

DEMS BULLETIN



DUKE ELLINGTON MUSIC SOCIETY
FOUNDER: BENNY AASLAND HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

As a DEMS member you'll get access from time to time to unique Duke material. Please bear in mind that such material is to be handled with care and common sense. It must under no circumstances be used for commercial purposes. As a DEMS member please help see to that this simple rule is followed. Thus we will be able to continue future special offers.

ALL FOR THE LOVE OF DUKE!

1999/1
March - May

Editor : Sjef Hoefsmit
 Assisted by: Roger Boyes
 DEMS is a non-profit organization, depending on voluntary offered assistance in time and material. Sponsors are welcomed.

Address: Voort 18b, 2328 Meerle, Belgium - Telephone: +32 3 315 75 83 - Fax: +32 3 315 45 56 - E-mail: dems@skynet.be

DEMS Domesticities

For those DEMS members who are mainly interested in Discussion-Additions-Corrections or in New and Re-releases, this bulletin might be a disappointment. We have to stay under the 100 grams limit in order not to raise the mailing expenses, especially since there will be a fifth bulletin this year and we have a lot of sad and good news this time that cannot and should not have to wait.

Since Eddie Lambert's book came out and the New DESOR is almost out, we expect such an avalanche of questions and corrections that it seemed appropriate to stop or to interrupt the Comments on Timmer by Hoefsmit. You will find as a supplement to this edition of DEMS bulletin his last contribution running until the end of 1960 with the addition of a few items already waiting to be included later on.

The long awaited survey of Capitol Transcriptions by Jerry Valburn is also in this bulletin.

There is a huge pile of questions, answers and interesting articles waiting for future bulletins.

DEMS

Charles Waters new E-mail address

See DEMS 98/4-22

This was not a typing error on page 22 of the last bulletin (98/4), but in case you want to send an E-mail to Charles, please use his new address:

charles.waters@chase.com

Sad NEWS

Roy Burrowes Dies

LONDON (Reuters) - American jazz trumpeter and composer Roy Burrowes, who played with such greats as Duke Ellington, Ray Charles and Sonny Rollins, has died, his widow said Thursday.

Burrowes, 72, died of lung cancer in a London hospital on Wednesday (12 December 1998). He was born in Jamaica but took U.S. citizenship in the 1950s and spent much of the last 50 years in New York.

He was a member of Ellington's legendary band for two-and-a-half years in the 1960s and made 12 recordings with them. He also played for Sonny Rollins, first lady of jazz Ella Fitzgerald and soul singer Aretha Franklin.

John Verity mailed this message to the duke-lym users group on Internet.

DEMS

Roy Burrowes died in London on Wednesday.

He came into the Ellington band in 1962 to dep while Cat Anderson had an operation. He stayed until 1964. He also depped in the Basie band and, more recently, when Freddie Hubbard came to England to tour and proved to have a bad lip, depped for Hubbard. However, Burrowes's lip wasn't much better. He had at one time played briefly with Ronnie Scott. He was of West Indian ancestry but had held a U.S. passport when he lived in New York.

Steve Voce

Roy Burrowes came into the band on 23Mar62 and he left in the middle of Apr63.

During that year he played a solo in *Jam With Sam* and he took the 3rd chorus of *Stompin' At The Savoy* if these selections were on the programme. He played often together with Ray Nance the call and response chorus in *Perdido*.

Jam With Sam and *Perdido* from the Paris concert of 1Feb63 are issued on an Atlantic Album (LP 60044, CD 304-2). Three recordings of *Stompin' At The Savoy* have survived, but none has been issued.

Roy Burrowes played a solo in the 3rd chorus of the issued recording of *Ciribiribin* (11Dec62). He also played the 14th and 15th choruses of *A Medium Blues*, but if you want to listen to these choruses you have to use the Up To Date LP 2008, because the 8th and 9th chorus by Ray Nance and the 14th and 15th chorus by Roy Burrowes are deleted from the issued version on Volume Three of the Private Collection as last track and titled *September 12th Blues*.

He can be seen on screen but hardly recognised in the short clip of Ellington's part in Newport on 8Jul62 and much better in the television show by Swedish television of Alice Babs' first performance with the band on 7Feb63, where he played an instrument of whose name I haven't been able to find the correct spelling (privada?) during *Guitar Amour*.

If you use the Toshiba NTSC Laser Disc TOVW-3162 to watch the 1962 Newport Festival, you won't believe your eyes. Three trumpet-players, one reed-player and the bassist are wrongly identified in the listing on the cover.

Roy's family name is sometimes spelled as Burrows. Eddie Lambert spelled it as Burrowes and Klaus Stratemann wrote Burrows. I couldn't check it. He is not mentioned in *The New Grove Dictionary Of Jazz* or in *MTM*.

Sjef Hoefsmit

Betty Roché Dies

Betty Roché, a singer who performed with Duke Ellington in the 1940s and '50s and was noted for her strong, dramatic delivery of blues material, died on Feb. 16 at the Mainland Manor Nursing and Rehabilitation Center in Pleasantville, N.J. She was 81.

"She had a soul inflection in a bop state of intrigue,....." Ellington wrote about Ms. Roché in his oblique style of praise, ".....and every word was understandable despite the sophisticated hip and jive connotations."

Born Mary Elizabeth Roché (pronounced ro-SHAY) in Wilmington, Del., she began her career by winning an amateur contest at the Apollo Theater in Harlem. In 1941 she sang with the Savoy Sultans.

Ms. Roché joined Ellington in 1943, replacing Ivie Anderson just before Ellington's first Carnegie Hall concert and scored highly with the critics and audience in her section of the Ellington suite "Black, Brown and Beige."

Her feature within the suite was *The Blues* sequence, meant to express the feelings of blacks who settled into urban life at the start of the 20th century. With its famous pyramidal lyric scheme — it begins, "The blues/the blues ain't/the blues ain't nothing/the blues ain't nothing but a cold gray day" — it became one of Ellington's greatest pieces for a singer.

But Ms. Roché's rendition, in a concert recording, was not released until the 1970s because when Ellington made a studio recording of the suite in 1944, Ms. Roché already had been replaced by Joya Sherrill. In a similar bit of unfortunate luck, Ms. Roché sang *Take the A Train* with Ellington in the 1943 film "Reveille With Beverly" but wasn't recorded singing Ellington's signature tune until nine years later, in a be-bop style, on the album "Ellington Uptown."

Ms. Roché also performed and recorded with Earl Hines, Clark Terry and the singer and pianist Charles Brown.

She made three recordings under her name for the Bethlehem and Prestige labels in the late 1950s and early 60s.

She is survived by three grandchildren. Ben Ratliff

This article is taken without permission from the New York Times of March 1, 1999. There was no time to ask. DEMS

Stanley Dance Dies

Although this is unconfirmed, I just read on rec.music.bluenote that Stanley Dance died Tuesday (2/23/99) at the age of 88.

This is an irreplaceable loss to the world of jazz, particularly in the area of Ellingtonia. I can think of no writer more closely associated with Duke. His own longevity as well as his long personal relationship with EKE gave him a great perspective on the music.

He will be missed by all who ever had the pleasure of encountering him, in person or in print.

24 February Michael Fitzgerald

I am very sorry to hear that we have lost Stanley Dance. A great man and a good friend.

Is there any confirmation yet of his death on the 23rd?
26 February Sjef Hoefsmit

Yes, I'm afraid so Sjef. I wrote his obituary yesterday.
He was 88 and writing up to the last.
26 February Steve Voce

Thanks are due to Steve for ending our uncertainty about Stanley, and for posting his (Stanley's) last feature in Jazz Times. A perfect reminder of his unique perspective, informed judgements and engaging yet concise prose style. And without him we would have known so much less about the world of Ellingtonia.

I am sure that we all extend our sympathies to Helen and all other members of the Dance family.
26 February Elaine Norsworthy

Thank you Steve and Elaine. Everyone should get up and take a deep bow to Stanley Dance without whom many of us would be ignorant about Duke Ellington. He had a wonderful life and led us all into the beauties of Duke's music and illuminated our path toward understanding the man as well as the music. No one, repeat no one, has over so many years done so much for that cause. No one was so unswerving in his loyalty. Yes we will miss him. But his written legacy remains and so does the debt we all owe him.

Thank you, Stanley Dance. Bless you.
26 February, Frank Rutter

It's probably a testimony to their ability to write well and to communicate lucidly. Leonard Feather and Stanley Dance, both British writers, were able to move to the United States and rise to the top of the heap as experts on jazz, a completely American art.

Feather moved to New York in 1939, some said to avoid the war in Europe. He hotly disputed this reason and claimed incorrectly that he had moved there in 1938.

The textbooks say that Dance went to live in Connecticut in 1937. He also found this suggestion offensive and in fact had stayed in England throughout the war. Total deafness in one ear precluded him from army service.

His interest in jazz began when Dance was a pupil at Framlingham College from 1925 to 1928. The progressive jazz records that he heard in this period included the first made by the pianists Duke Ellington and Earl Hines. Dance was later to become very close to both men.

He wrote his first essays in the French magazine *Jazz Hot* in 1935 because "so much of what I read about jazz was so ill informed and so bad" and over the next two decades continued to write often for collectors' magazines when his work in the tobacco industry allowed.

Dance's own tastes were set in the jazz playing, that at that time had no title, of black players and in the music that, when white musicians played it, became known as Swing (in practice both were the same).

Dance's writings continued to appear copiously until his death. Over the years he was one of the most influential of authors who, through his friendship with Ellington, Hines, Count Basie and other musicians, became more involved with the music than any other non-instrumentalist was. His chronicles, well composed and lucid, made him one of the major jazz historians and he had a hand in shaping the direction taken by the music that he loved.

In 1970 Duke Ellington wrote "Stanley is well informed about my activities and those of my associates. He has been a part of our scene for a long time, maybe longer than he cares to remember. He and his wife Helen are the kind of people it is good to have in your corner, the kind of people

you don't mind knowing your secrets. In other words they are friends - and you don't have to be careful with friends."

Only Leonard Feather had ever made a living out of jazz journalism. Dance needed the financial cushion that he got from selling up the firm that he had inherited from his father when he decided to move to the United States in 1959 to be a full-time writer.

The move was prompted also because his Canadian-born wife, Helen Oakley, a jazz authority and record producer in her own right, didn't like the English climate.

Oakley, who survives him, had organised concerts for Benny Goodman and had recorded small jazz groups, including some made up of Ellington musicians, from 1937 onwards. She and Dance married while she was in England with the OSS during the war.

In 1964 Earl Hines's career was at a low ebb, Dance persuaded some promoters to support three concerts by the pianist at New York's Little Theatre. They were sensationally successful and as a result Hines, with Dance's support, resumed his rightful place at the head of the jazz pantheon.

"I always say I'm an amateur manager," said Dance, but his guidance of Hines and Ellington was faultless. He was largely responsible for the surge of recordings by the two men, and contributed endless informed and enlightening notes to their albums. He had already won a Grammy Award in 1963 for his liner notes to the record set *The Ellington Era*.

His output of articles and books was breath taking in size. Already a contributor to "Down Beat", "Metronome", the "New York Herald Tribune" and "Saturday Review" he began to collect together his pieces in books such as *The World of Duke Ellington* (1970) *The World of Swing* (1974) *The World of Earl Hines* (1977) and *The World of Count Basie* (1980). He won the ASCAP-Deems Taylor Award in 1979 for his book *Duke Ellington in Person: an Intimate Memoir*, on which he had collaborated with Ellington's son Mercer. He had probably also been responsible for writing Duke Ellington's biography *Music Is My Mistress*.

He wrote for the *American Jazz Times* from 1980 until his death, being in charge of the book review section. Many of the reviews were his own and because he was so well-informed and because his writing style remained so vivid it was not possible to detect any deterioration in his skills as he reached his great age.

He was as eloquent as ever when he joined me for a BBC North radio programme last year. His love of his music and his insights into it shone through to show that he would also have been an excellent broadcaster, had he had time to turn his mind to it.

"When you get somebody like Stanley in your corner," said Earl Hines, "you're a very lucky fellow." Steve Voce

Stanley Frank Dance, author, journalist, record producer, born Braintree 15 September 1910, died Vista, California, 23 February 1999.

These were excerpts taken with his permission from the obituary by Steve Voce for *The Independent*. DEMS

Stanley Dance wrote about music in much the same way as it was performed by the great jazz artists whose work he chronicled for more than 60 years — with graceful lyricism, stylish wit and an innate sense of swing.

The eloquence and concision of his words made him one of the most respected critics and authorities the music world has known, and a trusted confidant of such jazz legends as Duke Ellington and Earl Hines.

Mr. Dance, who moved to Vista in 1979 with his wife, noted jazz and blues author Helen Oakley Dance, broke his hip Jan. 29. He died Tuesday at Remington Rehabilitation Center in Rancho Bernardo. He was 88.

The cause of death was pneumonia brought on by complications from his hip injury, according to his son, Francis Dance of Woodbury, Conn.

Mr. Dance, revered by jazz musicians and fans alike, won a Grammy award in 1963 for his liner notes for the album "The Ellington Era." The man who coined the term "mainstream" to describe a specific jazz style, he wrote about jazz longer than any other critic, past or present.

Mr. Dance was born Sept. 15, 1910, in Braintree, England, outside London, where Duke Ellington would later be a regular visitor at the Dance family's home. He began writing about jazz professionally in 1935, when he interviewed pianist Teddy Wilson for the international magazine *Jazz Hot*. It was the start of an unusually prolific career.

He first visited the United States in 1937. It was then that Mr. Dance befriended Canadian-born music lover Helen Oakley, who produced a number of Duke Ellington's small-group albums in the 1930s and was in charge of recording jazz for Variety Records.

Through Oakley, whom he married in 1947, Mr. Dance met many of the prominent jazz artists whose careers he chronicled with consistent verve and insight.

Ellington and Mr. Dance were close friends until the jazz legend's death in 1974, when Mr. Dance read the eulogy at Ellington's funeral.

Mr. Dance co-wrote Ellington's autobiography, as well as such acclaimed books as "The World of Swing" and "The World of Earl Hines." He also wrote for numerous publications, including the *New York Herald Tribune*, *Saturday Review*, *Down Beat* and *Jazz Times*, for which he served as book review editor from 1980 until last fall.

In addition, Mr. Dance produced recording sessions for such esteemed jazz artists as Hines, McShann, Billy Strayhorn and Adolphus "Doc" Cheatham. He was held in such high regard by B.B. King that the blues great would pay tribute to him from the stage whenever Mr. Dance attended any of King's San Diego concerts.

Recently Mr. Dance and his wife were interviewed for several days at their Vista home by TV filmmaker Ken Burns, of PBS's "Baseball" fame, for Burns' upcoming series on jazz.

Mr. Dance was buried Friday at Mission San Luis Rey in Oceanside.

In addition to his wife of 52 years, and son, Francis, he is survived by three other children, Maria Lindley of Carlsbad; Theresa Dance-Bennink of Omemee, Ontario; and Rupert Dance of Hopkinton, Conn.

The family plans to create an arts-related scholarship fund in Mr. Dance's name. Details are pending.

28 February George Varga

We took without permission excerpts from the obituary by George Varga, mailed to the duke-lym group by Michael Palmer and published in the *San Diego Union Tribune*. DEMS

Good NEWS

THE DUKE ELLINGTON CENTENNIAL EDITION The Complete RCA Victor Recordings 1927-1973

24-CD Boxed Set to Be Released by
RCA Victor Jazz In April 1999

In commemoration of Duke Ellington's 100th birthday, RCA Victor is proud to announce the forthcoming release of **The Duke Ellington Centennial Edition: The Complete RCA Victor Recordings 1927-1973**. This 24-CD, limited-edition boxed set is among the most encompassing artist retrospectives on CD. Spanning five decades, it presents the genius of one of the most influential and prolific composers and musicians of the century.

Duke Ellington spent much of his recording career with RCA Victor, committing a substantial portion of his best work to RCA Victor recordings. In celebration of his artistry and unique genius, and his lasting contribution to jazz and American culture, RCA Victor will release a deluxe centennial retrospective of all of his recordings for the label. Assembly of the entire package was under the Supervision of Orrin Keepnews. The first two segments (see below) were co-produced for reissue by Keepnews and Steven Lasker, with the remainder produced for reissue by Keepnews.

"This is a serious attempt to reissue the totality of the existing Ellington output on RCA Victor," said Keepnews. "Our twin goals were to include as much as possible and use state of the art reproduction. It will be as complete as dedicated professionals can make it."

While much of this material had been previously released on CD, it is now much improved sonically. In addition, all known alternates and unissued material have been gathered together for the first time. Everything has been newly transferred from the best available source materials and reprocessed.

Highlights of the previously unissued music include two performances of a Lena Horne/Billy Strayhorn duet from the First Sacred Concert and an Ellington piano solo from the Tanglewood concert.

This limited-edition 24-CD deluxe boxed set includes a complete discography and an impressive collection of essays - by Dan Morgenstern, Brian Priestley, Stanley Dance, Patricia Willard, Stanley Crouch, Steven Lasker, Orrin Keepnews, and others - about the recordings, the band, Ellington, and the times in which he created his celebrated body of work.

Within the boxed set the recordings are organized chronologically into six subsets:

- ◆ **The Early Recordings (1927-34)** 7 CD's
Ellington's first period with the label, including the recordings with the pivotal early band that played at the Cotton Club. This collection also includes newly restored experimental long-play and "stereo" recordings from the early Thirties.
- ◆ **The Early Forties Recordings (1940-42)** 6 CD's
Includes the full output of the legendary Webster-Blanton band as well as all of the "Ellington Unit" small group recordings. Includes all alternate takes.
- ◆ **The Complete Mid-Forties Recordings** 3 CD's
Continues the great tradition of the early forties band. Includes all alternate takes (some extremely rare).
- ◆ **The All-Star Sessions and
The Seattle Concert (1952)** 1 CD
All-star sessions from the mid-forties and a live recording featuring Clark Terry.
- ◆ **The Three Sacred Concerts (1965-68-73)** 3 CD's
All of the Sacred Concerts brought together for the first time.
- ◆ **The last Recordings (1966-73)** 4 CD's
Includes the Far East Suite, Strayhorn Tribute, and Tanglewood recordings.

A fitting tribute to one of the giants of 20th Century music, **The Duke Ellington Centennial Edition** is a must-have for the serious collector.

More good news about (re-) releases

Richard Ehrenzeller has been kind enough to call and give us the latest news about release plans of some of the major record companies.

Verve is going to release *Ella Sings the Duke Ellington Songbook* with not only the additional rehearsal tracks of *Chelsea Bridge* as they were issued on an earlier complete 16 CD set titled "The Complete Songbooks," but with even more material, never issued before.

They are also going to re-issue in 20 bit quality "Side By Side," with no extra tracks. Also in 20 bit quality re-issues can be expected of Oscar Peterson's *Ellington Songbooks*. These are the one from 1952 with Barney Kessel and Ray Brown and the one from 1959 with Ray Brown and Ed Thigpen. Both will have no additional tracks.

Blue Note will re-issue the Mosaic Capitol set.

Richard also sent us the press release of RCA Victor announcing the release of a 24-CD Boxed set on 27 April 1999, which we have printed on this page.

The first set will be annotated by Steven Lasker and contain all surviving alternate takes.

You will find among others: *Doin' The Voom Voom* -1, *I'm So In Love With You* -1, *Three Little Words* -1, *Creole Rhapsody Part 2* -2 and *Troubled Waters* -1.

Orrin Keepnews is also involved in this production. DEMS has been helpful in making it possible to include the alternate take of *I'm Beginning To See The Light*.

Both Sacred Concerts of 26 December 1965 will be included. After the Tanglewood recording session Duke played *The Single Petal Of A Rose*. You will find it on this set with many more surprises.

The accompanying book will have the surface size of 4 CDs and carry 128 pages. The price is not yet confirmed but seems to be around \$ 400.-

DEMS

COLUMBIA

February 18, 1999

DUKE ELLINGTON'S 100TH BIRTHDAY TO BE CELEBRATED WITH 3-CD BOXED SET AND RESTORATION OF FIVE ESSENTIAL LPs, RECORDED BETWEEN '56 AND '61.

In celebration of the upcoming 100th anniversary of the birth of Duke Ellington (April 29, 1999), a broad-ranging, multi level reissue program devoted to his work from the 1920s through the 1960s has commenced, with releases to extend from the spring through the summer. The program will begin with five individual landmark Columbia LPs recorded by Ellington between 1956 and 1962, and will culminate with a triple-CD boxed set surveying his entire body of work for Columbia, Okeh, and the various ARC (American Record Company) labels that released his music starting in 1927. The five albums have been scheduled for April 27th in-store date, while the boxed set, "The Duke," is tentatively set for July 13th — all on Columbia/Legacy, a division of Sony Music.

"The Duke" boxed set has been compiled by reissue specialist (and former Columbia jazz executive) Henri Renaud of France, a jazz musician, composer, arranger and producer from the 1940s to present. Reflecting Ellington's three great periods with the company, the collection breaks down as follows: CD one (1927-1940, from the Washingtonians and the Harlem Footwarmers, into the golden era of the Duke Ellington Orchestra); CD two (1947-1952, big band survival in the post-war period, when virtually every other jazz orchestra faded); and CD three (1956-1962, the long-play album period, including highlights from those described below and many others). Liner notes will be written by Robert G. O'Meally, professor of American Studies at Columbia University, and the co-producer of the Smithsonian's Grammy-nominated "The Jazz Singers" 5-CD anthology.

The Duke Ellington album project is being researched, restored and remastered by jazz historian Phil Schaap, whose diligence on "Miles Davis & Gil Evans: The Complete Columbia Studio Recordings" led to three 1996 Grammy awards. Schaap has unearthed previously unreleased material and alternate takes from far-flung sources, and restored long-dormant stereo masters by utilizing digital technology. Original liner notes, augmented by new essays from original band members or guest musicians, plus Schaap's own insights are highlights of every volume. In brief, the five individual albums shape up as follows (with more details to be announced in the weeks ahead):

ELLINGTON AT NEWPORT (C2K 64932): His "comeback" concert set of Saturday night, July 7, 1956, took the 7,000 jazz festival attendees to the brink of a riot during tenor saxophonist Paul Gonsalves' 27-chorus solo on the climatic *Diminuendo And Crescendo In Blue*. Schaap solves the mystery of why bad microphone placement led Columbia to make Duke re-record his set in the studio on Monday (whence comes the bonus material) and how that

music was passed off (with fake applause) as the Newport set for more than four decades. For the first time, the real hour-plus concert is issued (and it's in stereo), followed separately by the balance of the studio session. Liner notes: originals by George Avakian; and new liners by Phil Schaap.

SUCH SWEET THUNDER (CK 65568): Exactly one month after Newport, Ellington began to realize his long-felt desire to create a work based on Shakespeare — the characters, mood, plot twists, and intellectual ruminations that were so dear to the composer and bandleader. Ten of the 22 tracks are either unreleased or have not been generally available in the U.S. until now; likewise this is the first time stereo release. Liner notes: originals by producer Irving Townsend; new by guest Bill Berry and Phil Schaap.

BLACK, BROWN & BEIGE (CK 65566): It was Ellington's sacred text, and Columbia's ability to get Mahalia Jackson in the studio with Duke that finally resulted in this 1958 recording of the 6-part work. *Come Sunday* became Ellington's most famous gospel theme (and an American standard) but it is Mahalia's closing delivery of the 23rd Psalm that put this record over the top. Liner notes originals by Irving Townsend; new liners by Monsignor John Sanders and Phil Schaap.

FIRST TIME! THE COUNT MEETS THE DUKE (CK 65571): This historic encounter on the overnight of July 6, 1961, at Columbia's old 30th Street Studios — with the Ellington Orchestra heard in the right channel and the Basie Orchestra on the left — wasn't as harmonious as we always thought. For example, the dust-up between Cat Anderson and veteran Juan Tizol that led Tizol to resign that very night; or Basie's abrupt walkout, reverentially refusing to play on Duke's theme, *Take The "A" Train*, which prompted its composer Billy Strayhorn to sit in. Stereo and full-length restorations, however (even on previously released and unreleased alternates) outweigh the congeniality factor. Liner notes: originals by George T. Simon and Stanley Dance; new liners by Aaron Bell and Phil Schaap.

ANATOMY OF A MURDER (CK 65569): Ellington's only motion picture soundtrack as a composer leading his own orchestra started over Memorial Day weekend 1959, but the band seemed unprepared and follow-up sessions at Columbia Pictures Studios in Hollywood were necessary. The entrance of the film's leading man James Stewart and director Otto Preminger was actually captured on audio tape. But the original producer chose to reverb the entire LP, a sonic morass that fouled up subsequent reissues; thankfully, that reverb has now been eliminated. Liner notes: originals by producer Irving Townsend; new liners by Wynton Marsalis and Phil Schaap.

"Duke's artistic development and sustained achievement were among the most spectacular in the history of music," wrote Columbia artist Wynton Marsalis recently in *The New York Times*. "His was a distinctly democratic vision of music in the service of the whole band's sound and, more than any other composer, he codified the sound of America in the 20th century."

PRESS RELEASE

The Duke Ellington Masters

It takes great pleasure to announce that "*The Duke Ellington Masters*" has signed the exclusive rights to all Duke Ellington & His Orchestra's performances not previously sold/licensed through a contract with the estate of Mercer Ellington.

The repertoire includes all tapes of concerts or studio performances recorded by radio & TV stations around the world as well as all the unissued sessions paid for and owned by Duke Ellington now deposited at Denmark's Radio.

Furthermore the rights also cover all transcription recordings made for World, Voice of America, Armed Forces Radio Services etc as well as several privately recorded concerts deposited at Library of Congress by the world's most famous Ellington collector, Jerry Valburn, who also serves as a consultant to "*The Duke Ellington Masters*".

This announcement is especially timely as the Ellington Centenary is celebrated all over the world around his birthday on April 29, 1999.

It is our intention to license these masters to record companies and/or video companies as well as offering the broadcast rights to TV stations around the world.

The first list of available titles comprises a mix of transcription discs (The Treasury shows recorded from 1943-53), private concert performances in the 50's, 60's in Chicago recorded by the renowned engineer John Gill and radio & TV performances recorded by Denmark's Radio (from 1958-71)

"*The Duke Ellington Masters*" is a joint company formed between Metorion Multitone A/S (a Danish music publishing company) & Jazzmedia ApS (a Danish book publishing company) with the express purpose of exploiting the above mentioned rights.

All enquiry's about rights & availability should be sent to us at:

The Duke Ellington Masters
Dortheavej 39 DK-2400 Copenhagen NV Denmark
tel (45)38 198590 fax (45)38 190110
email: storyvil@post8.tele.dk

In Chicago we have had a nice talk with Karl Emil Knudsen, who told us this news personally. We are convinced that the founding of this new Company will result in an increase of available Ellington recordings. This press release certainly belongs to the *Good News*. DEMS

A Broadcast through Internet

Richard Ehrenzeller will produce a broadcast through Internet on 25Apr at 9.00 am Eastern time or 13.00 GMT.

For those who have access to Internet and a computer with speakers: contact <www.wbgo.org>

Richard will concentrate on "Ellington the pianist" with his recently discovered first performance of *Meditation* and recordings made for the Field Enterprises Educational Corporation. DEMS

NEW BOOKS

Eddie Lambert's "Duke Ellington - A Listener's Guide"

Wonder of wonders.

I arrived home this evening after my nightly two hour commute from Los Angeles, full of road rage compounded by listening to the latest impeachment nonsense on NPR, ready to do battle with the neighbors, my cats, anybody.

Leaning against my front door, a book box prominently displaying a Scarecrow Press logo dispelled ugly memories of traffic and Republicans faster than aspirin and a shot of tequila. As soon as I ripped it open I saw it was, as I suspected, Eddie Lambert's long awaited book, "Duke Ellington, A Listener's Guide."

I had ordered the book so long ago I had temporarily forgotten having done so. For those of you not familiar with the saga of this book, it was written by one of the great Ellington scholars, a witty, very articulate and kind man — the kind of man for whom the sobriquet "gentleman" was coined — whom I only had the pleasure of knowing for a few years before his untimely death in 1987. I heard that he had left a manuscript about Ellington's recorded legacy and, because of my respect for his earlier Ellington book, the first book about Duke I had read, I greatly anticipated its appearance. I waited, and waited, and waited....

I don't know why twelve years have had to pass before its publication. I suppose its size (370 plus, 8 1/2 by 11 inch, double columned pages) and a relatively limited market may have influenced publishers' decisions. I do know that Elaine Norsworthy, Eddie's companion, was tireless in her dedication to see it published. The book will be a great credit to Eddie's memory. Getting it published is a great credit to Elaine's determination.

The editors have apparently — and wisely, I think — made no attempt to update the work except for an addendum to the discography, where they turned to the best possible choice — Sjef Hoefsmit.

The book is number 26 in the Studies in Jazz series published jointly by Scarecrow and the Institute of Jazz Studies at Rutgers. We owe them a thank you.

Finally, let me note that "Duke Ellington, A Listener's Guide" is unfortunately as expensive as sin — but then again it may be just as enjoyable. I don't care, I would have bought it anyway. Lee Farley

Long before DEMS member Eddie Lambert died his book was ready for publication. The problem was to find a publisher willing to accept the book as it was. The professionals considered that this book would not be a viable project unless it were reduced in size considerably. Eddie refused.

Before Eddie died Elaine Norsworthy promised him that his book would be published in its entirety. She kept her promise and at last the book is out.

After we complimented Elaine with this wonderful book, she wrote to us: *I have no need for false modesty about this, as my contribution to the book has been so slight.*

The credit is really all Eddie's. I am actually extremely annoyed that Scarecrow has issued some publicity (since repeated in some Ellington newsletters) that I completed the book. I would be very glad if you can point out in the Bulletin that this was an error.

In this book Eddie takes you by the hand and walks you through Duke's entire career. He shows you the high spots. He also has some negative remarks to make. Nothing is more difficult than writing about something that is so much a matter of taste as Ellington's music. Eddie has done it brilliantly. Even though you will disagree with him from time to time, you will never find any other author who can guide you through this wealth of beauty so intelligently, so knowledgeable and with such considered judgement as Eddie Lambert does.

A couple of years ago, DEMS members were invited to order this book and to receive a rebate of 20%. All those who have filled in their order-slips will receive their book without any further contact with the publisher being required.

If you have not ordered the book yet, you can still do so and write to Scarecrow Press, Inc., 4720 Boston Way, Lanham, MD 20706, USA.

In the US you can call toll free 1-800-462-6420 or fax 1-800-338-4550. In the rest of the world you can call 301-459-3366 or fax 301-459-2118.

If you declare that you are a member of the Duke Ellington Music Society, you will have a rebate of 20%.

The price of one book is \$ 95.-. The rebate is \$ 19.-. That makes it \$ 76.- for DEMS members. The price for sending the book to an address in the US is \$ 3.00 for the first and \$ 0.75 for each additional book. In Maryland only you should add the 5% sales tax of \$ 3.80 for each book.

For members outside the US, the postage and handling of one book costs \$ 7.50. Each supplementary book will cost \$ 5.00. You may have to pay customs duty in your own country; we cannot tell you how much.

So now you can start to work out how much you will have to pay for this book and how long it will take you to save the money. We are convinced that no DEMS member will be able to resist buying it. DEMS

Black Music Research Journal

There is an interesting article in the Black Music Research Journal of Fall 1997, titled *Shadow Play: The Spiritual in Duke Ellington's "Black and Tan Fantasy"* by David Metzger. It's an intelligent and well-documented essay, although in some instances a bit speculative we would say.

The essay not only covers the sources from which several themes were borrowed and the considerable commentary this unique work elicited, but it also gives a detailed analysis of the film BLACK AND TAN. DEMS

Typing-errors

98/4-3: E2, *Jungle Triangle* is from 630820

Comments on Timner, page 18, top right column.
Date is wrong. 1 Sep 1949 should read 22 Dec 1949.

Duke's Diary

Duke's Diary has now gone to the printer. I should have copies around 19th March and I hope to bring some to Washington.

For the information of the DEMS members, the book will sell mainly by mail order from:

Vail Publishing, 36 Histon Road, Cottenham,
Cambridge CB4 8UD, UK.

The price will be £ 28 plus post & packing payable by International Money Order to Vail Publishing.

UK: £ 32.50 (cheques only)

USA, Canada & South America: £ 39.00

Europe: £ 33.00

Australia, Far East & South Africa: £ 41.00

Part One: 1927-1950, paperback 368 pages 276 x 215 mm.

Ken Vail

We will try to print a sample page of Ken's book in the next bulletin. It will be an extremely useful and interesting book from which the publication must be heartily welcomed in Duke's centenary year. DEMS

An Index to *MIMM*.

For those who have never been lucky enough to find a copy of the Index to *MIMM*, compiled by H.F. Huon and published by Quarles Enterprises & Development Corp. in 1980, there is a new opportunity.

What you need is access to the Internet, or a good friend who has it and who has also the time to download and copy the index for you.

Michael Fitzgerald has sent this message to the duke-lym group:

I don't recall seeing this on the Duke list before:

<http://home0.inet.tele.dk/jurian-m/index.htm>

This is a wonderful tool - an index for Duke's book "Music Is My Mistress" - and it's ONLINE!

Wake the kids, tell the neighbors.

Mike

Ted Thomson answered:

Mike - The Mistress index is a real marvel.

Incidentally, there is an error on page 224 of "Music is My Mistress". Duke refers to "Wini Brown" and it should read "Wini Johnson". Ted

We paid a visit to this web-site and we found that the compiler of this index is Jørgen Mathiasen in Denmark. He has made one long list of titles of compositions and names of people. In the Huon index were three separate indexes: one for people, one for places and locations and one for the music.

Jørgen's index is not a copy of the Huon index. He wrote us that it has approximately 200 references which differ from Huon's index.

We have expressed to Jørgen our appreciation for this great labour of love. Many people will undoubtedly very much enjoy using his efficient index. DEMS

DISCUSSIONS - ADDITIONS - CORRECTIONS

① Black, Brown and Beige

The recording sheets for the Victor sessions for "Black, Brown and Beige" on 11 and 12 December 1944 stipulate that parts 3 and 4 (*The Blues* and *Three Dances*) were recorded on 11 December, and parts 1 and 2 (*Work Song* and *Come Sunday*) on 12 December. All discographers, including myself, have listed parts 1 and 2 on 11 December and parts 3 and 4 on 12 December.

I remember faintly having read somewhere that the dates on the recording sheets got mixed up, but I cannot find the source anymore (I thought it was the Bulletin). Can you refresh my memory?
Willie Timmer

The only indication we found in a Bulletin (87/1-2) is a copy of the recording sheet of December 11th, 1944.

It illustrated an article by Jack Towers about the presence of Rex Stewart in the band during *West Indian Dance*.

Jack believed Rex was present and DEMS copied the recording sheet to show that he wasn't.

In a follow-up comment in 87/2-1, DEMS agreed that recording sheets can be wrong. It often happened. On the other hand Ray Nance was very capable of imitating Rex.

In the meantime the copy of the recording sheet of 11Dec44 showed parts 3 and 4. It must be said that "11th" was typed by another typewriter together with the titles. The first typewriter was used for the personnel. (A third typewriter was used much later to make a note on behalf of the re-release LP "At His Very Best," LPM-1715).

It can mean both: the date was wrong before or after the correction.

The best solution seems to be to put the whole session on both dates: 11 and 12 December 1944 as was done by Charles Delaunay in his *New Hot Discography*. DEMS

② The title *Lightnin'* Another duke-lym discussion:

I've heard that Ellington conceived *Lightnin'* as a train piece.
Andrew Homzy

Gunther Schuller considers *Lightnin'* as a "forestudy" in many respects of *Daybreak Express*, recorded a year later. ("The Swing Era," page 57).

This is what I had to say about *Lightnin'* in my presentation in 1989 in Washington:

It may be that the word "lightning" has more than one meaning in your language.

For me it is only something that is related to "thunder."

The music however is very much the picture of a train.

I have found the same opinion in two tiny Ellington books: Eddie Lambert's from 1959 and the one written by Elizabeth Rider Montgomery from 1972.

Our latest expert, James Collier, didn't mention *Lightnin'*, but suggested that *Old Man Blues* was inspired by the sounds of a train. ("Duke Ellington," page 137). This is not the only wrong statement in his book. Sjef Hoefsmit

I guess people have to be as old as me to know what *Lightnin'* referred to. *Lightnin'* was a character in the old Amos & Andy radio show, and Duke and the band appeared in the Amos & Andy movie of 1930, "Check and Double Check". Hence the title. As far as the music goes, I agree that it is a kind of study for *Daybreak Express*.

William Strother

③ ARMED FORCES RADIO TRANSCRIPTIONS (AFRS) AND V DISC ISSUES

1. In the early 1950's a young California man, Theodore Delay, wrote a book about the history of the Armed Forces Network. He did this as a dissertation towards acquiring a doctorate degree. Delay had full access to the files at AFRS and today many of these files are missing or have been destroyed. I own a Photostatted copy of Delay's book. In his chapter on the JUBILEE shows he maintains that the shows were transcribed in early October 1942 via radio line from the El Capitan Theatre. Now Mr. Lasker refutes this location since a play was being performed at the theatre during this time. With radio, it is possible to set up microphones on a stage at a time when the play was not being performed. Further investigation, if possible at this time, is still needed.

2. My second report concerns the V Disc recording of *Strange Feeling* (The Perfume Suite). We know that the Treasury broadcast contained a vocal by Al Hibbler. But the original V-Disc issue and those found on subsequent LP and CD issues do not.

AFRS did an excellent editing job eliminating Hibbler's vocal.

3. Third, concerns the FITCH BANDWAGON broadcast of May 30th, 1943. Nielsen claims that the numbers on this program come from an earlier broadcast. This is not true. I was at the actual broadcast. The numbers performed here are: *Perdido/Duke Interview/Hayfoot, Strawfoot/Don't Get Around Much Anymore/Duke Interview/A Slip Of The Lip/Ring Dem Bells/Just As Though You Were Here/Things Ain't What They Used To Be*.

My own source material comes from both an AFRS 16" transcription called FITCH BANDWAGON No 31 (series later changed to just BANDWAGON) and some glass base acetates in my collection. (all this material is now at the Library of Congress). Hoefsmit is right in assuming that some of the selections for JUBILEE 69 are taken from this broadcast.

4. Finally: Most collectors including those living in Europe seem confused over the type of recording used to make the 16" transcriptions for AFRS. These are all, indeed, standard or course groove recordings. And while the modern day LP came on the scene in 1948, AFRS continued recording course groove until the very late 1950's. Then they first used microgroove on 16" discs and later, in the 60's changed over to 12" (30 Cm) recordings. Jerry Valburn

① **Duke Ellington and his great Vocalists**
See 98/3-6/2 and 98/4-5/1

Track 4, *Diga Diga Doo*, 22Dec32.

I have checked my CD "Essential Music by the Mills Brothers, 4 boys and a guitar."

Diga Diga Doo on this CD is identical with all my records containing B12781-A. This means that Hoefsmit is right: *Diga Diga Doo* on the Columbia CD 66372, "Duke Ellington and his great Vocalists," is a first issue of B12781-B. Georges Debroe

② **Sister Elizabeth Kenney Foundation**

Currently I'm up-dating my early section of the CD book. Under the section TRANSCRIPTIONS in the 1993 book, I am now including the following 16" disc (now at the Library of Congress):

SISTER ELIZABETH KENNY FOUNDATION 1954 Fund Appeal "Your Rhythm Review" starring Duke Ellington:

Take The "A" Train, The Eighth Veil, Duet, Mood Indigo, Rockin' In Rhythm, Take The "A" Train.

If you go to Nielsen (Pages 144 - 145) he indicates the following titles & sources : NYC., possibly June 1954:

Take The "A" Train (30Jun52) *Caravan* (14May37)
Satin Doll (6Apr53) *Without A Song* (6Apr53)
Solitude (13Feb40)

NONE of these titles appear on the actual transcription which appears to be from live performances rather than studio recordings. Can't find any info on this in Timner. My Stratemann book is currently in Florida. Do you have any idea where Nielsen came up with these titles. Seems to be possibly from a late HERE'S TO VETERANS transcription.

Do you personally have any information on this (date of recording and location)? Jerry Valburn

The titles you mention are not from the 1954 Fund Appeal of the Sister Kenny Foundation but from the 1952 Fund Appeal. They were recorded on 6Jan52 in Minneapolis for the broadcast "Guest Star Time" at the Labor Temple, by Kay Bank Studios. With the exception of the first and last *Take The "A" Train* the four titles as you mentioned were issued on Palm 30.02. As far as I know, they have never been issued on CD.

There was also a 1954 Fund Appeal. I have in my files the information that for that edition the following titles were used (chronologically listed): *Caravan* 14May37, *Solitude* 14Feb40, *Take The A Train* 30Jun52, *Satin Doll* and *Without A Song* 6Apr53.

Nielsen had this information from me. Stratemann only mentions the location and the venue. Sjef Hoefsmit

In regard to the Sister Elizabeth Kenny Fund Raising 1954 Transcription, I owned the Transcription in my collection and the titles were correct. Not those you gave Ole Nielsen. Thanks to Willie Timner I solved the mystery. The program was transcribed in Minneapolis on January 6th, 1952 at the Labor Temple (without an audience) but not used by the Kenny Foundation until they released their Fund Appeal for the year 1954. Jerry Valburn

Jerry Valburn has sent us this report, made by an official of the Library of Congress:

"I listened to these two 16" discs on Valburn's behalf; here are the contents:

1952 "Guest Star Time" for

Sister Elizabeth Kenney Foundation:

Opening: *A Train*

The Eighth Veil (Cat Anderson, trumpet)

Duet (Jimmy Hamilton, clarinet; Wendell Marshall, bass)

[Polio talk]

Mood Indigo

Rockin' In Rhythm

Close: *A Train*

1954 "Rhythm Revue" for

Sister Elizabeth Kenney Foundation:

[Duke on polio]

Caravan

Satin Doll

[Duke on polio]

Without A Song (Jimmy Grissom, vocal)

Solitude (Ivie Anderson, vocal)"

③ **Jubilee Broadcast # 69**

We have done some research into the Jubilee broadcasts, mentioned in Richard Ehrenzeller's column in the last January issue of TDES Newsletter.

He tells us that there are four selections by Ellington on a new Hindsight 3 CD box, Big Band Jazz — The Jubilee Sessions HBCD 504. All four come from the Jubilee broadcast # 69.

Two things should be said. *Hayfoot Strawfoot* from the first Jubilee broadcast is not identical with the one from bc # 69 as Jerry Valburn believes. You have only to compare the version on the 3 CD set with the version of this piece issued on the LP Sunbeam 214, wrongly titled *The Duke Steps Out*. This Sunbeam version is from Jubilee broadcast # 1 and it is totally different.

About the date we are less certain. We do not believe the date to be later than 11Mar44, because that was the date when this Jubilee # 69 bc was compiled. (It is indeed a compilation, for it even contains three studio recordings taken from World transcriptions!)

We have to go back to well before Mar44, because an identical recording of *Hayfoot Strawfoot* to the Jubilee # 69 one was used for a Fitch Bandwagon NBC bc, on 30May43 between 7:00 and 7:30 Eastern War Time.

But we cannot go back much further than this, because Rex Stewart is not heard. Rex was still playing his solo on this piece on 1May43 (issued on Jazz Society 501), but he's not present on the bc # 69 version. It's claimed that he left the band at the end of May43 and came back in October of the same year.

It is likely that *Canteen Bounce* was recorded on the same date, because we hear Taft Jordan who replaced Rex.

This makes us conclude that the recording was made late in May43.

See also Comments on Timner 4th edition, comments page 13 and Timner page 48, second 6/7/8 Oct 1942.

Giovanni Volonté, Luciano Massagli and Sjef Hoefsmit

APPROVAL
 TOWNSEND (S)
 MACERO (S)
 ELECTION TITLES
 OR FLYLEAF
 SEQUENCE

RELEASE METHOD
 CHECK ALL WHICH APPLY
 AND NUMBER OF RECORDS
 REGULAR LP
 STEREO LP
 X
 STEREO TAPE

DATES RECORDED
 LOCATION
 12/2, 9/57, 2/25/59,
 4/1, 14/59, 6/1/61
 NEW YORK

OTHER INSTRUCTIONS & REMARKS:
 SELECTIONS CLEARED AND IN SEQUENCE
 TITLED CLEARED

TIME BAND

| | |
|----|----|
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 4 | 4 |
| 5 | 5 |
| 6 | 6 |
| 7 | 7 |
| 8 | 8 |
| 9 | 9 |
| 10 | 10 |
| 11 | 11 |
| 12 | 12 |

For Flyleaf Only: Produced by Irving Townsend & Leo Macero
 Arranged by Duke Ellington & Billy Strayhorn
 Conducted by Duke Ellington
 Sound Supervision: Warren Vincent
 Engineer: Stan Weiss

THE PERFUME SUITE

| | | | | |
|---|------------------|----------|-------------------|------|
| 1 | BALCONY SERENADE | CO 59459 | Tempo Music, Inc. | 1945 |
| 2 | STRANGE FEELING | CO 67171 | " | 1945 |
| 3 | DANCERS IN LOVE | CO 59488 | " | 1945 |
| 4 | COLORATURA | CO 59458 | " | 1945 |

THE QUEEN SUITE

| | | | | |
|---|-----------------------------|----------|-------------------|------|
| 1 | SUNSET AND THE MOCKING BIRD | CO 63072 | Tempo Music, Inc. | 1955 |
| 2 | LIGHTNING BUGS AND FROGS | CO 62259 | " | 1955 |
| 3 | LE SUCRIER VELOUR | CO 62258 | " | 1955 |
| 4 | NORTHERN LIGHTS | CO 62257 | " | 1955 |
| 5 | A SINGLE PETAL OF A ROSE | CO 63249 | " | 1955 |
| 6 | APES AND PEACOCKS | CO 63072 | " | 1963 |

Tempo Music, Inc.
 (ASCAP) 1945
 (ASCAP) 1945
 (ASCAP) 1945
 (ASCAP) 1945

MAT. NO. XSM 152437

Tempo Music, Inc.
 (ASCAP) 1955
 (ASCAP) 1955
 (ASCAP) 1955
 (ASCAP) 1955
 (ASCAP) 1955
 (ASCAP) 1963

PUBLISHER & C. O. NUMBERS

MAT. NO. XSM 152436

DATE FLYLEAF & INSERT COPY DUE

DATE ARTWORK DUE

EDITING - MASTERING JOB NO.
 43142, 43070, 37568,
 60129, 37638
 Project # 05352

COLUMBIA RECORDS 2nd revision to add
 FEBRUARY 26, 1970 clearance & sequence
 ALBUM COVER COPY AND MASTERING

ARTIST: DUKE ELLINGTON
 COMMAND PERFORMANCE
 (Titles on Cover)

DATE May In Stores
 CS 1002
 & SIZE 12" Popular
 COLUMBIA

① **A strange *Strange Feeling***

This is what we found in the Newsletter of The Duke Ellington Society in NYC of March 1998.

Richard Ehrenzeller wrote:

I have discovered a discographical error on The Girls Suite and the Perfume Suite album. The liner notes from the American issue LP #FC38028 state that *Strange Feeling* from the "Perfume Suite" was recorded on June 1, 1961, with Milt Grayson as the vocalist. On my LP, Jimmy Grissom is the vocalist and that means that the track was recorded on December 7, 1957. The French Columbia CD #469139-2 has Jimmy Grissom as the vocalist and identified him as such. My question to the readers is: was the June 1, 1961 recording of *Strange Feeling* ever issued?

You must mean matrix-number Co59487 from 9Dec57. There is no confirmation of a recording session on 7Dec57.
DEMS

I gladly comply with your request and send you the enclosed copy of the liner notes for the Columbia CD 469139 "The Girls Suite," which also contains "The Perfume Suite."

It is indeed Jimmy Grissom who gives us a better than usual rendition of *Strange Feeling*. The liner notes for all preceding issues were simply wrong. Willie Timmer

We believe that the liner notes of the CD are still wrong but this time not about the singer, but about the date (given as 1Jun61) and the personnel.
DEMS

I agree completely: Grissom is unquestionable the singer.

In my opinion *Strange Feeling*, published by Columbia, comes from the recording session of 9 December '57 and the liner notes on the LP (I do not have the CD) are wrong. I have also listened to the version in the telecast of November '57 on Joyce LP 1023 and the arrangement is exactly the same.

On the version in the Danish Radio broadcast #8, not only is the arrangement completely different, but also the drummer is not Sam Woodyard. According to the Columbia sheet, the drummers on the recording session of 1Jun61 were Oliver Jackson and Eddie Locke. In my opinion the Danish track comes from this session.

I can add that Stanley Dance in *Jazz Journal* of July '61 page 22, commenting on the concert that Ellington did at the Madison Square Garden on 8 June '61, with Jake Hanna as substitute for Sam Woodyard, wrote: "Oliver Jackson has made the band's last recording session at Columbia," (before this concert).

Herewith I enclose the label copy of the planned issue titled "Duke Ellington — Command Performance."

As you can see "The Perfume Suite" was planned in 1970 to be coupled with "The Queen's Suite"!

It is possible that the mistake on the LP #FC38028 comes from the fact that when the record was realised in 1982, Columbia decided to use *Strange Feeling* from 9Dec57 instead of 1Jun61 (initially planned), forgetting to amend the liner notes.
Luciano Massagli

Strange Feeling in the Danish collection is without a vocalist. It's possible that it was planned to be used for a dubbing session with Milt Grayson. It is claimed by the Danish Radio files Arkiv #35099 to be from 2 June 1961 and in the broadcast #8 it was claimed to be from 30 July 1961. Most of the material of Arkiv #35099 (including *Strange Feeling*) is however from 1 June 1961. This date is supported by the Xerox we received from Luciano Massagli and which we copied on page 10. (Note the typo in the matrix-number of *Apes And Peacocks*. It should read 63073).

Strange Feeling from 1Jun61 was on our Cassette CA-5.
DEMS

② **Ellington's commercialism**

In my research for an article I'm writing about Duke, I found the following remarks by Ellington in John Hasse's book, which seem to bear on a current group thread.

In 1940, Ellington, denying that Irving Mills was responsible for his commercialism said:

"That's all bunk! I am commercial because I have to be. The support of the ordinary masses for the music from me, which they like, alone enables me to cater for the minority of jazz cognoscenti, who certainly, on their own, couldn't enable me to keep my big and expensive organization going."

Seems like some things never change! Jeff Friedman

③ **A new theory about the 1932 Stereo recordings.**

Until now we have heard three different theories about the way the famous 1932 stereo recordings came to exist.

One is that it was a matter of safety. If one turntable developed a problem with the chip during the cutting, the band didn't have to start all over again.

A second is that these were experiments with the stereo effect in mind. This is a weak theory. We would have seen the results earlier than in 1985.

A third theory claims that the engineer wanted to have the option of making a choice.

We have now found a fourth theory on the duke-lym users list in a contribution by Michael Shoshani:

"When electrical recording came about in 1924, the system was developed, patented, and manufactured by Western Electric.

When RCA purchased the Victor Talking Machine Co. in 1928, RCA and WE were already rivals in the field of motion picture sound; RCA disliked paying royalties to WE for their system of making phonograph records, so they started researching their own system.

The two-microphone set-up at the 1932 Ellington "stereo" session consisted of two separate microphones, two separate sets of wires, two separate disc lathes, and two separate wax masters. One was the standard WE system, the other an experimental RCA system. The idea was to see if the RCA system as it then stood could rival the quality of Western Electric's. It didn't, and RCA did not replace WE's equipment until 1934. Recordings made on WE equipment have the letters VE in an ellipse; in 1934, when RCA started using its own equipment, they put the VE in a diamond."

Michael Shoshani

NEW RELEASES

AND RE-RELEASES

① **SAMBA MTLCD 5057**
Memories of yester-years Volume 8
DUKE ELLINGTON — Someone

Contains: *Someone; Gathering In A Clearing*
You Don't Love Me No More; Indiana; On The Alamo
Happy-Go-Lucky Local; Flippant Flurry
Who Struck John? The Mooche; Suddenly It Jumped.

Bill Hill has sent us two Samba CD's. Volumes 8 and 9 of the series "Memories of yester-years." Volume 9 was earlier announced by Frank Rutter in DEMS 98/4-13/2.

We have checked all the selections on both CDs. They are indeed all taken from the Capitol Transcriptions. Surprisingly both CDs contain exactly 33:01 minutes of music.

SAMBA seems to be a British company with its office in London. The CDs are copyrighted in 1997. One wonders what this can mean. Each came without the usual rigid plastic cassette but in a little flexible plastic bag with the two paper inlays, to be used for the rigid plastic cassette. A price of \$ 1.99 was printed on these plastic bags.

There was also a paper label stuck on the bag with "Thank You 99 ¢ only Stores." On the bag was printed Made In / Fabriqué Au Canada. It is not clear whether this refers only to the bag or also to the CD as well. One wonders how low CD prices can go.

The quality of the CDs is not bad at all. The only criticism we can make is that on each CD three of the selections were missing a few notes at the start. DEMS

② **Madacy Sound Sensation SCW-2-2382**
Duke Ellington Live In Carnegie Hall
December 11, 1943

This is another new CD in a drugstore package.

It contains: *Star Spangled Banner; Take the A Train; Moon Mist; Tea for Two; Honeysuckle Rose; Excerpts from Black, Brown and Beige, Part 1 (West Indian Influence); Excerpts from Black, Brown and Beige, Part 2 (The Lighter Attitude); Ring "Dem" Bells; Jack the Bear and Do Nothing' Till You Hear From Me.*

The above titles are taken from the liner notes. No other information is contained.

The CD does include DE's announcements for each number. Too bad the whole concert wasn't included, it's such a short CD, but then it only cost \$4.95 (Canadian).

Frank Rutter

③ **TKO CD UAE 34102**
Duke Ellington — The Memorial Album

Here's another TKO CD, a black coated picture disc.

I note this TKO, published 1998, made in Holland, says it is an "agent for the Kruger Organization, marketed and distributed by United Audio Entertainment Ltd, a Kuys Leisure Company"

Do you know this one, Sjeff?

Frank Rutter

No Frank, I haven't seen a copy of TKO CD, UAE 34102, yet. If you have bought one, please send me a copy on cassette and a Xerox of the liner-notes. I shall be very interested to find out what this is and warn our DEMS members about it.

TKO has such a bad reputation that it will be a pity if members fall into the trap of spending their money on another fake. Sjeff Hoefsmit

Here's the TKO tape and info. A strange CD. If these are imitators some of them are amazingly good — for Hodges, Carney, Brown and Terry. But some of it is definitely Duke, such as *Take The "A" Train* — you can hear him giving his wellknown grunt — as well as *Lullaby Of Birdland*, which sounds like it's from McElroy's Ballroom 30/4/53 with its weird Paul Gonsalves solo. *Perdido* is another live performance on the disc, overflowing with Clark Terry-isms. I haven't got down to checking all the tracks. On some tracks I thought the drumming sounded inferior. Of course the last track is one of those infamous "Brandon" numbers and a totally different group. Anyway, I'll continue to try and check titles and perhaps you will do your best to untangle this and inform the DEMSers. Frank Rutter

Here are the tracks, the recording dates and matrix-numbers or sources:

| | | |
|------------------------------------|----------|-----------|
| 1. I Let A Song Go Out Of My Heart | 3Mar38 | M772-2 |
| 2. Stomp Jones | 9Jan34 | 80145-2 |
| 3. Caravan | 9Nov43 | Circle |
| 4. East St. Louis Toodle-Oh | 7/8Feb56 | Bethlehem |
| 5. Play The Blues And Go | 19Mar56 | 55319-8 |
| 6. Hollywood Hangover | 7Aug45 | Circle |
| 7. Main Stem | 9Nov43 | Circle |
| 8. Hop, Skip And Jump | 8Nov43 | Circle |
| 9. Midriff | 2Jan45 | Circle |
| 10. Lullaby Of Birdland | 30Apr53 | Portland |
| 11. Perdido | 20Nov52 | Birdland |
| 12. Take The "A" Train | 30Apr53 | Portland |
| 13. Mood Indigo | 8Nov43 | Circle |
| 14. Creole Love Call | 1Dec43 | Circle |
| 15. Where's The Music? | 19Mar56 | 55319-5 |
| 16. Rooftop | mid 60s | Vance |

Notes:

- The copy on the CD is much faster than the original.
- This selection seems to have been copied from Circle, because it is take -1, which only appeared on Circle. Take -2, the one issued on the LP Swing Treasury 110 is faster and shorter. It's a pity that the piano introduction of take -1 is deleted.
- Lullaby Of Birdland* is indeed from McElroy's Ballroom!

- 13. Something went wrong with the copying of *Mood Indigo*. At the end of Harry Carney's solo a few notes are missing, which are not missing on the Circle version, or on the version on the LP Hits 1001.
- 16. *Rooftop* is indeed the same as track 19 on the TKO CD 30042, see DEMS 97/4-6&7 and 98/2-16/3.

I am surprised to read that you think that on some tracks the drumming sounds inferior. Sonny Greer played the drums on the tracks 1, 2, 3, 6, 7, 8, 9, 13 and 14. Sam Woodyard is on 4, 5 and 15. Butch Ballard is on 10 and 12. For track 11 Benny Aasland was convinced that the drummer was Ed Shaughnessy, see DEMS 93/1-8 and 93/4-1. Louie Bellson married Pearl Bailey in London on 19Nov52. If you listen to *How High The Moon* and *Lullaby Of Birdland* (both on the CD Jazz Unlimited 2036) or to *Perdido* (also on this TKO CD track 11) you will agree that Louie Bellson was back in time to be at the drums on the 20th.

Sjef Hoefsmit

1 Hindsight Records HCD-268
Duke Ellington In Concert 1960
Santa Monica, 27May

An extremely small part (48':52") of the Santa Monica concert is on this CD: *Take The "A" Train, Red Carpet, Newport Up, Matumba, Perdido* and *Diminuendo And Crescendo In Blue*.

The concert in its entirety is on two Queen Disc LPs # 069 and # 070. The tapes of this concert are excellent. It certainly deserves to be issued on CD in full.

We must confess that the CD was not expensive. We paid 361 BEF or € 8.95, which is today \$ 9.84. DEMS

2 DE Volume 10 Apr. - June 1930
Masters Of Jazz MJCD 145

| | | |
|---------|-------------------------------------|----|
| 3Apr30 | The Mooche | -2 |
| | The Mooche | -3 |
| | Ragamuffin' Romeo | -1 |
| | East St. Louis Toodle- Oo | -2 |
| | East St. Louis Toodle- Oo | -3 |
| 11Apr30 | Double Check Stomp | -2 |
| | My Gal Is Good For Nothing But Love | -2 |
| | I Was Made To Love You | -1 |
| 22Apr30 | Double Check Stomp | -A |
| | Accordion Joe | -A |
| | Accordion Joe | -B |
| | Unknown Title | -A |
| | Unknown Title | -B |
| 4Jun30 | Sweet Dreams Of Love | -1 |
| | Sweet Dreams Of Love | -2 |
| | Jungle Nights In Harlem | -2 |
| | Sweet Jazz O' Mine | -1 |
| | Sweet Jazz O' Mine | -2 |
| | Shout'em, Aunt Tillie | -1 |
| 12Jun30 | Sweet Mama | -1 |
| | Sweet Mama | -2 |
| | Hot And Bothered | -1 |
| | Double Check Stomp | -2 |
| | Black And Tan Fantasy | -1 |

3 Caprice Records CAP 1234 (CD)
Duke Ellington Concert In Sweden
Malmö, Stadsteater, October 25, 1973

As most collectors know, Alice Babs (ab) who performed with Duke in the Third Sacred Concert in Westminster Abbey in London on 24Oct73, joined Duke at the start of his short tour through Scandinavia. Recordings have survived from one or both concerts in Malmö on 25Oct73 and pictures prove that she also performed in Copenhagen at Tivoli's Koncertsal the next evening.

In Malmö she was not the only guest. Rolf Ericson (re) and Åke Persson (åp) also joined the band. Nils Lindberg (nl) accompanied Alice in *There's Something About Me* and he played the piano after George Wein (gw), at the end of the concert in *Take The "A" Train*.

Some of the selections were broadcast long ago on Swedish Radio. A few even were also broadcast on Danish Radio in bc # 56, but there are also selections on this CD which were not known to exist until now. A real treasure for fanatic Ellington collectors and Alice Babs fans. She writes the liner notes.

This is a survey of the whole, or of the combination of two concerts. Göran Wallén

| | | | |
|---|---|---|------------------|
| Kinda Dukish & Rockin' In Rhythm | S | D | C ¹ |
| Creole Love Call | S | D | C ² |
| Caravan | S | D | C ³ A |
| In Duplicate (hm & åp) | S | D | C ⁴ A |
| Take The "A" Train (re) | S | D | C ⁵ A |
| New York, New York (am) | S | D | |
| I Got It Bad (am) | S | D | |
| Blem (am) | S | | |
| Chinoiserie (ha) | S | | |
| Basin Street Blues (mj) | S | | |
| Medley | S | | |
| Don't Get Around Much Anymore | | | |
| Mood Indigo | | | |
| I'm Beginning To See The Light | | | |
| Sophisticated Lady | | | |
| Love You Madly (tw) | S | | |
| Satin Doll | S | | C ⁶ |
| Serenade To Sweden (ab) | S | | C ⁷ |
| Checkered Hat (ab) | | | C ⁸ |
| Spacemen (ab, re, jc & blh) | | | C ⁹ |
| There's Something About Me (ab & nl) | S | | C ¹¹ |
| Jeep's Blues (ab) | S | | C ¹⁰ |
| Somebody Cares (ab, am & tw) | | | C ¹² |
| I'm Beginning To See The Light | | | C ¹³ |
| Take The "A" Train (gw, ab, am, tw, nl) | | | C ¹⁴ |
| St. Louis Blues (DE, åp & abr) | | | C ¹⁵ |
| Tiger Rag (DE, re, mj, åp & vp) | | | C ¹⁶ |

S = Swedish broadcast
 D = Danish broadcast # 56 from 2Aug94, see 94/3-4
 C = Caprice Records
 A = Azure Cassette CA-15, see 92/2-7

4 The Duke In Washington, Souvenir CD
1999 Washington Conference

See for a complete survey of the contents of this CD the next page of this bulletin.

THE DUKE IN WASHINGTON

A trip in musical history of Ellington's performances in the greater Washington area.

- | | |
|---|------------------------|
| Langley Field Air Force Base-Hampton, Virginia | December 8th, 1943 |
| The Coca Cola Victory Parade Of Spotlight Bands | |
| (1) DUKE ELLINGTON'S INTRODUCTION | |
| (2) I WONDER WHY vocal Betty Roche | (Tubb) |
| (3) GOIN' UP | (Ellington) |
| Naval Training Center, -Bainbridge, Maryland | July 8th, 1944 |
| The Coca Cola Victory Parade Of Spotlight Bands | |
| (4) ANNOUNCER AND ELLINGTON INTRODUCTION | |
| (5) G.I. JIVE | (Johnny Mercer) |
| (6) AMOR, AMOR | (Mendez-Ruiz) |
| (7) FRANKIE AND JOHNNY | (traditional) |
| Howard Theatre-Washington, D.C. | April 20th, 1946 |
| Duke Ellington's Treasury Broadcast | |
| (8) THE BLUES | (Ellington) |
| vocal Kay Davis | |
| (Black, Brown And Beige) | |
| (9) SONO | (Ellington) |
| The Armory-Washington, D.C. | April 20th, 1955 |
| (10) (A Tone Parallel To) HARLEM | (Ellington) |
| (11) PERDIDO | (Tizol-Lenk-Ellington) |
| (12) ALL THE THINGS YOU ARE | (Kern-Hammerstein II) |
| (13) HAPPY-GO-LUCKY LOCAL | (Ellington) |
| (The Deep South Suite) | |
| Howard University-Washington, D.C. | June 2nd, 1962 |
| Washington Jazz Festival | |
| (14) TAKE THE "A" TRAIN | (Strayhorn) |
| (15) SATIN DOLL | (Ellington-Strayhorn) |
| (16) A SINGLE PETAL OF A ROSE | (Ellington) |
| (The Queen's Suite) | |
| The White House-Washington, D.C. | April 29th, 1969 |
| (17). PAT | (Ellington) |

The Duke Ellington Society-Chapter 90-Washington, D.C. is proud to present this souvenir CD in conjunction with the centennial conference being held on Duke's 100th birthday. Members of the chapter were involved in the production.

| | |
|-------------------------|---------------------------|
| Executive Producer : | Karl-Emil Knudsen |
| Washington Production : | Jack Towers-Jerry Valburn |
| Source Material: | Jerry Valburn |
| Digital Mastering : | Jack Towers |
| Liner Notes : | Ted Hudson |
| CD Production : | Storyville Records |

Partly ELLINGTON

1 RCA Victor 09026-63130-2
Battle of the Bands
 Duke Ellington vs. Count Basie

See DEMS 98/3-23.

9 Well known selections by each band from the
 RCA Victor discography.

BASIE:

- | | | |
|-----|-------------------------------|---------|
| 1. | <i>Bill's Mill</i> | 3Jan47 |
| 3. | <i>Backstage At Stuff's</i> | 20May47 |
| 5. | <i>Bye Bye, Baby</i> | 12Dec47 |
| 7. | <i>Swingin' The Blues</i> | 20May47 |
| 9. | <i>St. Louis Boogie</i> | 20May47 |
| 11. | <i>South</i> | 23May47 |
| 13. | <i>One O'Clock Boogie</i> | 13Mar47 |
| 15. | <i>House Rent Boogie</i> | 23May47 |
| 17. | <i>Seventh Avenue Express</i> | 19oct47 |

ELLINGTON:

- | | | |
|-----|----------------------------|----------------------|
| 2. | <i>The "C" Jam Blues</i> | 21Jan42 |
| 4. | <i>Just Squeeze Me</i> | 9Jul46 |
| 6. | <i>In A Mellotone</i> | 5Sep40 |
| 8. | <i>Memphis Blues</i> | 3Sep46 |
| 10. | <i>Suddenly It Jumped</i> | 9Jul46 (not 16May45) |
| 12. | <i>Royal Garden Blues</i> | 3Sep46 |
| 14. | <i>Concerto For Cootie</i> | 15Mar40 |
| 16. | <i>Main Stem</i> | 26Jun42 |
| 18. | <i>Take The "A" Train</i> | 15Feb41 |

DEMS

2 BCI Music (US) BCCD 312
MARTINIQUE

A CD of all V-Disc Material: 11 - *Boy Meets Horn*

Jerry Valburn

3 Blue Note (US) 7243 4 95981 2 6 (2 CD)
VISIONS OF JAZZ —

A MUSICAL HISTORY

(1) 1 - *It Don't Mean A Thing*; 6 - *Black Butterfly*
 14 - *Passion Flower*.

(2) 18 - *The Beautiful Indians*. Jerry Valburn

4 Columbia/Legacy (US)
 Art Deco Series — CK 57711
LOVELY LADIES OF STAGE & SCREEN

2 - *I Must Have That Man -B*. Jerry Valburn

5 Columbia River Entertainment Group
 (US) VMK-1132
LET'S SWING — Volume 2

9 - *Take The "A" Train*.

(The above is from a 3 CD Box, the other 2 CDs have
 different catalog numbers and have no DE content:

VMK-1136 Louis Armstrong and VMK-1151 Judy Garland!
 Jerry Valburn

ELLINGTONIA

6 Verve (US) 314 527 465-2 double CD
The Soul Of Ben Webster

The 2 CD set contains the following 3 albums:

BEN WEBSTER — THE SOUL OF BEN WEBSTER:
 Art Farmer, Ben Webster, Harold Ashby, Jimmy Jones,
 Mundell Lowe, Milt Hinton, Dave Bailey. NYC, Jul58:
Fajista; Chelsea Bridge; Charlotte's Piccolo
Cool Train; When I Fall in Love; Ev's Mad; Ash

HARRY "SWEETS" EDISON

— GEE, BABY AIN'T I GOOD TO YOU:

Harry Edison, Ben Webster, Oscar Peterson, Barney Kessel,
 Ray Brown, Alvin Stoller. Los Angeles, 5 & 30Mar57
Blues For The Blues; Blues For Piney Brown
Moonlight In Vermont; Taste On The Place
Blues For The Blues - (previously unreleased alt. take)
Gee, Baby, Ain't I Good To You?
Blues for Bill Basie
You're Getting To Be A Habit With Me

JOHNNY HODGES — BLUES A-PLENTY:

Roy Eldridge, Vic Dickinson, Johnny Hodges, Ben Webster,
 Billy Strayhorn, Jimmy Woode, Sam Woodyard.
 NYC, 2Apr58

*I Didn't Know About You **

Reelin' And Rockin'

*Gone With The Wind **

Honey Hill; Blues-A-Plenty

*Don't Take Your Love From Me **

Saturday Afternoon Blues

*Satin Doll **

Cool Your Motor

Reelin' And Rockin' - (previously unreleased alt. take)

*Don't Take Your Love From Me * -*

(previously unreleased alternate take)

* = without Eldridge, Dickinson and Webster

Three great albums on 2 CDs. Ben Webster plays on all
 three albums. The Johnny Hodges album with Billy
 Strayhorn on piano and Sam Woodyard on drums is a very
 Ellingtonian session. There are a few alternate takes as well.

The Edison album tracks are my favorites, even though
 they are in mono, while the other two sets are stereo.

I thoroughly recommend this 2-CD set — it's a bargain.
 I hope you can still find a copy. It was released in May95.

Paul Christie

This double CD was also reviewed by Mac Grimmer in the
 Chapter # 90 Newsletter of Mar96. Mac wrote:

Billy Strayhorn's gem-like introductions make this CD a
 must for Strayhorn fans. There are a couple of alternate
 takes that are not on the LP, including bits of Norman Granz'
 conversation directing the proceedings — at the end is a
 take of *Don't Take Your Love From Me* that breaks down after
 Strays' teasing, over-the-top introduction. Granz says,
 "Billy, I'm going to put that out as a single, just the intro!"

DEMS



"Edward, You Are Blessed."

Ellington '99

17th Annual International Duke Ellington Conference
April 28 - May 2, 1999

FEBRUARY, 1999 UPDATE

Ellington '99, the Seventeenth Annual International Duke Ellington Conference, is rapidly approaching. Here are the latest updates and reminders. See you soon!

SCHEDULE (Speakers to be Announced Later)

WEDNESDAY, APRIL 28:

Morning: Bus Tour of Ellington's Washington (Optional)
Afternoon: Visit to Jazz Collection and Program at Library of Congress
Evening: Opening Reception; Music by Washington and Kansas City student groups

THURSDAY, APRIL 29:

Morning: Session I - Washington Wobble
Afternoon: Visit to Ellington Archives and Program, Smithsonian Institution
Evening: Concert of Ellington's Sacred Music by Smithsonian Jazz Masterworks Orchestra, Washington National Cathedral (A free event; tickets required, details later.)

FRIDAY, APRIL 30:

Morning: Session II - Ellington the Composer, Arranger and Pianist
Afternoon: Session III - Ellington the Person
Evening: Annual Ellington Youth Festival Program at Smithsonian Institution

SATURDAY, MAY 1:

Morning: Session IV - Ellington the Lyricist, Dramatist and Collaborator
Afternoon: Session V - Ellington in Cultural and Historical Context
Evening: Annual Banquet, Concert by Doug Richards and the Great American Music Ensemble

SUNDAY, MAY 2:

Morning: Conveners' Meeting
All Day: Informal Small Group Meetings, Socializing, Sightseeing on Your Own

IMPORTANT REMINDER: DEADLINES - Many thanks to those who have already registered: If not...

*** DEADLINE FOR ADVANCE REGISTRATION - Advance registration of \$250 for all Conference events, or \$200 for evening events only must be POSTMARKED NO LATER THAN MARCH 1 FROM THE UNITED STATES, OR MARCH 15 FROM CANADA, LATIN AMERICA OR OVERSEAS COUNTRIES. After this, registration fees go up to \$275 full registration and \$225 evening only. All fees include a buffet style continental breakfast, as well as bus transportation to off-site events.

*** DEADLINE FOR HOTEL REGISTRATION - The hotel registration deadline is March 15, after which rooms will be subject to availability. The rate is \$149 per room per night, single or double, plus applicable taxes and fees. For reservations, contact the WASHINGTON MARRIOTT HOTEL, 1221 22nd Street, NW, Washington, DC 20037, or by telephone at 202-872-1500, or 1-800-228-9290 in the United States and Canada. Be sure to mention Ellington '99.

TRAVEL UPDATES

*** The Domestic (United States and Canada) Official Airline is AMERICAN AIRLINES, which is offering 5% off the lowest published fare or 10% off full Coach fare. In addition, American Airlines is extending a 5% bonus discount for ticketing 60 days in advance. For reservations, call American at 1-800-433-1790 and reference STARfile number #0849UR. Book early as seats are limited and restrictions may apply.

*** An official international air carrier has not yet been selected. Overseas registrants will be notified as soon as arrangements have been made with an international carrier.

PO Box 42504, Washington, DC 20015-9998, USA

E-Mail: bhpubols@compuserve.com

THE 1946-1947 CAPITOL TRANSCRIPTIONS NOW ON COMPACT DISC

Beginning with the session of March 26, 1946 and through the session of June 10, 1947 Duke Ellington recorded a total of 69 sides at 7 different sessions. These recordings were originally made exclusively for radio use as 16" standard groove recordings and they appeared on 10 double sided records and on one single sided record coupled with another artist. The original titles utilized master and take numbers but this information has yet to be found. As a result, we are using the transcription catalog number as it appears on each record, for identification. Many years after these sides were made they were then issued on LP by HINDSIGHT and licensed to DECCA (E) and TELEFUNKEN (G). Other independent LP labels also issued this material. Today, all of this material is no longer under copyright, so many CD labels have issued these items. This article covers those labels and their contents as traced by your author. I'm sure that there are still many others to be traced. Your help in this regard will be greatly appreciated.

Jerry Valbum

COUNTRIES OF ORIGIN AND THE ABBREVIATIONS USED

| | | | |
|----------------------|-----|-------------|-----|
| BELGIUM | B | GERMANY | G |
| BRAZIL | BZ | HOLLAND | H |
| CANADA | CA | ITALY | IT |
| DENMARK | D | JAPAN | J |
| ENGLAND | E | PORTUGAL | POR |
| EUROPEAN ECONOM.COMM | EEC | SPAIN | SP |
| FRANCE | F | SWITZERLAND | SW |
| UNITED STATES | | US | |

OTHER ABBREVIATIONS USED HERE

| | | | |
|-----------|-----|---------------|-----|
| HOLLYWOOD | HWD | NEW YORK CITY | NYC |
|-----------|-----|---------------|-----|

LABELS - ABBREVIATIONS USED - COUNTRIES OF ORIGIN

| | | | | | |
|---------------------------|-------|-----|----------------------|----------|--------|
| ACTUAL COLLECTION SERIES | ACT | E | GOLD | GOL | H |
| ALWAYS THE BEST | ATB | F | GOLDIES | GLD | POR |
| ARC | ARC | J | HINDSIGHT | HIN | E/J/US |
| ARCO | ARCO | F | HISTORY | HIS | G |
| AUDIO ARCHIVE/TRING | ATR | E | JAZZ AND BLUES | J&B | H |
| AVID | AVID | E | JAZZ MEMORIES | JM | B |
| B&C RECORDS | B&C | US | JAZZTERDAYS | JZT | POR |
| BELLA MUSICA | BM | G | K-BOX | K-BOX | H |
| BLACK TULIP | BT | G | MIADACY | MAD | CA |
| BLUENITE | BNIT | H | MICHELLE | MICH | G |
| BOXART | BOX | IT | MOVIE PLAY | MOV | BZ/POR |
| BOXCO | BOXCO | H | MUSIC STAR | MS | F |
| BRISA | BRIS | E | MUSKETEER | MUSK | SW |
| CENTURY VEGA RECORDS | CVR | US | NATURAL COLLECTION | TNC | E |
| CDCARD CLASSICS | CARCD | EEC | NIPPON FAMILY ASSOC | NFA | J |
| CHARLY | CHAR | E | NO LABEL | NL | CA/E |
| CITADEL | CIT | B | NTI MUSIC | NTI | D |
| CLASSIC | CLA | US | OVERSEAS RECORDS | OVS | J |
| CMC HOME ENTERTAINMENT | CMC | E | PARKFIELD ENT. | PArk | e |
| CNR MUSIC | CNR | F | PILZ | PILZ | G |
| COLLECTABLES RECORDS | COLL | US | POPEYE | POP | H |
| (THE) COLLECTION | COLT | H | PRESTIGE/DIVICUSA | PRES/DIV | SP |
| CREATIVE SOUNDS, LTD/INC. | CRL | US | PRESTIGE RECORDS | PPR | E |
| CRIMSON | CRIM | E | QED | QED | E |
| DIGIMODE, LTD | DIGM | E | RED LINE | RL | G |
| DISKY | DISK | H | REMEMBER | REMB | POR |
| DOUBLE GOLD | DG | EEC | RETRO MUSIC | RETM | CA |
| DOUBLE PLAY | DP | E | REVIVAL | REV | F |
| DUNHILL | DUN | US | REVUE | REU | F |
| ECLIPSE MUSIC | ECLM | US | SAMBA ENT. | SAMBA | E |
| ENTERTAINMENT | ENTM | E | SATELITE SOUNDS INC. | SSI | US |
| EUK BX | EUKBX | E | SLAM MUSIC | SLAM | E |
| EXCELSIOR | EXC | CA | SOUNDS INTL | SI | E |
| FLASHBACK | FLB | US | STARLIFE | STLF | EEC |
| FUN | FUN | B | START | START | E |
| GAL | GAL | F | SUCCESS | SUC | E/EU/J |
| GALAXY MUSIC | GALMU | E | SWING ERA | SWER | B |
| GENTLE PRICE | GP | H | TAKE 16 | TK | EEC |
| GIANTS OF JAZZ | GOJ | IT | TEMPLE | TEMP | E |
| GOING FOR A SONG | GFSO | E | THAT'S JAZZ | TJ | H |

| | | | | | |
|-----------------------|-----|----|--------------------|------|-----|
| TRACE | TRC | H | WARNERB WELLCOME | WWEL | F |
| TRING INTERNATIONAL | TRI | E | WONDERFUL MUSIC OF | WMO | POR |
| UPBEAT | UP | US | YESTERDAYS GOLD | YDG | B/J |
| VJNTAGE JAZZ CLASSICS | VJC | US | ZYX MUSIC | ZYX | G |

THE TRANSCRIPTIONS An asterisk after the title indicates that this title is not on CD

- AZALEA *** 10Jun47/NYC-Pathé Studios B-305
- BEALE STREET BLUES** 9Jun47/NYC-Pathé Studios B-301
HIN (E/US) 501 (J) 7110
- BLUE ABANDON** 28Mar46/NYC-Pathé Studios B-164
HIN (E/US) 501 (J) 3111, 7107 (US) 125
- BLUE IS THE NIGHT** 10Jun47/NYC-Pathé Studios B-304
HIN (E/US) 501 (J) 7111
- BLUE LOU** 9Jun47/NYC-Pathé Studios B-302
BNIT 012 BOXCO 253 COLT 012 ENTM 5035 GOL 011 HIN (E/US) 410, 501 (J) 7111 (US) 335 J&B 203
MICH 991595 MUSK 5035 TJ 032, 301 TK 8007, 0811 TRC 0400162, 0400182 WMO 90324
- COME RAIN OR COME SHINE** 11Jul46/HWD-Capitol Studios B-246
BNIT 012 DIGM 20052, 25322 ENTM 5035 FLB 75500 GP 20052, 25322 HIN (E/US) 410, 501 (J) 3136, 7108
(US) 335 J&B 203 MICH 991595 MUSK 5035 TJ 034, 301 TK 8007, 0811 TRC 0400162, 0400182 WMO 90324
- CROSSTOWN** 28Mar46/NYC-Pathé Studios B-163
ACT 61025 A/TR 014 B&C 74082 BNIT 012 BOX 37 BOXCO 253 BRIS 42 043 CDR 114 CMC 10089 COLT 012
DIGM 20052 DP 011, 039 ECLM 64877 EXC 19562 ENTM 5035 FLB 75497 GOL 011 GP 20052 HIN (E/US) 410, 501
(J) 3111, 7107 (US) 125, 335 J&B 203 MICH 991595 MS 038 MUSK 5035 NL (E) 43 OVS 339, 20213 PARK 8080
PILZ 442043 PRES/DIV 31-196 PPR 087 QED 070 RETM 13402 REVU 408 RL 300.048 SI S1040 SSI 927
SUC (E) 16139, 5040112 (EU/J 2140 TJ 034, 301 TK 8007, 0811 TRI 011, 017, 039, 106 WMO 90324
- DOUBLE RUFF** 17Jul46/HWD-Capitol Studios B-247
BNIT 011 BOXCO 253 COLT 012 ENTM 5035 HIN (E/US) 410, 501 (J) 7109 J&B 203 MICH 991595 MUSK 5035
TJ 034, 301 TK 8007, 0811 TRC 0400162, 0400182 WMO 90324
- (THE) EIGHTH VEIL** 28Mar46/NYC-Pathé Studios B-164
HIN (E/US) 501 (J) 3111, 7107 (US) 125
- EMBRACEABLE YOU** 28Mar46/NYC-Pathé Studios B-164
HIN (E/US) 501 (J) 7111 TEMP 021
- EVERYTHING GOES** 28Mar46/NYC-Pathé Studios B-165
ACT 61025 BNIT 011 CARCD 101 DP 011 HIN (E/US) 501 (J) 3111, 7107 (US) 125 J&B 203 NL (E) 43
OVS 339, 20213 PARK 8080 TJ 032, 301 TRI 011 VJC 1016
- FAR AWAY BLUES** 10Jun47/NYC-Pathé Studios B-304
HIN (E/US) 501 (J) 7111
- FICKLE FLING** 16Jul46/HWD-Capitol Studios B-249
BOX 253 CVR 18027 FLB 75500 HIN (E/US) 501 (J) 3136, 7108 REVU 8260 SLAM 0042
- FLIPPANT FLURRY** 7Jan47/NYC-Pathé Studios B-300
HIN (E/US) 501 (J) 7111 SAMB 5057
- (A) FLOWER IS A LOVESOME THING** 17Jul46/HWD-Capitol Studios B-248
HIN (E/US) 501 (J) 7109 SAMB 5059
- FRISKY** 10Jun47/NYC-Pathé Studios B-305
BNIT 012 BOXCO 253 COLT 012 ENTM 5035 HIN (E/US) 410, 501 (J) 7111 J&B 203 MICH 991595 MUSK 5035
TJ 032, 301 TK 8007, 10811 TRC 0400162, 0400182

FRUSTRATION

10Jan47/NYC-Pathé Studios B-304

A/TR 014 BNIT 012 BOXCO 253 COLT 012 HIN (E/US) 501 (J) 7111 J&B 203 TJ 032, 301

FUGUE-A-DITTY

(The Tonal Group)

7Jan47/NYC-Pathé Studios B-287

HIN (E/US) 501 (J) 7110

(A) GATHERING IN A CLEARING

11Jul46/HWD-Capitol Studios B-245

CVR 180217 HIN (E/US) 501 (J) 3136, 7108 REV 8260 SAMB 5057

(I Don't Stand A) GHOST OF A CHANCE WITH YOU *

16Jul46/HWD-Capitol Studios B-250

GOLDEN CRESS

7Jan47/NYC/Pathé Studios B-300

HIN (E/US) 501 (J) 7110 SAMB 5059

GOLDEN FEATHER *

7Jan47/NYC-Pathé Studios B-300

HAPPY-GO-LUCKY LOCAL (Parts 1-2) (The Deep South Suite)

7Jan47/NYC-Pathé Studios B-288

ENTM 5035 EXC 19562 HIN (E/US) 410, 501 (J) 7110 MICH 991595 MUSK 5035 RETM 13402 SAMB 5057
TRC 0400162, 0400172**HEY, BABY**

11Jul46/HWD-Capitol Studios B-246

FLB 75500 HIN (E/US) 501 (J) 3136, 7108 SAMB 5059

HOW HIGH THE MOON

9Jun47/NYC-Pathé Studios B-302

BNIT 011 BOXCO 253 COLT 012 DIGM 20052, 25322 ECLM 64800 ENTM 5035 EXC 19562 GP 20052, 25322
GOL 011 HIN (E/US) 410, 501 (J) 7111 (US) 335 J&B 203, 219, 223 JZT 102404 K-BOX 250, 255 MAD 1328
MICH 991595 MUSK 5035 NL (CA) 5619 QED 070 RETM 13402, 47112 REVU 408 SUC (E) 16139, 5040112
(EU/J) 2140B SWER 2522 TJ 033, 501 TK 8007, 0811 TNC 96240 TRC 0400162, 0400172 WMO 90324**I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME**

17Jul46/HWD-Capitol Studios B-247

ACT 61025 ARCO 105 CVR 18027 HIN (E/US) 501 (J) 7109 NL (E) 43 PARK 8080 REV 8260 SLAM 0041

IN A JAM

17Jul46/HWD-Capitol Studios B-247

ACT 61025 BN 012 BOXCO 253 COLT 012 GOL 011 GFSO 165 HIN (E/US) 413, 501 (J) 7109 J&B 203 NL (E) 43
OVS 339, 20213 PARK 8080 REV 8260 REVU 408 SAMB 5057 SLAM 0042 TRI 012**(Back Home Again In) INDIANA**

16Jul46/HWD-Capitol Studios B-250

ACT 61025 CVR 18027 DP 012 HIN (E/US) 501 (J) 7109 NL (E) 43 PARK 8080 REV 8260 REVU 408
SAMB 5057 TRI 012**JAM-A-DITTY** (Concerto For Four Jazz Horns)

7Jan47/NYC-Pathé Studios B-287

HIN (E/US) 323, 501 (J) 7110

(THE) JEEP IS JUMPIN'

28Mar46/NYC-Pathé Studios B-165

FLB 75497 HIN (E/US) 501 (J) 3111, 7003, 7107 (US) 125

JENNY (JENNIE)

28Mar46/NYC-Pathé Studios B-165

FLB 75497 HIN (E/US) 501 (J) 3111, 7107 (US) 125

JUMP FOR JOY

10Jun47/NYC-Pathé Studios B-304

HIN (E/US) 501 (J) 7111

JUMPIN' PUNKINS

9Jun47/NYC-Pathé Studios B-303

HIN (E/US) 501 (J) 7111

JUST SQUEEZE ME (But Please Don't Tease Me)

11Jul46/HWD-Capitol Studios B-246

A/TR 014 BNIT 011 BOX 37 BOXCO 253 DIGM 20052 DP 039 ENTM 5035 EXC 19562 FLB 75465, 75497
 GP 20052 HIN (E/US) 410, 501 (J) 3136, 7109 (US) 304 J&B 203 MICH 991595 MS 038 MUSK 5035
 OVS 339, 20213 RETM 13402 SI S1040 TJ 033, 301 TRC 0400162, 0400172 TRI 039

JUST YOU, JUST ME

17Jul46/HWD-Capitol Studios B-248

BNIT 012 BOXCO 253 COLT 012 DIGM 20052, 25322 ENTM 5035 GP 20052, 25322 GOL 011
 HIN (E/US) 410, 501 (J) 3136, 7108 (US) 304, 335 J&B 203 MICH 991595 MS 038 MUSK 5035 RETM 13402
 SI S1040 TJ 033, 301 TK 8007, 0811 TRC 0400162, 0400182 WMO 90324

LOVER MAN *

16Jul46/HWD-Capitol Studios B-250

MAGENTA HAZE

28Mar46/NYC-Pathé Studios B-164

COLL 5096 HIN (E/US) 501 (J) 3111, 7107 (US) 125

MEMPHIS BLUES

9Jun47/NYC-Pathé Studios B-301

HIN (E/US) 501 (J) 7110 SAMB 5059

(THE) MOOCHE

17Jul46/HWD-Capitol Studios B-248

ACT 61025 B&C 70002, 72002, 74082 BNIT 011 BOX 37 BRIS 42 043 CDR 114 CMC 10090, 10168 COLT 012
 CVR 18027 ENTM 5035 EXC 19562 HIN (E/US) 410, 501 (J) 7002, 7109 MICH 991595 MUSK 5035
 NL (CA) 5619 (E) 43 NTI 48001 PARK 8080 PILZ 442043 PRES/DIV 31-196 PPR 02, 087 REV 8260
 SAMB 5057 SSI 908, 927 TJ 034, 301 TRC 0400162, 0400182 TRI 017 WMO 90324

MOON MIST

17Jul46/HWD-Capitol Studios B-249

ACT 61025 A/TR 014 B&C 74082 BNIT 012 BOX 37 BOXCO 253 BRIS 42 043 CLA 7506 COLT 012
 DIGM 20052, 25322 DP 039 EXC 19562 ENTM 5035 GOL 011 GP 20052, 25322 HIN (E/US) 410, 501 (J) 7108
 J&B 203 MAD 1319, 1328 MICH 991595 MS 038 MUSK 5035 NL (E) 43 OVS 339, 20213 PARK 8080
 PILZ 442043 QED 070 RETM 13402 REVU 408 SI S1040 SSI 927 SUC (E) 16139, 5040112 (EU/J) 2140
 TJ 033, 301 TK 8007, 0811 TRC 0400162, 0400172 TRI 106 WMO 90324

NINE-TWENTY SPECIAL

16Jul46/HWD-Capitol Studios B-299

A/TR 014 BOX 37 DIGM 20052 DP 039 EXC 19562 ENTM 5035 FLB 75500 GP 20052 HIN (E/US) 410, 501
 (J) 3136, 7108 (US) 310, 335 JZT 102403 MICH 991595 MS 038 MUSK 5035 QED 070
 RETM 13402, 47132 SAMB 5059 SI S1040 SWER 2522 TRC 0400162, 0400172 TRI 039 WMO 90324

ONE O'CLOCK JUMP

16Jul46/HWD-Capitol Studios B-299

ACT 61025 ATB 7024 A/TR 014 B&C 70015, 72015, 74082 BNIT 011 BOX 37 BOXCO 253 BRIS 42 043
 CDR 114 CVR 18027 DIGM 20052, 25322 DP 039 ECLM 64877 ENTM 5035 EXC 19562 FLB 75500, 75555
 GP 20052, 25322 HIN (E/US) 410, 501 (J) 3136, 7108 (US) 303, 335 J&B 203 JM 4002 MAD 1328
 MICH 991595 MS 038 MUSK 5035 NL (CA) 5619 (E) 43 NTI 48000 PARK 8080 PILZ 442043
 PRES/DIV 31-196 PPR 05, 087 QED 070 RETM 13402, 47152 REV 8260 RL 300.048 SAMB 5059 SSI 927
 SUC (E) 16139, 504012 (EU/J) 2140 TJ 034, 301 TRC 0400162, 0400172 TRI 039, 106 VJC 1016 WMO 90324

ON THE ALAMO

17Jul46/HWD-Capitol Studios B-248

BNIT 012 BOXCO 253 COLT 012 ENTM 5035 GOL 011 HIN (E/US) 410, 501 (J) 7109 (US) 335 J&B 203
 MICH 991595 MUSK 5035 SAMB 5057 TJ 034, 301 TK 8007, 0811 TRC 0400162, 0400182 WMO 90324

ORCHIDS FOR MADAME *

10Jun47/NYC-Pathé Studios B-305

OVERTURE TO A JAM SESSION

7Jan47/NYC-Pathé Studios B-287

HIN (E/US) 501 (J) 7110

PARK AT 106TH STREET

10Jun47/NYC-Pathé Studios B-305

BELM 14.4031 GOJ 53057, 1211 HIN (E/US) 410, 501 (J) 7111 HIS 20.1901

MICH 991595 WMO 90324

PASSION FLOWER

28Mar46/NYC-Pathé Studios B-163

BNIT 011 BOXCO 253 COLT 012 DIGM 25322 ENTM 5035 FLB 75497 GP 25322 HIN (E/US) 410, 501
 (J) 3111, 7107 (US) 125 J&B 203 MICH 991595 MUSK 5035 TJ 032, 301 TK 8007, 0811
 TRC 0400162, 0400172 WMO 90324

PERDIDO

28Mar46/NYC-Pathé Studios B-166

A/TR 014 AVID 503 B&C 70003, 72003, 74082 BNIT 012 BOX 37 BOXCO 253 BRIS 42 043 BT 2636292
 CDR 114 CLA 7506 COLT 012 DIGM 20052 DP 039, 128 DUN 5023 EXC 19562 ENTM 5035
 FLB 75500, 75554 GAL 044 GALMU 3880232 GOL 011 GLD 63318 GP 20052 HIN (E/US) 323, 410, 413, 501
 (J) 3136, 7003, 7108 (US) 308, 335 J&B 203 JZT 102405 MAD 1328 MICH 991595 MOV 74617
 (BZ)/POR/ 5110 MS 038 MUSK 5035 NL (CA) 5619 NTI 48001 PILZ 442043 PRES/DIV 31-196 PPR 02, 087
 QED 070 REMB 75205 RETM 13622, 47142 REVU 408 RL 300.048 SI S1040 SSI 927 START 609
 SUC (E) 16139, 5040112 (EU/J) 2140 TJ 034, 301 SWER 2522 TEMP 019, 024 TRC 0400162, 0400182
 TRI 039 UP 003 WMO 90324 YDG 74617 ZYX 11059

PRETTY WOMAN

11Jul46/HWD-Capitol Studios B-245

B&C 70004, 72004, 74082 BNIT 011 BOX 37 BRIS 42 043 DIGM 20052 DP 039, 129 ENTM 5035 EXC 19562
 FLB 75500 GP 20052 HIN (E/US) 410, 501 (J) 3136, 7108 (US) 335 J&B 203 K-BOX 203 MICH 991595
 MS 038 MUSK 5035 NTI 48003 PILZ 442043 RETM 13402 REVU 408 RL 300.048 SAMB 5059 SI S1040
 SUC (E) 10139, 5040112 (EU/J) 2140 SSI 927 TJ 032, 301 TK 8007, 0811 TRC 0400162, 0400172 TRI 039

RIFF'N DRILL

28Mar46/NYC-Pathé Studios B-164

FLB 75497 HIN (E/US) 501 (J) 3111, 7107 (US) 125

ROCKABYE RIVER

11Jul46/HWD-Capitol Studios B-245

ACT 61025 BNIT 012 BOXCO 253 COLT 012 FLB 75500 GOL 011 HIN (E/US) 501 (J) 3136, 7108 (US) 125
 J&B 203 NL (E) 43 OVS 339, 20213 PARK 8080 TJ 034, 301 VJC 1016

ROYAL GARDEN BLUES

9Jun47/NYC-Pathé Studios B-303

DUN 5023 HIN (E/US) 501 (J) 7111 (US) 307

RUGGED ROMEO

28Mar46/NYC-Pathé Studios B-165

ACT 61025 BNIT 012 HIN (E/US) 501 (J) 3111, 7107 (US) 125 J&B 203 NL (E) 43 OVS 339, 20123
 PARK 8080 TJ 033, 301

SOMEONE

17Jul46/HWD-Capitol Studios B-249

ACT 61025 CVR 18027 HIN (E/US) 501 (J) 7109 JZT 102402 NL (E) 43 PARK 8080 REV 8260 SAMB 5057
 SWER 2522

SONO

28Mar46/NYC-Pathé Studios B-166

FLB 75500 HIN (E/US) 501 (J) 3111, 7107 (US) 125

ST. LOUIS BLUES

9Jun47/NYC-Pathé Studios B-301

HIN (E/US) 501 (J) 7110 SAMB 5059

(THE) SUBURBANITE

16Jul46/HWD-Capitol Studios B-250

ACT 61025 BNIT 012 BOXCO 253 COLT 012 HIN (E/US) 501 (J) 7109 J&B 203 NL (E) 43 OVS 339, 20213
 PARK 8080 TJ 033, 301

SUDDENLY IT JUMPED

11Jul46/HWD-Capitol Studios B-246

CVR 18027 FLB 75500 HIN (E/US) 323, 501 (J) 3136, 7108 REV 8260 SAMB 5057

SULTRY SUNSET

7Jan47/NYC-Pathé Studios B-288

HIN (E/US) 501 (J) 7111

SWAMP FIRE

9Jun47/NYC-Pathé Studios B-302

ENTM 5035 HIN (E/US) 410, 501 (J) 7111 (US) 311 MICH 991595 MUSK 5035 TJ 033, 301
 TRC 0400162, 0400182 WMO 90324

TAKE THE "A" TRAIN

(Opening Theme) 28Mar46/NYC-Pathé Studios X-25

ARC 0014, 0075 A/TR 014 AVID 503 B&C 70001, 72001, 74082 BNIT 011, 036 BOX 37 BOXCO 253
 BRIS 42 043 CIT 8850 CLA 7506 COLL 5097 COLT 012 CMC 1088 CNR 303068 CRIM XII CRL 950, 15171
 DG 53006 DIGM 20052 DISKY 5337 DP 013, 039, 128 DUN 5024 ECLM 64877 ENTM 5035 EXC 19562
 EUKBX 317 FAV 002 FLB 75497 FUN 9059 GP 20052 GOL 011 GLD 25322, 63160, 63318 HIN (E/US) 258,
 321, 410, 413, 501, 2004 (J) 3111, 7001, 7107 (US) 302, 335 J&B 203, 215, 219, 223 JM 4005 JZT 102401
 K-BOX 250, 280 MAD 1328, 1912 MICH 991595 MOV (BZ) 74617 (BZ)/POR/ 5110 MS 038 MUSK 5035
 NFA 2501 NL (CA) 5619 NTI 48002 PILZ 442043 POP 96025, 96047 PRES/DIV 31-198 PPR 05, 087 QED 070
 REMB 75201 RETM 13402, 38112, 47162 REVU 408 RL 300.048 SI S1040 SSI 901, 927 START 609
 STF 2204 SUC (E) 16139, 5040112 (EU/J) 2140 SWER 2522 TJ 032, 049, 301 TK 8007, 0811 TNC 96240
 TRC 0400162, 0400172 TRI 013, 039, 143 UP 003 VJC 1016 WMO 90324 WWEL 073 YDG 74617 ZYX 11059

TAKE THE "A" TRAIN

(Closing Theme) 28Mar46/NYC-Pathé Studios X-25

HIN (E/US) 501 (J) 7111

TEA FOR TWO

17Jul46/HWD-Capitol Studios B-249

ACT 61025 A/TR 014 BOXCO 253 CVR 18027 DIGM 20052 ENTM 5035 GP 20052 HIN (E/US) 410, 501
 (J) 7005, 7109 (US) 311, 335 J&B 203 MICH 991595 MUSK 5035 NL (E) 43 PARK 8080 RETM 13622
 REV 8260 SUC (E) 16139, 5040112 (EU/J) 2140 TJ 032, 301 TK 8007, 0811 TRC 0400162, 0400182

TIP TOE TOPIC

28Mar46/NYC-Pathé Studios B-166

ACT 61025 BNIT 011 BOXCO 253 COLT 012 CVR 18027 DP 013 ENTM 5035 FLB 75500 GOJ 53070, 1211
 HIN (E/US) 501 (J) 7005, 7109 (US) 311, 335 J&B 203 MUSK 5035 NL (E) 43 OVS 339, 20213 PARK 8080
 REV 8260 SAMB 5059 SLAM 0042 TJ 032, 301 TRI 013

TRANSBLUCENCY (A Blue Fog You Can Almost See Through)

28Mar46/NYC-Pathé Studios B-165

ACT 61025 BNIT 011 BOXCO 253 CHAR 8259 COLT 012 FLB 75497 HIN (E/US) 501 (J) 3111, 7107 (US) 125
 J&B 203 NL (E) 43 OVS 339, 20213 PARK 8080

UNBOOTED CHARACTER

16Jul46/HWD-Capitol Studios B-299

ACT 61025 BNIT 012 BOXCO 253 COLT 012 HIN (E/US) 501 (J) 7109 J&B 203 NL (E) 43 OVS 339, 20213
 PARK 8080 TJ 033, 301

VIOLET BLUE

9Jun47/NYC-Pathé Studios B-303

HIN (E/US) 501 (J) 7111

WHO STRUCK JOHN ?

9Jun47/NYC-Pathé Studios B-302

HIN (E/US) 410, 501 (J) 7110 MICH 991595 SAMB 5057

YOU DON'T LOVE ME NO MORE

11Jul46/HWD-Capitol Studios B-245

FLB 7 5497 HIN (E/US) 501 (J) 3136, 7108 SAMB 5057

**Comments on the Comments on
Timmer's 4th edition**

23/24 9 and 26 May 1936
Timmer: Even if it infuriates Lasker, I am not going to reveal my sources who have asked for confidentiality.

31 6 Oct 1938
Timmer: Shouldn't "Ev'ry Day" be changed to "Ev'ah Day"? The only "Ev'ry Day" I believe is the one by Bob Howard and his Orchestra from 7 May 1935, see my page 461.

Hoefsmit: You are right. I've corrected my files. I'm sure you do the same with the 4th edition. The only arguments for my defence are the Jazz Panorama LP and the Leeds Conference CD both using "Every Day" as title and the Archives of Jazz LP and CD using "Ev'ry Day."

32 21 Dec 1938
Timmer: CW Rug Cutters: My files indicate that the reed section included BB JH OH HC.

Hoefsmit: Harry Carney may have been in the studio. He can not be heard on any of the 5 takes.

40 2 Nov 1940
Timmer: I listened again to "Linger Awhile" and also to "My Sunday Gal." If it is BS on "Linger," it is he also on "Sunday"; both pianos sound identical. However, I am still convinced that it is DE in both cases. He plays light handed on these up-tempo and non-bluesy small group recordings. BS is not mentioned on the recording sheet.

41 11 Nov 1940
Timmer: I came to the same conclusion in regard to the take numbers. I assume that "Charlie" on UTD is the genuine take 2. On the recording sheet the title is just listed four times, and the third listing has been released as take 2.

Hoefsmit: If you mean by "genuine" that the number is given to the recording by the recording company, you are quite right. Still I cannot agree with your session in the 4th edition. To reduce the confusion I will give you my final results of another check and double check.

The sleeve notes for Vi/RCA (F) FXM1 7133 are not misleading. They indicate the chronological sequence of the recordings. The sleeve notes are wrong as far as *Ready Eddy* is concerned. So was I in my comment because I accepted the mistake on the sleeve. Your presentation of the session is misleading. You should either use "genuine" take numbers or chronological numbers.

The recording sheet does not give a representation of all the recorded music in the correct sequence.

I give you the contents of the tape of Charles Clavié, in the correct chronological sequence. The take numbers given by the studio to the issued recordings on Bb and UTD are mentioned behind the approximate duration. The whole session appeared later in the same sequence on *The World Of Duke Ellington, Volume 13, RCA (F) FXM1 7133 (Vi)*.

| | | | | |
|-----------------------------|------|----|-----|-------------|
| <i>Charlie The Chulo</i> | 3:10 | -2 | UTD | |
| | 0:40 | | Vi | breakdown |
| | 3:05 | -1 | Bb | |
| <i>Lament For Javanette</i> | 3:07 | | Vi | |
| | 2:50 | -1 | Bb | |
| <i>A Lull At Dawn</i> | 3:37 | | Vi | |
| | 3:23 | | Vi | |
| | 3:24 | -1 | Bb | |
| <i>Ready Eddy</i> | 2:44 | | Vi | |
| | 2:23 | | Vi | breakdown |
| | 0:32 | | Vi | false start |
| | 3:12 | -1 | Bb | |

43 9 Jun 1941
Timmer: According to Jerry Valburn's radio log, KHJ bc "Salute To Canada Lee", Studios KHJ, Los Angeles, CA.

48 first 6/7/8 Oct 1942
Hoefsmit: Correct date is 9 Oct 1942, this is Jubilee bc # 1, see DEMS 98/1-17.

48 second 6/7/8 Oct 1942
Timmer: I see your point and will transfer the sections to late May 1943; would the location be the Hurricane Club or would it be "Fitch's Band Wagon" originating from NBC Studios, NYC?

The remainder of the bc (see addenda on page 595) should remain in place.

Hoefsmit: There are two late May 1943 sessions: one contains three recordings for the Jubilee # 69 bc. That's the one you just replaced to late May 1943. The other one is also from late May 1943 (in WaxWorks as entry 43-52 dated 30May43; in your 4th edition on page 595). It contains a short version of *Perdido; Don't Get Around Much Anymore; A Slip Of The Lip* (not the same as in the former session); a short version of *Things Ain't What They Used To Be* and *Ring Dem Bells*.

Just As Though You Were Here is from Fort Dix, 19Nov42.

The "Fitch's Band Wagon" bc may have been assembled and broadcast through the NBC Studios, it was certainly not the location of recording. As you see the recordings were made on different locations. The FBW bc has been announced as "a special re-broadcast...."

56 third session of Sep 1943
Timmer: This has been confirmed to be from a September bc from the Hurricane Club. The selections are typical for this time slot.

Hoefsmit: But not the soloist: Rex Stewart.

I also do not agree with your time slot. *Nevada* was recorded only twice apart of the recording under discussion: on 4Apr and 6Jun43. *Hayfoot, Strawfoot* 8 times between 28Jul42 and 1May43. *It Can't Be Wrong* was recorded 3 times between 4Apr43 and Jun/Jul43. *It's Been So Long* only once and that was on 18Jun43. A September session would have been for all four selections the last recording as is confirmed by your title index.

56 23 Sep 1943
Timmer: Where can I see that the title is "Design For Jivin"?"

Hoefsmit: I hope Giovanni will see this question.

Design For Jivin also appears on an Earl Hines recording of 26Apr44 (spelled as *Design...*) on Queen Disc 041 (The Dukeless Gang). You have this on page 465 as an Apollo release spelled as *Designed...*

It's a composition by Leonard Feather.

62 3 Jun 1944
Timmer: I would make this "correction" only reluctantly. By adding these titles, the 13 April session would exceed the usual 30-minutes bc schedule. When checking my tapes I found that the supporting documentation dates these two titles to 3 Jun 1944, which sounds not so unlikely, since this session/bc could do with some additional material. Anyway, just a thought. But what makes you so sure that it belongs to 13 April?

Hoefsmit: There is an acetate of the 13Apr44 bc, which contains these two titles: *Tea For Two* before and *Three Cent Stomp* after *Day Dream*. This session (complete) is mentioned in WaxWorks as entry 44-9. Here you can see that both earlier 30' broadcasts on 2 and 7Apr44 also contained 8 selections between the opening *Take The "A" Train* and the closing selection.

Comparing the White Label releases of *Tea For Two* and *Three Cent Stomp* as mentioned in WaxWorks entry 44-33, in DESOR 292 and in your 3Jun44 session learns that they are identical with the acetate of 13Apr.

The 13Apr session, including the two titles *Tea For Two* and *Three Cent Stomp*, is confirmed in the Timme Rosenkranz collection under acetate number 35-11-A and -B.

63 1 Oct 1944

Timmer: I assume that "Oct 1944" was meant, with the selections from BB&B. I tend to agree and have taken it out already.

Hoefsmit: My fault. It should have referred to Oct44.

65 17 Jan 1945

Timmer: The label reference Sb should read Sbm (Sunbeam).

I find the sequence of titles logical: First comes a block of Ellingtonia, followed by a block of titles featuring guest artists. Also my tape confirms the sequence as listed.

Hoefsmit: I can't argue. My tape is different in sequence from the Volonté tape and also from your tape.

66 Jan 1945

Timmer: Has been confirmed as 23 Jan 1945 bc "Jubilee" # 117, Orpheum Auditorium, Los Angeles. The drummer is not SG but SCl. Perhaps we are talking about a different event? What is your breakdown of titles according to dates (1, 8, 15 Jan) and location? I had at a time entered a footnote "the material does not necessarily originate from one event." Perhaps that is the case.

Hoefsmit: I cannot give you a breakdown of the selections into three different recording sessions. As a matter of fact, I must swallow this claim, because I cannot mention my source. I know however that Duke played the Orpheum on 23Jan45 and that Sid Catlett replaced Sonny Greer because Sonny fell and hurt his back.

I have in front of me a survey of all the AFRS broadcasts, given to me by my late friend Ray Knight. The author of the book is unknown to me but the name of the man who supplied the information we are talking about is Dr Ulrich Neuert.

The Jubilee # 117 broadcast was dubbed on 18Jan45 and broadcast on 26May45. Neuert gives as drummer Hillard Brown but I think I hear Sonny Greer who hadn't fallen yet.

73 29 Jun 1945

Timmer: The question is, when was Timme's birthday? I had the material originally listed under 7 Jul 1945 and then changed it to 29 June, because I read somewhere that this was the correct date. (The topic was discussed at length.)

Hoefsmit: I am not aware of this discussion. Even if we know the date of Timme's birthday it's possible that the party didn't coincide with that date.

75 Jul 1945

Timmer: This event has been identified to originate from 29 Jun 1945. (Radio City, NYC, BBC bc).

Hoefsmit: According to Hällström only one program "Sittin' In With The Duke" has been found in the files of the BBC. This was broadcast on 28Dec45. Alistair Cooke mentioned that this was the first of a series of three broadcasts. He gave as location a studio in a building at 5th Avenue. The session is a would-be rehearsal. Other dates mentioned by collectors are Aug45 and early Aug45.

You are free to put this session on 29Jun45 at Radio City, but don't forget to add Al Lucas, who played together with Junior Raglin in *Air Conditioned Jungle*.

I keep the recording of this program in Jul45 until I have heard stronger evidence.

77

20 Aug 1945

Timmer: I disagree: DE can be heard in the background while Stuff Smith and Dexter Gordon are soloing.

Hoefsmit: Are you sure that it's Duke Ellington you hear? I hear also a guitar.

80 & 84 21 Sep & 28 Oct 1945

Giovanni Volonté: I agree with your comment on 21 Sep. The correct date is 21 Oct 1945. You didn't comment on the fact that the first selection of this session is identical with the last selection of 28 Oct 1945. To say it in other words: the first title on page 80 is the same as the last one on page 84. Both versions are not complete. The one on *Giants Of Jazz* is longer than the one on *Joyce*.

81 28 Sep 1945

Timmer: I have a continuous tape of this date, including *Fickle Fling* and *Autumn Serenade*. How did you come to the conclusion that it belongs to the 29 Sep session.

Hoefsmit: I have the same tape, but it is not continuous. It is interrupted as indicated in WaxWorks 45-74 (see DEMS 88/4-8). The 5 remaining titles stay together as indicated in DESOR 358 but now on 28Sep45.

I do not put *Fickle Fling* and *Autumn Serenade* in the 29 Sep session, but I combine both titles with the only remaining selection of the 29 Sep session (*Stomp, Look And Listen*) after having deleted two titles from that three title session in your book on 29 Sep and I bring the new three title session to Fall 1945 after 13 October, as suggested in my comment on 29 Sep 1945. (See my comments page 16)

I advice to do so because I have another tape with these three titles connected, see DESOR 360. Comparison of *Fickle Fling* and *Autumn Serenade* learned that they are identical with your (and my interrupted) 28Sep tape. Because I don't hear Ray Nance in *Stomp, Look And Listen*, I have decided to put it at least after 1Oct45.

89 16 Jan 1946

Timmer: For *C-Jam Blues* Woody Herman & His Orchestra have been added and that includes Flip Phillips.

Hoefsmit: OK.

90 20 Apr 1946

Timmer: I am certain that BS plays on *Sono*.

Hoefsmit: I have listened again to the 6 different recordings we both have. I don't see the slightest reason to credit Billy for the 20Apr version and Duke for the other five versions (as you did and I agree with). The fact that Jerry Valburn indicates on DETS 34 that Billy Strayhorn is the soloist at the beginning of *Sono* of 20Apr is due to the fact that Billy ended his background piano playing behind Duke's Bond-promo at the same moment that Harry Carney started with *Sono*. *Sono* has no piano introduction.

The 18May and 6Jul version (on DETS 37 and 40) both sound rather Billy Strayhorn like. But on DETS 37, Jerry Valburn credited Duke as the soloist at the end of *Sono*.

On DETS 40 there can be no doubt about the piano-player. After *Sono* Hank Weaver said: "Now there goes Billy Strayhorn to the piano and here comes Duke to the mike...."

91 27 Apr 1946

Timmer: I agree, on *I Can't Believe You're In Love With Me* is Billy Strayhorn at the piano. On *Jennie* a piano is not audible. Since Duke announced the music, which started right away, I presume that Billy stayed at the piano.

Hoefsmit: Duke didn't announce the music. That was announced by the (unknown) speaker. But I can use your argument. Almost immediately after *Jennie* comes the introduction to *I'm A Lucky So And So* with Duke at the piano.

- 92 25 May 1946
 Timmer: I can hear Billy Strayhorn on *Summertime*.
 Hoefsmit: I can't. It's definitely Ellington. Listen to the other recordings of *Summertime*. It's the same piano player.
- 92 8 Jun 1946
 Timmer: It's Billy Strayhorn on *Lover Man*.
 Hoefsmit: You may be right but I hear Ellington.
- 93 6 Jul 1946
 Timmer: Billy Strayhorn is on *Laughin' At The Outside*.
 Hoefsmit: If you want to hear *Laughin' At The Outside* by Billy Strayhorn, listen to the 18 May 46 version on DETS 37. This is a very different (instrumental) arrangement. The 6 Jul 46 (vocal version) on DETS 40 has Duke at the piano.
- 95 3 Aug 1946
 Timmer: I believe that Duke took over the piano chair on *Hollywood Hangover* right after the introductory chords (by Billy Strayhorn).
 Hoefsmit: You may be right, but since there is hardly any piano-playing heard after the introductory chords (by Billy Strayhorn), I prefer to credit Billy. *Hollywood Hangover* always started with a piano introduction and although Duke was still working on that intro (listen to 27 Apr 46 and 24 Aug 46) this time (3 Aug 46) it wasn't him.
- 96 17 Aug 1946
 Timmer: It is indeed Duke Ellington on *Day Dream*, but *Cynthia's In Love* got Billy Strayhorn's pearly runs. On *Take The "A" Train* no piano is audible, but let's assume it's the ghost of Duke Ellington.
 Hoefsmit: I agree with you but not because the pearly runs. Duke could play very pearly himself. I'm convinced that you're right because a week later Billy wasn't present in Culver City and *Cynthia's In Love* was played without a piano. It simply wasn't on Duke's repertoire. There are no other recordings available of *Cynthia's In Love* to compare.
- 96 26 Aug 1946
 Timmer: The recording sheet stipulates 4 trumpets. I presume it is minus Cat Anderson and minus Francis Williams.
 Hoefsmit: I can't tell. I have 5 trumpets in my files. Maybe Nance was credited as a cornet-player or as a vocalist.
- 100 18 Dec 1946
 Timmer: It's Duke Ellington on *Lover Man*.
 Hoefsmit: I agree with you in spite of the pearly piano-playing. I have listened to the 27 Nov 48 and was convinced. Don't you think you should correct the piano-player in *Lover Man* on 8 Jun 1945 (being Duke instead of Billy)?
- 1946
 Timmer: I have now a list of the 25 titles and Medley for the 1946 Princeton concert. They resemble almost completely those of the 19 April 1947 concert at Cornell, although the sequence is different. The similarity could speak for the authenticity of the Princeton tape, since the band had a repertoire for concerts performances, which would be maintained throughout the season. (Point in case the European tours, where the performances were also almost identical.) However, since I was unable to obtain a copy of the tape or otherwise listen to it, I am hesitant to list the event.
 Hoefsmit: That is very wise. I cannot even find this Princeton concert in my files of "fakes." There is no concert in Princeton known in the 1946 itinerary. That the sequence is different from the Cornell concert does not mean that the recordings are different. The Cornell concert was "issued" among the students on a great number of discs and the correct sequence has never been established.
- 104 23/24 Aug 1947
 Timmer: Why do you doubt this entry and the authenticity of the tape? The fact that you don't have a copy should not be reason enough. Its similarities with the concert at the Hollywood Bowl on 31 Aug 1947 should not be a deterrent either (see the above). Both concerts are from the same time period.
 Hoefsmit: I have many reasons. The fact that nobody has a copy is one. The fact that a tape has similarities with another concert is in many cases because they are partly identical. It has no sense to list a tape which does not exist. You have thrown it away! If I could have listened to it, I am sure I could have told you where it came from. The most important reason is my principle not to confirm a recording if I haven't been able to check and double check the tape and even then it happens sometimes that I make a mistake.
- 106 1 Oct 1947
 Timmer: *Change My Ways*: Are you trying to tell me that the original Co release was take -2? I have only Co 1-331 which has no master number information, but was always believed to be take -1.
 Hoefsmit: This question can best be answered by my late friend Ove Wilson. I asked him the same question long ago.
 Ove Wilson: Co 1-331 has matrix number HCO2665-2.
 Hoefsmit: See also DEMS 83/2-1 and 84/3-2.
 In the 1 Oct 47 session Ray Nance played the trumpet.
 In the 6 Oct 47 session he played the violin.
- 111 1 Oct 1947
 Timmer: *Change My Ways*: Are you trying to tell me that the original Co release was take -2? I have only Co 1-331 which has no master number information, but was always believed to be take -1.
 Hoefsmit: This question can best be answered by my late friend Ove Wilson. I asked him the same question a long time ago.
 Ove Wilson: Co 1-331 has matrix number HCO2665-2.
 Hoefsmit: See also DEMS 83/2-1 and 84/3-2.
 In the 1 Oct 47 session Ray Nance played the trumpet.
 In the 6 Oct 47 session he played the violin.
- 115 second 1 Sep 1949
 Timmer: The second comment on 1 Sep 1949 is wrongly dated due to a typing error: it should read 22 Dec 1949.
 Hoefsmit: You're right. I'm sorry.
- 116 10 Jun 1950
 Timmer: Not only the venue needs to be corrected: ? Musikhalle, Hamburg, but also the date: prob. 29 May 1950.
 Hoefsmit: I'm not sure, see DEMS 97/3-18.
- 117 20 Sep 1950
 Timmer: WMCA bc from the Apollo Theatre.
 Hoefsmit: I'm not saying that it's impossible. It was closing night at the Apollo Theatre alright, but I cannot confirm this session. You are the only collector who has it (or don't you have it?)
- 117 21 Sep 1950
 Timmer: Edward Duke is a pseudonym of Duke Ellington, and there is no doubt in my mind: just listen to the music. I have stated that already at the bottom of page XXI of my book under Pseudonyms.
 Hoefsmit: I wasn't expecting that you would choose a pseudonym for Duke Ellington if you were convinced that you heard him play the piano. Otherwise I would have looked in your list of pseudonyms. I suggest you give him back his own initials to prevent confusion.

118 3 Oct 1950
Timner: I did not intend to make WMSl a drummer. He is on bass and there is an unidentified (dr) on the set.
Hoefsmit: Point taken.

118 20 Nov 1950
Bob Rickles: I heard Al Hibbler tell Phil Schaap that Jo Jones was the drummer on *Build That Railroad*. Sonny Greer could well have been the drummer on the other two numbers. I know that Hibbler is sightless, but he was there.

Continuation of the Comments on Timner's 4th edition

120 5 May 1951
Locate this session between 21Jun and 30Jun, the period Duke played at Birdland. Delete Fats Ford.

120 18 May 1951
Billy Strayhorn only played in *Indian Summer*. The other three selections are by Ellington.

122 9 Jun 1951
I cannot confirm the first session, DE talking.

122 Jun 1951
Delete this session. All titles belong to and are mentioned in the Timner session of 5May51, which should be placed between 21Jun and 30Jun. See also my comments on the 3rd edition.

122 5-11 Jun 1951
Mood Indigo and *Ting-A-Ling* are identical with 5Jun51. *Caravan* appeared only once in the VoA programmes (41/42).

123 7 Aug 1951
Add Cat Anderson.
The issued recording of *Rock-Skipin' At The Blue Note* on Columbia received take-number -1.

124 19 Aug 1951
Add Cat Anderson. Delete Dick Vance.

124 15 Nov 1951
Listening to this recording makes me believe that Duke's band only played in *Love You Madly* with Cat Anderson in the background. The piano doesn't sound very Dukish.

124 7 Dec 1951
Harlem on Columbia is edited. The greatest part is the beginning of take -1, followed by a short part of take -3. The coda is the last of a series of un-numbered coda's, recorded before take -1.

124 11 Dec 1951
Delete Francis Williams and add Ray Nance.
The take number for *Blues At Sundown* on Columbia is -1. The take number of 47267 on UtD is unknown. The take number for "The Controversial Suite" on Columbia is -3. On UTD it is 47269-2.
The first release of *Vagabonds* -6 was Franklin Mint 4002. The take number of 47271 on UtD is unknown. Also 47272 on UtD: take-number unknown.

124 31 Dec 1951
Delete this session. The 6 selections belong to and are mentioned in the session of 1Jan53 on page 131.

125 first 1951
This session is recorded at an unidentified Fraternity House in Madison, probably on 23May53.
We are convinced that Jimmy Hamilton didn't play the piano. The unidentified title by Billy Strayhorn was *Drawing Room Blues*.

125 second 1951
Timner: When making the corrections to the 18 Jul 1950 session on my page 117, I noticed that the second entry "1951" on this page 125 has become superfluous.
Hoefsmit: OK. Let's delete it.

125 5 Jan 1952
Pilkington: Although tapes are apparently in existence this date is questionable. The New York Times 30 Dec 51, page 8-X listing, titled "Concerts and Opera programs of the week," details the following:

Carnegie Hall - Saturday, 5 Jan 52

11:00 a.m. Philharmonic Symphony - Young Peoples Concert conducted by Igor Buketoff.

8:30 p.m. U.S. Military Academy Band and the West Point Glee Club.

Duke Ellington is not mentioned at this venue on this date.

Metropolitan Opera House - Saturday, 5 Jan 52

1:30 p.m. *Götterdämmerung*

8:30 p.m. *La Bohème*

Obviously no mention of Duke Ellington.

I have been unable to substantiate this alleged NAACP Benefit Concert with the Schomberg Centre in NYC.

Timner: Jerry Valburn has a poster announcing this concert and confirms that it has taken place; tape exists.

Hoefsmit: The location was the Metropolitan Opera House because the Carnegie Hall was too small, as Phil Schaap explained in his presentation for "Ellington '86" at Rutgers University.

We all have *Sophisticated Lady* before *Perdido*.

Can we make an exchange against your *Do Nothin' Till You Hear From Me* and *Once There Lived A Fool*? Nobody has these two selections. Do you have them? I will gladly believe that it was played, but was it recorded? That's the question.

125 14 Mar 1952
As far as I know, only from *Mood Indigo* is an edited version known. I have not found different versions of *Sophisticated Lady*, nor of *Solitude*. See DEMS 82/5-3.

126 22 Mar 1952
No recording has survived from any one of the two performances of *Take The "A" Train*. Although the closing one has been claimed in DEMS 85/2-5, it was never found.

127 29 Apr 1952
I have in my files the same 41 recorded selections but I have them divided in three sessions: the argument is given in a note by Timner: the presence of Willie Smith or Hilton Jefferson.

I have a session in Mar52, unknown location, dance date with the following 27 titles: *Primpin' For The Prom* and the following 6 titles, *Mood Indigo* and the following 13 titles, *Lady Of The Lavender Mist* and the following 2 titles, *Fancy Dan* and the following 2 titles.

I have a session with only *I Love My Lovin' Lover* from an unknown US broadcast in probably Spring 1952.

The remaining 13 titles are indeed from 29Apr52.

The Hamilton composition *W.C.* (which stands for Willie Cook) is the same as *Moonstone*.

127 p. Jun 1952
The "C" *Jam Blues* should be put in the 8Nov52 Mercer recording session with 3 other selections, still to encounter. When I arrive at that session on page 129 I will give it in full. This p. Jun 1952 session should be deleted.

| | | | |
|--|----------------|--|------------------------|
| 127/128 | 30 Jun 1952 | 130/131 | Nov 1952 |
| <p>Add to the personnel for <i>I Love My Lovin' Lover</i> Quentin Jackson. This was a private recording session at the Columbia Studio on 30th Street. <i>Take The "A" Train</i> received the matrix-number CO 47484. Later the recording was bought by Columbia and received another matrix-number: CO 48343. We are very doubtful about the take numbers in this session.</p> | | <p>Replace Ed Shaughnessy by Louie Bellson. <i>Perdido, The Mooche</i> and <i>How High The Moon</i> are identical with 20Nov52.</p> | |
| 128 | 1 Jul 1952 | 131 | Dec 1952 |
| <p><i>Blues and Body And Soul</i> should be placed in the Mercer recording session of 8Nov52.</p> | | <p>I cannot confirm this session. Duke played at the Apollo on 12Dec52 alright, but I know nothing of a recording.</p> | |
| 128 | 25 Jul 1952 | 131 | 29 Dec 1952 |
| <p>The unidentified title consists of a couple of instrumental rehearsals of <i>She</i>.</p> | | <p>Wendell Marshall was on bass. Louie Bellson was out. Jimmy Grissom did the vocal in <i>Do Nothin' Till You Hear From Me, Follow Me</i> and <i>Solitude</i> and he played the drums. <i>New York City Blues</i> is played by Duke and Wendell Marshall alone.</p> | |
| 128 | 1 Aug 1952 | 132 | 1 Feb 1953 |
| <p>I have this session on 1Aug. More important: Cat Anderson was out.</p> | | <p>Delete Ray Nance.</p> | |
| 129 | 19-25 Sep 1952 | 132 | 2 Feb 1953 |
| <p>I suspect that <i>Take The "A" Train</i> was taken from an earlier occasion.</p> | | <p>In my files, the 2Feb session contained also the selection in Timmer on 3Feb.</p> | |
| 129 | 8 Oct 1952 | 132 | 3 Feb 1953 |
| <p><i>Skin Deep</i> should be placed in the Mercer recording session of 8Nov52. Delete the 8 Oct 1952 session.</p> | | <p><i>I Can't Get Started</i> is from a telecast on 8Feb53. The bass player is not identified. The rest of this session belongs to the 2Feb broadcast. See my comments on the 3rd edition.</p> | |
| 129 | 8 Nov 1952 | 132 | 3 Feb 1953 |
| <p>This session has 4 selections: <i>Skin Deep</i> which came from 8Oct52. <i>Blues and Body And Soul</i>, coming from 1Jul52 and <i>The "C" Jam Blues</i> from p.Jun52. It was a private recording session. <i>The "C" Jam Blues</i> was not sold, but the rest of the session was purchased by Columbia on 8Dec52. That date was mentioned on the cover of the CD Col CK 40836 as recording date. Also the date of 12Aug52 (European way of writing 8Dec52) showed up.</p> | | <p>Add Wendell Marshall. Oscar Pettiford only played on cello in <i>All Of Me</i> and <i>Perdido</i>. Juan Tizol was not present. <i>She Moved</i> is the same as <i>Ballin' The Blues</i> and it has many more subtitles (see 9Apr53 on your page 134).</p> | |
| 129 | 14 Nov 1952 | 133 | 22 Mar 1953 |
| <p>Although the last group of 3 selections of the first concert (<i>V.I.P.'s Boogie, Jam With Sam</i> and <i>Skin Deep</i>) are mentioned in the liner notes of FDC as being performed, the recordings were never found.</p> | | <p>Add Wendell Marshall.</p> | |
| 130 | 20 Nov 1952 | 133/134 | 22 Mar 1953 |
| <p>Benny Aasland is convinced that Louie Bellson was replaced by Ed Shaughnessy because Louie married on 19 November in London with Pearl Bailey. Also Klaus Stratemann (page347) claims that Louie returned from his honeymoon on 19Dec52. Listening to <i>How High The Moon, Lullaby Of Birdland</i> and <i>Perdido</i> convinced me that Louie was back in time.</p> | | <p>I suspect a typo has been made: I have <i>Ballin' The Blues</i> where you have <i>Beale Street Blues</i>.</p> | |
| 130 | 22 Nov 1952 | 134 | 9 Apr 1953 |
| <p>Listening to <i>Smada, Rockin' In Rhythm</i> and <i>Jam With Sam</i> convinced me that Louis Bellson was back in the band, returned from his ultra short honeymoon. Cat Anderson is out.</p> | | <p>Billy Strayhorn played in <i>Boo-Dah</i>.</p> | |
| 130 | 24 Nov 1952 | 136/137 | 17&24 Jul & 1 Aug 1953 |
| <p>Replace Ed Shaughnessy by Louie Bellson. Cat Anderson is out.</p> | | <p>Daniel Caine in Jazz Journal International, December 1992: Duke left the Blue Note on 2 July 1953. Pilkington: 24 Jul 1953 is an open date in the itinerary. On 1 Aug 1953, Duke was at the Palace Theatre in Pittsburgh, see Variety 29 Jul 1953, page 108. Aasland in DEMS bulletin 89/3-5: The broadcasts of 17&24 Jul53 on DETS 48 and the one of 1 Aug53 were transcribed. The location is The Blue Note in Chicago, the recording dates are unknown. Jerry Valburn in DEMS 93/4-6 discussing the 17Jul53 bc on DETS 48: The NBC acetates show the date and the location as the Blue Note. As far as the claim that they had been pre-recorded by NBC in June while the band was performing at the B.N., this has not been confirmed. Hoefsmit: Listen to the announcements introducing and closing the three broadcasts on DETS 48 and 49. Each time the broadcast is referred to as coming from the Blue Note and being transcribed as Benny Aasland noticed back in 1989.</p> | |
| 130 | 28 Nov 1952 | 138 | 5 Dec 1953 |
| <p>Replace Ed Shaughnessy by Louie Bellson. Correct date is 26Nov52, closing night.</p> | | <p>Billy Strayhorn played in <i>Ultra Deluxe</i>.</p> | |
| 130 | Nov 1952 | 138 | 11 Dec 1953 |
| <p>Why have you dropped the single title session of Nov52, mentioned in the 3rd edition on page 131. Title is <i>Rock Skippin' At The Blue Note</i>. This originated from a broadcast titled "Jam And Jive." We have not yet discovered that it came from another session, although we made a great number of comparisons. Have you discovered the source?</p> | | <p>The bassist is Wendell Marshall. The drummer is Dave Black. The first selection, <i>Take The "A" Train</i> is not by Ellington.</p> | |

139 21 Dec 1953

Waxworks mentioned that Duke Ellington played "the lead" in "Ultra De Luxe" and that Billy Strayhorn took over. "Very probably" in DEMS 97/1-2.

In the Smithsonian collection is a Capitol 33^{1/3} RPM, 12" disc with as first selection: *Gorillas & Peacocks*. The other four selections are the same as those who have the matrix-numbers: 288, 289, 291 and 292. It's safe to say that *Gorillas & Peacocks* was the title given to *Ultra Deluxe*. Although I don't deny that a gorilla is an ape, I advice to reject the subtitle *Apes And Peacocks*, because that is a movement of the Queen's Suite.

139 p. late Dec 1953

Delete this session. It is the same as on pages 130/131.

140 4 Feb 1954

Include the session in Hamilton, Canada issued on the double CD Radiex Music RDX-1000. See DEMS 95/2-1.

140 29 Apr 1954

We can still not confirm *Satin Doll* between *Jam With Sam* and *Things Ain't What They Used To Be*. See my comments on the 3rd edition.

141 1 and 2 May 1954

Duke was on 1May54 in Seattle at the Trianon Ballroom (see Seattle Times of 30Apr54). Combine both sessions. I have first the selections of your 2 May session, followed by those of your 1 May session in the same sequence on 1May54.

This is one of the few errors in Stratemann. He mixed up the locations for 1 and 2May54. The location on 2May54 was the Everglades at Olympia, WA but no recordings of that performance have been made or have survived.

143 1 Sep 1954

Billy Strayhorn didn't play in *Smile*. It was Duke.

144 31 Dec 1954

The last selection, the piano solo, is *Chile Bowl* played by the whole band.

145 16 Apr 1955

Don Shirley only played *New World A-Comin'*. *Night Creature* was played by Duke. *Harlem* has no piano part.

145 19 May 1955

Hans Kalter: *So Long* on UTD is different from Mosaic. There must have been two different takes.

Luciano Massagli: Hans Kalter is right. See DEMS 97/1-2 and 97/2-12.

147 6 Nov 1955

Correct date is 13Dec55.

148 31 Dec 1955

Take The "A" Train, I Let A Song Go Out Of My Heart/Don't Get Around Much Anymore, Rock Skippin' At The Blue Note and *Things Ain't What They Used To Be* are from a broadcast of 31Dec52.

148 1 Jan 1956

I cannot confirm this session. I have never heard or seen it. Because of the selection *Feetbone* it would be extremely easy to determine whether it is a "fresh" session or not. Anybody who has this tape is invited to send me a copy for identification.

The band was free on New Years Day.

The stockpile sessions.

Although it happened earlier that Duke rented a studio and made recordings on his own account, the next session is mostly considered to be the oldest stockpile session.

Checking Timmer's reports it struck me that he sometimes gave certain takes a new number. It has happened that a recording was not preceded by someone shouting the

next take-number. It also happened that this someone skipped a number. It also happened that he mentioned the same number twice, mostly if the first attempt was a false start. It is my conviction that we should use the numbers as mentioned in the studio and recorded on tape if any. Otherwise it would be even more complicated to find these takes among the many almost identical recordings. It is essential if the numbers should be used as control numbers as suggested by Timmer. With this in mind I continue commenting on Timmer's 4th edition.

148 3 Jan 1956

There are only two rehearsal takes of *Leotard* (=Blue Rose).

Between take -1 and take -3 of *Discontented* are only some rehearsal sounds, not at all a complete take -2.

Carnegie Blues is played by Hodges and Strayhorn.

The trumpet in *Blues Improvisation* is Ray Nance.

Just Scratchin' The Surface take -6 does not exist. Take -5 is complete, issued on WEA but only the very first unnumbered run-down of this selection is on Azure.

After a few short rehearsals of *Long Time Blues* comes take -1. During copying the tape, something went wrong with the speed in chorus 17. That's why there is a copy stopping at chorus 18 and another copy starting with chorus 14 and ending in the last chorus, number 19.

The issued version on LMR/WEA stops just before the end of chorus 15.

149 22 Jan 1956

Paul Gonsalves was not present.

150 7+8 Feb 1956

The notes are not correct: Only the *Unbooted Character* on Guest Star 1427 is edited.

What was the case with *Summertime*? The *Overture* on the Bethlehem LP BCP-6009 titled "Porgy And Bess" total length 1:28 started with what was claimed a short piece by Russ Garcia and his Orchestra. After 1:02 we hear the last part of *Summertime* taken from the recording of 7/8Feb56. That part consisted of 8 bars pass by the band, the 3rd chorus by Cat Anderson followed by the closing 2 bars coda by Cat and the band. The next item on this "Porgy And Bess" album is titled *Summertime* and claimed to be sung by Betty Roché. No band is mentioned. It may very well be Betty, but it is certainly not Duke. See also my comments on 3rd edition (reference page 156 – prob. 1956/1957) on page 12.

150 18 Mar 1956

Between take -8 and take -10 of *Blue Rose* are no rehearsals.

Take -8 of *Short Sheet Cluster* is complete. Take -9 has not been mentioned. There are only a few seconds of rehearsal sounds.

The three "takes" of *Uncontrived* were not numbered. The only complete take is preceded by first a rehearsal, followed by a false start.

150 19 Mar 1956

I must apologise. I am the source of this error. I didn't check. I thought that on the Verve album, Ella sings Duke's songbook, *Portrait of Ella Fitzgerald* was the last selection on the last side. When I heard this *March 19th Blues* I said to myself this is the last part of *Portrait of Ella Fitzgerald* because this is the end of the record. No harm was done until I published my "finding" without checking. I've learned my lesson. Only *22 Cent Stomp* is a correct subtitle for *March 19th Blues*.

151 19 Mar 1956

Ray Nance wasn't there. You hear Clark Terry on fluegelhorn.

- 151 14 Apr 1956
Ray Nance left in March and was replaced by Jesse Drakes until 10Apr. Felix "Phil" Edmond Barboza replaced Ray Nance during the stay at Basin Street East (10-15Apr). See DEMS 93/2-6.
Klaus Stratemann, page 363, gives us Johnny Hartman as vocalist but we hear Jimmy Grissom on the tape.
The correct title is *Saturday Night At Basin Street*.
On my tape *The Mooche* is not complete and *Take The "A" Train* is missing as if the broadcast came to an end. Is your tape complete?
- 152 7 Jul 1956
Ray Nance, Clark Terry, Jimmy Hamilton and Jimmy Woode arrived after the first group of three numbers, in which Jimmy Woode was replaced by an unknown bassist.
- 152 10 Jul 1956
Klaus Stratemann has this spelling of the conductor's name: Frank Brief. See page 364.
- 154 21 Jul 1956
I don't think that one should say that *The "E" and "D" Blues* is the same as *Saturday Night At Basin Street*, although it's correct to say that *Saturday Night At Basin Street* is the same as *The "E" and "D" Blues*. On Saturday night the 14th of April Duke played at Basin Street East *The "E" And "D" Blues* and when the announcer asked him for the title, he gave for that single occasion *Saturday Night At Basin Street*. This doesn't make it a subtitle that should be carried with the main title all the way through the discography. Besides there are more subtitles like *22 Cent Stomp*, from with I welcome the rejection because it has never been played with that title by Duke.
- 155 1 Aug 1956
Klaus Stratemann has this spelling of the director's name: Russ Case. See page 365.
- 155 7 Aug 1956
CO56566-5 is issued on several of my Columbia, CBS and Philips releases as *Half The Fun*. I have never heard of *Lately*. Do you have a commercial release with this title?
Why this time not included the unknown takes -2, -3 and -4? If the reason is that they were not played at all, there are many take numbers in Timmer which should be deleted for the same reason, even in this session.
- 155 9 Sep 1956
Art Pilkington: Town Casino, Buffalo NY. No record of this gig but the band did play this venue 16 Sep 1956 with a broadcast via WHLD, Niagara Falls, NY with MC Joe Rico per Buffalo Courier Express, 16 Sep 1956.
Giovanni Volonté: Add Rick Henderson.
- 156/160 **A Drum Is A Woman** 1956/1957
From recordings, made at 8 different session, three different versions were compiled: the telecast for US Steel and two different LPs. In the new DESOR 99, there will be a cross reference between the recording sessions and the final versions. We skip the "A Drum Is A Woman" recordings in Timmer. In only a short while all the information will be available in the New DESOR 99.
- 157 18 Nov 1956
I cannot confirm the interview by Dorothy Fuldheim (which doesn't mean that I deny the existence).
- 158 6 Dec 1956
Pretty Girl should be rejected as title. The correct title prior to *The Star Crossed Lovers* and for the same composition is *Pretty Little Girl*. Compare with the Verve recording of the Johnny Hodges group on 8Sep55, documented in Timmer 4th edition on page 479.

- The fact that *Pretty Girl* was used as title on the cover of UTD doesn't make it the correct title. *Pretty Girl* is a composition by Rick Henderson which was recorded by Ellington on 5May71 (in Timmer on 6May71).
To increase the confusion: *Dreamy Sort Of Thing* from 20Jun60 is called in the Ledgers of the American Federation Of Musicians: *Pretty Girl - Angello Theme*. It is different from the Rick Henderson originals *Pretty Girl* and *Dreaming By The Fire* from 6May71.
- 159 1 Jan 1957
The sequence of both broadcasts is wrong. The first programme (5 titles), a NBC bc came on the air a few minutes before midnight in Chicago. The second (7 titles), a CBS bc ended just before midnight in the Rocky Mountains. (Listen to the announcers and think of the time-zones).
- 160 29 Jan 1957
Give the following selections the following sequence numbers: *Satin Doll* 1216-3; *Love You Madly* 1216-4.
- 160 Jan 1957
Give the 5 selections the following sequence numbers: 1216-2; 1216-5; 1217-3; 1216-6 and 1216-7.
- 160 Feb 1957
Give the 6 selections the following sequence numbers: 1216-8; 1217-1; 1217-2; 1217-3; 1217-4. These numbers were found on the tape boxes.
Now you can assemble two sessions. I have them both in February. The dates are not confirmed. It has been believed for quite some time that these selections were made on 16 and 17 December (1956) because of the sequence numbers.
You will notice that *Jump For Joy* on RDB and on Az have the same sequence number. That's right. I have used the Danish Radio recordings for making the Azure cassettes.
- 161 15 Mar 1957
The name is spelled Murrow.
- 161 20 Mar 1957
Benny Aasland: The recording date of the *Piano Improvisations* is 13Mar57.
Hoefsmiit: There are now six different ways of numbering the *Piano Improvisations*. Two in DEMS 85/1-8, two by CBS, one by UTD and one by Timmer. There are however only four different themes to be enjoyed. The two recordings on UTD are two different takes of the same theme.
Part I in Timmer is Part 1 with track number -1 in DEMS and Part 1 on UTD.
Part II in Timmer is Part 1 with track number -2 in DEMS, Part 1 on CBS 88653 and Part 2 on UTD.
Part III in Timmer is Part 2 with track number -4 in DEMS, Part 2 on CBS 88653 and Part 1 on CBS 88219.
Part IV in Timmer is Part 3 with track number -5 in DEMS, Part 3 on CBS 88653 and Part 2 on CBS 88219.
Part V in Timmer is Part 6 with track number -6 in DEMS, Part 4 on CBS 88653 and Part 3 on CBS 88219.
Part III in Timmer is called "take -2" in the studio.
Part V in Timmer is *Bitches Ball*, the piano-interlude early in "Beige" from B,B&B. See Mark Tucker's "Ellington The Early Years," pages 39-41.
- 162 Apr1957
I have never heard or seen a sign of the three Birdland sessions of Apr 57, not even in Timmer 3rd edition. I will be happy to find the sources or to declare that they are genuine by comparing the selections with all possible candidates. *Cop Out* and *Rock City Rock* will make my task easy. If anybody has a copy of this session, please send it to me at DEMS. Even if it isn't "fresh" I will be happy to make exchanges. But as long as it has not been scrupulously checked I cannot confirm it as being genuine.

- 163 3 May 1957
See my comments on *Pretty Girl* on entry 6 Dec 1956.
- 163 8 May 1957
The origin of *On Credit* must be *Pomegranate*. The title sounds the same and Margaret Tynes and Ozzie Bailey actually sang in *Pomegranate*.
- 163 1 Jun 1957
Stompin' At The Savoy is preceded by a piano introduction based on *Mr Gentle And Mr Cool*. I guess that this introduction has been mistakenly identified as *Jazz Festival Jazz*. Why not listen again?
- 164 25 Jun 1957
Giovanni Volonté: In *I Got It Bad* Billy Strayhorn replaced Ellington.
- 164 26 Jun 1957
Coleman Hawkins has nothing to do with this session.
- 164 27 Jun 1957
Frank Foster has nothing to do with this session. Five of the 12 rehearsal recordings of *Chelsea Bridge* have been issued on a 16 CD set Verve 314519839. Among the rehearsals are not more than three complete takes. One of which must be the same as 21066 alt.
- 164 27 Jul 1957
Giovanni Volonté: Ray Nance is out.
- 165 29 Jul 1957
Why this time Jimmy Grissom credited for *Solitude* in the Medley and not Ray Nance for *It Don't Mean A Thing?*
- 165 Aug 1957
Again a totally unexpected session between 24 Aug and 31 Aug, not even in Timmer's 3rd edition. *Pomegranate* is the key for identification. See my comment on Apr 1957.
- 165 Sep 1957
I can confirm this interview. Frank Evans interviewed Duke in Los Angeles on 19 Mar 59. From this recording 14 minutes survived. Frank promoted the Duke Ellington Jazz Society. This was a pre-recording for a broadcast through KRAM on a later date. This later date might have been Sep 59 (57 with a typo). See also Timmer page 183 entry Feb 1959. See also Klaus Stratemann page 400. There is also an interview by Frank Evans from 23 Sep 1957 mentioned in Klaus Stratemann, page 378. I do not have a recording of that interview. One needs to listen to the tape to establish the date of the recording. In my copy, Duke talks about his tour to Europe, organised by Norman Granz. This must have been the 1958 tour. In 1950 Granz was not yet involved.
- 165/166 2 Sep 1957
Delete Billy Strayhorn from this session. He appeared and played on 3 Oct as you point out yourself. See for matrix-number DEMS 94/1-5.
- 166 9 Sep 1957
Giovanni Volonté: Britt Woodman is out. Hoefsmit: *Autumn Leaves* is issued on the CD Col CK 66372 (Duke Ellington And His Great Vocalists). See DEMS 98/3-13/1.
- 166 28 Sep 1957
On my tape is not a trace of *Diminuendo And Crescendo In Blue*. I can confirm the period 23/29 Sep 57 but not the exact date of the 28th.
- 167 10 Oct 1957
I cannot confirm the existence of the third takes of *Willow Weep For Me* and *Where Or When*.
- 168 25 Nov 1957
Giovanni Volonté: Add Andres Ford and Rick Henderson.
- 168 2 Dec 1957
Giovanni Volonté: Delete Harold Baker, add Clark Terry and Rick Henderson. Hoefsmit: *March 19th Blues* is not the same as *Slamar In D Flat*. The errors originated from the liner notes by Leonard Feather for the Mercer Ellington CD "Digital Duke." Leonard quoted Mercer in telling that 22 *Cent Stomp* was earlier an un-released composition called *Slamar In D Flat*. Since 22 *Cent Stomp* is in reality the same as *March 19th Blues*, the circle is closed. *Slamar In D Flat* became later known as *Rondelet*.
- 168 25 Nov 1957
Giovanni Volonté: Add Clark Terry.
- 169 1 Jan 1958
The second and fourth selection are both *Such Sweet Thunder*.
- 169 22 Jan 1958
Giovanni Volonté: Add Clark Terry. Hoefsmit: The released version of *Diminuendo And Crescendo In Blue* on the Souvenir Record is missing the *Wailing Interval*.
- 169 5 Feb 1958
The last rehearsal (*Come Sunday*) was complete. The location is definitely not Radio Recorders Studio. The recording is made with amateur equipment in a private room with open windows. I guess that this recording is made shortly before the 11 Feb 58 session.
- 170 11 Feb 1958
I suspect that the rehearsals are the same as in the previous session. I can't confirm them.
- 170 12 Feb 1958
I suspect that the a cappella version of *Come Sunday* is one of the complete rehearsals on page 169, although I am puzzled because of the matrix-number.
- 170 4 Mar 1958
The opening title, *Where Or When*, is not issued. You can call the encore after the first *One O'Clock Jump* on WEA again *One O'Clock Jump*, or *Blow By Blow*, that's up to you. There is however only room for one, titled *Wailing Interval* on SAJA. I suggest to delete the one on Koala. Koala does not have any of these selections.
- 171 5 Mar 1958
Frivolous Banta is issued on Koala 14157. The last selection, *Mood Indigo*, is issued on SAJA 91230-2 hidden between track 8 and 9.
- 171 31 Mar 1958
Add Johnny Hodges.
- 172 24 Apr 1958
CBS 88653 has the same spliced version of take -6 and take -7 of *Lullaby Of Birdland* as Franklin Mint.
- 172 27 Jun 1958
We believe that the whole band was present with the exception of Ellington who was replaced by Billy Strayhorn.
- 173 3 Jul 1958
In the meantime the whole concert is on a double CD.
- 173 18 Jul 1958
Delete Francis Williams. Replace Jimmy Woode by Oscar Pettiford, who played during the whole concert.
- 174 6 Aug 1958
Delete Taft Jordan. Add Clark Terry.
- 174 6 Aug 1958
Delete Bill Graham.

-
- 174 6 Sep 1958
Daniel Caine: Duke was at the Blue Note from 2 until 29Jun and from 17Dec58 until 4Jan59. Either the location is wrong or the date. Is this again a pre-recorded broadcast?
Hoefsmit: This is again the usual mistake, caused by the fact that the Americans and European write dates differently. This session is from 9Jun58.
Add Willie Cook and delete Bill Graham.
-
- 174 9 Sep 1958
Delete Bill Graham.
-
- 175 26 Sep 1958
Add Bill Graham. Replace Ellington with Strayhorn.
-
- 175 first 1958
Take The "A" Train was performed by Duke Ellington, Malcolm Mitchell and Russ Stableford on board of the "Empress of Britain" on 17 Oct 1958 in Liverpool.
See DEMS 97/2-8&14; 97/3-6&7 and 98/2-3&4.
-
- 175 second 1958
I cannot confirm this single title recording in 1958.
-
- 175 second mid Oct 1958
I cannot confirm an interview.
-
- 176 26 Oct 1958
Giovanni Volonté: The piano solo was played on 11 Oct during a private party at the L. & R. Diamond's Apartment.
-
- 176 first concert 28 Oct 1958
Tenderly, Autumn Leaves, Jeep's Blues, All Of Me and *Hi Fi Fo Fum* may have been played. I have given up hope that recordings will ever show up.
El Gato from the first concert is issued.
-
- 176 second concert 28 Oct 1958
From *Tenderly* only Duke's closing statements are recorded. That's how we know that it was performed.
What Else Can You Do With A Drum? has never been found.
El Gato from the 2nd concert is recorded but not issued.
-
- 176 first concert 29 Oct 1958
What Else Can You Do With A Drum?, *La Virgen De La Macarena*, *All Of Me*, *Boo-Dah*, *Hi Fi Fo Fum* and the *Medley* were listed by Jacques Lubin but have never been found. The three selections claimed to be issued on Mag are identical with those of the second concert on the 29th.
-
- 177 second concert 29 Oct 1958
Add *Hi Fi Fo Fum*, issued complete on Mag (edited on Eu1). All the selections on Eu1 are from this concert. They are not all mentioned by Timmer in this concert programme.
-
- 177 2 Nov 1958
Everything we have is from the second concert. It is a combination from two broadcasts, one telecast and one videotape, probably not telecast.
-
- 177 Nov 1958
Kinda Dukish/Rockin' In Rhythm is from 2nd concert in Stockholm on 26Sep59.
Diminuendo And Crescendo In Blue is from 1st concert in Göteborg on 6Nov58, which is not listed in Timmer.
-
- 178 5 Nov 1958
Jeep's Blues is not issued. It belongs to the 1st concert of 6Nov58, which is not listed in Timmer.
-
- 179 14 Nov 1958
Take The "A" Train in the middle of the concert is not played by Billy Strayhorn. The band played a strophe of that theme to acknowledge Billy Strayhorn after he was introduced by Duke Ellington.
-
- 179 17 Nov 1958
Rockin' In Rhythm and *Jeep's Blues* are identical with the concert of 16Nov in Basel. We believe that also *Stompy Jones* originates from that concert, but we cannot compare it and consequently not confirm that.
-
- 180 21 Dec 1958
Klaus Stratemann: Ellington was to be interviewed by host Norman Ross. (page 395)
Hoefsmit: We cannot confirm that this interview was actually made and that a recording has survived.
-
- 181 7 Jan 1959
Klaus Stratemann: Francis Williams was in the band (page 394)
Timmer & Hoefsmit: Scrupulous watching the video tape doesn't confirm this.
Hoefsmit: But in the same time we found out that in *Perdido* took part (a.o.): Louis Armstrong, Dizzy Gillespie, Roy Eldridge, Vic Dickinson, Coleman Hawkins, Marty Napoleon, Milt Hinton, Jo Jones and Gene Krupa.
-
- 181 20 Jan – 8 Feb 1959
Klaus Stratemann: The revival of "Jump For Joy" was to be recorded for the Columbia label. If any recordings were made, they were never released, however (page 399).
Hoefsmit: For collectors it's interesting to know what is on the tape which is circulating and not what was on page 398 of Klaus Stratemann's book.
-
- 182 9 Feb 1959
Joe Igo: On 9Feb59, Duke was in Miami.
See Miami News of 14Feb59 page 1.
Giovanni Volonté: I have put this session on Jan59.
-
- 182 9 Feb 1959
Giovanni Volonté: Andres Ford didn't play in the first group of three selections.
-
- 183 9 Feb 1959
I cannot find confirmation of the recording of *Hello, Little Girl*.
Why not use capital letters to start the words "sucrier" and "velours" with?
-
- 183 Feb 1959
See my comment on Sep 1957 on page 165.
-
- 183 Mar 1959
Giovanni Volonté: I strongly believe that this wasn't the Ellington band but a studio band with Duke Ellington and Lil Greenwood.
-
- 184 24 Mar 1959
Giovanni Volonté: Add Andres Ford.
Billy Strayhorn played in *I Wonder Why*.
-
- 184 27 Mar 1959
Jet Strip and *Short Sheet Cluster* are not the same.
-
- 184 1 Apr 1959
Cat Anderson was not present.
-
- 185 2 Jun 1959
Delete Harold Jones, add Gerald Wilson.
It isn't clear what the difference is between 46266 and 46268. *Low Key Lightly* contains the only violin solo by Ray Nance.
-
- 186 4 Jul 1959
"Idiom '59" part III, *Jet Strip* and *Short Sheet Cluster* are all different.
"Take -4" of *I Love To Hear My Baby Call My Name* is not issued. It is an instrumental version containing one chorus and 4 bars coda by the band. Only the first bar is audible on the Foxy LP. The rest is faded.

- 186 Summer 1959
The gag interview between Duke and Billy is recorded in June 1960 and documented in Timmer on page 194. This 1959 interview can be deleted.
- 187 9 Aug 1959
This Blue Note session started without a bass-player. Jimmy Woode wrote to Hoefsmit (20Nov93): "You are right! I was absent that night at the Blue Note due to death in the family... I will give you the details later!"
It took some time to find a replacement in the bassist of the house band, Johnny Pate. That's the reason that some selections are played without a bass. This made it possible to put the selections in a more correct order. This has been done by Giovanni Volonté and Luciano Massagli. See their soon to be published DESOR 99.
I can only confirm Billy Strayhorn playing the piano in his duets with Duke and in his own *Take The "A" Train*.
- 189 26 Sep 1959
Take The "A" Train, V.I.P.'s Boogie, Jam With Sam and Diminuendo And Crescendo In Blue are from the second concert.
Jeep's Blues is not issued.
It is more consistent to indicate that *Passion Flower* in the second concert is also issued on MFD. Now it seems as if it was first issued on Jazz Hour.
- 190 7 Oct 1959
This session is a "fake." *Happy Reunion* is taken from 4oct and the rest is taken from 11oct59.
This session is "fresh" in Timmer's 4th edition.
I strongly recommend not to copy sessions as being genuine from other discographies without checking. Nielsen was wrong.
- 190 9 Oct 1959
There were two Swiss telecasts in 1985. One from the Italian speaking station contained what is indicated in Timmer with Vid. A much greater part of this concert was telecast by a German speaking station.
- 190 11 Oct 1959
The Medley did not contain *It Don't Mean A Thing*.
- 190 Oct 1959
I am totally unaware of a release on Jazz & Jazz with oct59 recordings. Please give me information about this release!
- 191 2 Dec 1959
Delete Billy Strayhorn. Add Ellington.
- 191 21 Feb 1960
Art Pilkington: Venue is William & Mary College.
- 192 May - Jun - Jul 1960
I believe that *Mood Indigo* on the United Artist LP is played by Billy Strayhorn. I have no comments on the other selections. I cannot check them unless I listen to the soundtrack on the video-tape. I am not investing all that extra time because I do not believe that Ellington himself played in the 1960 sessions although I admit that he might have been present.
- 193 27 May 1960
Add Juan Tizol.
- 193 1 Jun 1960
I'm Just A Lucky So And So and *One More Once* are not issued. The issued recordings of these selections were made on 2Jun60.
- 193 20 Jun 1960
The take numbers of *Lullaby In Birdland* are wrong. They were take -4 and take -5.
- 195 11 Jul 1960
This interview is confirmed in Klaus Stratemann's book on page 425. That doesn't mean that a recording has survived. Do you have one?
- 195 14 Jul 1960
Paul Gonsalves may have been present at this session. According to the Ledgers of The American Federation of Musicians he was paid, but he was not heard. I deleted him from the personnel. The liner notes of LP and CD are correct.
- 197 4 Oct 1960
Paul Horn replaced Johnny Hodges already on this date.
- 198 25 Dec 1960
François Moulé: This show was recorded on 17Dec and telecast on 23Dec60.
Hoefsmit: The music of *Sugar Rum Cherry* is from the commercial recording of 3Jun60.
- 208 29 Mar 1962
The personnel for the whole session is RN, LB, JH PG HC, AB SG. Ellington played in all the selections except in *Paris Blues*. Here Billy Strayhorn took over.
Milt Grayson did *I Feel So Good* and *Paris Blues*.
JH and RN are not heard in *Paris Blues*.
What we hear in the recordings is confirmed by Stanley Dance's liner notes for volume 7 of the Private Collection.
- 219 13 Jan 1963
The correct date must be between the end of June (Grona Lund) and the beginning of August 1963 (preparations for MY PEOPLE). I filed this interview in July with an unknown location.
- 225 14 Feb 1964
This interview is made one day after the "symphonic" recordings and after a concert. I have put it on 15Feb in Berlin.
- 254 2 Sep 1964
Pilkington: Interviewer is Byng Whittaker, not Whittaker.
- 255 3-4 Sep 1964
Pilkington: Taping was done on 5 Sep 64 until late in the evening. I was there. Band left around 10:30 p.m. for Chicago.
Hoefsmit: At least a part of the final telecast was made from separate audio and video recordings. Were all the parts of the show "The Duke" recorded only on the 2nd (interview) and the 5th (rest of the show) of September? If so, what did the band do between the 2nd and the 5th?
- 269 28 Jul 1965
Pilkington: Location is Lenox MA., not Lennox
- 322 19 Jan 1968
Pilkington: Cathedral of St. John the Divine, not Devine.
- 330 10 Jul 1968
Pilkington: Location is Oak Brook IL (two words).
- 364/365/417 6&8 Feb 1970 / 18 Jan 1972
Pilkington: Location is Sydney, not Sidney.
- 429 17 Oct 1972
Pilkington: Venue is Bucks (not Buck's) County Community College.
- 439 21 Jul 1973
Pilkington: Venue is Waldameer Park, Rainbow Gardens, not Waldemeer's.
- 506 Alphabetical Section
John Hornsby: BLACK, BROWN AND BEIGE, - 18Mar65 should read 18May65.
- 528 Alphabetical Section
Correct title: *Metronome All-Out*
- 532 Alphabetical Section
On The Atchison, Topeka And Santa Fe slipped into the *On The Alamo* section.