when I do the same with either of these two and with the CD RCA Bluebird 6287-2-RB. I am now convinced that the recording on both is the same but that the mix is different, which (combined with my ignorance) caused my wrong conclusion. I seem to be still young enough to learn something.

Sjef Hoefsmit

● **Tape and CD of the Greek Theatre**

In DEMS 97/2-24 Luciano Massagli expressed his doubts about the recordings of *La Plus Belle Africaine* on tape DESOR 1049 (a) (24Sep66) and the CD Status DSTS1013 being identical.

First of all we made a second copy of the DESOR tape in order to adapt the speed in such a way that the comparison could be made with two sources having the same speed. After listening several times, we have not heard the slightest difference (except for the great difference in quality). Every note by Duke on the piano is exactly present at the same spot on both sources. The applause and the laughter during Sam Woodyard's solo are completely identical. We have paid special attention to the moments mentioned by Luciano, but we cannot hear any difference. We are sure that our tape is identical with the CD.

Sjef Hoefsmit

● **Is "Azure" arranged by Joe Lippman?**

On the cover of the CBS issue "The Complete Duke Ellington Vol. 8 - 1937" track 19, "Azure" is claimed as being arranged by Joe Lippman. Is it true? I cannot believe that Joe Lippman arranged this Ellington composition.

Gunther Schuller

This claim is confirmed in Benny Aasland's "Wax Works" from 1954, by Alun Morgan in the liner notes for the Ellington '97 Souvenir CD, see DEMS 97/2-14 and also by Giovanni Volonté in his book "DE un genio, un mito" on page 209.

DEMS

● **Goldies(Port)GLD 63158 "The Great DE"**
See DEMS 95/2-4, middle left.

I suspect that the last 4 titles are issued on the LP Jazz Panorama 14. If this is true, only 2 of these 4 selections have been out on CD previously: on Recording Arts, The Golden Age Of Jazz (It) JZCD 335, see François Moulé "The DE Recorded Legacy on LPs and CDs, Vol 1" page 614 and Jerry Valburn's "DE on CD" page 75.

Sjef Hoefsmit

Discographical errors in *LUSH Life*

I found in the last edition of *BLUE LIGHT*, the DESUK Newsletter, a list compiled by Jerry Valburn, with corrections to be made to "Lush Life".

⇒ In the first correction Jerry makes this remark:

"Harry Carney added baritone saxophone to his doubles during his first week with the band" per Bill Coss interview (Down Beat 6/7/62).

We have not found in David Hajdu's book a conflicting statement. We found in DEMS bulletin 93/1-2 a reprint of another Down Beat article from 11/27/58, from an unknown author from which we took this quotation:

"Our first date was at Nuttings, opposite Mal Hallett's band," Carney recalled. "..... It was the first time I ever worked with Tricky Sam and Bubber Miley, and it was my greatest thrill."

The first return home in triumph was followed by many, many more as year after year Ellington would bring his band into Boston. On one such trip, Harry dropped into the Vega Co., where he had a friend. The firm, originally a guitar and banjo company, had added a line of saxophones. Harry hefted a baritone sax and blew a few tentative phrases.

"I liked the sound," he said, "and I thought it would be a good change of color. I thought I'd use it for solos. I took it out on approval."

This story together with the fact that we can only be sure of hearing Harry playing the baritone for the first time on the recording of "Harlem River Quiver" on 19 December 1927 (DEMS 94/2-2) makes us doubt the statement that Harry doubled during his first week with the band (last week of Jun27). After all didn't he need some time to practice?

⇒ The correction for page 63 should be made to page 83.

⇒ Also this remark by Jerry Valburn puzzles me:

The correction to be made to page 147 reads:

January 23, 1956 was the second Ellington session in New York for "Blue Rose".

If it is true that the "Blue Rose" album was discussed for the first time on opening night at Café Society (12 January) and that Billy stayed with Rosemary in Los Angeles for more than a week, I wonder when the first session was held. We know that there were two sessions on 23 and 27 January.

If Jerry will check all three sessions for us, could he in the same time tell us which selections were recorded in each session?

⇒ The correction for page 158 has to do with the fact that the recordings for "A Drum Is A Woman" were made not only in September 1956, but from September through December. To be even a bit more accurate we may point at the recording of "Pomegranate", which was made on 7 March 1957. See DEMS 85/1-7 and 85/3-2.

⇒ The correction to page 198 of "Lush Life" is based on the suggestion that *"Helen and Stanley were married and living in England in 1948 some seven years before they moved to the United States."*

We have always believed that Stanley Dance moved from the United Kingdom to the United States in 1937 and that Helen Oakley came from Toronto to Chicago in 1933 and moved to New York in 1936. We also believed that they married in 1947. We do not know where that was. They may have travelled from the U.K. to the States in 1955, but that was certainly not their first trip from the U.K. to the U.S.

⇒ Jerry's reaction to page 205, where exclusively the "Nutcracker" LP is described, is an attack on the producer of the CD, because he omitted to give credit to Billy Strayhorn. Nevertheless, I read in the liner notes of my CD, on page 6, "... the Ellington-Strayhorn version of Tchaikovsky's Nutcracker Suite ..."

⇒ As for page 231, Jerry's criticism is directed towards Hajdu's discretion not to quote the gossip that Cootie Williams and Ray Nance had a fight in India, causing Ray's departure from the band. If this happened, it was not in India but in Jordan.

Jozeph Maréchal

Margate revisited.

DEMS 97/2-22 top left.

I was lucky to meet at Leeds our member Frank Rutter, and after discussion with him he very kindly said he would send to me a copy of the Duke's Concerts in Margate, Sunday 23rd July 1933. There were as stated in the bulletin 2 concerts: Winter Gardens 3:00 p.m. - and Westbrook Pavilion 8:00 p.m.

You can just see the signature of Duke over the personnel, and also the mis-spelling of Tizol (as Tisol).

So the original problem is now solved, and we are left to wonder how he and the band managed to get to Margate for the 3:00 p.m. concert.

After finishing on Saturday night at the Hippodrome in Birmingham at 10:30 p.m., getting to Margate, then back to London to say goodbye to Jack Hylton on Monday and then on to the continent. I suspect that was his life, travelling and playing, you only have to read Klaus Stratemann's book "Duke Ellington, Day by Day, Film by Film" to realise that.

So please find enclosed the photo copy of the Margate concert.

John Lawrence

Thank you very much John Lawrence!

See for the photocopy the next page.

DEMS

THE COMPLETE CAPITOL RECORDINGS

I am wondering about a note by Massagli & Volonté in DEMS bulletin 97/1-2. They note (under 19May55) that *Discontented Blues* is also known as *Discontented* etc.

To my ears this Capitol *Discontented Blues* is quite a different piece from the one called *Discontented, Bass-ment* or *Daddy's Blues*.

Thomas Erikson

I made a great mistake. *Discontented Blues* has nothing to do with *Discontented*. I should have checked. Giovanni was not involved. It was my own fault. Sorry! Luciano Massagli

Can anyone confirm the location NYC (DEMS 84/1-6) or Chicago (DEMS 95/2-9) for the 3Dec53 session and/or the date for the next session being either 4Dec53 (DEMS 84/1-6) or 5Dec53 (DEMS 95/2-9)?

Sjef Hoefsmit

The next error is not to be blamed on Luciano Massagli. It is a typing error from ourselves: 21Dec53, *Just A-Settin' And A-Rockin'* is on Up-To-Date 2008. Not on 2007! DEMS

DanceBandDays DBD-11 (LP)

See DEMS 88/1-2 right middle & 92/2-6 right bottom.

Not only is *Sonnet To Hank Cinq* documented in DESOR as 747f, but also *Walking And Singing The Blues* is documented as item "i" in the Medley 747q.

DEMS

JACK HYLTON presents
(By arrangement with Irving Mills)

DUKE ELLINGTON and his Famous Orchestra

Winter Gardens 3 p.m.

Westbrook Pavilion 8 p.m.

SUNDAY, July 23rd

Personnel:

Duke Ellington	...	Piano
Arty Whetsel	...	Trumpet
Freddy Jenkins	...	Trumpet
Charlie Williams	...	Trumpet
Joseph Norton	...	Trombone
Juan Tisol	...	Trombone
Harry Carney	...	Saxophones, Clarinet and Flute
Johnny Hodges	...	Saxophones and Clarinet
Otto Hardwick	...	Saxophones and Clarinet
Barney Bigard	...	Saxophone and Clarinet
Sonny Greer	...	Drums and Soloist
Wellman Braud	...	Bass
Fred Guy	...	Banjo and Guitar
Ivie Anderson	...	Vocalist

JACK HYLTON presents
(By arrangement with Irving Mills)

Duke Ellington and his Orchestra

Programme

To be selected from the Following Items:

1	It's Glory	...	...	Ellington
2	Blue Ramble	...	...	Ellington
3	Rockin' in Rhythm	...	...	Ellington
4	Rose Room	...	Hickman, arr.	Ellington
5	Lightnin'	...	...	Ellington
6	Creole Rhapsody	...	...	Ellington
7	Old Man Blues	...	...	Ellington
8	Echoes of the Jungle	...	...	Ellington
9	Double Check Stomp	...	...	Ellington
10	Lazy Rhapsody (Swanee Lullaby)	...	...	Ellington
11	Swing Low	...	...	Ellington
12	Ducky Wucky	...	...	Ellington
13	The Sheik...	...	Snyder, arr.	Ellington
14	Ev'ry Tub	...	...	Ellington
15	Awful Sad	...	...	Ellington
16	Slippery Horn	...	...	Ellington
17	Baby, When You Ain't There	...	...	Ellington
18	Ring Dem Bells	...	...	Ellington
19	Blackbird Medley	...	McHugh-Fields, arr.	Ellington
20	Sophisticated Lady	...	...	Ellington
21	It Don't Mean a Thing	...	...	Ellington
22	Black and Tan Fantasy	...	...	Ellington
23	Hot and Bothered and High Life	...	...	Ellington

24	Mood Indigo	...	Mills—Ellington
25	Birmingham Breakdown	...	Ellington
26	Flaming Youth	...	Ellington
27	Jazz Lips	...	Ellington
28	The Mystery Song	...	Ellington
29	Dreaming Sweet Dreams of You	...	Ellington
30	Stevadore Stomp	...	Ellington
31	Doing the Voom Voom	...	Ellington
32	I'm So In Love with You	...	Ellington
33	The Duke Steps Out	...	Ellington
34	The Mooche	...	Ellington
35	Blue Tune	...	Ellington
36	Merry-Go Round	...	Ellington
37	The Mystery Song	...	Ellington
38	Sirocco	...	Spike Hughes
39	Swing Low	...	Ellington
40	Twelfth Street Rag	...	Bowman, arr. Ellington
41	St. Louis Blues	...	W. C. Handy, arr. Ellington
42	Black Beauty	...	Ellington
43	Bugle Call Rag	...	Schoebel, arr. Ellington
44	Old Man River	...	Kern, arr. Ellington
45	Jive Stomp	...	Ellington
46	Drop Me Off in Harlem	...	Ellington
47	Paradise	...	Brown, arr. Benny Carter
48	Creole Love Call	...	Ellington
49	The Monkey	...	Ellington
50	Tiger Rag	...	La Rocca, arr. Ellington

*Stormy weather
three little things
Harden speaks
Some of these days.*

"GOD SAVE THE KING"

ROAD TO PHOEBE SNOW

See TDES Newsletter September 97 page 4

We found this question and answer in the Newsletter of the New York Chapter of the Duke Ellington Society.

Dear group,

ROAD TO PHOEBE SNOW (CC1971). Used by the Alvin Ailey Dancers for world tour in 1973.

Questions? Does anyone have the music and lyrics to this composition? Was it ever recorded? Does anyone know its history or etiology? It was the name of a train that travelled from NY to Chicago. Jane A. Vollmer (San Antonio Texas)

I played the piece many times with Ailey throughout the 70s. Alvin created it for the Boston ballet. There is no original music in it and no lyrics. It contains excerpts from Such Sweet Thunder ("Half the Fun," "Star-Crossed Lovers), Anatomy of a Murder ("Opening Credits," "Flirtibird"), A Drum Is A Woman (Mtumbe," "Congo Square"), "Tympturbably Blue." That's all I can remember now. There may have been more. The score was transcribed by Herb Pomeroy.

Incidentally, Alvin used the same approach to create other pieces. I transcribed a number of pieces that made up PAS DE DUKE (a duet for Judith Jameson and a newly arrived Mikail Barishnikov), parts of THE MOOCHE and several other pieces that escape my memory.

We also played my transcription of NIGHT CREATURE and someone else's transcription of LIBERIAN SUITE.

We rehearsed BLACK, BROWN AND BEIGE for a week or so, but Alvin canceled the piece-he said he didn't like the way the choreography turned out. I pitched the idea of doing the Ellington/Strayhorn Nutcracker to him, but he declined. He said there are too many Nutcrackers in the world.

David Berger (New York, New York)

Although we believe that this answer is undoubtedly correct, we will quote from Klaus Stratemann's "DE Day by Day and Film by Film," page 561 to shed some more light on the matter.

DEMS

"On November 28 (1967), the "Phoebe Snow," a passenger train that ran on the Erie Lackawanna Railway from Hoboken, N.J., to Chicago, Ill., made its final run after 60 years of service. In 1959, this train had provided inspiration and title to a ballet choreographed by Talley Beatty, Ellington's dancer in the Soundie, "Flamingo", and the TV production, "A Drum Is A Woman". In "THE ROAD OF THE PHOEBE SNOW", Beatty had created a portrait of turbulent scenes of Negro Life, set against the motif of flashing railroad lights, using as musical accompaniments short segments from several Ellington compositions, such as "Congo Square", Timperturbably Blue", "Anatomy Of A Murder", "Red Garter", and "Matumbe".

In 1985, a tape with music turned up among the items donated to Danmark's Radio by Mercer Ellington, creating a problem for discographers, as by then its original purpose had fallen into oblivion.

In 1968, Beatty used Ellington music (excerpts from "Black, Brown & Beige") for a ballet titled "The Black District" or alternately, "Black Belt".

The title *Road of the Phoebe Snow* is mentioned in *MMMM* on page 522 as being copyrighted in 1971.

On a tape, circulating among collectors, I found as title "Music for Alvin Ailey Ballet Company performance of The Road of Phoebe Snow." The music on this tape is taken from studio recordings and in some cases different from the issued records!

It contains 9 different selections:

1. From "A Drum Is A Woman" the coda of *Congo Square* without the narration, recorded 24Sep56.
2. *Tympturbably Blue*, recorded 25Feb59.
3. From "Anatomy Of A Murder" *Way Early Subtone*, recorded 29May59.
4. From the "Toot Suite" *Red Garter*, recorded 19Feb59.
5. From "Anatomy Of A Murder" *Main Title* and *Anatomy Of A Murder*, with the complete coda, recorded 29May59.
6. From "Such Sweet Thunder" *Half The Fun*, recorded 7Aug56.
7. From "Such Sweet Thunder" *The Star-Crossed Lovers*, recorded 6Dec56.
8. From "A Drum Is A Woman" *Congo Square* take -4, complete as pre-recorded on 17Sep56.
9. From "A Drum Is A Woman" the coda of *Congo Square* without the narration, recorded 24Sep56 (a repetition of selection 1.)

The total time on tape of these 9 selections is 26':50".

I wonder if my tape is identical with the tape which has been found in the Danish collection. Sjef Hoefsmit

RCA(F)74321, First Sacred Concert.

See DEMS 94/3-1, bottom right and 94/4-1 first left.

The label-name as Jazz!/RCA(F) is misleading. This CD is from a series titled "Jazz Classics," but it is a normal RCA CD and should be filed under the RCA label-name.

The Sacred Concert on this fresh RCA CD is indeed from 26Dec65. Except *Tell Me It's The Truth*, all the selections are taken from the second performance during the same night.

The Sacred Concert described in the 94/3 bulletin is the genuine first concert, with the participation of Jon Hendricks and Esther Marrow. See also DEMS 97/2-19.

In Pittsburgh, Patricia Willard explained how it came to be that Esther Marrow's name was mistakenly printed in the programme-notes as Merrill. Esther appeared at the end of 1995 under her correct name, Esther Marrow, in Paris in a gospel programme. DEMS

Typing - errors

97/2-6, line 5 from top right column: "do not be to funny!" should read: "do not be too funny!"

97/2-9, first line, last paragraph left column: "send to Brian" should read "sent to Brian"

97/2-10, middle left column: "4Mar61?" and "5Mar61?" should read "4Mar64?" and "5Mar64?"

97/2-12, last paragraph of "Duke's Diary" left column: "the publication od DUKE's DIARY" should read: "the publication of DUKE's DIARY"

97/2-22, top left, after 3. "Jack Hiltton" is wrong. The correct name is "Jack Hylton"