

THE INTERNATIONAL

# DEMS BULLETIN



## DUKE ELLINGTON MUSIC SOCIETY

FOUNDER: BENNY AASLAND HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

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1997/4  
Dec '97 - Feb '98

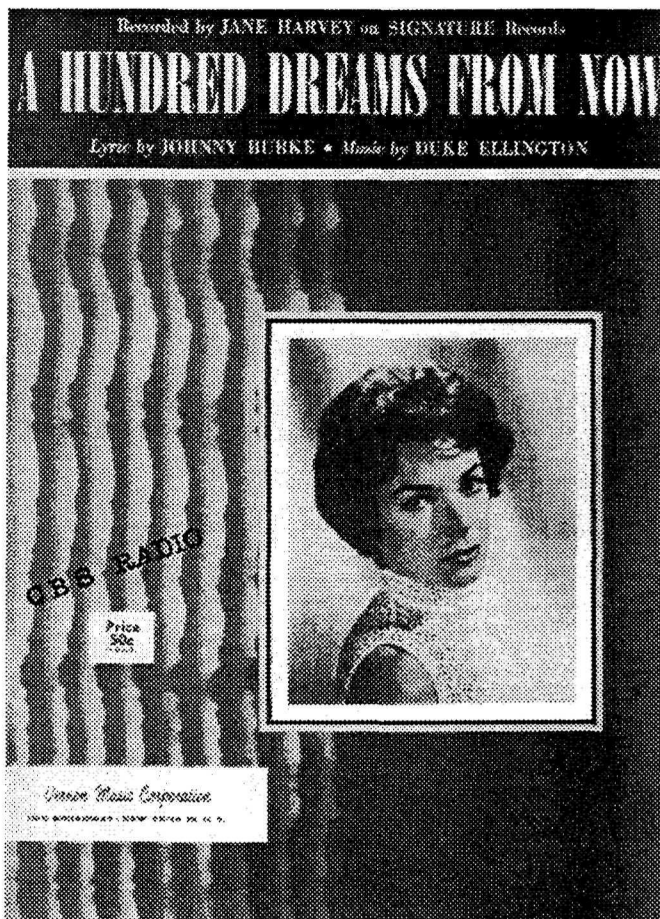
Editor: Sjef Hoefsmit, assisted by Roger Boyes

ALL FOR THE LOVE OF DUKE!

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## A NEW DISCOVERY ?



### Sheet music found of a "fresh" Ellington composition !

I have a very small collection of sheet music. One that has raised a number of questions is the printed sheet music for *A Hundred Dreams From Now*.

I obtained the sheet music for this tune via auction last year. Enclosed is a copy of this item and although it is listed in Timmer and *MIMM*, I cannot find any mention of a recording of this tune by Ellington!

As indicated, Jane Harvey recorded this number for the Signature label, the session being directed by Billy Strayhorn.

Klaus Stratemann makes mention of this session under "Reflections" on page 406 of his *Duke Ellington - Day by Day and Film by Film*:

"Peggy Lee, vocalist and poetess, composed a set of lyrics to go with the main title of "Anatomy Of A Murder"..... that became titled *Gonna Go Fishin'*. It was recorded by its lyricist, of course, but by several others as well, including Jane Harvey. (Harvey's version on SIGNATURE 12007 is intriguing also for the song heard on the flip side: an obscure Ellington composition that was never recorded by its writer himself. It was titled *A Hundred Dreams From Now* when outfitted with lyrics by Johnny Burke. Its alternate title was *Champagne Oasis*)."

Jane Harvey sang briefly with Benny Goodman (December 1944 to March 1945) and has released a few albums over the intervening years under her own name. Apparently she is still alive and I have located her latest LP: "The Other Side Of Sondheim," recorded either 1987 or 1988.

Possibly someone in DEMS has a recording of the elusive curiosity, *A Hundred Dreams From Now*.

John Hornsby

See for comments and music pages 12 and 13. DEMS

There is an important personal message for you on the last page of this bulletin!

We wish all our readers Merry Christmas and a Happy 1998!

## Very sad news

We lost our dear friend Art Pilkington.  
He died on Tuesday November 25.

This sad news came just a few days before this bulletin went to the printer. We would have published a picture of him if we'd had enough time. Nobody would have been bothered less than Art himself.

Art was not a man who wanted to be in the spotlights. Although present at almost every Ellington conference, it is possible that some attendees wouldn't even recognise his picture. He was however one of the most active and dedicated members of the great Ellington community. His ambition was not to become well known, but to give a helping hand to his friends.

The support he gave to Gordon Ewing in updating and checking the Joe Igo Itinerary can not be overestimated.

Joe started this project and after he died, Gordon continued this very useful documentation. Gordon has always insisted on using Joe Igo's name in connection with Ellington's itinerary. It is most appropriate that we should call this document in the future: the Igo-Ewing-Pilkington Itinerary.

He also knew how to provide Klaus Stratemann with interesting material to be shown on the screen during our conferences. There is a contribution from Art in this bulletin on page 3. He gave us permission to copy this from TDES Newsletter.

You will hear from Art in the future. He has sent us quite some corrections and additions to Timmer's fourth edition. They will be included in a column probably starting in the next bulletin.

What Art did for the Ellington community can eventually be taken over by others. But nobody can replace the extremely nice, modest gentleman we have lost.

He was always accompanied by his wife Marion. His friends were also her friends. They were inseparable. If one wasn't feeling well, both stayed home. Marion told me that they were happily married for more than 50 years. His letters were signed with Art & Marion Pilkington.

We want Marion to know that we are deeply sorry for her but also very grateful for all those years in which she was willing to share her husband with us. Sjef Hoefsmit

## Nat Woodard died.

Morris Hodara sent us the message that mail, addressed to Nat Woodard, came back with the note: deceased.

Nat played with Duke only for a short time but that made him no less an Ellingtonian.

His first Dukish engagement was in the "My People" band which played and recorded in August 1963.

A somewhat longer stay, this time with the Ellington's own orchestra, started in May 1964 when he took over Rolf Ericson's chair in the trumpet section. He stayed until January 1965 when he was replaced by Mercer.

We know only two recordings of *Skillipoop* with a trumpet solo. The one with Bill Berry from the "My People" recording session was issued on the famous 5 LP set as *Jungle Triangle*.

The other one with Nat Woodard was released on the LP *Rarities # 29*. It is taken from the CBC Television Show called "The Duke" in which Nat was miming his solo in *Skillipoop* standing next to Sam Woodyard on top of the bar in the banquet scene of "Timon of Athens."

If anybody has more details please send them to us. We will print them. DEMS

## AZURE CA 22 is out!

"At the end of 1997"

This is a very unusual Azure Cassette. It even contains a non-Ellington composition, played by a non-Ellington band. Most of it will be very interesting for fanatic completists among Ellington collectors.

In Toronto (1996), Ron Collier told us that his composition on the Laserlight CD "Cool Rock," was not *Vancouver Lights* but *Relaxin'*.

Here is *Vancouver Lights* from 22Jun72, see DEMS 96/1-4. On the tape, which Ron specially made for us, he included the recording of his composition *Four Kisses*, performed by the Student Orchestra of Humber College of Toronto, recorded at the Expo 1986 in Vancouver, featuring Kenny Speller on alto.

It was simply too beautiful not to be included in this cassette.

In Leeds (1997) Brian Priestley played for us among well known parts of the "Far East Suite" an unknown piece, *East East By East*. He asked us to identify that composition. It has some resemblance to *Mendoza*, but it is certainly not the same. Brian gave us permission to include the recording of his performance on this cassette to make it possible for you to listen to it several times trying to recognise it, if possible. Please let us know!

Next we do something we have deliberately never done before: we copy a track from a commercially issued CD, the triple RCA CD "The Blanton-Webster Band." You can stop searching for the American issue with the unissued take -2 of *Hayfoot, Strawfoot*. See DEMS 88/3-6; 96/2-4; 97/2-25.

And we do it immediately again. We think that \$ 45.- is a bit expensive for only 4 minutes of music from the broadcast "Salute To Labor." See DEMS 97/3-14. We even give you as a bonus the rather pompous wartime introduction to that programme. Our tape is a donation to DEMS (long ago) by Jerry Valburn, who graciously gave us permission to use it.

We continue with the highly unusual ending of the Berlin concert of 3Feb65. Pablo could have made another selection from this concert to accommodate the entrenched Ellington listener with something new and significantly different. Buster Cooper stole the show. Half a year later he had his own tailor-made piece *El Busto*. See DEMS 97/3-12.

We conclude side A with the introduction to Duke's performance at the "Blossom Music Festival" where he conducted the Cleveland Symphony Orchestra combined with his own band. Side B is just long enough for the music only. We think Klaus Götting is right. The date must be 21Jun69. We are very grateful for the tape with his discovery. See DEMS 97/3-5.

<b>Side A</b>	Vancouver Lights -3	22Jun72
	Four Kisses	86
	East East By East	24May97
	Hayfoot, Strawfoot -2	28Jul42
	from 1 Sep41 NBC broadcast Salute To Labor:	
	Selections from Jump For Joy	
	The Brownskin Gal; Jump For Joy	
	I Got It Bad; Rocks in My Bed; Jump For Joy	
	from Berlin 3Feb65 concert:	
	Kinda Dukish & Rockin' In Rhythm	
	The "C" Jam Blues	
	The Nearness Of You	
	Ad Lib Blues	
	Introduction to the Blossom Music Festival	
<b>Side B</b>	The Golden Broom And The Green Apple	
	The Golden Broom	
	The Green Apple	
	The Handsome Traffic Policeman	
	Harlem	
	Take The "A" Train	

# CHICAGO '98

We give you some excerpts taken from the most recent flyer from the Chicago committee:

"Chicago always sounded like the most glamorous place in the world to me when I heard the guys in Frank Holliday's poolroom talking about their travel," Duke wrote in his memoirs, *MIMM*. "By the time I got there in 1930, it glittered even more."

The "Maestro," as many stellar musicians, critics and admirers called him, returned on numerous occasions-blazing trails.

The Ellington '98 Committee plans to make Chicago glitter for you like it did for Duke as we launch the centennial year of his birth. You will hear first hand about those wonderful years at the Blue Note, the Oriental Theatre and of course, "The Stroll".

Presentations by noted scholars Mark Tucker, Hale Smith and others will satisfy the appetite of Ellington devotees.

The venue for Ellington '98 will be the Ramada Congress Hotel (formerly the Congress) where, for four weeks in 1936, Duke held one of his most notable engagements. Conference activities will be held in the very same room!

Jean Bach, who met Ellington during the 1936 engagement at the Congress Hotel, will revive that marvellous time for you and share memories of her lifelong friendship with Duke.

WBEE Jazz Radio Station will host the kick-off evening and Monsignor John Sanders, former trombonist with the Ellington Orchestra, will "bless us" with his trombone at the opening session.

You will have an opportunity to take a walk down memory lane with Mariam Ewing, wife of Gordon, as she shares her 53 years of life with Gordon and Duke and exhibits her husband's prolific collection of Ellington research.

Renowned author and recent recipient of the Presidential Humanitarian Award and the Literary Guild of America Award, Studs Terkel, will expound on Duke and Mahalia Jackson.

A conference in Chicago would not be complete without Jazz Unites, Inc. 21st Annual Tribute to Duke Ellington. President/Founder, Geraldine de Haas, has spearheaded this tribute dedicated to his memory. As a result of her efforts, this annual event has become a significant part of Chicago's cultural landscape. A special tribute to Ray Nance, who was discovered by Duke in Chicago, and who sang, danced and played trumpet and violin in the Ellington Orchestra, will also be part of the conference program.

The Chicago Jazz Ensemble headed by William Russo will perform excerpts of Ellington.

In addition, Dr. Samuel Floyd, Jr., Director of the Center for Black Music, Columbia College Chicago, will present a panel on "The Keeper Of A Heritage".

Perhaps a few reflections from Ruth Ellington who promises to attend.

The City of Chicago Cultural Affairs programming will focus on aspects of the Ellington legacy during the entire month of May. Feel free to come prior to the conference and stay afterward. Chicago will be alive with exciting pre and post conference activities.

The Conference registration for all activities will be \$ 225. Late registration after February 28, 1998: \$ 250.

The next mailing will include a program update and detailed conference and hotel registration information.

Our next bulletin will be out around March next year. That will be too late for early registration. That is why we advise you to contact Josie Childs in case you do not receive the flyers from the Chicago Committee.

Josie Childs, 6935 S.Crandon Avenue, Ste. 2-D, Chicago, Illinois 60649, U.S.A..

Tel: (773) 288-DUKE, Fax: (773) 643-4829.

An earlier phone number, (773) 643-4828, might be easier for European members.

Let nothing put you off coming to Chicago. We hope to meet you there. If you have a query and there's the slightest possibility that we could be of any help: well you know how to reach us!

DEMS

## NEW FINDS

### First recording of *Meditation*

Richard Ehrenzeller, expert on "fresh" releases and columnist of TDES Newsletter, has discovered the first recording of *Meditation*.

We hope to give you further details in the next bulletin.

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## NEW BOOKS

### Eddie Lambert's

### "Duke Ellington - A Listener's Guide"

Included in this bulletin you will find an order slip for ordering Eddie Lambert's book with a pre-publication discount of 20%.

The projected publication date for the book is April 1998. That is more than 11 years after Eddie died!

The order forms will be accepted until January 31, 1998.

## DUKE'S DIARY

See DEMS 97/2-12

An item for your, "Books In Review" section comes from Ken Vail, of Vail Publishing, Cambridge, England. He notes that *Duke's Diary*, Vols. 1&2, will be released in February 1998, if all goes well.

Along with hundreds of photos, commentary, ads, reviews and recording sessions, *Duke's Diary* will have the most up-to-date itinerary of the band in print, listing every known gig from the early days right up to Duke's death.

Ken Vail has extracted the itinerary portions (*Interludes*) from Klaus Stratemann's magnificent *Duke Ellington: Day By Day and Film By Film*, and augmented them with all the latest findings - new gigs, amendments, corrections, etc. from the *Duke Ellington Itinerary* (DEI) originally compiled by the late Joe Igo, and then carried on by the late Gordon Ewing, my colleague on this project for over seven years.

Art Pilkington

## VIDEO REPORTS

### Check And Double Check

I just ordered "Check and Double Check. Thanks to Irv Jacobs for telling us about it.

Joe Medjuck

## Interview with Jimmy Hamilton

### Introduction by Ted Hudson:

Your discussion of Brian Priestley's presentation (near the top of page 9 of the 97/2 bulletin) in your coverage of "Ellington '97" prompted me to transcribe the enclosed excerpts from the Ellington Collection's interview of Jimmy Hamilton.

This interview took place in St. Croix, U.S. Virgin Islands on 26Mar91 and is part of the Smithsonian Institution's Duke Ellington Oral History Project.

Jimmy's account of authorship of "Ad Lib On Nippon" sounds credible.

Incidentally, in the interview he tells an amusing little story about the circumstances under which he composed and the trio first performed the music for Duke's monologue, "Pretty and the Wolf," and he mentions his collaboration with Duke on "Tootie for Cootie." Overall, for me it's one of the more interesting and revealing interviews.

### The Interview:

#### Hamilton:

Something you said just there I'd like to set the record straight on. I don't think I ever got the credit for it, and it is my song. I wrote it, I composed it, I arranged it, and Duke collaborated by putting others -- by adding to it.

That *Ad Lib on Nippon*, that's mine. I composed that, and I did the arrangement for the band. I don't think that I got any credit for it because when the album came out, they didn't even mention my name.

#### Interviewer:

No. You've been credited for your performance, of course, but I think you're right. You're the composer of it.

#### Hamilton:

I went downtown to see Duke one time when he was down there in that room down there on Broadway, down Radio City. He was down there, and I went down there because I was doing some arrangements for him. He would pay me to make some arrangements. I went down to see him to get some money or something and went into his dressing room, and he said, "Have you seen this?"

I said, "What?"

He brought out the album had been released. They put the album out, *The Far East Suite*.

He said, "Here."

And I looked at it and I read it, "Ad Lib on Nippon."

My name ain't mentioned nowhere. Stanley Dance is the one put it out, put the notes on the back. Didn't mention me nowhere that I wrote the song.

#### Interviewer:

Did you say something?

#### Hamilton:

I didn't say anything. You know why? I'm going to tell you why he did it. He was like getting -- he was getting even with me because something he asked me to do. [Pause]

We were working somewhere. Where were we working? Somewhere we were playing, and he asked if I would relinquish this song. There was some kind of award offer, some kind of awards being handed out, and he needed so many things to qualify in some way. And he said, "You'll get the money for it, you know, but I would like to claim it you know -- uh."

#### Interviewer:

This is one of your compositions?

#### Hamilton:

Yeah. And I didn't agree to it. I said, "Why should I do that." I said, "Hell, it might be the only thing I ever do. Why should I?" [Chuckle]

But he didn't like that. He didn't like that. So that's how he got back at me, by doing that.

#### Interviewer:

Had you given him -- was the composition for "Ad Lib on Nippon" something you did as you were performing? Had you actually written it out and handed it to him?

#### Hamilton:

I wrote it out. We were in Japan, and we were getting ready to go to the Middle East, or Far East, I think it was. (See note) And he asked me, "Why don't you write something for you to do in the *Far East Suite*?"

So I said, "I don't know what I can do." We're on a ship coming back -- no, on the airplane. And I said, "Well, I'll think about it." And I did.

I started working on it, putting it together. And by the time we got to Italy, we had it all set. We rehearsed.

Maybe we rehearsed it before we got to Italy. It was a matter of me writing me a solo, some melody to play and then showcasing it with an arrangement so that I would stand out. It went over good. It went over quite good. But he never give me credit for it. Never got credit for it.

#### Interviewer:

Now, this occasion where he wanted you to agree to let him claim one of your compositions -- do you remember when that was, what period of time? What was he competing for?

#### Hamilton:

Well, it was some kind of Grammy award or something like that, you know.

I don't remember exactly what it was, but it was some kind of Grammy award like [unintelligible word].

#### Interviewer:

Was it very long before the "Ad Lib on Nippon" incident? I mean, like years before or was it a fairly short period of time?

#### Hamilton:

No, after we started playing "Ad Lib on Nippon" we went through the Far East and came back, and somewhere we were playing. I used to remember where it was, but I can't remember it any more. Maybe it was in a theater or somewhere, and he asked to use it like that.

[Later in the interview while looking over a list of compositions and credits]

#### Hamilton:

Oh, yeah, he give me credit for "Ad Lib on Nippon." He did.

#### Interviewer:

Second time it was --

#### Hamilton:

In the book here. '68, he gave it to me in '68.

Note: 'FAR EAST is in English English a rather vague geographical term which covers more or less those parts of Asia which are east of the old Indian Empire - i.e. the phrase includes Japan. I don't know if Jimmy would use the phrase in this sense, but it reads oddly to me that he talks of getting ready to go to the Far East when he's already in Japan.

Roger Boyes

#### Comments by DEMS:

It is clear that Jimmy's claim to have written "Ad Lib On Nippon," can only be justified and should be accepted for part 4 of that "Suite." Part 4 is titled *Tokyo*.

There are some recordings of Duke trying to establish part 3. In Jun64, a video recording was made of Duke's first tour through Japan. These recordings were used for a telecast on 20Dec64, titled "Duke Ellington Swings Through Japan."

In this telecast is a short piano interlude of 0:25 min. (see Klaus Stratemann page 487 as 'unidentified' and DESOR 939f as 'unknown'), which is the first time we hear the theme of part 3 of "Ad Lib On Nippon."

We also hear this theme at the end of the Danish broadcast #26 from a recording, probably made on the empty stage of the Koseinenkin Hall in Tokyo on 1Jul64.

Part 2 was a part of the soundtrack of "Astrofreight." This soundtrack was recorded on 26Aug64. The title was *Iglo* or *Iglo Blue*. As part 2 of "Ad Lib On Nippon," this theme was titled *Igoo*.

Part 1 and 3 are exclusively for piano and bass. We wonder if there was ever any score written out for these parts.

At the end of the interview Jimmy acknowledged the fact that his name was mentioned "in the book." This book must be *MIMM*. He is also mentioned as co-composer for *Tokyo* in 1965, at the top of page 518. The listing in *MIMM* is the same as the ASCAP listing. (This was mentioned by Steven Lasker at the end of the presentation by Brian Priestley in Leeds.) This listing is very confusing and contains many inaccuracies. We find in 1965 a second set of titles, belonging to "The Far East Suite:" *Fugi*, *Ad Lib On Nippon* and *Nagoya*.

They are all three credited only to DE.

*Fugi* is the title of part 1 and *Nagoya* is the title of part 3 of "Ad Lib On Nippon." We suspect that *Ad Lib On Nippon* stands for part 2, better known as *Igoo*.

We have also checked the dates and locations mentioned by Jimmy in his interview. We are convinced that he is at least the co-composer of *Tokyo* and we believe that he wrote the whole score himself. Duke might have altered a little bit later on, as he usually did (the famous "Ellington Effect!")

But we are also convinced that he must be wrong in his additional remarks about dates and locations.

The only time the band was heading for the Middle East or the Far East after having visited Japan was in 1970.

If Duke asked Jimmy to write his part in Japan, it must have been in 1964, because the first recording of *Tokyo* was made in Paris on 29Jan65. The oldest recording available is the one of 30Jan65, second concert on the CD "Europe 1" 710.433, see DEMS 94/1-4.

The band set foot on Italian soil for the first time after the 1964 tour in Japan on 30Jan66.

It is a pity that the interviewer only wanted to know when this other composition was written and that he did not

ask which composition it was. We have the impression (based on Jimmy's answer) that it was the composition of *Tokyo* itself. Otherwise we cannot explain why Duke asked permission to put his own name under Jimmy's composition after the band started playing "Ad Lib On Nippon." But again something does not make sense here: "after we started playing "Ad Lib On Nippon" (on 29Jan65 or earlier) we went through the Far East (in Jan70) and came back, and somewhere we were playing. Maybe it was in a theater somewhere, and he asked to use it like that." That was long after the album came out in 1966!

To give some more examples of "mistakes" in the copyright listing in *MIMM*: *Tootie For Cootie* is credited to DE and Jimmy Hamilton in 1964. The *New Tootie For Cootie* also in 1964 is credited only to DE. And *Fade Up*, which is the same as *Tootie For Cootie*, is credited in 1965 to DE and Billy Strayhorn, although it is credited to Hamilton alone on the cover of the album "Concert In The Virgin Islands" and on the record label.

We hope that Ted Hudson will send us more transcriptions of interesting interviews and that the officials of the Smithsonian Institution do not mind if we print these interviews in our bulletin.

We also hope that Brian Priestley will do as he suggested in Leeds and make a presentation exclusively dedicated to "Ad Lib On Nippon." We would be most interested to hear about the handwriting on the scores and to have his professional comments on the development of the performances during 1965 and 1966.

## The Erich Wahl Collection

We expected some interest in a couple of rare collectors' items but an overwhelming number of DEMS members is showing to be interested in this collection. It is also very satisfying to see that many members still have some gaps in their collections which could be filled up now.

There are two major candidates: the Duke Ellington Youth Project in Washington and "das Jazz-Institut Darmstadt" in Germany who are both willing to accept everything that is left over.

We are happy that we will not have to keep some of the items or much worse: to throw them away.

The item that has caused the heaviest demand is item 149: Elizabeth Rider Montgomery's "DE - King of Jazz."

We suspect that most of the candidates are not aware of the fact that this is a little book for children. It was published in 1972 in the series "Yearling Books" by Dell Publishing Co., Inc., 1 Dag Hammarskjold Plaza, NYC, NY 10017. The price was \$ 0.95. It is a real pocket book with 96 pages in a large font (more suitable for elderly people than for children we would say).

We think that this little book must be given to the Duke Ellington Youth Project in Washington.

To give you an impression of the book (and to give the unlucky candidates some consolation for not receiving this item) we have copied two pages from the middle of the book on page 17 of this bulletin.

We will not start to distribute the collection (See DEMS 97/3-24) before the end of this year. If you want to take part, you must send us a message immediately. DEMS

# NEW RELEASES

AND R E - R E L E A S E S

● US Polygram (number not yet known)  
Ella & Duke at the Côte d'Azur (5 CD set)

You may know already that U.S. Polygram is planning a "complete" Ella & Duke at the Côte d'Azur (26-29 Jul 66) — perhaps they've already contacted you. I've done the notes, but release is delayed till 1998. Brian Priestley

As a bonus the set will contain a hilarious rehearsal where Duke teaches *Circus Train* to the Orchestra.  
from the Toronto September Newsletter

● Verve 314 539 030-2 (2CD set)  
Ella and Duke at the Cote d'Azur

On October 28, Verve will reissue the double album "Ella and Duke at the Cote d'Azur" 314 539 030-2.

It will be a 2 CD reissue of the LPs of the same title, with bonus tracks filling out the CDs, two of which are *The Trip* AKA *High Passage*, a Paul Gonsalves feature, and *Jive Jam*, a wonderful piece featuring three tenor saxes, Paul Gonsalves, Jimmy Hamilton and Ben Webster and guest trumpeter Ray Nance. Completists may not want to purchase this set, because in early 1998, Verve will include it and the contents of the LP "Soul Call" in an eight CD box set. The recordings in this set will include only those recorded by Norman Granz; any recordings from radio broadcasts that he did not record will not be included. Richard Ehrenzeller

This article is taken (with permission) from TDES Newsletter of last October. This is great news.

We wonder how much material Norman Granz has not recorded and how many CDs we can expect in the set.

Ray Nance was not the only guest that evening. Ben Webster was also sitting in for one concert only.

*The Trip* and *Jive Jam*, both from the last evening, 29Jul66, were "issued" on cassette Azure CA-2 (presented at the Chicago conference in 1984). DEMS

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

See DEMS 97/3-12.

Jerry Valburn has sent us the recording date of every selection on this 19 track CD. Thank you Jerry!

Indeed something was wrong. The bass-player in the last two selections was Oscar Pettiford, not acknowledged in the liner-notes.

If you have both Bluebird 3 CD sets: 5659-2-RB and 6641-2-RB, you don't need this new RCA release. (5659 is better known as "The Blanton/Webster Years," see DEMS 87/3-5; 88/3-6; 89/4-4; 89/1-16; 96/2-4 and 97/2-25. 6641 is titled "Black, Brown and Beige," 88/4-6 and 89/4-4)

DEMS



## Partly ELLINGTON

● TKO Records (SW) UAE 30042 MCPS (CD)  
DUKE ELLINGTON

Do you know the CD "Duke Ellington" Picture Disc UAE 30042?

This CD starts with "Take The "A" Train" by Duke, followed by 8 tracks from late 1959 with CA, RN, Leroy Lovett and Jimmy Woode.

Tracks 10/21 are more from a Rhythm and Blues band, with titles as *Coffee Mornin'*, *Dick's Boogie*, *Roof Top*. The composers are mostly Brandon/Richardson.

Has this CD been previously mentioned in DEMS? I couldn't find it. I am sending you a copy for your research.

John van Waes

I found a release from TKO Records Ltd UAE 30042 with the following titles:

1. Take The "A" Train;
2. Between Some Place Go in' No Place (U);
3. A Flower Is A Lovesome Thing;
4. The Mexican Bandit (U); 5. Loveinnesence (U);
6. Ac-cent-tchu-ate (The Positive); 7. Chelsea Bridge;
8. Summertime; 9. Like Dig (U);
10. Dedicated to Duke (B/R); 11. Savoy Non-stop (B/R);
12. Wilt The Stilt (B/R); 13. Coffee Mornin' (B/R);
14. Keep It Movin' (B/R); 15. Venetian Sunset (M);
16. Dick's Boogie (B/V); 17. J for Johnny (B/V);
18. Stringin The Blues (B/R); 19. Roof Top (B);
20. Skirts (B/R); 21. Sittin' On A Tree Top (B).

(U) = comp. unknown. (B/R) = comp. Brandon/Richardson.

(M) = comp. Martinelli. (B/V) = comp. Brandon/Vance.

(B) = comp. Brandon.

I recognise a number of titles as being by Ellington, but there are also pieces which I never saw or heard before.

1. This is the usual performance of the tune. Ellington starts in waltz-tempo and he shouts to the orchestra after the intro. I hear Carney but I doubt the presence of Hodges.

2. Small group with Duke(? seems so) on piano and Nance on violin. I don't recognise the tenor (Turney? Not Ashby!). Probably from the latest years.

3. Small group with (probably) Nance on violin and a wa-wa trombone. I do not know the trumpet soloist.

4. Typical composition by Cat. He is also the soloist. But is the band Ellington's band?? I don't recognise anybody.

5. Small group with DE on the piano? I doubt it. Could be Strays. Again violin (Nance?) and one trumpet (??), trombone (??). Orchestra ?? It doesn't sound like Ellington.

6. Cat again? If not, it is a skilled imitator. Sloppy arrangement with Latin flavour. Sounds non-Ellington. Clarinet doesn't sound pure. Piano certainly not Duke or Strays.

7.-21. I do not hear any Ellington. Weak tunes, weak arrangements and weak soloists. I don't recognise anybody. From time to time the violin. Could it be Nance? From time to time the Cat-like trumpet player as in 6. The composers (is Richardson: Jerome Richardson?) indicate that this is non-Ellington. So does the title of 10.

Is somebody trying to make a fool of me? Is only the first track real Ellington? I am convinced that it is. Who can help me?  
Arie van Breda

Thanks a lot for your CD, John.

It seems that this fake Ellington CD is newly released on the Dutch market. Both John and Arie are from the Netherlands.

It seems to be on the American market as well. Bob Hohlmayer, Springfield, Ohio also couldn't resist buying this "fresh" looking CD. He does not mention the number of tracks in his letter as published in TDES Newsletter of May97. His CD is titled "Keep It Movin' - DE," Magnum Music TKCD-010.

In his answer, Richard Ehrenzeller gives the advice to buy "DE - Ellingtonia" on Fat Boy FATCD 311, which has all the tracks. But I have no idea how many tracks there are.

If I look in the Toronto Newsletter of Oct97 I see the same CD mentioned as a 20 tracks CD with 6 compositions by Duke and Billy. There is considerable doubt that the Ellington Orchestra recorded more than a few of the tunes on this bargain-priced disc, although Jimmy Hamilton's tenor is recognised in track 2 and Clark Terry's flugelhorn in track 5.

Richard Ehrenzeller mentioned the Fat Boy CD earlier in the Apr96 TDES Newsletter. I suspect that it contains the same tracks as on the TDK Records CD found by John van Waes and Arie van Breda in the Netherlands. But their Swiss TDK CD has one track more: the first one.

Indeed, Arie, you are right: only the first track on your CD is Ellington. Due to the fact that there is something wrong in the first chorus (10 bars are missing), it was not very difficult to identify this Ellington track.

What to do in such a case? One writes down the structure of the piece in the same fashion as our Italian DESOR friends do. And one starts to compare this structure with the hundreds of descriptions in the indispensable DESOR discography.

There is only one that fits: the recording of the opening selection of 3Jul66, Newport (DESOR 1032a). This selection appears on a multitude of LPs and CDs. They all suffer from the same mutilation in the first chorus. The first time it was issued was on the Italian LP I Giganti Del Jazz GJ-12, see DEMS 81/4-5.

The next 8 tracks on this fake Ellington CD are from a small Cat Anderson group. Timmer, page 487 (4th edition), tells me that it was released on the label Wynne WLP(S)107. I know it as an LP with the label Strand SL(S)1050. I have also acquired the LP "Ellingtonia - CA & The Ellington All Stars" on ALA Records A 611 and the LP "in the Elegant Ellington Manner" on the label La Brea L 8026. On track 3, 4, 5 and 7 (of the CD in question) one can hear together with CA: RN, QJ, Rudy Powell, Leroy Lovett, JW and SW. On the tracks 2, 6, 8 and 9, Budd Johnson replaced Rudy Powell. The recordings were made in NYC, late in 1959.

This is quoted from LUSH *Life* page 177:

*"The Anderson project, entitled Ellingtonia and credited to Cat Anderson and the Ellington All Stars, features new Strayhorn arrangements of two of his standards, "Chelsea Bridge" and "A Flower Is A Lovesome Thing," plus a piece composed for the album, "Lovelinessence," a warmly enveloping ballad, vintage Strayhorn.*

*Unfortunately, the low-budget Strand Records release failed to include composer credits for any of its selections; as a result, Strayhorn's contributions as composer and arranger went unacknowledged."*

Remarkable is the difference in spelling of Billy's fresh composition. I have the impression that 'Loveinessence' (Love in essence) makes more sense than 'Lovelinessence'.

Track 4, *The Mexican Bandit*, is another arrangement of *La Virgen De La Macarena*, a composition credited to Monterde and Calaro.

The remaining 12 tracks are taken from another Strand LP of which I can only give you the title: "Have Band - Will Swing," and the number: SL/SLS1079. The LP was made by "Dick Vance, his Trumpet and his Orchestra" in the mid 60s.

Track 13, *Coffee Mornin'* on the CD, is spelled *Come Mornin'* on the LP. Track 19, *Roof Top* on the CD, is titled *Roof Top Rhapsody* on the LP.

Richardson is indeed Jerome Richardson who played with Dick Vance in many combinations.

I am waiting together with Richard Ehrenzeller for a knowledgeable reader of our articles, who can give us more details.  
Sjef Hoefsmit

### 'Loveinessence' or 'Lovelinessence'.

'Loveinessence' runs the three words together, as you describe in your paragraph, Sjef.

'Lovelinessence' is a bit more complicated. It fuses 'loveliness' with 'essence' but it also raises the possibility of 'lovely in essence' too. Both play on the two areas of meaning of 'essence' — 'basic essentials' on the one hand, 'fragrances/perfumes based on essential oils' on the other.

In my view 'lovelinessence' is the cleverer wordplay and I don't think it makes any less sense than 'loveinessence'. I am therefore inclined to accept David Hajdu's spelling at its face value, and to regard 'loveinessence' as a typing error on the part of the producers of the TDK CD.

You may wish to reconsider your paragraph in the light of this.  
Roger Boyes

We find the discussion much too enjoyable not to be shared with our readers.  
DEMS

**Social Security Presents  
The Genius of Duke  
at least 70 LPs with re-recordings**

After Duke's death the Social Security Administration continued the production of 15 minutes broadcasts titled "The Genius of Duke." These broadcasts were issued on LPs.

Recently some interest has been shown in learning more about these LPs. See *BLUE LIGHT* Volume 4 No. 2 page 21 and No. 3 page 18.

That's why we have consulted the DEMS files and give you the following facts:

In Jerry Valburn's "The Directory of DE's Recordings" (published in 1986) we find on page 5-57 the information that there were 10 boxes with 7 records each.

Because we know that the ninth box contained the shows #105 - #117 (and not #105 - #116 as declared by Jerry), we assume that the tenth box contained the shows #118 - #130 (and not #117 - #129).

Strangely enough, the last LP in each box has no grooves on one side, which brings the number of shows per box to 13.

Hal Jackson did the promotional and informative narration for the Social Security. Each show had a special host.

Among these hosts were Count Basie, Kenny Burrell, Buck Clayton, Roy Eldridge, Mercer Ellington, Ella Fitzgerald, Dizzy Gillespie, Lionel Hampton, Brooks Kerr, Sy Oliver, Billy Taylor, Clark Terry, Jerry Valburn, Teddy Wilson and Michael James.

We assume that the first broadcasts were assembled before Duke died, because Frank Dutton wrote in *BLUE LIGHT* Volume 4 No. 2 that Duke himself was the host for bc #1 and #2. We have a problem in accepting that the issue number prefix is related to the year, as suggested by Frank Dutton. In #117 we hear the host Mercer Ellington say: it is now 1977. The prefix of that album however is 75.

Each show started and ended with a part of the recording of *Take The "A" Train* from 26Nov69, issued on the album titled "DE's 70th Birthday Concert."

We can give you the details of the shows #40 - #52 (box 4) and #92 - #117 (boxes 8 and 9). For Ellington recordings we only give you the date. For non Ellington recordings we give you the name or initials of the artist to look for in your general discography with date and matrix number or album number if available.

In the programmes hosted by Kenny Burrell, all the selections were taken from the album "Ellington Is Forever," Fantasy Records 79005, recorded 4 and 5Feb75 in Berkeley.

In the programmes hosted by Brooks Kerr, all the selections were taken from the album "Soda Fountain Rag," made by Brooks Kerr and Sonny Greer.

Many of the selections are not played in their entirety.

The selections in the shows #1 and #2 are identified by Frank Dutton and included here. If there are DEMS members who can give us details about the other shows, or add something to the next listing, we will be happy to publish it in a future bulletin.

DEMS

#1 Host: Duke Ellington	
<i>Prelude To A Kiss</i>	10May45
<i>Take The "A" Train</i>	15Feb41
<i>I Like The Sunrise</i>	12Dec67
#2 Host: Duke Ellington	
<i>Mood Indigo</i>	17oct30
<i>Jack The Bear</i>	6Mar40
<i>Heaven</i>	22Jan68
#40 Host: Roy Eldridge	
<i>Echoes Of Harlem</i>	RE, Dec53, #1385
<i>Cotton Tail</i>	8Jan73
<i>Ciribiribin</i>	11Dec62
#41 Host: Dizzy Gillespie	
<i>In A Mellotone</i>	DG, 27/28Apr60, MGV 8356
<i>The Clothed Woman</i>	30Dec47
<i>On The Sunny Side Of The Street</i>	22Dec49
#42 Host: Mercer Ellington	
<i>The Gal From Joe's</i>	ME, 22Jul58, #105305
<i>Azure</i>	ME, 16Mar59, Coral 57293
<i>Cotton Tail</i>	3oct50
#43 Host: Roy Eldridge	
<i>Satin Doll</i>	Coleman Hawkins and RE, 15Aug62, MGV 8504
<i>He's The Greatest Thing There Is</i>	1Sep49
<i>The Eighth Veil</i>	24May51
#44 Host: Dizzy Gillespie	
<i>U.M.M.G.</i>	DG, 27/28Apr60, MGV 8356
<i>Creole Love Call</i>	1Sep49
<i>Jam With Sam</i>	10May51
#45 Host: Mercer Ellington	
<i>Take The "A" Train</i>	13Sep50
<i>Mood Indigo</i>	ME, 16Mar59, Coral 57293
<i>Black Butterfly</i>	ME, 14Jul58, Coral 57225
#46 Host: Roy Eldridge	
<i>It Don't Mean A Thing</i>	Herb Ellis and RE, 14Jun62, # CO75551
<i>Let's Go Blues</i>	30Dec47
<i>Trumpet No End</i>	25Nov46
#47 Host: Dizzy Gillespie	
<i>Love You Madly</i>	20Nov50
<i>Things Ain't What They Used To Be</i>	DG, 27/28Apr60, MGV 8356
<i>B Sharp Boston</i>	22Dec49
#48 Host: Mercer Ellington	
<i>Steppin' Into Swing Society</i>	ME, 14Jul58, #105297
<i>Tulip Or Turnip</i>	18Dec46
<i>Golden Cress</i>	ME, 16Mar59, Coral 57293
#49 Host: Roy Eldridge	
<i>Snibor</i>	1Sep49
<i>Christopher Columbus</i>	29Nov62
<i>The "C" Jam Blues</i>	3oct50
#50 Host: Dizzy Gillespie	
<i>The Brotherhood</i>	24oct73
<i>Come Sunday</i>	DG, 27/28Apr60, MGV 8356
<i>Fancy Dan</i>	10May51
#51 Host: Mercer Ellington	
<i>Tonk</i>	Nov50
<i>Blue Serge</i>	ME, 16Mar59, Coral 57293
<i>Black And Tan Fantasy</i>	ME, 16Mar59, Coral 57293



- #52 Host: Roy Eldridge  
*Great Times* 20Nov50  
*Perdido* Coleman Hawkins and RE,  
15Aug62, MGV 8504  
*Auld Lang Syne* 29Dec62
- #92 Host: Kenny Burrell  
*Jump For Joy* KB  
*Caravan* KB  
*Mood Indigo* KB
- #93 Host: Brooks Kerr  
*Soda Fountain Rag* BK and SG  
*Rent Party Blues* BK and SG  
*Choo Choo* BK and SG
- #94 Host: Clark Terry  
*Satin Doll* CT and Oscar Peterson, ?, ?  
*Blue Serge* ME, 16Mar59, Coral 57293  
*Got My Foot In The Door* ME, 14Jul58, # 105299
- #95 Host: Kenny Burrell  
*It Don't Mean A Thing* KB  
*My Little Brown Book* KB  
*Chelsea Bridge* KB
- #96 Host: Brooks Kerr  
*Sweet Mama* BK and SG  
*Jazz Lips* BK and SG  
*Awful Sad* BK and SG
- #97 Host: Clark Terry  
*Take The "A" Train* CT and University of Northern Ohio  
*Take The "A" Train* CT and Ohio State Jazz Band  
*Take The "A" Train* CT Big Band, 15Feb70, Etoile Rec.  
*Take The "A" Train* CT Big Band, more recent  
*Ring Dem Bells* Lionel Hampton, Oct64, #90191
- #98 Host: Kenny Burrell  
*Don't Get Around Much Anymore* KB  
*The "C" Jam Blues* KB
- #99 Host: Brooks Kerr  
*Blues With A Feelin'* BK and SG  
*Doin' The Voom Voom* BK and SG  
*Immigration Blues* BK and SG
- #100 Host: Clark Terry  
*Stompy Jones* 7/8Feb56  
*All Too Soon* CT, 22Jun69, Pol. 2391011  
*Unbooted Character* 7/8Feb56
- #101 Host: Kenny Burrell  
*Do Nothin' Till You Hear From Me* KB  
*Jeep's Blues* KB  
*Creole Love Call* KB  
*Take The "A" Train* KB
- #102 Host: Brooks Kerr  
*I'm So In Love With You* BK and SG  
*Black Beauty* BK and SG  
*Parlor Social Stomp* BK and SG
- #103 Host: Clark Terry  
*Rock Skippin' At The Blue Note* CT Big Band, 15Feb70, Etoile Records  
*Mood Indigo* CT and Bob Brookmeyer, date?,  
Mainstream 6086  
*Just Squeeze Me* CT, Flip Phillips, Lyn Christie  
and Victor Feldman, 1971
- #104 Host: Kenny Burrell  
*I Didn't Know About You* KB  
*Carnegie Blues* KB  
*Rocks In My Bed* KB  
*Caravan* same as in #92
- #105 Host: Mercer Ellington  
*Pitter Panther Patter* 1Dec73, 2nd concert  
*The Piano Player* 1Dec73, 1st concert  
*Meditation* 1Dec73, 1st concert
- #106 Host: Jerry Valburn  
*Old Man Blues* 26Aug30, take -4  
*Echoes Of Harlem* 15May38  
*Blue Goose* 28May40
- #107 Host: Michael James  
*Just A-Settin' And A-Rockin'* Paul Gonsalves & Ray Nance,  
28Aug70, Freedom 30138  
*Stomp, Look And Listen* 10Nov47  
*Warm Valley* 9Apr53
- #108 Host: Mercer Ellington  
*Jeep's Blues* ME, 6/7Jan75, Fantasy 9481  
*Carney* ME, 6/7Jan75, Fantasy 9481  
*Drop Me Off In Harlem* ME, 17Jul74, Fantasy 9481
- #109 Host: Jerry Valburn  
*Reminiscing In Tempo* 10Dec48  
*Suddenly It Jumped* 10Dec48
- #110 Host: Michael James  
*The Little Purple Flower* Feb68 (Yale LP)  
*Eggo* Feb68 (Yale LP)
- #111 Host: Mercer Ellington  
*Got My Foot In The Door* same as in #94  
*Be Patient* ME, 17Jul58, # 105303  
*Ruint* ME, 17Jul58, # 105301
- #112 Host: Jerry Valburn  
*Lost In Meditation* 15May38  
*Jump For Joy* 2Jul41  
*If You Were In My Place* 24Mar38
- #113 Host: Michael James  
*Asphalt Jungle Theme* 1Feb63  
*Rose Of The Rio Grande* 23Feb63, 2nd concert  
*Cotton Tail* 4May40
- #114 Host: Mercer Ellington  
*How High The Moon* 1Dec73, 2nd concert  
*Basin Street Blues* 1Dec73, 1st concert  
*Tiger Rag* 1Dec73, 2nd concert
- #115 Host: Jerry Valburn  
*The Sidewalks Of New York* 28Dec40  
*On The Sunny Side Of The Street* 24Apr38  
*Five O'Clock Whistle* 5Sep40
- #116 Host: Michael James  
*The Star-Crossed Lovers* 1Feb63  
*Perdido* 13Sep50  
*B.P. Blues* Paul Gonsalves & Ray Nance,  
3Sep70, Freedom 30138
- #117 Host: Mercer Ellington  
*Come Back To Me* 11Dec67  
*I Like The Sunrise* 12Dec67.

## DISCUSSIONS - ADDITIONS - CORRECTIONS

### ● RCA(F)74321, First Sacred Concert.

See DEMS 97/3-22, right column.

74321 is the prefix used by BMG on their EEC issues (Bluebird/Milan/RCA). The correct catalogue number is 74321 19254 and the correct title of the CD is *Duke Ellington's Concert Of Sacred Music*. There is no reference to *First Sacred Concert*.  
Jerry Valburn

### ● Where did Duke record in '38 and '39?

See DEMS 97/3-16, right column.

The Ellington recordings of 1938 and 1939 were definitely made at the studios of the American Record Company on Broadway. According to retired Columbia engineer and collector, Harry Fein, Harry stated that Mills did not have the financial means in 1936/37 to build his own studio. Perhaps he may have done the earlier sessions as well as the filming at Raymond Scott's studio *Associated Recordings* a few blocks away on Broadway. There is a definite sound improvement, especially on the full band sides, starting in 1938. Perhaps DEMS member Steven Lasker has more information on this.  
Jerry Valburn

### ● The errors in LUSH *Life*

See DEMS 97/3-20.

Joseph Maréchal letter regarding my *Blue Light* corrections to Hajdu's book.:

(Page 50) Harry Carney: My source for the information on Carney's initial playing on baritone sax came from *Mark Tucker's Reader*.

(Page 83) *Blue Rose*. If Mr. Maréchal had my 1993 CD Directory in his library he would have learned that there were two sessions made on 23Jan56 (Session One\* 3-6PM) (Session 2\*\* 8-11PM). The third session was made on 27Jan56\*\*\*. Titles as sequenced on the CD are as follows: Hey, Baby\*\*\* Sophisticated Lady\*\* Me And You\* Passion Flower\*\*\* I Let A Song Go Out Of My Heart\*\*\* It Don't Mean A Thing\*\*\* Grievin'\* Blue Rose\*\* I'm Checkin' Out\* I Got It Bad\*\*\* Mood Indigo\*\* If You Were In My Place\*\* Just A-Settin' And A-Rockin'\*\*\* (this correction relates to page 147, not to page 83, DEMS)

(Page 198) Helen and Stanley Dance were married and living in England in 1947. They settled in the United States in 1957 permanently. They are both personal friends.

(Page 205) I was answering Hajdu's comment where a photo and Strayhorn's name did appear on the LP but not on the cover of the CD.

(Page 231) This is not gossip. Duke's manager relayed this information to me after the band returned from the tour. Perhaps it was Jordan. My tapes from the tour show me that Carney suddenly became featured on *Guitar Amour* replacing Nance's violin.  
Jerry Valburn

'Gossip' means idle tales, malicious and scandalous news. The word itself is unconcerned with the truth (or untruth) of these tales/news.  
DEMS

### ● The confusing RHINO name / label

See DEMS 97/3-14, left column.

Only the *Cabin In The Sky* CD is from Turner Classic Movies. All others are on the *Rhino* label. *Rhino* is the distributor for TCM.  
Jerry Valburn

### ● "The Popular Duke Ellington"

See DEMS 97/3-15, left column.

From my forthcoming *CD Supplement* here are the additional CD issues (to date) to be checked:  
AILE GRN 2114; BLUEBIRD (F) 20346, 34372;  
BMG CLASSICS 68705; BMG ENTERTAINMENT 68897;  
DELLA INC. 115/6; MCI (F)31; PIGEON DISC GX 727 A;  
RCA (E/F/G) PD 89565, (F) 20346, 24810, 39079,  
(G) 874805, (J) BVCJ 2604, BVCJ 7342 (20BIT);  
RCA-VICTOR (E/US) 68705;  
VICTOR FAMILY CLUB S 1361.

Please note that on the BMG/Victor issues the 74321 and 09026 prefixes are dropped.  
Jerry Valburn

### ● The Blanton/Webster 3 CD set.

See DEMS 97/2-25, top left.

There have been many complaints (on newgroup RMB and elsewhere) about the quality of the sound transfers for the BMG CD "The Blanton Webster Years."

I think they re-did it once to fix *Take The "A" Train* but didn't improve the sound much. Does anyone in the group know if there are plans to remaster any of the RCA catalogue - - perhaps for Duke's centenary?  
Joe Medjuck

I listened again to my (American) edition of this 3CD to give special attention to the sound quality. I remember that my friend Gordon Ewing told me many years ago not to be very concerned about sound quality because of his age and the corresponding loss of sensitivity of his ears. I guess he is right. Anyway in my case it seems to be the same.

I asked our most skilled sound expert, Jack Towers about his opinion, knowing that Jack's expertise would not be affected by his age. This is what he wrote:

*The basic flaw in the "Blanton/Webster Years" CDs is a roll-off on the low end and a roll-off on the high end too. Just a few minutes ago, I boosted the low end from about 200 cycles on down by 5 to 6 decibels and the high end from about 3,000 cycles up a gradual climb up to about 10 to 12 dbs boost. This puts lots of life back into the numbers....but they still could be dubbed with better quality. I have never heard the second edition. I've been told that the sound quality was the same, but that they had corrected the takes....but I do not know for sure.*  
Jack Towers

I made with my equaliser the same corrections as Jack did when I copied the mysterious alternate take of *Hayfoot Strawfoot* onto the master-tape for the Azure cassette CA-22. I hope it sounds better than on the CD.

An equaliser is a must, especially for open reel collectors. Many tapes suffer from a shift from high to low.  
Sjef H.

### Was Azure arranged by Joe Lippman?

See DEMS 97/3-19, low right column and also Gunther Schuller, "The Swing Era," note on page 90.

I find it difficult to credit this claim. I have in front of me a photocopy of Duke's score for this piece, from the Smithsonian, and it is most certainly in Duke's own hand from start to finish.

Perhaps Lippman advised or aided Duke in some way during the composing? Or maybe he meant that he had arranged a "stock" arrangement of the piece for Mills Music? Personally, I doubt even these possibilities as being true.

Martin Loomer

Azure was arranged by Joe Lippman. Not for Duke, but for Bunny Berigan. Luciano Massagli

After Martin's testimony and Luciano's unravelment I would love to hear the recording of *Azure* made by Bunny Berigan and his Orchestra on 21Apr38 with matrix-number 22486 and label Victor 25848. (On the flip-side: *I Hadn't Anyone 'Til You*, matrix 22921, recorded by Tommy Dorsey on 15Apr38).

Guess who played the piano in the Bunny Berigan band when *Azure* was recorded? Joe Lippman, the arranger, who played with Bunny Berigan on several Victor recording sessions during 1937 and 1938. Sjef Hoefsmit

### Bill Berry is in perfect condition!

See DEMS 97/3-8, right column in the middle

I'm afraid you've got the wrong end of the stick about Bill Berry's by-pass. He had it some years ago, and I was just comparing his case to that of Ed Berger, who recently had a triple one. Anyway, there's no harm done as far as I'm concerned nor, I'm sure, as far as Bill is. He's got a good sense of humour. Steve Voce

Sorry Steve, and most of all: Sorry Bill!

I hope to see you both in Chicago and I will make it up with you. Sjef Hoefsmit

### Details of the Second Sacred Concert

George Debroe has sent us a photocopy of a part of an undated letter he received from Stanley Dance, giving interesting details about the recording sessions for the Second Sacred Concert. DEMS

The Second Sacred Concert was recorded in New York on 22 January (2 sessions), 31 January, 5 February and 19 February 1968.

Alice Babs was present on 22 January only. There were double sessions on both February dates. Deciding which choir is difficult, but not very important to most jazz people, I think.

Jan 22: both drummers  
Cootie, Cat, Mercer, Herbie Jones  
Feb. 5: Sam Woodyard only  
Money Johnson replaces Mercer  
Feb. 19: Sam Woodyard only  
Mercer returns in place of Money

On 22 Jan., Little was the only drummer on "Praise God and Dance" and "It's Freedom", Sam on "Supreme Being" and "God Has His Angels" and "Sweet, Fat and That".

"Praise God", "It's Freedom" were made again in February, and I think the takes used therefore have Sam only. Little plays in the bossa nova section of "Heaven".

There was a good deal of vocal overdubbing by the choroette too, so you can tell that complete accuracy is hard to arrive at.

All good wishes,

Stanley Dance

*God Has His Angels* is known as *Almighty God*. *Sweet, Fat and That* is a part of *It's Freedom*.

We have explored the DEMS files to find further interesting details and we found a note, made by the Danish expert Bjarne Busk:

I have compared the version of "It's Freedom" on the CD Prestige PCD-24045-2 with the tape in the Danish Arkiv # 35368. It turns out that both versions have been edited. There must have been a more original recording, being the source for both versions.

These are the differences as we found on the CD:

- In the pass. before theme III, the band's coda is repeated.
- The first part of Duke's speech is not combined with the music.
- Half of the last chorus before the coda is missing.

There are two unissued takes of "Don't Get On Your Knees" in the Danish Arkiv # 35371, take -1? and take -3. They are claimed to be from 22Apr. On the tape-box we can read: "Rough dub down." I believe that this is the date of the dubbing and not of the recording. If we compare the two unissued takes with the issued one from one of the 19Feb sessions it seems that the issued one is take -2, being slightly faster than take -1? and slower than take -3. There is however an important difference: Duke played in take -1? and take -3 a normal piano and he played an electric one in the issued version. That's why we advise you not to put these three takes in the same session. We have put take -1? and -3 in the 31Jan session.

On the same tape in our Arkiv (# 35371), we have theme II of "It's Freedom" unissued. We have also put this recording in the 31Jan session for the same reason: the piano is different. Bjarne Busk

We also found a note, apparently made during a visit to the Smithsonian Institution:

*The 22Jan68 is the only session with Alice Babs. It is logical to file all 5 selections of the concert with her participation on this date. It is known however from Duke's scrap-books that her pre-recorded voice was dubbed in later.*

That can only relate to "It's Freedom" and "Praise God And Dance." We are not convinced that both selections were recorded on 22Jan68.

We believe that there were four dates with recording sessions:

22Jan, confirmed in the Smithsonian collection as  
Job # 2931 on reel 5;  
31Jan, Job # 3179 on reel 1;  
5Feb, Job # 3275 on reel 2 and the final date:  
20Feb, Job # 3585 on two reels.

Two more "sessions", the one of 28Feb, Job # 3723 and the one of 22Apr (no Job #) are probably dubbing sessions.

Timner was right in his 3rd edition: Mercer took the place of Money Johnson on the final date. Timner changed his mind in the 4th edition and is now wrong, claiming that Mercer is out and Money Johnson in the band.

He also changed his mind about Benny Green. Benny is in the last sessions in the 4th edition, but not in the 3rd.

We are sorry to say we cannot tell you which version is right and which is wrong, in respect of Benny Green.

Klaus Stratemann (who, through his book, will always be available to give us a helping hand) on page 563:

"The choral selections were recorded on 5Feb68." DEMS

## Two concerts in Sweden on 28oct73

See DEMS 97/3-15.

I cannot agree with you about Rolf Ericson being in the band on October 28, 1973 in the Konserthuset in Stockholm.

On October 25, 1973 he was playing with Duke in Malmö. There is a picture from that evening with all the Swedes, Alice Babs, Åke Persson and Rolf Ericson together with Duke at the piano.

In Copenhagen the next day Alice Babs and Rolf Ericson were there, and probably also Åke Persson. Look in Stratemann's book page 660.

Only Åke Persson followed the band up to Umeå on October 27 and to Stockholm on October 28. Alice Babs went to Italy for a UNICEF concert.

On October 28 Duke played one concert in Stockholm, followed by one in Uppsala. I think that there are too many titles for one concert in your files. I think they belong to two concerts.

I have a friend who saw Duke taking a cab up to Uppsala after the Concert in the Konserthuset. Uppsala is about 70 kilometres from Stockholm or 1 hour by cab. Göran Wallén

You are absolutely right and DESOR, Nielsen, Timmer and DEMS are wrong. The absence of Rolf Ericson in Stockholm on 28oct73 is confirmed by the video recording of that concert.

However, we do not believe that Åke Persson was in Copenhagen on 26oct73. The picture in Stratemann's book is taken by Bjarne Busk and is the 22<sup>nd</sup> of a whole series of pictures, all taken during the same concert. None of these pictures shows Åke Persson in the band.

As you know, not only was a video recording made from the Stockholm concert of 28oct73, but also an audio recording. There is no reason to believe that the audio recording is anything other than the true record of what was played. It contains all the selections that are listed in our files. The video recordings are made from several selections through the programme and the sequence in the video is not the same as in the audio (see DEMS 97/3-15). One can check the correct sequence in which they are played if one looks to the Coca Cola Duke has in front of him on the piano. This sequence is confirmed by the audio tape. In the video recording there is no indication that the recordings were made from two different concerts. Certainly not on different stages. That means that we have a confirmation from the fourth selection *Creole Love Call* until the last one, *Lotus Blossom*, that this was all done in one concert and at one location. We are not surprised to hear that Duke travelled to Uppsala after the concert in Stockholm and we can also believe that he did a second concert the same evening. But we are convinced that the selections we have on audio tape as they are mentioned in our files and confirmed in all the discographies, are all from the same Stockholm concert.

DEMS

## Main Stem — Swing Shifters Swing

See DEMS 95/3-8, bottom left column.

*Main Stem* is not the same as *Swing Shifters Swing*.

This wrong claim has been made before and has also been corrected in the past as we can see in our files. We don't have a note of where either the error or the correction came from.

*Main Stem* has a genuine subtitle though: *Altitude*. DEMS

## A Hundred Dreams From Now

See John Hornsby's contribution on page 1.

The issued recording (most likely a 78 rpm) with its two titles is confirmed in Jepsen. Here the piece is called:

*A Hundred Dreams From Now On.*

In our search for more details about Jane Harvey, we found that she was singing with the band of Les Brown during the recording of a performance at the Café Rouge on 28Dec45, issued later on the *Giants Of Jazz LP 1027*.

There is one title among the multitude of Ellington compositions which is almost identical with *A Hundred Dreams From Now* and that is *A Hundred Dreams Ago*.

One is inclined to believe that this is a different composition, because both titles are mentioned in *MIMM* as being copyrighted five years apart.

*AHD From Now* is from 1958 and *AHD Ago* is from 1963.

From *AHD Ago* exists a fine recording, made on 1Mar61 and issued with 10 other selections on the CBS album "Piano In The Foreground." It came later out on a CD with the same 10 selections and one bonus track. (DEMS 90/1-2)

There is no difference between the composition on paper and what we hear on the record. We are not surprised to find out that there are two (slightly) different titles in the index of *MIMM* both copyrighted as being two different compositions (see pages 510 and 515).

That the same titles were copyrighted more than once is not exceptional. On the same page 515 we find the whole (4 parts) "Perfume Suite." Three parts of the "Perfume Suite" are also copyrighted independently in 1945, see page 504.

When the decision was made in 1963/1964 to have a group of 7 original compositions, recently recorded and issued on the commercial LP "Piano In The Foreground" copyrighted, it was apparently not discovered that one of these compositions was copyrighted 5 years earlier.

Out of the original 11 selections, 3 were non-Ellington standards. There was one other original Ellington composition on that LP which was not copyrighted together with the others. The correct title of that composition is: *Pleadin' For Love*. See DEMS 80/4-4.

The reason that it was not copyrighted in 1963 was probably the fact that the composition was assumed to be the same as *Yearning For Love*, which was copyrighted in 1936 under the names of Parish, Mills and Ellington.

The cause of this wrong supposition must have been the wrong title in the ledgers of the American Federation of Musicians, where after matrix number 70027 was written *Yearning*.

We bet that if we ever find the sheet music of the 1958 composition *Pleadin'*, on page 510 separated by only one title from *AHD From Now*, we will find out that this *Pleadin'* from 1958 is the same as *Pleadin' For Love*. (On the LP as *Yearning For Love* and on the CD as *Peadin' For Love*.)

John Hornsby allowed us to copy the sheet music. Now you can sing it yourself. Slowly, with feeling. DEMS

We have found only one other recording of Ellington playing *A Hundred Dreams Ago*.

On an audio tape of a telecast from Basin Street West in San Francisco on 26Aug65 we hear a few bars of the theme during a piano interlude.

Sjef Hoefsmit

# A Hundred Dreams From Now

Key of C (C-D)  
Tune Uke  
G C E A

Slowly, with feeling

Lyric by  
JOHNNY BURKE  
Music by  
DUKE ELLINGTON

Piano

*mf*

Refrain

*mp - mf*

Don't look so sad, - say good - bye with a smile, - Go to your love - and re -

mem - ber that I'll - for - get, - A HUN - DRED DREAMS FROM NOW.

Don't wait a - round when you're read - y to go, - Don't think of me, - can't you see there'll be no - re -

gret, - A HUN - DRED DREAMS FROM NOW? I won't stay home nig -

room nights And may - be I'll meet some - one new; Some - one to call for and fall

Would - n't it be fun - ny if [he] looked like you, - May - be some - day - you'll

*gva basso.....!*

lone - ly for me, - What would be wrong - in pre - tend - ing that we - just met? -

A HUN - DRED DREAMS FROM NOW.

A Hundred - 2

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## ● Ella Fitzgerald Songbook

NYC Fine Studios, 26&27Jun57.

DESOR 644 and Nielsen both place *Lush Life* with Ella Fitzgerald as unissued matrix 21050 on 26Jun.

A Billy Strayhorn - Ella Fitzgerald version with matrix 21062-5 from 27Jun seems to exist. Can you confirm?

From 27Jun we know a.o. *Chelsea Bridge* with matrix 21066-8 as DESOR 665c. Another complete alternate take and a shortened take 21066-? seem to have been issued on Verve-CDs "Complete Ella Fitzgerald Songbook."

Can you confirm?

Klaus Götting

We cannot answer your first question. But we know more about the second one. We start with the first:

*Lush Life* has two different matrix-numbers in the three important discographies. As you pointed out, DESOR and Nielsen give 21050 on 26Jun57. Timmer (4th edition) gives 21035 on 24Jun.

*I'm Just A Lucky So And So* is another selection for which these discographies give different matrix-numbers. DESOR has no matrix-number on 26Jun. Nielsen has 21035 on 24Jun and Timmer has 21050 on 26Jun. Timmer is right.

We cannot give you a positive answer about *Lush Life*. We have never heard it and we have never met anybody who did. If it was recorded and if it received a matrix-number, that number could have been 21035, which places it at the end of the 24Jun session (as claimed by Timmer) or at the start of the 25Jun session.

Of the two matrix-numbers you mentioned, 21050 is not possible. It belongs to *I'm Just A Lucky So And So* from 26Jun. But 21062 is certainly a candidate. That would place it at the start of the 27Jun session. Again, we have no confirmation about this recording, its matrix-number, recording date or survival.

We can be more specific about your second question though.

It is true that a part of the rehearsals for *Chelsea Bridge* is issued on CD #7 of the 16 CD set called

"Ella Fitzgerald - The Complete Songbooks."

This specific Verve CD carries the number 314519639.

Here is a survey of the *Chelsea Bridge* recordings on 27Jun.

preliminary discussions	3:10	
rehearsal into breakdown	0:45	
complete rehearsal take	3:32	
rehearsal sounds	1:05	
complete rehearsal take	4:05	
rehearsal sounds and discussions	5:56	
rehearsal into breakdown	1:23	EFsb
rehearsal sounds plus fragment	0:12	
rehearsal into breakdown	3:10	EFsb
rehearsal fragment	0:41	EFsb
rehearsal fragment	0:50	EFsb
complete rehearsal take	3:47	EFsb
issued take (matrix 21066-8)	4:20	DEsb

notes:

EFsb=Ella Fitzgerald Songbook, Verve CD 314519639

DEsb=Duke Ellington Songbook, Verve CD 837038

The most apparent difference between take -8 and the preceding rehearsal takes is in Paul Gonsalves' solo, which starts earlier in take -8.

The time for take -8 is measured with the same device as the rehearsals to keep them comparable.

In Stockholm on 21May94 Phil Schaap made it possible for us to hear almost a minute of the preliminary discussions.

We believe that the slight differences between our survey and the one in Timmer on page 164 is due to the possibility that there are a few duplications in Timmer's listing.

Sjef Hoefsmit

## ● Only one concert in Oslo on 5Nov58!

See DEMS 97/2-3

Regarding Duke's concert in Oslo November 5, 1958. There was only one, starting at 8 o'clock in the evening. I have enclosed some photocopies of a newspaper-ad printed a few days before and the combined news-story and concert-review, presented on top, front page, of the daily newspaper *Arbeiderbladet*, now *Dagavisen*, of November 6. I have translated this article for you.

Me, I could not attend the concert; the Navy had sent me far away to sea. Later additional salt was rubbed into the wound by my friends' glowing reports!

Nice to see your picture Mr. Hoefsmit, even if the circumstances, the loss of Mr. Rado and Dr. Stratemann, are more than sad.

Mostly a "consumer" for 45 years of Duke's legacy, I owe a lot, not only to the musicians but to those of you who have been, and still are, working hard, producing fresh insights into the music, its history and "surroundings," not to mention the listening-possibilities. So important!

Never having met these great scholars, their departure still leaves one with the feeling of having lost good, respected friends.

Ulf Renberg

Thank you very much for your contribution, for your nice words dedicated to my two great friends who you have never met and for your photocopies.

It is good to be sure that there was only one concert in Oslo on 5Nov58. That means that the 2 selections on the MFD 5 LP set as well as on the CDs Bandstand BDCD 1509 (90/2-3; 90/3-2) and Jazz Life 2673722 (88/4-5) must have been recorded on another day, and not on 5Nov58. They are completely different from the recordings made on 5Nov58 which are issued on Azure CA-21.

Sjef Hoefsmit

Listening to *Kinda Dukish* on the CD Bandstand BDCD 1509 makes it clear that Duke played three complete 32bar choruses before starting with *Rockin' In Rhythm*. This was very unusual during the 1958 tour. Several times he played *Rockin' In Rhythm* without *Kinda Dukish* but if he did play *Kinda Dukish*, it was never longer than 2 complete choruses of 32 bars plus one half chorus of 16 bars.

During the 1959 European tour this was different. Each time he played *Kinda Dukish* it contained three complete 32 bars choruses. If one wants to identify this version, one should search first in the 1959 recordings and one will find the Bandstand CD recording of *Kinda Dukish & Rockin' In Rhythm* (which is the same as the one on the famous MFD 5 LP set) in the second concert of Stockholm on 26Sep59.

Luciano Massagli

We can add that the other selection on the Bandstand CD, *Diminuendo And Crescendo In Blue* (also from the famous MFD 5 LP set) is from the first concert of 6Nov58 in Göteborg.

DEMS

● **Moon Records - Ben Webster - Jazz 625!**

See DEMS 96/2-12, left middle.

Hoefsmit is wrong. Tracks 1-6 on this CD are not from 1965, but from December 20, 1964, when the BBC made a recording of a session at the Marquee Club in London to be telecast in the programme Jazz 625. This session is documented as entry 64-10 in the recently published Ben Webster discography by Peter Langhorn and Thorbjørn Sjøgren, see DEMS 96/2-6, bottom right column.

When the station BBC 2 started in 1964, for the next 2 and a half years a great number of short concerts were recorded for this fabulous programme series. Through the courtesy of Steve Voce, we can tell you that many of these recordings are now available on Video, distributed under license from BBC Worldwide Ltd and TCB Releasing Ltd, licensed to and manufactured, distributed and sold by Pearson New Entertainment Europe Limited.

The very first telecast in this series was a concert by Ellington recorded on 20Feb64, but this recording has not yet been issued in this series of video-tapes. We will keep you informed. DEMS

● **CIRCLE RECORDS.**

See DEMS 94/4-5.

Sessions 8/9Nov&1Dec43; 2/3Jan, 31Jul&7Aug45.

You may have many reasons to buy these 5 CDs. But to have a more complete Ellington collection should not be one of them; nor should be your desire to have a higher sound-quality.

In spite of what you may have hoped for, the fact is that the 5 CDs contain exactly the same recordings as the 9 LPs.

The only difference is that the selections from the session of 31Jul45, on CDs #4 and #5, are not in the same sequence as on the LPs #7 and #8.

There is only one take of *Things Ain't What They Used To Be* on CD #2.

The 5 takes of *Passion Flower* are not deleted from CD #5.

In the liner-notes as well as on the cover of CD #4, the first group of 4 selections is claimed to be from 2Jan45. This is wrong. The date was (as we all know) 3Jan45.

See for previous information about one or more of these sessions DEMS 80/2-4 left 3rd item; 85/3-5&6; 85/4-6; 86/1-2 top left; 86/1-7; 86/4-1 bottom left; 87/1-1 top right; 87/1-6; 87/4-9; 88/1-5 middle left; 88/2-7; 88/4-5 middle left; 88/5-7 bottom right; 89/2-1 left 2nd item; 89/1-19/20/21/22; 89/4-3 right 2nd item; 92/1-2 bottom right; 93/2-5 bottom right.

As far as the sound-quality of the CDs is concerned: the quality is not as good as it was on the LPs. We have "interviewed" our member Jack Towers. He wrote us:

*I have protection copies of the original tapes I sent forward. These sound the same as the LPs. When they did the Circle CDs, they boosted the high end to make them sound fresher and brighter. This brings forth many of the ticks that were no problem at the proper equalization.*

*Then when you listen to a Johnny Hodges solo it comes out thinner than it should. It's certainly nothing I did ..... likely it was the producer of the CDs who decided to brighten the sound.* Jack Towers

● **The publication of unissued takes**

See DEMS 97/3-17.

You suggest that only those unissued takes should be included in discographies from which one has a justified expectation that they might show up. In that case you would need a crystal ball! And what about the taped sessions, where tapes do exist (I have quite a few of them)? Willie Timmer

What one needs is not a crystal ball but the good fortune to have some more or less reliable inside information. The omission of a sequence number in a column of take numbers is not a good enough reason to assume that there must have been an unissued take that belongs in that gap.

About taped sessions, we have a very strict opinion. Only if one has been able to listen to the tape and has done everything possible to be sure that the recording is "fresh" and not what we call a "fake," should one be so bold as to increase the size of the Ellington discography.

The total amount of Ellington recordings is so vast, that it is sometimes very difficult to be sure that a specific recording is not already included in the discography somewhere else. No matter how careful one was being, one could not always be absolutely sure not to include a "fake." There have been people who have taken advantage of this difficulty. They "produced" "fakes" deliberately. A long list of "fakes" is circulating among collectors. But this list is by no means complete!

The best quality one might expect from a discography is not that it is complete (that will never be possible), but that it does not make collectors chase after recordings which do not exist, or pay for material which they already have. DEMS

● **What about Caird Hall, Dundee,**

**15Feb67?**

This is another article that I found in Jazz Journal, titled 2089 SCOTCH MISTY:

"Alex Lamond (Perth) was present in Caird Hall, Dundee on February 15, 1967 for the Duke Ellington concert and he still has his programme autographed by Duke, Cat Anderson and Paul Gonsalves. He has also retained his notes of the numbers played and the principal soloists. Photo-copies are available, for the usual SAE, to those interested in such things."

Neither Timmer nor Nielsen mention this concert. Stratemann confirms date and location, but he offers no titles. Have you more information? Helmut Kirch

This concert is included in the Joe Igo - Gordon Ewing - Art Pilkington Itinerary. It is confirmed in the Newcastle Weekend Review of 11Feb67. The confirmation by Alex Lamond is very welcome, because it is more reliable than a newspaper message prior to the concert. It has happened several times that there came an abrupt change in the itinerary for one reason or another.

It is very appropriate that this concert is not included in the discographies. We have the strong conviction that only recorded music should be included. Every serious discographer will however keep the information about the selections performed during a concert in his files. These notes can be most helpful if ever a recording pops up.

DEMS

### ● Gentle Price(H) GP20052(2xCD)680928

See DEMS 95/1-6, bottom right.

There are two different videos out: "Mexican Suite" and "Memories of Duke", see Klaus Stratemann (573/575). What we have on this CD is the soundtrack of "Memories of Duke", previously issued on the CD Tring (E) JHDO-16 "DE Live in Mexico". See DEMS 90/1-7; 91/3-5; 91/4-5; 92/2-6; 92/3-1 and 93/3-2.

It is strange that where Tring could put the complete soundtrack on one CD, Gentle Price used the end of the soundtrack (4 selections) to start the second CD with.

The next 4 selections have in common that they all have been issued on the CD Double Play (E) GRF 039. (This double CD is also a Tring product, but not mentioned in DEMS bulletin) Here are the dates and titles:

from 21Jan51: *Ring Dem Bells; Rose Of The Rio Grande*;  
from 18Mar37: *Harlem Speaks*; from 11May45: *Caravan*.

The 11 selections on the remaining part of the second CD can also be found on the CD Hindsight (US) HCD 410. (See DEMS bulletin 88/3-5&7) Here are the dates and titles:  
from 16Jul46: *One O'Clock Jump*; 28Mar46: *Crosstown*;  
28Mar46: *Passion Flower; Perdido*; 11Jul46: *Pretty Woman*;  
16Jul46: *9:20 Special*; 9Jun47: *How High The Moon*;  
11Jul46: *Just Squeeze Me; Come Rain Or Come Shine*;  
17Jul46: *Just You, Just Me; Tea For Two*.

Bo Haufman and Sjef Hoefsmit

### ● Is Harold "Cornbread" Singer a true Ellingtonian?

We found this question in the bulletin 1996, number 3, from The Duke Ellington Society of Sweden (page 8) under Discographic Observations:

"In Leonard Feather's Encyclopaedia of Jazz, the tenor-saxophonist Harold Singer played with the Duke Ellington band sometime in 1948. In the discographies we can find no trace of Mr Singer with the Ellington orchestra. During the summer of 1948 Duke toured Europe and Ben Webster returned to the band and played together with Al Sears throughout the year. What is correct? Does anyone know the answer?"

Everything just said is true. There is no contradiction. Harold Singer playing with the Ellington band in 1948 is confirmed in the New Grove Dictionary of Jazz. There is no reason not to believe this. Ben Webster came back in November 1948. Until that point the band had only Al Sears on tenor. It may very well be that Hal Singer replaced him for a couple of gigs, when Al Sears was ill. Confirmation of this speculation is not found in any magazine article, but that does not mean that it cannot be true.

That we do not find Hal Singer's name in Duke's discography is not so strange. There were no commercial recordings made in 1948, due to the second recording ban which started on 1Jan48 and ended in 1949. That we also do not find a trace of him in the non-commercial recordings is not surprising either. As stated, Duke travelled in Europe in 1948, from June 11 until August 4, only with Kay Davis and Ray Nance. The oldest non-commercial recording in 1948 we know of is from November 6. Duke's first commercial recording after the second ban was made on 1Sep49.

DEMS

### ● When was Duke most in distress?

On Tuesday November 11, I was present at a concert by the Dutch Jazz Orchestra in Breda (in the Netherlands).

On the programme was the Nutcracker Suite arranged by Billy Strayhorn for the Ellington Orchestra.

In his introduction Walter van de Leur tried to convince us of the tremendous grief Ellington was in after Billy's death in 1964 by comparing it with Duke's sorrow after he lost his mother. His conclusion was that Duke was much more distressed after he lost Billy.

Although I cannot see the relevance for understanding the music, I cannot remember that I ever have heard this statement before.

Jan Esser

You are right. For understanding the music it is totally irrelevant whose death caused more grief to Duke.

This statement is too silly to be contradicted. One cannot compare the sorrow of a young man losing his mother and an old man losing his close friend and collaborator.

We have the impression that Walter is a very well trained and educated musicologist. We also have the impression that he should not only listen more to Duke's music, but also read more about his life. We feel sorry for him. He should not make these ridiculous statements in public.

By the way, Billy died in 1967

Sjef Hoefsmit

### ● Track 360

See DEMS 97/3-16.

I found the background to this piece very interesting, as I looked into it myself some years ago. I have the recording in two forms, the French CBS 'blue' double album (mono), and the CBS-Europe CD reissue of *Blues in Orbit* numbered 460823-2 (stereo).

I now know why my CD version seems essentially the same as my vinyl one, even though the fade at the end is a little longer. But one thing puzzles me. I see the piece built of four-bar units and in bars 57-60 there seems to be a slight break in the rhythm, as though there's a splice which interrupts the propulsive thrust ever so slightly. It shows itself in a slight shift in the piston swish of the cymbal. This comes about halfway through the piece, ten bars before the build-up into the first of the two climaxes. Roger Boyes

It seems that *Track 360* was the only recording made on 4Feb58. In the liner notes for the Columbia CD it is mentioned that Clark Terry was not present. But the ledgers of the American Federation of Musicians indicate that he was included in the personnel of that recording session. A session which took three hours!

Sjef Hoefsmit

## DEMS Domesticities

At the end of 1997 I want to thank the very many DEMS members who have sent me compliments for continuing Benny Aasland's work.

I thank Father John Gensel for accepting the honorary membership of the Duke Ellington Music Society.

I thank Roger Boyes for his tremendous help and support.

I admire more than ever Birgit Åslund, who did the financial administration for DEMS during the past 20 years.

And I wish you all very happy holidays. Sjef Hoefsmit





around. Sonny Greer might have some new ideas about rhythm, or Freddie Guy about harmony. By the time the music was ready for performance, each member of the band had set his mark on it.

When Duke Ellington and his band had been at the Kentucky Club for three and a half years, Irving Mills dropped in one night to hear them. Mills was a well-known musicians' agent, song publisher, and lyric writer.

Mills sat at a table with a newswriter friend, listening to the music. He was especially struck by the unusual rhythm and distinctive harmony in one number. He went up to the platform and asked Duke the name of the piece.

"'St. Louis Blues,'" Duke answered.

Mills raised his eyebrows. "It sure didn't sound like 'St. Louis Blues,'" he said.