

DEMS BULLETIN



DUKE ELLINGTON MUSIC SOCIETY

FOUNDER: BENNY AASLAND HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

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ALL FOR THE LOVE OF DUKE!

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2000/3

September - November

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.

Sad NEWS

Dorothe Bigard, widow of clarinetist and tenor saxophonist (Albany Leon) Barney Bigard, succumbed to a heart attack in an ambulance en route to an emergency hospital, 16 August, in Los Angeles.

Dorothe and Barney met in 1941 during the engagement of "Jump For Joy" at the Los Angeles Mayan Theater and were virtually inseparable until his death 27 June 1980.

Mrs. Bigard frequently travelled with her husband, especially during his years with Louis Armstrong, 1946-1961, and actively kept in touch with their friends in Europe and in the United States until her death.

A warm and personable lady, who was constantly sought by historians for her excellent memory, she was well known in the traditional jazz and Ellington communities.

Born Dorothe Edgcomb in Lander, Wyoming, 21 January 1917, she is survived by her sister, Shirley Edgcomb of Hollywood, California.

Patricia Willard

John Stelner

See DEMS 00/2-2

You should have mentioned that John was responsible for some of those fall 1940 Panther Room, Hotel Sherman air-checks, which are circulating among the collectors on tape.

Carl Hällström

NEW FINDS

Jerry Valburn has sent us a copy of the MBS broadcast from Point Lookout in Covington, Ky, dedicated to station WENK, Union City, Tenn, to welcome new members of the Mutual Broadcasting System.

Duke played at the Lookout House from 24Nov until 7Dec47 (see DEMS 00/2-13/1). It is during this period that the broadcast must have taken place.

The selections were: *Riff 'n' Drill*; *Old Buttermilk Sky* (vocal by Dolores Parker) and *The Mooche*. DEMS

NEW BOOKS

The following is a recent dissertation of interest.

For more information visit:

<<http://www.umi.com/hp/Products/Dissertations.html>>

THE SOLO VOCABULARY OF JAZZ BASSIST
JIMMIE BLANTON (IMPROVISATION)

- Publication Number: AAT 9925541
- Author: NASH, ROBERT - Degree Date: 1999
- Source: DAI-A 60/04, p. 932, Oct 1999 - Pages: 145
- Subject: MUSIC (0413); BIOGRAPHY (0304)
- Abstract: Jimmie Blanton (1918-1942) is recognised today as a pivotal figure in the evolution of jazz double bass performance. His performances and recordings with the Duke Ellington Orchestra (and smaller ensembles connected with this unit) between 1939 and 1941 served to elevate the double bass from a limited role as time-keeper and "novelty" soloist in the rhythm section of the jazz orchestra to that of an identifiable solo voice, capable of supporting, contrasting, or blending with the reed, brass and percussion sections as dictated by musical needs. Blanton's approach to the instrument confounded the conventional notions of his era about almost every aspect of jazz bass performance: the clear, powerful tonal quality, superior pitch accuracy, technical freedom, and melodic inspiration that characterise his style immediately redefined the standards by which his contemporaries judged jazz bassists.

His duo recordings with Duke Ellington at the piano, which featured extended improvised bass solos using both pizzicato and arco techniques, remain significant landmarks in recorded jazz.

The purpose of this study is to examine various aspects of Jimmie Blanton's solo vocabulary by transcribing, analysing, and comparing eighteen of his solo performances in their entirety. This approach identifies the melodic, harmonic and rhythmic components which comprise his vocabulary in their original context, and provides greater insight into his approach to jazz improvisation in a variety of musical settings.

The monograph consists of a review of Blanton's life and career; an overview of the development of jazz bass solos up to 1939, the year Blanton began recording; analysis and discussion of various aspects of Blanton's solo vocabulary and style; and appendices containing 18 transcriptions of complete Blanton solo performances and composite scores of three versions of *Body and Soul* and two versions of *Mr J.B. Blues*.

Information sent by: Andrew Homzy

LOS ANGELES

ELLINGTON '2000

By Roger Boyes

This is the second part of Roger's review. The first part is published in Bulletin 00/2. DEMS

Janna Steed opened Saturday morning's session, beginning by reporting the death a month earlier of Barry Ulanov, Ellington's first biographer. When she'd first read Ulanov's 1946 biography of Duke she'd been struck by the attention he paid to Ellington's religious faith. It showed itself in late-night conversations on the bus before falling asleep, and Ulanov spoke of 'issues of Presence' and of Duke being 'just plugged into the spirit' in conversation with Steed (*Duke Ellington - A Spiritual Biography, 1999 - cited on p25*). All this was most relevant to Janna's own topic, *'From Slang to Scripture: Ellington as Exegete'*. This is certainly a strong contender for the grandest-sounding title of any Ellington conference presentation, but exegesis simply means interpretation or explanation, particularly in a Biblical context, and any fears aroused by the word *exegete* in the title were swiftly allayed by her lucid and straightforward exploration of the textual links between the Sacred Concerts and the Bible itself. The obvious one, known to anyone with a passing knowledge of the Old Testament, is *In The Beginning - God*, but Janna related many other texts Duke used in his settings to their sources, especially in the Letter of James, the Sermon on the Mount, and Psalms. She certainly left us with a new slant on the old story of Duke reading his Bible from end to end, and then starting again. It's easy to be dismissive of such an anecdote as just another Ellington put-on. On the other hand, if he were not *genuinely* close to his Bible, how did he arrive at the Epistle of James?

Having established that his grounding in the Christian faith enabled Duke to range widely and move comfortably around the scriptures for his purposes in preparing the Sacred Concerts, Steed showed us that he went about the task with his customary lightness of touch. Genuine piety doesn't drift into pomposity. She compared the Ellington approach with the mediaeval Feast of Fools, an annual event in which the minor cathedral officials would burlesque the sacred ceremonies at which their seniors officiated. Thus we find common speech, including slang, alongside scripture; we find it not only in the texts of these Concerts but in Duke's titles and spoken introductions too. *New World A-Comin'*. Steed developed the idea of the Sacred Concerts as a dialogue between the Believer and the Shepherd, the composer and his God. In the same way as the trusting sheep follow their caring shepherd, the musicians follow their leader into the spaces he creates for their solos. Both Barry Ulanov and John Sanders referred in such terms to Duke leading his musicians into the discharging of their solo responsibilities, and we were reminded of Alice Babs at Ellington'90 in Ottawa, describing the blanks in the scores which she had to fill out in her own idiom (*Every Man Prays in his own Language*). Already the vehicles for the composer, the performers become in their turn the talkers to the Shepherd. And when words themselves no longer suffice, the result is *Too Good To Title*.

For many Ellington enthusiasts the Sacred Concerts represent the step that's too far to take, and Steed recognises this. She addressed the fact that she too dislikes some of Duke's lyrics, but made a plea for all of them, pointing out that she knows listeners who are deeply touched by those she herself cannot relate to. Her favourite among them is *Almighty God*, where she judges not a word to be out of place. She ended with the wonderful excerpt from the 1969 Sacred Concert in which Alice Babs and Johnny Hodges take their turns to address the Shepherd, in *Heaven*. There's a lovely moment where Alice smiles as Johnny steps back up to solo.

The next hour was the Smithsonian's. **John Hasse** brought us up-to-date on the Institute's recent and forthcoming jazz-related activities. These include a new publishing venture. *Jazz Essential Scores* — and a *Jazz National Park*, which is being developed in New Orleans. Memphis is the home of a new Exhibit of Rock and Soul, housed in purpose-built premises and set to run for at least ten years.

Annie Kuebler brought us back to directly Ellingtonian matters, with a "Jump For Joy" movie which is based on Harry Carney's home movies from 1941. We saw an excerpt in which band members and others were enjoying themselves at the poolside (Jenny Carney was the lady holding a glass). You could see at once how so many musicians determined to wind up sooner or later in California, after their initial exposure to its climate and way of life. An exciting arrival at the Ellington Archive is the Cat Anderson Collection, including the recording of a meeting of TDES in New York in 1964 in which he describes his role in the Ellington Orchestra. The Archive has also received Andrew Homzy's collection of Ellington stock arrangements, done by Jimmy Mundy, Edgar Sampson and others. It includes *Metronome All Out*, arranged by Don Redman. Duke's grandchildren have donated a further large collection. This includes, would you believe it, Duke's 1928 score of the old song *Wait Till The Sun Shines, Nellie*. That's one for a band specialising in early Ellingtonia to bring to idiomatic life! There are also full scores of the "Far East" and "Latin American" Suites, as well as "The River"; also *Monday to Saturday*. Work that one out for yourself if you can! Don't lose too much sleep over it though — we'll put you out of your agony in the next Bulletin. Finally there's the Tom Whaley collection of memorabilia which spans the years 1941 to the late 1960s, when blindness compelled Tom to stop working.

It's a rich haul and it will ensure that the Smithsonian's archivists won't be spending too much time in the pub in the next year or so. It also caused the presentation to overrun, depriving us of our brief coffee break, but enabling

Gerald Wilson to make a spectacular and highly entertaining entrance as he berated the Smithsonian people for encroaching on his time. Gerald is well known to enthusiasts as a trumpeter, arranger and composer with a background in the Basie and Lunceford orchestra's as well as in Duke's. He joined Lunceford in 1939, at the point when Sy Oliver left to join Tommy Dorsey. He's perhaps less widely known as a jazz educator, but the communications skills on display in this presentation suggest he's a highly effective one. I became aware of him very early in my listening when his name appeared on the very first Ellington EP I bought in the 1950s, one of the Capitol "Dance To The Duke" series. It cropped up a little later at the time of

the "Peer Gynt"/"Piano in the Background" recordings, and later still I learned the *Yard Dog Mazurka/Intermission Riff* story. Gerald told us that his first score for Duke was *You Gotta Crawl Before You Walk* in 1947, done at six in the morning for performance that same evening. He explained how as he arranged the parts his wife would do the copying. In all he did twelve scores for Duke, and all of them but one were recorded. They include *Smile, If I Give My Heart To You*, and *When I'm Feelin' Kinda Blue*, better known as a song from the Ella Fitzgerald period, *Imagine My Frustration*. The best known of all Gerald's scores for Duke is his 1960 working of *Perdido* which Duke launched on "Piano in the Background", bolting it onto the Clark Terry-Jimmy Hamilton score for small ensemble based on *Hoppin' John*. Gerald's score replaced the 1950s one which had been Clark's feature throughout his stay with Duke, until it was replaced in its turn around the middle 1960s. Gerald played for us his arrangement of *Don't Get Around Much Anymore* performed by his own band; it included solos from Snooky Young and Buddy Collette (on piccolo); also the *Romance* from Khachaturian's "Gayaneh", in which Buddy Collette, Britt Woodman and Paul Gonsalves are among the soloists. Timmer refers to this last recording (4th Edition, p475). Gerald spoke of his talks with Duke in which 'he told me a lot of his secrets, which I'm going to put in my book'. It promises to be quite a book.

The afternoon session opened with a panel discussion on the music Duke wrote for the film "Assault on A Queen", 1966. Failing to appreciate that Duke would wish his own musicians to perform his music, the film's producers told him there was no budget for him to bring his orchestra to the recording session. In the event he brought seven Ellingtonians along, Cat and Cootie, Johnny, Jimmy and Harry, plus **John Lamb** and **Louie Bellson** who took part in the discussion. The other panellists were trombonist **Ken Shroyer**, harpist **Catherine Gotthoffer** and the illustrious wind player **Buddy Collette**. The panel was expertly moderated by **Patricia Willard**. With her customary well-informed approach to the topic and her skills in relating with warmth and enthusiasm to her fellow-panellists, an absorbing hour's discussion was ensured. We saw two extracts from the film, the opening title and the early bar scene for which the music we know as *Beautiful Woman Walks Well* was used. Paramount rejected Duke's recordings and the music was re-recorded at further sessions, using studio musicians only, of these only Buddy Collette and Bud Shank were common to both these and the Ellington sessions. The producers were seeking less 'life-charged' music to support the dialogue, which was naturally (and rightly) their main concern. In the course of a fine account of the Ellingtonians' way of working, Buddy told us he'd met Duke in Japan a few months later. Ellington showed no surprise that the producers have cut his music and initiated the further sessions, though he did question why they hadn't retained the tempos he'd set.

John Lamb pointed out that the seven Ellingtonians involved were basically the group, which used to play New York's Rainbow Grill during the summer months of those years. Catherine Gotthoffer talked about the harp parts, which were fully written out and in traditional style (much to her relief). The harp was usually deployed along with Bud Shank's flute, to accompany the quiet and tender moments. The parts were well written for the instrument. John Lamb and Louie Bellson were interesting on the Tanglewood session with Fiedler and the Boston Pops Orchestra. Louie

found the "Assault on a Queen" session interesting because it enabled him to see Duke at work in a non-road band context, describing the situation most memorably as one of 'a soul person in a plastic environment'. In answer to Patricia's question about the ways in which this session differed from the run of soundtracks he'd worked on, Kenny simply said 'loose'. This entire discussion was a great pleasure. I'd heard both John Lamb and Louie Bellson talk before, and it was lovely to be reminded of the musical beauty of John's speech and the warmth with which Louie makes his contributions. I was also very interested in some tangential references to Ellington and the flute. It appears that Duke asked Buddy Collette to join the Orchestra in 1952 on the strength of his flute playing. Harry Carney also loved playing the flute. It's more widely known that Jimmy Hamilton loved the flute too, but he requested extra money for playing it, which Duke refused. As for "Assault on a Queen", it's perhaps as well Duke's efforts came to nothing. The film was roundly panned when it came out. Halliwell's Film Guide quotes a rude comment from the Monthly Film Guide's review, which says it was 'just about as enthralling as plastic boats in the bath'. I'd felt a bit like that myself when I'd seen the subject of the assault, the Queen Mary, moored incongruously alongside an old Soviet submarine down at Long Beach the day before the Conference began.

Mark Cantor presented a fascinating programme of Ellington-related films. His opening sequence had the 1941 soundie "Hot Chocolate" in which Ben Webster freezes for a moment at a loss on *Cotton Tail*; more fine Webster from 1961 with Gerry Mulligan, Jimmy Rowles, Mel Lewis and Leroy Vinnegar; a Don Byas *Lover Man* from French TV; dancers Snake Hips Tucker (in 1930), and Bunny Briggs, Briggs dancing to a piano accompaniment which was first cousin to *The Mystery Song*; Betty Roché from "Reveille With Beverly", a film which made a lot of money in spite of being a low-budget B-feature; and Ella singing *Hard Hearted Hannah*. Then came a remarkable sequence of 8mm home movie footage from "Jump For Joy" in 1941 at the Mayan Theatre. This was the work of Andy and Mary MacKay, a couple who were able to gain musicians' trust, and who were consequently permitted to film them at work. Though silent, the footage had great impact when carefully cued with the Victor recordings. We saw *Jump For Joy*, Herb Jeffries singing *Brown-Skin Gal*; *Bli-Blip* with Marie Bryant; Potts, Pans and Skillet; Ivie singing *Chocolate Shake* and *I Got It Bad* (Wonderful Smith appearing between Ivie and Juan Tizol), and a closing Jam Session.

Once again the Daytime Programme ended with a most pleasurable recital. This time we heard **Gerald Wiggins** on solo piano. He opened with a fine and reflective *Take The 'A' Train*, followed by *I Don't Know What Kind of Blues I've Got* and Billy's *Clementine* from 1941. He then moved on to standard songs, among them *Body and Soul*, *What Am I To Say?* and *There Will Never Be Another You*. Indeed, there will not.

It doesn't look as though there'll be another Ellington conference for some time, but this one left us with many happy memories and much to think about as we headed for home. In addition to the daytime programme described, there was a fine series of evening concerts under the overall direction of that distinguished trumpeter, leader and ex-Ellingtonian, **Bill Berry**, plus a fascinating tour around parts of LA, and as ever, a richly rewarding renewal and extension of acquaintance.

Roger Boyes

DISCUSSIONS - ADDITIONS - CORRECTIONS

TEENTIMERS CLUB

See DEMS 00/1-11/1 and 00/2-4/2

Because there was not enough room in the 00/1 Bulletin, we decided to publish an abridged version of Carl Hällström's article about the Teentimers Club broadcasts.

The authors of the New DESOR have accepted the correction for the location of the 16Mar46 broadcast (4608), but they still have doubts about the date and location of the second broadcast, in the New DESOR erroneously 16Nov46 — Omaha (4648).

Carl Hällström's article was based on documents sent to him by Dr Theodore Hudson, who went to the Library of Congress and found all the available documentation of these two broadcasts. This has resulted in a highly interesting report by Carl, which we are able to publish in complete form now. It may also help to convince our Italian friends.

DEMS

AFRS issued a series of TEEN TIMERS 16" transcriptions, made up of 15 min. abridgements of the 30 min. broadcasts and that's how Duke's two appearances on the show have survived.

THE TEENTIMERS CLUB No. 17

Radio City, NYC, broadcast over station WEAf and the NBC network, Saturday, March 16, 1946, announcer: Herb Sheldon.

The program as performed, according to the script and the "broadcast and talent report":

0:00 - 0:20: Introduction by the staff announcer. Johnny

Desmond is replaced by John Conte on this broadcast.

0:20 - 2:05: John Conte sings *Blue Heaven* accompanied by the orchestra.

2:05 - 2:50: John Conte promises songs by Joya Sherril and Albert Hibler [both sic !] — crossed out in the typewritten script, hand-written correction says "sax tootin by Johnny Hodges".

2:50 - 3:15: John Conte introduces Duke Ellington.

3:15 - 6:10: The orchestra plays *Blue Skies*.

6:10 - 7:13: Herb Sheldon & John Conte.

7:14 - 7:58: First commercial.

7:59 - 8:15: "Playoff # 1" [sic !] by the orchestra.

8:15 - 10:12: John Conte introduces the next tune, an original by Johnny Desmond and sung by the Teentimer Girl Scout Chorus, all hailing from New York High Schools. — "We're The Girl Scouts Of America" accompanied by the orchestra. Must be regarded as one of Duke's oddest performances !

10:12 - 10:30: John Conte introduces a St. Patrick's Day tune.

10:30 - 13:00: John Conte sings *In The Eyes Of My Irish Colleen* accompanied by the orchestra.

13:10 - 15:30: Second commercial which includes Mendelssohn's "Spring Song" played by the orchestra and with a vocal by the staff announcer. The commercial closes with "Playoff # 2" by the orchestra.

15:30 - 15:45: John Conte introduces the next tune, which according to the typewritten script should have a vocal by Albert Hibler — hand-written correction states: "Johnny Hodges & Lawrence Brown on sax & trombone".

15:45 - 18:15: The orchestra plays *Lucky So And So* [sic !].

18:25 - 19:10: John Conte introduces Barney Ross, ex-US Marine.

19:20 - 20:07: Barney Ross.

20:15 - 20:28: John Conte introduces the next tune, "Duke Ellington's latest hit hot-cake is a record which features the voice of Joya Sherril! Joya pulls up a comfortable tune and crochets a cutie called *Sittin' and A'Rockin' !*" - Everything regarding Joya is crossed out in the typewritten script and a hand-written correction states: "Tenor saxophone of Al Sears."

20:28 - 23:25: The orchestra plays *Sittin' And A Rockin'* - hand-written note says: "2:45".

23:30 - 23:50: John Conte announces a "warm-hearted song".

23:50 - 26:40: John Conte sings an unlisted song, accompanied by the orchestra.

26:50 - 27:20: Herb Sheldon & John Conte.

27:21 - 28:08: Third commercial which closes with "Playoff # 3" by the orchestra.

28:18 - 28:35: Closing remarks by John Conte.

Woody Herman is to be next week's guest.

28:35 - 29:00: Sign-off theme, played by the orchestra, might include a vocal by John Conte. The sign-off tune may be "Next Week At This Time".

29:00 - 29:25: Closing remarks by staff announcer Herb Sheldon.

Note: In addition to the tunes listed in the above script, the following are also cleared for the broadcast, and might be the "Playoff" tunes: *Solitude*, *Day By Day* and *Take The "A" Train*.

The AFRS transcription is TEEN TIMERS # 4 and plays as stated in DESOR 4608.

THE TEENTIMERS CLUB No. 47

Radio City, NYC, broadcast over station WEAf and the NBC network, Saturday, October 12, 1946, 11 - 11:29 am EST; conductor Jerry Jerome, number in orchestra: 16 ? (hard-to-read print); announcer: Fred Robbins, engineer: Bob Johnstone. Singing MC of the program is John Conte. "Duke Ellington - guest".

The program as performed, according to the script, and "broadcast and talent report":

Somebody Loves Me - Johnny [sic !] Conte & orchestra.

Blue Skies - orchestra (3:00 - 5:40) [this is the Duke Ellington Orchestra according to the script]. "Teentimers, that was the jet-propelled trumpet of "Cat" Anderson you heard scooting through the *Blue Skies*."

Playoff # 1 - orchestra. (6:49 - 7:00).

Just Squeeze Me - orchestra. (8:10 - 10:30). "Duke Ellington, we should have stuck with the music and we're all ready to hear Ray Nance sing your newest record release... *Just Squeeze Me*."

September Song - orchestra. (12:00 - 13:50). Johnny: "Duke, it's time for me to go to work again... so, if you'd weave me somethin' soft and warm..." Duke: "John, every note shall be a pillow upon which to rest your voice."

Just You, Just Me - orchestra. (16:20 - 19:05). "Here comes Duke Ellington ridin' the musical range of his great arrangement of ... *Just You, Just Me*."

When You Wish Upon A Star - orchestra, played as background to commercial.

The Girl That I Marry - Johnny & orchestra [sic !]. (25:30 - 27:20).

NATIONAL BROADCASTING COMPANY, INC.
BROADCAST AND TALENT REPORT

TITLE OF PROGRAM *Teentime's Club* SUST
 ORIGIN *NY* DAY *Sat* DATE *10/12 1946* STATION *Wray* COMM. NET *L*
 SCHEDULED ON *11* OFF *11:30* ACTUAL TIME ON *11* OFF *11:29:30*
 STATE CALL LETTERS AT _____ ENGINEERS *Bob Johnston*
 NAME OF SPONSOR *Teentime's* ANNOUNCED AT *11:06:19*
 TYPE OF PROGRAM _____
 LIVE RECORDED, TRANSCRIBED ANNCT. AT. _____
 DRAMA MUSIC NEWS TALK VARIETY _____

TALENT REHEARSAL NO. OF SOUND TECHNICIANS USED _____ NO. OF HRS. _____

NAME	DATE	FROM	TO	DATE	FROM	TO
<i>Agency</i>						
<i>Duke Ellington Trust</i>						

ORCHESTRA REHEARSAL
 NUMBER IN ORCHESTRA *16*
 COMMERCIAL ANNOUNCERS *Joe Robbins* CONDUCTOR *Jerry Jerome*
 RECAPS _____

THIS SCRIPT ATTACHED REPRESENTS AS ACCURATELY AS POSSIBLE THE VERBAL AND MUSICAL CONTENT OF THIS PROGRAM AS
 ACTUALLY BROADCAST
[Signature]
[Signature] PRODUCTION DIRECTOR

Playoff # 2 - orchestra. (28:40 - 28:50).

Teentimers Tune [sic ! Entered in the tune listing as a Jerry Jerome original] - Johnny & orchestra [sic !].

- segue -

- applause -

I'm Not Walking, I'm Dancing [another Jerome original], fades for broadcast closing by staff announcer.

Next Saturday, Buddy Rich and his orchestra from Johnstown, Pennsylvania.

Note: In addition to the tunes listed in the above script, the following are also cleared for the broadcast:

For He's A Jolly Good Fellow with special lyrics, and *Metronome All Out*.

The AFRS transcription is TEEN TIMERS # 25 and plays as stated in DESOR 4648.

Note: Jerry Jerome is only mentioned as "conductor" on the Broadcast and Talent sheet and his name isn't mentioned anywhere in the script so I assume that there's only one orchestra present during the broadcast - Duke Ellington's.

P.S. A big THANK YOU to Ted Hudson for spending several hours at the Library of Congress, making sure that everything connected with these shows was properly documented!
Carl Hällström

Ted Hudson was so kind to send us a second set of copies of the reproductions from microfilm. We have printed the best possible copy of the NBC Broadcast and Talent Report of the 12Oct46 broadcast on page 5 of this Bulletin. DEMS

① Did Duke ever play *Lush Life*?

In a message to Annie Kuebler, Louis Tavecchio wrote: As for Duke's comp work, here are two cases in point, which very much substantiate your appraisal. One is Duke's fabulous playing behind Milt Grayson singing *The Blues* (The Great Paris Concert, Feb63). The other is his masterful accompaniment to Ella Fitzgerald singing Strayhorn's *Lush Life*. I saw and heard this in a documentary devoted to Ella. As a matter of fact, it's the only time I heard Duke playing this number. But what a performance it was!

Louis Tavecchio

Duke often stated that he never played *Lush Life*. I still believe him. If you think of the performance in the show titled "The Magic Of Ella Fitzgerald" (Apr68) you may be wrong. If you watch carefully you can see that Duke is not playing the music that you hear. Nowadays we call this playback. I am not convinced that the piano player you hear is Duke.

Sjef Hoefsmit

A very interesting observation, Sjef! I'm going to consult with a few musician friends and learn what they have to say about it. What is the opinion of other LYM-ers who have seen Ella performing *Lush Life* accompanied by (a 'miming'??) Duke?

Louis Tavecchio

It has taken some time to answer the question, but my 'musician friends' and I do agree with you that Duke is play backing or miming during Ella's rendition of the song. At the same time, however, we are convinced that he is miming a recording of *Lush Life* played by himself!! There are many stylistic turns and peculiarities that are truly Ellingtonian. It remains puzzling why he would do such a thing, though.

Who knows the answer to this fascinating enigma?

Louis Tavecchio

It has also taken me some time before I could sit down and watch the show again. I do not have the answer to the question, why Ellington did playback his performance of *Lush Life* other than that he did not play it in the first place.

I have another question though. We can agree I hope that almost the whole show was played back. It is obvious in *Things Ain't What They Used To Be* and it is proven by the presence of a tape in the Danish collection. The tape-box is marked "Ella Fitzgerald Show", "Playback for Ella Fitzgerald?" and on the tape is the music without vocal of the songs *Sweet Georgia Brown*, *Lover Man* and *Mack The Knife*.

There are two selections in the show where I have doubts. These are *Don't Get Around Much Anymore* and *Oh! Lady Be Good*, sandwiching *Lush Life*, which is the subject of this discussion. I believe that Duke played these 2 selections during the shooting of the film. This part of the programme is the only part where there are mikes in front of the bassist and the drummer. (There is constantly a mike on the white piano.) This is my question: if Duke played back all three numbers, why did he do such a poor job with *Lush Life* while showing himself to be an expert in miming his own playing on *Don't Get Around Much Anymore* and *Oh! Lady Be Good*? If, as I believe, he played both numbers (one and three) during the shooting, why would he have played back his rendition of *Lush Life*? I believe that Jimmy Jones played *Lush Life*. If it was recorded during filming, he could have used the black piano we saw earlier in the show.

I am very reluctant to use arguments based on taste instead on facts. I also like the piano part of *Lush Life* very much, but Jimmy Jones was a heck of a piano-player himself. It does not sound like Duke to me.

After I saw the picture again, I wondered why the New DESOR accepted only those selections where Duke is visible on screen. The whole show is played by the Ellington orchestra, sometimes with and sometimes without a group of 6 violins, a harpist and a second percussionist. I also hear sometimes an invisible guitar.

Why is the sequence of the selections in session 6818 (8-11Apr68) in the New DESOR on page 496 different from the final show?
Sjef Hoefsmit

② Herb Jeffries' true name

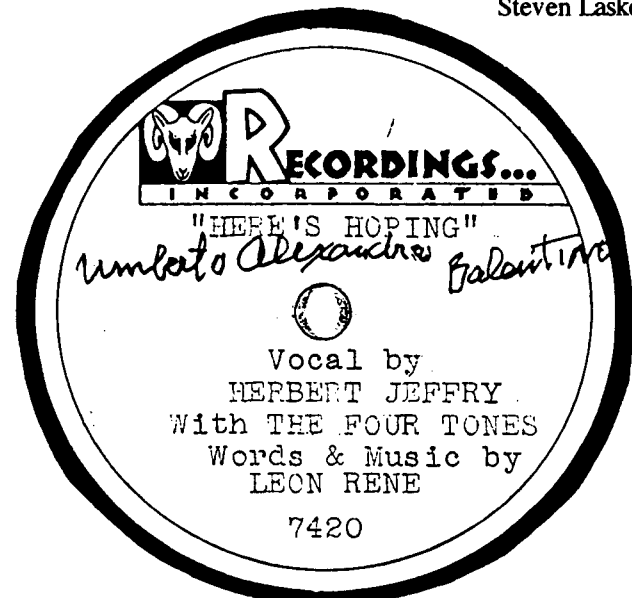
See DEMS 00/2-4/4.

At my request, Herb Jeffries graciously autographed a record with the name he was given at birth:

Umberto Alexandro Balentino.

The "Herbert Jeffry" record is a rare private pressing from 1938 or 1939. Recordings Incorporated, at 5505 Melrose Avenue, Hollywood, was where *Rexatious* and *Lazy Man's Shuffle* were waxed in 1936. The studio, adjacent to Paramount Studios, was used by Decca Records from 1934 until the 1960s. Decca bought it c. 1940.

Steven Lasker



① **Where was Duke on 10Feb66?**

Did Duke play in Gothenburg after Stockholm? Stratemann says so in his book, but Jim Björk has looked up the newspapers from that time and he hasn't found any article about it. What is your information?

I searched through my files from February 7 and 8, 1966 in Stockholm and found that most of my information is confirmed in the New DESOR.

I believe however that Bo Scherman and I have a better explanation concerning these dates. The TV film we have is surely not correct in the New DESOR. Look in number 4 of 1998 of our Swedish Bulletin. Göran Wallén

I have tried to trace the origin of the 10Feb66 Gothenburg concert. The oldest notes about this concert are found in the tape collection files of Luigi Sanfilippo and André Mahus. They both have the same concert on this date.

We find it back in the old Desor, Volume 14 as session 1010, where it is noted as an unknown broadcast from Göteborg on 10Feb66.

From here, the information went into the Joe Igo — Duke Ellington Itinerary, where Klaus Stratemann picked it up. It was established much later that the tape of this concert originated from the first concert on 19Feb in Manchester. The last selection alone, *Jam With Sam*, turned out to be from the second concert in Manchester. See the correction for page 423 of the New DESOR on page 26 of this Bulletin.

The TV Film you mentioned is a strange mix up.

Klaus Stratemann has Ellington on 25Jan in Barcelona and 27Jan66 in Madrid. He has no entry for 26Jan66.

Jordi Navas Ferrer, who lives in Barcelona, gives as the date for the television recording 27Jan66. Gordon Ewing has Ellington in the Duke Ellington Itinerary on the 26th in Barcelona and the 27th in Berlin. Berlin is not confirmed, but Barcelona on 26Jan66 is confirmed by Luciano Massagli.

We believe that 26Jan66 is most likely the date of the television recording, called "Noches Del Sabado". This title is not of any help, but it may relate to the date of telecast, which is unknown to us and could be a Saturday.

This telecast is in the old Desor claimed to be from Stockholm on 7Feb66 (1006d up to and including 1006p). In the New DESOR again it appears as Stockholm on probably 8Feb66, session 6617.

It is difficult to believe that Benny Aasland, who was present at every rehearsal and every concert in Stockholm in Feb66, did not mention this recording, if it had taken place in that city. He gave me as the location Barcelona or Madrid and as the date 27Jan66. This means that I agree with you. The session 6617 in the New DESOR should be moved to another date.

The final mix up can be found in Nielsen, page 333 and 334. The first part of the television recording at the Circus in Stockholm on 8Feb66 (New DESOR 6616a-g) may not have been telecast immediately. The second set (6616 h-m) was telecast shortly after the recording and picked up on audio by Benny Aasland. On 18Sep69, it was telecast through TV Kvällar along with the first set and again audio-taped by Benny.

The first set was telecast through the French channel M6 during or after 1984. Nielsen mixed up these telecasts on page 334. The session he is pointing to is the Barcelona telecast of 26Jan66, documented in the New DESOR with the wrong date and location as session 6617, but he refers to it as "Ella and Duke in Spain", telecast through French channel M6. Sjef Hoefsmit

② **FARGO, historical overviews and announcement of a new release.**

There have been several Fargo issues, nearly all of which I've owned at one time or another — to the detriment of my pocket book. The first LP issue, 3 volumes on the Temple label from either France or Italy, had execrable sound and was a rip-off of a tape dub of Jack Tower's original acetates. Anyone who has heard the originals played by Jack at any of several of the early Ellington study group conferences knows that they have tremendous presence. In many cases, the sound is better than the contemporary Victor recordings. I believe that all LP and CD reissues subsequent to the Temple set have been re-mastered by Jack in an attempt to capture the good sound of his original recordings.

Three of those several reissues have been on CD. The first, on the TAX label, reproduces some of the photographs taken at Fargo — I assume also by Jack. It is not a complete presentation of all of the Fargo performances, but nearly so, and has great sound.

The VJC label lacks the photographs but has definitive notes and is complete, right down to 6-second excerpts. On my equipment, however, the sound of the TAX set seems to have marginally better bite and presence.

The VJC set is apparently out of print and replaced by a similar issue on Jazz Classics, which I have seen but have not heard. The Jazz Classics cover is the same as that on the VJC issue and I believe the notes are as well. According to the information on the back of the case, however, several of the short tracks that were on VJC appear to have been omitted.

I'm curious about the forthcoming Storyville issue. Will it have more material? What about the notes from the VJC issue? Hard to imagine that a new "definitive" issue wouldn't include them, even though it would also have notes by the luminaries cited by Carl Hällström. Sigh, I'll probably buy it as well.

In any case, I find the Fargo recordings — either on Tax or VJC — to have superior sound. That the performances are some of the best of the many live Ellington band recordings is well documented. The sound quality lets me crank up the volume and really get into the music. Lee Farley

The two Temple LPs (1966 releases) were produced in Denmark by one Ole Westergaard, using the 12" acetate dubs which had been advertised and sold by Boris Rose and Roy Morser for quite some time.

The next year we got three LPs on the Palm 30 label produced by Colin Pomroy of Greenford, Middlesex, England. More titles than the Temple LPs — no improvement in sound quality.

In 1975 I released a two LP-set on the Jazz Society label, the source this time was the "Library of Congress" transfers made in the early 1970s by Robert Carneal. This set should be regarded as the first "official" release as it was made with Jack's permission and co-operation. A French company did a rip-off of this set one year later, using a photo of Cootie Williams on the front cover of the sleeve.

The VJC and Jazz Classics editions have the complete program and the forthcoming Storyville set will have the same titles & programming.

The booklet notes from the "50th Anniversary" set will not be repeated. We have original material by Jack, Annie and Bill plus the article Jerry wrote for a small jazz magazine in 1975. Carl Hällström

Jack Towers won a Grammy Award in 1980 for the double LP release for the "Book Of The Month" Club. DEMS**

① A Day At The Races

See DEMS 00/1-5

I have bought recently a nice 2-CD set "Hollywood Swing & Jazz: Hot Numbers from Classic M-G-M, Warner Bros & RKO Films" — Rhino R2 70805 and I've found there the controversial "A Day At The Races" soundtrack in which we discuss sometimes if Duke was present or not backing Ivie Anderson in the soundtrack.

Well, I think it's appropriate to transcribe the liner notes written by Will Friedwald about this recording.

Luis Contijoch

Ellington had been involved earlier in another Metro musical spectacular, the 1937 Marx Brothers classic, **A Day At The Races**. Given the biracial nature of the music, the title has taken on a double meaning. For years historians — such as the amazingly thorough Klaus Stratemann — have puzzled over the extent of Ellington's involvement in the film: in interviews of the period, the Maestro indicated that he and his band had done a number for the film; but in **A Day At The Races** the only Ellingtonian seen on-screen is Ducal vocalist supreme Ivie Anderson — in a performance that is the great singer's only major screen appearance — performing "**All God's Chillun Got Rhythm**", a future jazz standard by composer Bronislaw Kaper. (Coincidentally, the track labelled "Improvisation (Source # 2)" by the André Previn Trio from the **The Subterraneans** soundtrack happens to be a variation on the chords to "**All God's Chillun Got Rhythm**")

Researcher and producer George Feltenstein has solved the **A Day At The Races** mystery: Ellington was hired to provide music, but since the sequence takes place in a barnyard, both Ellington and Metro concurred it wouldn't make sense for the band to be shown on-screen. In the finished eight-and-a-half-minute number, the Ellington orchestra supplied only one piece of music — the accompaniment behind Anderson's vocal. In the sequence as originally recorded, Ellington also provided a second segment, a brief (about a minute long) instrumental run-through of the tune, in which two major Ellington voices, clarinetist Barney Bigard and growling trumpeter Cootie Williams, are heard. After the Ellington instrumental, an otherwise unknown singer (listed only in M-G-M records as "Benny", possibly the black actor/comic Ben Carter?) performs a whole new patter song section of melody and lyrics before going back into the familiar words and music.

Unfortunately, after the number was recorded, Metro's choreographers decided that the entire section following Anderson's vocal wasn't fast enough: they wanted a number in which arms and legs and bodies were literally flying through the air at superhuman speed. Ellington's instrumental and "Benny's" vocal were scrapped, and the Metro studio orchestra, trying as hard as it could to swing, played for the dance sequence. The number finally made it onto the screen for the surreal sequence in which Harpo is mistaken for the archangel Gabriel by a bunch of superstitious Southerners (asking the musical question, "Who's dat man?"), then leads them in a rousing run-through of "**All God's Chillun Got Rhythm**". This update of the spiritual "Goin' To Shout All Over God's Heaven" features some of the most spectacular Lindy-hopping ever captured on-screen.

Will Friedwald

For those who are not willing to spend \$ 32.- for one minute of "fresh" Ellington recorded music, it might still be worthwhile to read the complete liner-notes. That is why we decided to publish Luis Contijoch's contribution in extenso

although the essential elements were earlier published in an article by Stan Dunn in DEMS Bulletin 00/1-5.

If you have missed the earlier Rhino CD R2 72245, "Cabin In The Sky", this is another opportunity to acquire the complete recording of *Goin' Up*, preceded by *Things Ain't What They Used To Be*, presented this time as a Medley. (See DEMS 97/1-11; 2-12; 3-14 and 4-10.) DEMS

I have listened to this previously unknown recording and I must admit that it sounds as though it is a genuine Ellington piece. It is not a very Ellingtonian arrangement, but it sounds very much as his band. Barney and Cootie can easily be identified. See also *MIMM*, page 53. Sjef Hoefsmit

② Russell Procope or Willie Smith?

See the comments on the comments on Timner's 4th edition entry 127 as published on page 30 (of the comments) which was mailed together with Bulletin 00/2.

I have listened to the LP Stardust 201.

I do not think I can agree with you that the alto soloist on *Blues At Sundown* and *Moonlight Fiesta* is Willie Smith. Everything clearly indicates that Smith had left Duke by the end of Mar52. Therefore, if all the tracks, including the two in question, come from one concert and it was held on 29Apr52, Smith was not there.

However, on my copy of Stardust 201, during the introduction to *Blues At Sundown*, Duke specifically announces that Russell Procope is on the title. It definitely sounds like Russell here. When I listen to *Moonlight Fiesta*, the alto soloist sounds very much like Russell, not Willie Smith.

To my ears, Willie Smith had a much harder edge to his sound than Russell. To me it sounds like it is the same soloist on both compositions.

Unfortunately, neither the old Desor nor Nielsen seems to be able to help. Also I must say, on re-listening to this LP 201 three times, that I am almost convinced that its contents come from the same dance — the level of the recording and the mike for the soloists and vocalists have a similarity that indicates a single performance. I realise that "processing" the material of issue can include compensations, but this LP does not have a "feel" of being carefully made or processed either in quality of sound or pressing.

I just listened to Willie Smith on *Tea For Two* on the LP Skata 502. I am convinced that it was not he on *Blues At Sundown* or *Moonlight Fiesta*, but rather Russell Procope!

Of course, the beauty of these "comments" on Timner is that they require us to go back and listen to the material again and again. What a pleasure. Bill Morton**

This contribution by Bill Morton is far to interesting to be hidden among the comments on Timner or the DESOR corrections. In both columns, we will make a reference to this article. DEMS**

③ A question for our musicologists

Is there a relationship between *Take the "A" Train* and *I'm Beginning to See the Light*? I have noticed that Duke often quoted the opening of *I'm Beginning to See the Light* (the "I never cared much for" phrase) near the end of his piano introductions to *Take The "A" Train*. Is this in acknowledgement of his use of part of Ray Nance's famous "A" *Train* solo in the bridge of *I'm Beginning to See the Light*? I am thinking of the part near the end of the muted solo that sounds a lot (to me at least) like the "that's a 4 alarm fire now" phrase in *I'm Beginning to See the Light*. Joe Medjuck

① **Jazz Unlimited JUCD 2043**
The Radio Years 1940-45
 See DEMS 00/2-13/3

Originally Timme Rosenkranz had told me that these items for BBC were recorded backstage at the Apollo Theatre on the 29th of June 1945. It is now obvious that this was incorrect. However the producer of this CD is not aware that the studios were the Decca Studios and not the World Studios. Decca had taken over *World Broadcasting Program Service* in December 1943.

Jerry Valburn

Well, the announcer says "high up in a studio at 5th Avenue" at the beginning of the broadcast. This is the location of World Studios. He also mentions "World Studios" at the end of the broadcast.

The three 16" 33 rpm acetates, held at the Danish Jazz Archives have the following texts printed in the outer circles of the labels:

"BBC Studios, 630 Fifth Ave, New York 20"
 and the following typewritten info appears on the labels:
 "Aluminium", "DUBB Comp R 3 - date 8/23/45",
 "Origin World Broadcasting", "August 3, 1945",
 "Sitting In With The Duke", "(Duke Ellington)", and then
 Part 1 of 3, Part 2 of 3 and Part 3 of 3.

Thus, this is the 3rd dubbed set of the program, made at BBC's New York studios on August 23rd, 1945. The sound is too well balanced to be recorded live at the Apollo Theatre in Harlem. I took Xerox copies of the labels of all three acetates when we worked on the transfers last summer.

Contemporary written records are the only things to trust when you are doing research of the past.

Oh yes, Timme used the previously blank flip sides of these acetates to record a hodgepodge of jazz from the same period, some might have been "live sessions" from the Apollo.

Sjef Hoefsmit stated that "the MC is Willis Conover" on the August 3, 1945 broadcasts but I only hear the BBC's Alistair Cooke who also gets a brief mention in Brian Belton's booklet notes.

Carl Hällström

This is a very silly mistake on my part. I should have checked my own text with more concentration. The very different voices of both men are equally familiar to me, which must have caused the mix up. Brian Belton's notes could probably have saved me if I had received my CD earlier.

Sjef Hoefsmit

I have found two small differences in the 10Jun40 broadcast between "The British Connexion" release on JUCD 2069 and "The Radio Years" one on JUCD 2043, at the *Concerto For Cootie* track.

Track 22 "British Connexion"

Before the music, announcement: ".....Cootie Williams, the trumpet playing man and appropriately enough it is called..."; then immediately the music starts. After the music there is an announcement of a programme "America Dances".

Track 6 "Radio Years"

Before the music, announcement: ".....Cootie Williams, the trumpet playing man and appropriately enough it is called *Concerto For Cootie*." Then music starts.

It is clear, from hearing, that "*Concerto For Cootie*" was added (or dubbed). After the end of the music, no announcement of "America Dances".

Furthermore, "British Connexion" mentions a broadcast of 12Jun40, instead "Radio Years" gives 10Jun40. It seems from the Bulletin, that this is the correct date.

All these differences — details — are surprising, coming from the same label.

Bernard Dupuis

Your observations are correct.

I do not believe that the words "*Concerto For Cootie*" were added or dubbed on "Radio Years". I believe that they were deleted from "British Connexion" during the copying procedure from the acetates, which also caused the differences in the narration after this number.

These small differences certainly indicate that different intermediate sources were used for the two CDs, which could one make believe that the right hand did not know what the left hand had already done.

Sjef Hoefsmit

② **The rehearsing Duke**

I have just finished listening to disc 8 of the *Cote d'Azur* set, and again took great pleasure from the ambience of the recorded rehearsal of *Old Circus Train* and *Blue Fuse #2*.

The first thing I noticed was how comfortable I felt, having been in many rehearsals over many years. It is great to know the professionals work the same way as the amateurs.

I noticed also how nothing seemed to faze Duke — he's calling instructions, but there's an incredible amount of chatter and laughing going on — I wonder if that's band members, or just hangers-on. Perhaps those of you who knew Duke can comment on whether or not he was always as cool and patient with his people as he is in this recording — or alternatively — if he blew up once or twice and they just edited that out?

David Palmquist

David, I worked with Duke in the late sixties and attended one memorable rehearsal. I also attended rehearsals with him as conductor of Symphony Orchestras ... the NY Phil (1965) and the Symphony of the New World (c. 1968). He was exceedingly kind and laid back. The music was as much or about more what the band could add as well as what he wrote on the paper. This does not mean the notes, rhythms and scoring was not his. Ellington's process that takes into consideration the players' feelings, skills and limitations was always foremost. I discuss several of these rehearsals in a book I wrote, "Living with American Music: from Dvorak to Duke Ellington" that Oxford is sitting on. When it comes out it may shed more light on this genius of our music.

Maurice Peress

③ **Curiosities**

I have sent to DEMS color photocopies of the ten-inch 33 r.p.m. microgroove single pressed to promote the 41st Annual Grammy Awards BMG Entertainment Gala Celebration, presumably a label party held at the time of the 41st Grammy Awards in February 1999.

It pairs the RCA Victor recordings of *Cotton Tail* and *Ko-Ko*. Etched in the "wax" of side one is "BMG-0001-A" and "L-51274," and on side two "BMG0001-B," "Ko-Ko," and "L-51274x."

This Ellington item could well be the last ten-inch single to be commissioned by a major record label in the 20th Century. (If not this, what else?)

The red-label vinyl record comes in a box lined in red velvet; its exterior sides decorated with a montage of B&W pictures of RCA Victor artists Ellington, Waller, Goodman, Shaw, Dorsey and Sinatra.

Speaking of curiosities, note the following from *Storyville 1998-9* p115: "Richard Johnson notes that on 3 June 1933 Victor engineers made a transcription for the 'Wieland Shon Ping Chop Suey Co. Inc.' Matrices were LCS 75851-1/75852-1 and among the titles transferred was Ellington's *Limehouse Blues*, which makes this one of the oddest Ducal issues."

Steven Lasker

① The Genius Of Duke

See DEMS 00/2-12/1

The Social Security Administration tapes I referred to are not in sequence with the "PGM N° Host Program Content" which Jerry Valburn refers to in DESUK 4/4-20. I'd better list the contents so you can see for yourself.

"The Genius Of Duke", as listed on the cassette covers:

RMU-3702 Side 1 pgms #05 / #06
I'm Just A Lucky So-And-So (Al Hibbler); *Warm Valley*;
Things Ain't What They Used To Be / *Star Crossed Lovers*;
Dancers In Love; *Black And Tan Fantasy*

Side 2 pgms #07 / #08
It Don't Mean A Thing (Ivie Anderson);
Don't Get Around Much Anymore;
Latin American Sunshine / *Creole Love Call*;
Ring Dem Bells; *Chromatic Love Affair*

RMU-3703 Side 1 pgms #09 / #10
In A Mellow Tone; *In A Sentimental Mood*;
Cotton Tail / *Sophisticated Lady*; *Rockin' In Rhythm*;
Happy Go-Lucky-Local

Side 2 pgms #11 / #12
Caravan; *Just Squeeze Me* (Louis Armstrong);
The Gal From Joe's / *Solitude*; *C-Jam Blues*; *Cop-Out*

RMU-3704 Side 1 pgms #13 / #14
Concerto For Cootie; *The Mooche*; *Lotus Blossom*
Eque; *Tulip Or Turnip* (Ray Nance);
Rock Skippin' At The Blue Note

Side 2 pgms #15 / #16
The Beautiful Americans; *I Didn't Know About You*;
The Barefoot Stomper / *The Intimacy Of The Blues*;
Transblucency (Kay Davis); *TOGO BRAVA*

RMU-3705 Side 1 pgms #17 / #18
Asphalt Jungle Theme; *Everything But You* (Joya Sherrill);
Boola Boola / *Happy Reunion*;
Ebony Rhapsody (Ivie Anderson); *Lay-By*

Side 2 pgms #19 / #20
Swamp Goo; *Magenta Haze*; *Dallas Doings* /
Mysterious Chick; *Pyramid*; *Ko-Ko*

RMU-3706 Side 1 pgms #21 / #22
Bula; *It Shouldn't Happen To A Dream* (Al Hibbler);
Drop Me Off In Harlem (Louis Armstrong) / *Bojangles*;
Something To Live For; *Oclupaca*

Side 2 pgms #23 / #24
Fiddler On The Diddle; *Harlem Air-Shaft*; *Addi* /
Chelsea Bridge; *Meditation*; *Showboat Shuffle*

I have listened to all the tapes now, and I can confirm that Duke and "Hal Jackson" seem to be co-hosting the series. I also believe that it was produced in early 1974, but this is just a "hunch". It would be nice if someone could have this confirmed.

I would think that one of our members in the US should try to get a confirmation from the "Social Security Administration" which seems official enough to maintain records of these activities.

As far as I can judge, there is no "fresh" material here, except, of course, the dialogue between Duke and "Hal Jackson", but it would take careful listening to establish the discographical data, since some of the music played comes from live performances.

I am aware of tape RMU-3707, but as I thought Duke himself would not appear on it, I didn't bother to order it. I will do so now and find out what it really is.

Anders Asplund

We predict that you will find:

RMU-3707 Side 1 pgms #1 / #2 (See DEMS 97/4-8)
Prelude To A Kiss (10May45); *Take The "A" Train*
(15Feb41); *I Like The Sunrise* (12Dec67) / *Mood Indigo*
(17Oct30); *Jack The Bear* (6Mar40); *Heaven* (22Jan68)

Side 2 pgms #3 / #4
Satin Doll; *Come Sunday*; *Portrait Of The Lion*
I Let A Song Go Out Of My Heart; *Daybreak Express*;
Jump For Joy

These selections were mentioned by Jerry Valburn in DESUK 4/4-20. He found them on a demo record, "Duke Ellington Introduces" (3 pocket set).

The conclusion is that there were two series of programmes. The series with Ellington as host from #1 until and including #24 and another set of programs with other hosts, running from #1 until and including #117 or until and including #130 (see page 5-57 in Jerry Valburn's *The Directory of Duke Ellington's Recordings*).

If you are interested in knowing the recording dates, you should send us a copy on cassette. DEMS

② Are the 28oct71 Paris concerts released?

I have portions of the two concerts on 28oct71 as issued on "Madly" CD (some titles are on the latest Azure Cassette). I do not have the CD, but I must have got it from a magazine advertisement. Could that perhaps been an April fools joke? Willie Timner

My friend and DEMS member François Moulé copied way back in 1988 some French Ellington concerts on four "Madly" cassettes. Portions of the two 28oct71 concerts are on his MADLY C-2 *The Duke In France, Vol.2 "TNP"*.

In his book, *A Guide To The Duke Ellington Recorded Legacy on LPs and CDs* (1992) on page 655, François, commenting on some Ellington music cassettes, wrote: "Others, like the MADLY tapes, are very confidential and not commercially available." I do not think you should include these cassettes in your discography. Sjef Hoefsmit

③ Music America Loves Best

See DEMS 00/2-3/1

The following broadcast appears to be missing in the listing of Music America Loves Best:

29Apr45 (Duke's birthday), NBC Studios, Radio City, Rockefeller Center, New York, 4:30-5:00 PM EWT.

Among the guests is Duke Ellington who plays *Dancers In Love* and *I'm Beginning To See The Light*.

The show was released by AFRS as Music America Loves Best #47. Carl Hällström

This show is included in the old Desor and in the New DESOR as "Tommy Dorsey Show". It contains in this sequence: *I Didn't Know About You*; *I'm Beginning To See The Light* and *Dancers In Love*. Ellington can be heard on each of these selections. We assume that this correlates with the issued recordings on MALB. Thank you very much for your additional information. DEMS

④ Quality Entertainment Division

See DEMS 00/2-15/2.

I have the same 16 tracks on a disc, which was part of a 3-disc set: Louis Armstrong, Fats Waller (*London Suite*) and Duke Ellington.

"Jazz Giants" Triplets TRIPOO7A (This compilation 1996 QED) MCP. Lance Travis

● One more question

One more question: who wrote the liner notes of Hi-Fi Ellington Uptown (Columbia CCL 830)?

Thank you and best wishes. Hans-Joachim Schmidt

I do not know who wrote the original liner notes of Hi-Fi Ellington, but I will ask DEMS member George Avakian.

All the best to you. Sjef Hoefsmit

Hi George,

One of the DEMS members has asked me who the liner notes wrote on the original Hi-Fi Ellington Uptown album. We know that the reissue on CD was accompanied by liner notes from Stanley Dance, but on the sleeve of CL 830, the name of the author is not mentioned. Dance's notes are totally different from the original ones. If he had been the original author, the notes would have been much more similar on the LP and CD issues.

Since you produced this album, I wonder if you can remember who wrote the original liner notes.

All the best to you. Sjef Hoefsmit

Dear Sjef:

I have only the original blue-label Masterworks release of "Ellington Uptown" (ML 4639) but Morris Hodara kindly checked his copy of CL 830 and found that its annotation is identical (and also unsigned).

Reading the text, I could see that it was not my writing, and I guessed that it was written either by George Dale or Charles Burr, who replaced him in the combined Advertising and Publicity Department (we were still too small to have separate departments for these activities!). Both of them were very good at writing all kinds of advertising and promotion copy, and they also wrote many of the unsigned annotations for both Pop and Masterworks. (I even wrote some unsigned ones myself.)

Morris quickly solved the puzzle when he checked the Ellington release which was transferred at about that time from Masterworks to Pop ("Ellington Masterpieces" — ML 4418 and CL 825). Again, the annotations are identical, but this time they are signed with the initials G.B.D. (George B. Dale). There is no doubt in my mind that George wrote the other annotation as well, because Charlie Burr came along quite a bit after 1952 (the year of ML 4639).

Why didn't I write the annotations for both of them?

In both cases, since they had to be issued on Masterworks (because we had no 12-inch pop series at the time, and playing times dictated the 12-inch size), I left it to Masterworks to decide when to release them. The nature of my work being what it was, when each release date was chosen (1950 and 1952) by Masterworks, I was caught with no time to think about it so I passed the chores on to George Dale. Of course, I should have written something in advance, especially since it was Duke, but that's how it was in those frequent 18-hour workdays.

Morris asked me how it was that the CL version is called "Hi-Fi Ellington Uptown." When I told him the reason, he instantly remembered the event, which triggered this action on my part.

In 1955, the audio manufacturers put together a big trade show in New York, and the sensation of the event was the sound of "Skin Deep," because a speaker manufacturer chose it to demonstrate the quality of his product, and they literally never stopped playing it. I am trying to find a friend of mine who worked for High Fidelity magazine at the time — he would probably remember the company's name and the organization, which sponsored the show.

As a result, the New York distributor reported a sudden jump in the orders for ML 4639, and reports in Billboard and other publications resulted in new orders coming from all over the country. Stan Kavan, my Pop Album merchandising manager, urged that we switch ML 4639 to the red label CL series (\$3.95, \$1.00 less than Masterworks 12-inch). I decided to do the same with ML 4418. I should have written a new annotation at the time (at least for "Uptown"), but again it was a matter of "Who's got the time to do it - !?!" and in any case we publicized the impact of "Skin Deep" in all our radio and print promotions.

Because the term "hi-fi" had been commercially significant the year before, and was still useful for promotion, Stan suggested changing the album title slightly, which drew even more special attention to the CL reissue edition.

Incidentally, because everyone assumed that I had produced all the tracks in "Ellington Uptown", for years afterward I kept receiving congratulations for producing "Skin Deep," but it was a master purchase from Mercer Records. In later years, Louis Bellson told me that an engineer named Bert Porter had recorded it in Fresno, California (after hours in a ballroom, the name of which he didn't recall). A quick check of Stratemann's book indicates that the date must have been February 28, 1952. Maybe someone can track down the name of the venue. I have thought of writing to the local newspaper (The Fresno Bee), but oh, how much work I have to do, to say nothing of trying to keep going on The Book despite all the distractions!!!!

Regards,

George

P.S.

All this might make a short article for DEMS some time. You are welcome to use it any way you like, although I'm sure you didn't expect to get such a fulsome reply when you asked me this question (nor did I until I got into it!) but it is yet another demonstration of the wisdom of turning to someone who was on the scene when one wants to know what really happened. Look at all the additional historical details you got (most of them inaccessible from such sources as books or articles) out of a simple question.

It is a lesson, which Sony Legacy has not learned, and never will, because the calibre of people in the industry today is such that they do not understand or care.

Speaking of Charlie Burr, he was a classmate of Irving Townsend's at Princeton who wrote arty cabaret songs for people like Mabel Mercer but unfortunately, he got more rejections than acceptances. But like Irving, he was a fine writer and I immediately endorsed him for Dale's job when George left.

George Avakian

Dear George,

Many, many thanks for this highly interesting contribution.

I checked my "Masterpieces" album. Mine had no signed liner-notes, but that is not important. It was issued by Columbia in Great Britain under number 33SX1022. It was my very first LP. I didn't even have a proper turn-table to play it on.

Your "fresh" information about the origin of *Skin Deep* is extremely welcome.

It is known that the recording was bought. We even know the date of that purchase: 8Dec52 (see the New DESOR page 184), but now for the first time we know exactly when and where this marvellous recording was made.

Thank you very much.

Sjef Hoefsmit

● Grand Slam Jam

Does anyone know any details about an Ellington piece titled *Grand Slam Jam*. It exists as published parts for orchestra and dance band available for rent from G. Schirmer. I have been unable to find ANY program note information on the piece.

Jim Bartsch

Education Director of the Minnesota Orchestra

Grand Slam Jam is another title for *Non Violent Integration*.

From the liner notes by Stanley Dance to the Reprise LP "The Symphonic Ellington" I quote: "In 1949, thrilled at the prospect of performing with the Philadelphia Orchestra in Robin Hood Dell, Duke Ellington wrote what he called a "little thing," which he hoped might interest the great musicians of that magnificent orchestra. They obviously found it interesting, because they played it with a warm enthusiasm, which delighted him. His first experience with that particular type of "tonal hybrid", gave inspiration for the present-day title: *Non Violent Integration*."

Sjef Hoefsmit

While not personally familiar with a recording of *Grand Slam Jam*, I am familiar with the original manuscripts. Did you purchase this score from Schirmer, Jim? The reason I ask is that *Grand Slam Jam* and *Non-Violent Integration* are very different pieces on paper although they are both orchestrated for a symphony orchestra with jazz band. Briefly and amateurishly stated, *Non-Violent Integration* is notier and flowing while *Grand Slam Jam* is to be played at a medium fast tempo and is more punctuated and staccato.

Luther Henderson orchestrated *Grand Slam Jam*; copyist Joe Benjamin's stamp dates this at 1949. Calvin Jackson orchestrated *Non-Violent Integration* on an undetermined date.

I am guessing Schirmer is selling Henderson's orchestration. Henderson orchestrated many Ellington compositions from this period including *Harlem* and *New World A-Comin'*. Henderson also contributed a few titles — some unaccredited — to the band book. Henderson also collaborated with Billy Strayhorn on "Rose-Colored Glasses" and frequently worked with Mercer. (They grew up in the same neighborhood.) Simply put, he was an integral part of the Ellington organization for many years.

I place Jackson's involvement with the Ellington orchestra later — in the 1960s. Jackson wrote up the copyright sheet for *Non-Violent Integration*, which was not copyrighted until 1964. He contributed many arrangements to the orchestra at that time and his compositions were published by Tempo Music.

Annie Kuebler

Thank you for your information about *Grand Slam Jam* being different from *Non-Violent Integration*. I do not have a recording of *Grand Slam Jam* (there does not seem to be one in existence) and so cannot compare the two. Now I read again Stanley Dance's liner notes, I must admit that he did not say in so many words that both compositions were identical.

Looking for something else in Stuart Nicholson's book "A Portrait of Duke Ellington - Reminiscing In Tempo" I found on page 277 a highly interesting statement by Duke: "That concert with the Robin Hood Dell Orchestra with Russ Case in Philadelphia, when we did *Non-Violent Integration* before 125,000 people."

If this is the concert of 25Jul49, which the note by Stuart on the next page suggests, this could be a confirmation that *Grand Slam Jam* is indeed the same as *Non Violent Integration*. We have to keep in mind though

that even Duke was wrong occasionally. His statement dates from 20Apr65.

The concert was mentioned in Down Beat of 29Jul49 (see Klaus Stratemann). Is it possible to check that review and see if anything about *Grand Slam Jam* was mentioned?

Sjef Hoefsmit

Thanks for the additional info Sjef. I could ask a friend of mine at the Institute Of Jazz Studies at Rutgers to check that review for me. When I get back to work tomorrow, I will check our newspaper clippings also. In addition, I need to compare the scores closely. I only had time to glance at it before; they could share a melody but be orchestrated in such different ways that the similarities do not jump out at me.

Annie Kuebler

What an interesting chase this has been.

On the manuscripts, I can now see the connection between *Grand Slam Jam* and *Non-Violent Integration*. At the least they share the repeating riff notated on the copyright sheet as D# (1/4 note), EGA (triplet), B flat, G and played in various permutations. However, the opening melody line, which Ellington states on piano in *Non-Violent Integration*, is not apparent in *Grand Slam Jam*.

Before *Grand Slam Jam* was performed at Robin Hood Dell, it was known as *Boogie Bop Blues* a.k.a. *Basso Mo Thundo*. I have a recording of this from 1947 with just the band and like *Grand Slam Jam*, it shares the same riff. However, the original Ellington score of *Boogie Bop Blues* was composed as an orchestral piece with woodwinds, strings, etc. and, in fact, was also orchestrated for symphony by him — an uncommon occurrence.

In the original *Boogie Bop Blues* manuscripts, the melody line prominent in *Non-Violent Integration* is written for the woodwinds. The parts were extracted on National Broadcasting Corporation paper. A trombone part for Francis Williams narrows the date of the original comp.

I do not know how to make the explanation any clearer in text.

Two other titbits from offline. Calvin Jackson was involved with Ellington in the late 1940s and claimed to have worked on an orchestration for *Boogie Bop Blues* to be performed at Robin Hood Dell. Could be; his score does not have instrumentalists' names noted so I cannot date it. Moreover, the original title *Boogie Bop Blues* was cut out and *Non-Violent Integration* taped over it. Without a recording, we will most likely never know whether Luther Henderson's or Jackson's orchestration was used in Philadelphia. I spoke to Luther and he remembers *Grand Slam Jam* but not the title *Boogie Bop Blues*. He did not attend the concert and is going to look over the manuscript for me. I will let you know if he can provide additional insight. My interest level is directed at getting proper documentation to G. Schirmer for future requests. I hope that G. Schirmer or someone else will send me a few pages of the score currently offered as *Grand Slam Jam*, so I can tell them whose arrangement they have.

Another interesting note from the program for the July 25, 1949 concert at Robin Hood Dell. The movements for "Symphomaniac" were titled Part I, *Symphonic Or Bust* — 1925 and Part II, *A Sound Thumping* — 1949.

In my own defence, I consider myself easy-going but when it comes to identification of manuscripts, I tend to be what some may call "anal-retentive". Perhaps, we are the only ones who give a hoot about nailing this down. But gee it's fun!

Annie Kuebler

I am surprised that you found a trombone part for Francis Williams. He was a trumpeter in the band from Dec45 until Jun49. That means that he could not have participated in the 25Jul49 concert, not even on trombone.

The alternate titles you gave are very challenging.

It seems that we each speak a different language, although these languages must be very much related. I have spent some time listening to everything again and I would say that *Non-Violent Integration* is a composite of different themes, earlier or later used for independent pieces. I hear in the beginning *Who Struck John*. After chorus 11, I hear *Happy-Go-Lucky Local* and at the end in chorus 14 and 15, I hear *Boogie Bop Blue* (as it is spelled in *MIMM* and accepted by the New DESOR).

The title you found on the score as *Basso Mo Thundo* is undoubtedly the same as *Basso Profundo*. I have compared *Boogie Bop Blues* with *Basso Profundo* (26&27Dec47, Carnegie Hall concerts). There are many similarities. However, *Basso Profundo* is not the same as *Juke Bop Boogie*, as claimed in the New DESOR.

Sjef Hoefsmit**

① **Success 16139 / QED 070**
See DEMS 98/2-14/1 and 00/2-15/2.

In the equivalent issues shown for the QED 070 CD (in the 00/2 Bulletin), some items were shown on Success (Eur) 16139. This is not correct. This catalogue number is for Success (E). The correct number for Success (Eur) is 2140 and the same (2140) for Japan. I showed Sjef this copy at the Chicago conference. The English CD is also released in a three box set, catalogue number 5040122.

What tends to confuse the issue is the fact that Success put out another CD, much earlier and with different content, using the same title ("Take The "A" Train") and the same number (2140). Hope all is now straightened out. Jerry Valburn.

On page 23 of Jerry Valburn's "Duke Ellington On Compact Disc" (1993) I read: "E = England. EU = Europe. Please note: We use EU for Europe, some CD's say manufactured in the EEC, more recently just EC."

I wonder why a distinction is made between Europe and England. England is a part of Great Britain and Great Britain is part of Europe. It is also a member of the European Community.

I saw printed on the Success CD itself "This compilation (p) 1995 Elap Music Ltd. Made in EEC."

I do not argue. I only explain the cause of my confusion.
Sjef Hoefsmit**

② **An Internet discussion**

Hello, Sjef.

DESOR gives the RCA Blue Serge (15Feb41) as having an opening solo by Rex Stewart. I think it's Ray Nance. Do you have an opinion?

I ask because I'm going to play the record to Ruby Braff on air on Sunday, and I need to know what I'm talking about! Kind regards. Steve Voce

Hi Steve,

I think you are right. I believe it is Ray Nance.

Both the New DESOR and Eddie Lambert say it is Rex, but Gunther Schuller is on our side with Ray Nance.

If I were you, I would mention the fact that the experts have different opinions about this matter. Good luck!

Sjef Hoefsmit



③ **Jubilee Stomp — 26Mar28**

The earliest Ellington "Theater Use" disc was *Jubilee Stomp*, issued in 1928 in Victor's "Pict-Ur-Music" series. The same master — the usual take — appears on each disc. These copies, one pressed in the U.S. and the other in Canada, are the only ones known to me; they are not mentioned in any published discography. Steven Lasker



④ **Tishomingo Blues — alternate take!**

An alternate take of *Tishomingo Blues* has been discovered by John Wilby in Toronto. It is the 25Jun28 recording with matrix number E-27772-B. It is issued on Canadian Brunswick with the label number 3987.

I am told that the solos by Bubber Miley and Johnny Hodges are as great as on take -A, but different.

Tishomingo Blues was recorded during the first of a series of 13 recording sessions in which both Miley and Hodges participated. Bubber left the band 8 months later.

Steven Lasker

SATHIMA BEA BENJAMIN - Embracing Jazz

Ed. by Lars Rasmussen
 Booktrader Copenhagen 2000
 ISBN 87-984539-3-9

This short book is about the New York based singer Sathima Bea Benjamin. Like her husband, pianist Abdullah Ibrahim, she's a South African, and I heard her tell different aspects of her astonishing story at Ellington conferences in Copenhagen and Chicago. I don't use the word lightly. Her father's family had arrived in Cape Town from St Helena and her mother's had come from Mauritius. But isolated islands in the Atlantic and Indian Oceans are only a part of the exotic mix of Sathima's background. On her Mauritian side are Filipino and Amerindian elements and on the St Helenan there's a West African one. And with a grandma called Eva Thwaites I wouldn't be surprised if there's some Lancashire or West Riding in the brew as well.

She was born in 1936 and her parents separated early. Mistreatment at the hands of her father's second wife led to a strict though loving upbringing by her grandmother. Sathima took solace in music from an early age, and was open to a diet of British church and popular music, supplemented later by American songs and jazz; British DEMS members of that generation will know the diet well. She trained as a schoolteacher but soon gravitated to the Cape Town night scene, a very open one in the late 1950s, until South Africa's rulers institutionalised the country's racism. The work dried up and Sathima and her husband Abdullah embarked on the life of world travel and inner exile. This took them to Europe and later New York, where they settled and raised their family, though their hearts remained in Cape Town.

The book is a series of essays by several authors who cover different aspects of Sathima's life and work. The meeting with Duke Ellington came in Zürich in the winter of 1963. The maestro set up a recording session in Paris, which produced a well-known album which launched Abdullah's distinguished career, and some less familiar recordings by Sathima. On some of these she's accompanied by Abdullah, on some by Billy, and on some by Duke. They were largely forgotten until David Hajdu recounted the story in *Lush Life*. One essay tells this story; another is Will Friedwald's assessment of her as Ellington interpreter. There's also a discography.

Unsurprisingly Sathima is a politically engaged singer, and several of her own lyrics intersperse the essays. Among the fine photographs is a most touching one of her at twelve with her sister and young cousin. You look at these clear-eyed, smiling children and reflect on what the second half of the last century had in store for them in 1948. The quality of the photos is very good, for the book is printed on high-grade paper. So it's a shame the text wasn't carefully checked before publication. It's irritating to find *The Church's One Foundation* wrongly punctuated (if only because I suspect fewer and fewer people will recall this fine old hymn as the years go by); and to find 'payed' where there should be 'paid'. Such things should be tidied up before going to print.

Remarkable though Sathima's story is, the book on its own wouldn't really add up to all that much, were it not for the fact that it comes with two CDs. One of these is a sampler of songs from her earlier albums, including her interpretations of *Solitude* (with Duke on piano), *In A Mellotone*, *In A Sentimental Mood*, *I Let A Song Go Out Of My Heart*, and *Lush Life* (naturally she's a girl for a challenge). There's *Indian Summer* from the old world and Rodgers and Hart's strange and haunting *It Never Entered My Mind* from the new. The balance of songs are Sathima's own, and if political commitment is not your bag, I hope I've said enough about her life to help you overcome any resistance. The second CD brings us bang up to date with her art. Called *Cape Town Love*, it was recorded in Cape Town in 1999, and it reunites the singer with musicians she associated with before her exile, but who stayed in South Africa through the long night of apartheid. They include Henry February on piano, a most sensitive accompanist and a fine pianist in his own right. The eight tracks last from five to eight minutes, so he has plenty of solo space. Most are superior songs from the standard repertoire, some well known, others unjustly neglected. But less usual songs from Sathima's childhood songs are included too. She sings *If You Were The Only Boy In The World*, and that great consolatory lament of lovers sundered by war, *I'll Be Seeing You*. This collection will appeal not just to Ellington completists, but to all whose love of Ellington's music combines with an interest in singers and the standard song repertoire of the twentieth century. It will be enjoyed too by those who are sensitive to the geo-political turmoils which shaped Sathima Bea Benjamin's extraordinary life. Whichever side of the ocean or the mountain or the barbedwire fence you're on, the moon looks the same. But it's appalling that Benjamin and February had to wait forty years before re-tying the musical threads that were so monstrously snapped by their country's masters long ago. Roger Boyes

This excellent publication of Lars Rasmussen deserves a special place in DEMS Bulletin, not in the regular columns NEW BOOKS or NEW- and RE-RELEASES. Not only because it is a combination of both, but more so, because it is a remarkable and tasteful production.

Lars has sent us a limited number of books as a gift for DEMS members. We have decided to ask you for half of the normal price and send your money to Lars. His book is much to valuable to be given away for free.

The normal price is £ 25.-, not including mailing expenses. You will have to pay that price if you are too late in asking us for a copy for the reduced price of £ 12.50, which is the equivalent of € 20.35 (€ means Euro)

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DEMS**

NEW RELEASES

AND RE-RELEASES

The Private Collection revisited

A few years after Mercer Ellington sold a huge collection of tapes from Duke's so called stockpile to the Danish Radio, we were surprised with two sets of 5 CDs titled "The Private Collection".

See DEMS 87/4-3&6; 88/2-1&9; 883/2&3; 88/4-3&4; 89/3-1; 89/4-5&6; 90/1-6&7 and 90/2-7.

More recently, we saw quite a number of releases on the market with recordings, copied from the original CDs. One of these releases was mentioned in the last Bulletin 00/2-14/2, the Varese CD "Swinging With The Duke".

We publish the contents of the recent re-releases only to make you cautious. If you do not have the original set of 10 volumes, you had better try to find them. They are still available. At the end of each line, we give you the volume number of the original CD. DEMS**

1 Varese Vintage 302 066 051 2 "The Duke Ellington Legacy"

<i>Take The "A" Train</i> (vocal)	Travis AFB	4Mar58	2
<i>Just Squeeze Me</i>	NYC	29Nov68	9
<i>Prelude To A Kiss</i>	Chicago	19Mar56	1
<i>C-Jam Blues</i>	NYC	29Nov68	9
<i>Jump For Joy</i>	Chicago	Feb57	1
<i>Paris Blues</i>	NYC	29Mar62	7
<i>I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore</i>	NYC	29Nov68	9
<i>Satin Doll</i>	Chicago	Feb57	1
<i>Mood Indigo</i>	Travis AFB	4Mar58	6
<i>The Mooche</i>	Travis AFB	4Mar58	2
<i>Perdido</i>	Chicago	29Jan57	7
<i>Just A Sittin' And A-Rockin'</i>	Travis AFB	4Mar58	2
<i>In A Sentimental Mood</i>	Chicago	Feb57	1
<i>I Got It Bad</i>	NYC	29Mar62	7
<i>Cotton Head</i>	NYC	28Dec66	8
<i>Sophisticated Lady</i>	NYC	29Nov68	9
<i>Caravan</i>	Travis AFB	4Mar58	6
<i>Ocht O'Clock Rock</i>	NYC	11Jul67	8

Jerry Valburn

From *Paris Blues* and from all 5 selections recorded at Travis AFB, the spoken introductory comments by Duke are deleted. DEMS**

2 Varese Vintage 302 066 122 2 "Duke Ellington — Swinging With The Duke"

See DEMS Bulletin 00/2-14/2.

Track 3, *Take The "A" Train* cannot be identified without listening, although the date must be correct. It can be the vocal or the instrumental version from Travis AFB.

The last selection, *Things Ain't What They Used To Be*, cannot be identified either. If one can hear an audience (at a dance date) it is from Travis AFB, 4Mar58 and can be found on Volume 2 of the Private Collection CDs. If one can hear Paul Gonsalves, it is from Chicago, Feb57 and can be found on Volume 7, where one can also find the recording with Johnny Hodges from NYC, 29Mar62. Sjef Hoefsmit



3 Varese Vintage 302 066 123 2 "Duke Ellington — Blues and Ballads"

<i>In a Sentimental Mood</i>	NYC	29Nov68	9
<i>Minor</i>	NYC	25Jul62	3
<i>Something Saxual</i>	Chicago	Feb57	7
<i>Slow Blues Ensemble</i>	Chicago	29Jan57	7
<i>To Know You is to Love You</i>	NYC	12Sep62	3
<i>Meditation</i>	NYC	29Nov68	9
<i>Long Time Blues</i>	Chicago	3Jan56	1
<i>I Cover the Waterfront</i>	Chicago	17Jan57	7
<i>Now Ain't It?</i>	NYC	28Dec66	8
<i>Elysee</i>	NYC	18Apr63	4
<i>Rhythm Section Blues</i>	NYC	14Apr65	8
<i>Blue Rose</i>	NYC	18Apr63	4
<i>Major</i>	NYC	25Jul62	3
<i>Mood Indigo</i>	NYC	29Nov68	9
<i>Rod La Rocque</i>	NYC	14Apr65	8
<i>Jeep's Blues</i>	NYC	17Apr63	4
<i>Isfahan</i> (a.k.a. ELF)	NYC	18Jul63	4
<i>Do Not Disturb</i>	Chicago	3Jan56	1
<i>Blues a la Willie Cook</i>	Chicago	29Jan57	7
<i>Paris Blues</i>	NYC	29Mar62	7

Tony Schmidt

* *Paris Blues* is also issued on Varese 302 066 051 2.

DEMS**

4 Truetrax TRT CD 194 "The Best of Duke Ellington — Mood Indigo"

<i>I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore</i>	NYC	29Nov68	9
<i>Just Squeeze Me</i>	NYC	29Nov68	9
<i>Bad Woman</i>	NYC	15May63	4
<i>Mood Indigo</i>	NYC	29Nov68	9
<i>March 19th Blues</i>	Chicago	19Mar56	1
<i>In a Sentimental Mood</i>	NYC	29Nov68	9
<i>Now Ain't It?</i>	NYC	28Dec66	8
<i>Perdido</i>	NYC	20May62	7

? *Things Ain't What They Used To Be*

	Chicago	Feb57	7
<i>Three Trumps</i>	Chicago	29Jan57	7
<i>Prelude To A Kiss</i>	Chicago	19Mar56	1
<i>Cotton Head</i>	NYC	28Dec66	8
<i>Blues A La Willie Cook</i>	Chicago	29Jan57	7
<i>Satin Doll</i>	Chicago	Feb57	1
<i>New Concerto For Cootie</i>	NYC	13Sep62	3
<i>C-Jam Blues</i>	NYC	29Nov68	9

Jerry Valburn

* These selections are also released on one of the 3 Varese CDs. See also DEMS 00/2-14/2. DEMS**

**① Mosaic MD5-193, The Reprise 5 CD set
 DUKE ELLINGTON
 THE REPRISE STUDIO RECORDINGS**

(See DEMS 99/5-28 & 00/1-15 for a listing of the titles)

Because the original ten albums were fairly short, they fit easily but tightly onto five CDs. There are a couple of alternate takes omitted, but none were fundamental.

The "Serenade To Sweden" album with Alice Babs has been omitted for contractual complications. There are flaws in some of the music too, largely due to unsuitable material, and the powerful way in which Ellington makes the best of unlikely themes is further testimony to his greatness.

Six hours of Ellington. What a delight!

Frank Sinatra asked Ellington to record for him when he first had the idea of starting the Reprise label.

He famously gave Duke a free hand. Why then did Duke record the apparently incongruous "Mary Poppins" music that makes up the first 12 tracks of the last CD? It was because Walt Disney commissioned the project and paid Ellington extra to do it. "I don't care if we sell one record," said Disney. "I just want to hear what you're going to do with it!" Strayhorn, impervious to the material he was working with, wrote seven of the charts, whilst Ellington, reportedly uncomfortable with the music, concentrated on the swingers. On the other hand Harry Carney was delighted to have fresh material and played one of his best ever features on *Stay Awake*. One expected to be disappointed by this material when it was done in June 1964, but over the years one has remained pleasantly surprised by its quality. This is largely due to the power of the great soloists — Johnny Hodges, Lawrence Brown, Cootie Williams, Harry Carney and Jimmy Hamilton.

The first of these albums to be issued in Britain was "Afro Bossa", so one thinks of it as Duke's first Reprise recording. But in fact, most of the tracks of big band signature tunes came first, with the "Afro Bossa" numbers sprinkled amongst them. Again, the big band signature tunes might on the face of it not appear ideal material, but some of them are quite brilliant, and count as severely underrated. They bristle with original thought — Dorsey's signature tune is given to Nance's cornet and Hodges takes Phil Woods's role in an intriguing version of Quincy Jones's *Midnight Sun Will Never Set* — and where the band reverts to the sound of the bands concerned, are usually better than the original! Lunceford's original chart of *For Dancers Only* was used. Hodges didn't want to take the Willie Smith role, so it was given to Hamilton's clarinet.

"Afro Bossa" was a brilliant mix of Ellingtonian moods and apart from the new originals there was a notable reworking of *Pyramid* featuring all the senior soloists, including Gonsalves, who played a usually subdued role in the Reprise recordings.

The Mosaic booklet quotes my review in *Jazz Journal* of the symphonic Ellington tracks when they were first issued and I haven't changed my opinion that "Ellington has remained true to himself and has not gone overboard into the welter of affectation which would normally swamp such an occasion." Recorded across Europe in what must have been horrific circumstances with minimal rehearsal, the music is rugged, but the writing for the strings convincing and the setting of the soloists into the music is done with expertise. Ellington was much more convincing in symphonic performances like these than he was, say, in the comparatively disastrous religious works that occupied so much of his latter years.

In addition to recording the symphony material in the late winter of 1963 Ellington also supervised and played in a

recording featuring the violins of Nance and Grappelli and the viola of Svend Asmussen in Paris.

This was a well-ordered session with swiftly crafted settings by Duke using his own rhythm section. These tracks span discs 2 and 3, beginning with *Tricky's Lick* and concluding with *Cotton Tail*.

Disc 4 is a weaker one since it is largely devoted to popular music of the day. Even Duke can't surmount *Blowin' In The Wind* but by and large he triumphs, and it would be a hard man indeed who turned away from these tracks. *So Little Time* was almost Gonsalves's best performance for Reprise and *I Can't Stop Loving You* becomes a masterful rocking wail for Hodges, Williams and the two trombones of Brown and Cooper.

Once the odious Miss Poppins is out of the way, the last disc has the very satisfying "Concert In The Virgin Isles", a misnomer since it was recorded in a New York studio in March and April 1965. Hodges, with only four years left, gave one of his best latter-day performances on *Big Fat Alice's Blues*, and somehow blew new life into an excellent *Things Ain't What They Used To Be*, a feature he'd been playing for the past decade and more. Gonsalves was at his best on *Chelsea Bridge*, and *Fade Up*, a version of *Tutti For Cootie*, has the trumpeter in good form.

The Reprise period has the last classic Ellington band in some magnificent, some controversial and some difficult settings. Inevitably, the overall quality of the music is unique and colossal and there is no need for me to recommend it further to Ellington enthusiasts. It fills magnificently the hole in the shelves between the various contemporary concerts from the period already on CD. For tyros it is an excellent entry to the band's later years.

Steve Voce

We thank Eddie Cook (*Jazz Journal*) and Steve Voce for permission to print this excellent review in *DEMS Bulletin*. Many of our younger members have never been able to buy the original LPs. Now they have their chances. DEMS**

**② Ember EMBCD 507, 2 CD set
 Duke Ellington Live at Carnegie Hall**

Another of Duke Ellington's major concerts has been reissued on CD this summer. This two CD set contains all the music performed at the Carnegie Hall concert of December 11, 1943. Unlike the double LP set of the same recordings, Ember EMBD 2001, the CD's do not contain any of Duke's stage announcements. Since there was room for them on the CD's, I am not happy with them for this reason. Also, Al Hibbler is misidentified as Adelaide Hall. Richard Ehrenzeller

Only parts of this concert have been issued on CD in the past. Nine or ten selections appear for the first time on CD. The titles of this complete concert are given by Jerry Valburn in his column on page 27 of this Bulletin. DEMS**

③ The latest news about the DETS CDs
 See DEMS 00/2-7/3.

Concerning the Treasury Series, Karl-Emil Knudsen is putting these out on a special label Duke Ellington Treasury Shows. Karl now has all the production work from me: the titles & composer credits, the band personnel and Rob Bamberger's excellent liner notes. The label number will be 903.9001. I have no idea when this double will be released. In my latest e-mail to Karl I have requested that he burn CDs 3/4 and send them to me so I can get them to my next liner-note writer, Richard Ehrenzeller. Jerry Valburn

**1 Music Star Volume 38 — MCPS MS 038
Duke Ellington — 20 Fabulous Tracks
CD manufactured in the EEC**

This is a strange CD, found in a supermarket.
I have not been able to identify 4 of the 20 tracks.

Could you please have a look? Jean Carbonnel**

You identified 16 tracks correctly indeed.

Here is the complete listing. You must have noticed that there is not much "fresh" material for you on this CD, after you acquired the Quality Entertainment Division CD QED070 (see DEMS 00/2-15/2) Sjef Hoefsmit**

Here is the listing:

<i>The Mooche</i>	21Jan51	Q	R	V	A	C
<i>Ring Dem Bells</i>	21Jan51	T ²	R	V	G	
<i>Frustration</i>	21Jan51	Q	T ²	R	V	A
<i>Coloratura</i>	21Jan51	Q	R	V	A	
<i>Rose Of The Rio Grande</i>	21Jan51	Q	T ⁴	R	V	A
<i>Love You Madly</i>	21Jan51		R	V	A	
<i>Harlem Speaks</i>	18Mar37		R		G	
<i>Caravan</i>	11May45	Q	T ³	R	A	G
<i>Primping At The Prom</i>	22Dec52	Q	T ⁴	R	A	
<i>Jam With Sam</i>	3Jul66	Q	T ⁴	R	A	
<i>One O'Clock Jump</i>	16Jul46	Q	T ⁴	R	A	G
<i>Take The "A" Train</i>	28Mar46	Q	T ²	R	A	C
<i>Crosstown</i>	28Mar46	Q	T ⁴	R	A	G
<i>Perdido</i>	28Mar46	Q	T ⁴	R	A	G
<i>Pretty Woman</i>	11Jul46		T ²	R		G
<i>9:20 Special</i>	16Jul46	Q			A	G
<i>Moon Mist</i>	17Jul46	Q	T ³		A	C
<i>Just Squeeze Me</i>	11Jul46		T ³		A	G
<i>Medley (first part only)</i>	26Nov69		T ³			S
<i>Fanfare; Don't You Know I Care?; In A Sentimental Mood; Prelude To A Kiss; I'm Just A Lucky So And So; I Let A Song Go Out Of My Heart; Do Nothin' Till You Hear From Me</i>						
<i>Tootie For Cootie</i>	26Nov69		T ⁴			S

Q = Quality Entertainment Division 070 DEMS 00/2-15
T^{2,3,4} = That's Jazz TJ 032, 033, 034 DEMS 93/2-4
R = Red Line 300.048 not earlier in DEMS
V = Vee Jay 30YD 7011 DEMS 88/5-6
A = Audio Archive/Tring AA 014 DEMS 92/1-1
G = Gentle Price GP 20052 DEMS 97/4-16
S = Sequel Jazz NED CD 183 DEMS 96/2-10
C = Success 16139 DEMS 98/2-14

This CD is the same as Double Play (E) GRF 039 "Ring Dem Bells" (see Jerry Valburn's "Duke Ellington on Compact Disc" '93, page 51) and the same as disc 1 of the double CD set Sounds International S 1040, not earlier described in DEMS (disc 2 is from Dizzy Gillespie).

It is also the same as Tring International TIN 037 (DEMS 99/4-32) and Tring International GRF 039, not earlier described in DEMS.

This survey is far from worked out. It only shows you a selection of the many CDs, which contain one or more of the titles. Sjef Hoefsmit**

The source of the information about this CD and the CDs Sounds International S 1040, Red Line 300.048 and Tring International GRF 039 is a draft of the updated edition of Jerry Valburn's "Duke Ellington on Compact Disc".

I thank Jerry for sending me his manuscript.

I make good use of it. I am looking forward to see it published and made available for the whole community of Ellington collectors. Sjef Hoefsmit**

**2 No label name — GAL 044 mcps
"Perdido"**

I found this CD, can you help me? Lance Travis**

This is the same as the second CD of the double CD set Excelsior 19562, titled "The Duke Ellington Collection."

<i>Perdido</i>	28Mar46	Q	T ⁴	R	A	G
<i>Love You Madly</i>	21Jan51			R	V	A
<i>Primping At The Prom</i>	22Dec52	Q	T ⁴	R		A
<i>The Mooche</i>	21Jan51	Q		R	V	A
<i>Sophisticated Lady</i> , taken from the Medley of						
	26Nov69		T ²			S
<i>Rose Of The Rio Grande</i>	21Jan51	Q	T ⁴	R	V	A
<i>Jam With Sam</i>	3Jul66	Q	T ⁴	R		A
<i>Caravan</i>	11May45	Q	T ³	R		A
<i>Honeysuckle Rose</i>	11Dec43	Q			A	C
<i>Mood Indigo</i> , from RCA, wrongly titled as <i>Tea For Two</i>						
	11May66					C

The key to letter-codes is in the left column. Sjef Hoefsmit**

**3 The HISTORY 40 CD set
204140 — 20.4159**

The set is actually titled "The Duke — Complete Works 1927-1947". It includes a whopping 40 CDs. It's on a German budget label — Horns Of Jericho / History. The title of course is misleading, but not horribly so. It appears to me that the box does include 97% of Ellington's master takes from 1927 through his 40's RCA work. It leaves out most alternates and outtakes, such as those on the GRP "Early Ellington" set and the RCA 24 CD Box. It gets much less thorough after 1945. The later material consists of parts of various broadcasts from 1945 and most of the Carnegie shows of 1946 and 1947. The Musicraft material is completely left out. There are also a few of the V-Disc recordings mixed in, including the "Deep South Suite".

It looks to me that they pretty much took their track listing from the French Classics series. I do not own the complete Classics series, but the ones I do have are pretty much duplicated here song for song. The very small booklets list the recording dates and musicians (not always accurately) but unfortunately leaves out the record company and catalogue/matrix numbers. It really is pretty thorough on master takes from the Brunswick / Okeh / Vocalion and RCA sessions. I already owned the vast majority of the recordings here, but it did fill out some of the late and mid 30's material I was missing.

The sound quality is a bit mixed. They used a fake stereo process and not one of the better sounding ones. On the positive side ticks and pops are virtually inaudible on the discs I have played and the kind of distortion that was rampant on the RCA box is also absent. Unfortunately, the stereo process used here robs the music of much of its life and presence — the midrange sounds moderately like a telephone connection and the highs are a little muffled (although not as bad as the Blanton Webster box). I prefer the sound of the Ellington CDs from Classics, CBS, RCA and Decca with the ticks and pops intact.

The reason this box is worth mentioning is the low price — in the US I purchased mine for \$144 delivered — that works out to \$3.60 per CD!! If your early Ellington collection is thin and/or if money is an issue, this is really worth checking out. I bought it from Collector's Choice music — <http://www.ccmusic.com/> Geff Ratcheson

See also Jerry Valburn's article on page 21 and the complete listing of the titles on page 27 of this Bulletin. DEMS**

1 EMI LC 0542
Duke Ellington
Legends of the 20th Century

This CD is reviewed by Vic Bellerby in the June edition of Jazz Journal. Sjef Hoefsmit

First 10 Capitol recordings, all on the Mosaic 5 CD set.
 6Apr53 *Satin Doll* (Vic Bellerby has the wrong date);
 9Apr53 *Flamingo*; 13Apr53 *Prelude To A Kiss*;
 14Apr53 *In A Sentimental Mood*;
 21Dec53 *Just A-Sittin' And A-Rockin'*;
 29Dec53 *Black And Tan Fantasy*;
 2Jan54 *Things Ain't What They Used To Be*
 (Not Alfred Cobbs but George Jean replaced Juan Tizol);
 17Jan54 *Rockin' In Rhythm*
 (Not Alfred Cobbs but George Jean replaced Juan Tizol);
 26Apr54 *C-Jam Blues*;
 8oct54 *Caravan* (Not 10Aug, add Frank Rollo, bongos).

The next 3 selections are from the Louis Armstrong sessions of 3&4Apr61 (recently re-released, see DEMS 00/3-20) *The Mooche*, *Mood Indigo* and *I Got It Bad*.

The last two selections are from the Money Jungle album recorded 17Sep62 *Fleurette Africaine* and *Solitude* (take ?)
 Total time 62:31.

2 COMET (CD) 43314 — **MOOD INDIGO**
 P&C 1997, **Prestige Records Ltd, MCPS**

<i>Sophisticated Lady</i>	10May66
<i>The Mooche</i>	17Jul46
<i>Jump for Joy</i>	3Jul62
<i>D & C in Blue (Wailing Interval)</i>	24Jun58
<i>Mood Indigo</i>	11May66
<i>Take The "A" Train</i> (complete version)	28Mar46
<i>Do Nothin' Till You Hear From Me</i>	11May66
<i>Crosstown</i>	28Mar46
<i>One O'Clock Jump</i>	16Jul46
<i>Solitude</i>	22Mar64
<i>Caravan</i>	18Mar37
<i>Perdido</i>	28Mar46
<i>Things Ain't What They Used To Be</i>	Feb57
<i>Black And Tan Fantasy</i>	26oct27
<i>Stomp Jones</i>	9Jan34
	Lance Travis

3 JAZZ TIME (CD) JTM 8107
SATIN DOLL

<i>Satin Doll</i>	26Sep59	2 nd concert
<i>Jeep's Blues</i>	6Nov58	1 st concert
<i>Passion Flower</i>	26Sep59	2 nd concert
<i>Perdido</i>	6Nov58	2 nd concert
<i>Kinda Dukish & Rockin' In Rhythm</i>	26Sep59	2 nd concert
<i>Take The "A" Train</i>	24May62	
<i>Sophisticated Lady</i>	6Nov58	2 nd concert
<i>El Viti</i>	7Feb66	1 st concert
<i>C-Jam Blues</i>	6Feb63	
<i>Things Ain't What They Used To Be</i>	6Nov58	2 nd concert

This CD is produced in Portugal, but under the same title and number also issued in the USA! It is identical with CD 1 of the 2 CD set "How Do You Do Duke?" Jazz World JWD 102.307 (see DEMS 98/2-13/1). Only two selections are missing: *Diminuendo And Crescendo In Blue* and *Mr Gentle And Mr Cool*. Lance Travis and Sjef Hoefsmit

ELLINGTONIA

4 Big Al Sears and the "D" Train

Billy completed the score (of *Take The "A" Train*) riding on the 8th Ave. express which goes straight from 59th Street in midtown Manhattan to 125th in Harlem.

Billy named it after the train "The A Train". We gave it that title because they were building the 6th Ave. subway at that time and they added new trains, including the D Train, which came up to Harlem to 145th Street and then turned off and went to the Bronx but the A Train kept straight on up to 200 and something Street.

People got confused. They'd take the D train and would go to Harlem and 145th Street but the next stop would be 8th Ave. under the Polo Grounds and the one after that would take you to the Bronx. So I said, I was writing directions, take the A train to Sugar Hill. The D train was really messing up everybody. I heard many times about housewives who ended up in the Bronx and had to turn around and come back.
 Duke Ellington

I don't know when "A" Train was written, but I can say something about the *D train*.

I was born and lived in Harlem until I was 7 years old. We moved to the East Bronx in 1930. About three years later we moved to the West Bronx within a block of the path of the D train line that had just been completed and cheap housing was being built along the path of the new line. The West Bronx then developed very rapidly. I have many happy memories of the neighbourhood that I lived in until the early nineteen fifties.
 Morris Hodara

Al Sears (what an under-estimated Ellingtonian HE was!) recorded *Now Take The D Train* with his marvellous little band. It was virtually the Johnny Hodges small band with Charlie Holmes in for Johnny.
 Steve Voce

The *Now Ride The "D" Train* recording was originally out on a super rare Audio Lab LP AL 1540 and on EPs on the King label. The LP was titled Grade "A" dance music with a beat. Al Sears recorded 8 titles with the Johnny Hodges Orchestra of the time (Emmett Berry, Lawrence Brown, Sears, Leroy Lovett, Lloyd Trotman, Joe Marshall and Charlie Holmes alto sax instead of Hodges).

Charlie's way of playing is close to Johnny's but has a somewhat sharper edge tone-wise. Charlie was a great musician. He sometimes subbed for Johnny in Duke's band way back in the Cotton Club days. The remaining titles from the Sears session of 21Sep51 are *Baltimore Bounce*; *Marshall Plan*; *Below the Azores*; *Nell Don't Wear No Button Up Shoes*; *Berry Well*; *Groove Station* and *Steady Eddie*.

The balance of the Audio Lab LP is 4 titles by tenor player Joe Thomas (not the one from Lunceford's orchestra). Strictly R&B. If one wants to hear more of Big Al Sears' recorded output, I can highly recommend the Bear Family Records CD BCD 15668 titled "Sear-iously", produced in 1992. It is an excellent German label specialising in music from the 50s, rock, rhythm 'n' blues, pop and some jazz. The booklet with this CD has 28 pages of information about Al Sears including a picture of Charlie Holmes with the Al Sears (Johnny Hodges) band.

The Audio Lab LP is not on this CD but with 25 selections, a cross section of Sears' work in the early fifties is presented here. Jazz and rhythm and blues music.

The Bear label can be found on <www.bear-family.de>
 Flemming Sjølund Jensen



**Mosaic MD6-200, 6 CD Box Set
The Complete Verve Johnny Hodges
small group sessions 1956-1961**

In late September, Mosaic will release this 6 CD box set. It includes all the albums from that period except the Gershwin one with strings and the Duke Ellington tracks from "Side By Side" and "Back To Back".

There are 6 unissued tunes from the session of 22Nov60. The balance of this session is also on the Storyville Johnny Hodges CD.

There are 11 unissued tunes from the sessions of 8&9Dec60, 5 from 31Jan61 and 7 from 21Feb61.

I'm Gonna Sit Right Down And Write Myself A Letter, which only appeared on a single, is included.

Richard Ehrenzeller**

Many Ellington collectors are also collecting Johnny Hodges recordings. This is undoubtedly an important release for completists. It is also highly recommended to those who have just started with a Johnny Hodges collection. We hope for another set of Verve recordings from later years.

Thanks to Richard Ehrenzeller, we can give you here a complete survey of the contents of this 6 CD box.

DEMS**

Ray Nance, Lawrence Brown, Jimmy Hamilton, Johnny Hodges, Harry Carney, Billy Strayhorn, Jimmy Woode, Sam Woodyard.

Fine Sound, NYC, 11Jan56

Hi 'Ya; Snibor; I'm Gonna Sit Right Down And Write Myself A Letter; Texas Blues.

Clark Terry, Ray Nance, Quentin Jackson, Jimmy Hamilton, Johnny Hodges, Harry Carney, Billy Strayhorn, Jimmy Woode, Sam Woodyard.

Universal Studios, Chicago, 1Sep56

A-Oddie-Oobie; Meet Mr. Rabbit; Duke's In Bed; Just Squeeze Me; Ballad For Very Tired And Very Sad Lotus Eaters; Confab With Rab; It Had To Be You; Black And Tan Fantasy; Take The "A" Train.

Clark Terry, Harold Baker, Ray Nance, Quentin Jackson, Russell Procope, Jimmy Hamilton, Johnny Hodges, Harry Carney, Billy Strayhorn, Jimmy Woode, Sam Woodyard.

Universal Studios, Chicago, 3Sep57

Viscount; Bouquet Of Roses; Digits; Early Morning Rock.

Roy Eldridge, Vic Dickenson, Johnny Hodges, Ben Webster, Billy Strayhorn, Jimmy Woode, Sam Woodyard.

Fine Sound, NYC, 5April58

Blues-A-Plenty; Cool Your Motor; Gone With The Wind; Honey Hill; I Didn't Know About You; Satin Doll; Reeling And Rocking; Don't Take Your Love From Me; Saturday Afternoon Blues.

Roy Eldridge, Lawrence Brown, Johnny Hodges, Ben Webster, Billy Strayhorn, Wendell Marshall, Jo Jones. Nola Studios, NYC, 14Aug58
Just A Memory; Let's Fall In Love; Big Shoe; Ruint; Bend One; You Need To Rock.

Roy Eldridge, Ray Nance, Lawrence Brown, Jimmy Hamilton, Johnny Hodges, Ben Webster, Billy Strayhorn, Jimmy Woode, Sam Woodyard. Nola Studios, NYC, 10Sep58
M. H. R.; Broadway Babe; Three and Six; Not So Dukish; Central Park Swing; Preacher Blues; Jeep Bounced Back; The Last Time I Saw Paris.

Harold Baker, John Sanders, Quentin Jackson, Jimmy Hamilton, Johnny Hodges, Ben Webster, Jimmy Jones, Les Spann, Ray Brown, Jo Jones. Columbia Studios, NYC, 7Apr59
First Klass (C'mon Home); Second Klass; Straight Back; Steerage; Third Klass.

Columbia Studios, NYC, 8Apr59
Meet The Frog; Nite Life; My Melancholy Baby; Lotus Blossom; Free For All.

Harold Baker, Ray Nance, Lawrence Brown, Booty Wood, Jimmy Hamilton, Johnny Hodges, Harold Ashby, Jimmy Jones, Aaron Bell, Sam Woodyard.

Nola Studios, NYC, 8Sep60

Br' Rabbit; Starting With You; The Hare; The Things You Miss; I Told You So; Wiggle Awhile; Get Ready; The Peaches Are Better Down The Road; Hygiene.

Johnny Hodges, Ben Webster, Herb Ellis, Lou Levy, Wilfred Middlebrooks, Gus Johnson.

San Francisco, 22Nov60

Big Ears; Ben's Web; Side Door (Don't Kid Yourself); Blues'll Blow Your Fuse; I Can't Believe That You're In Love With Me; Dual Highway; Shorty Gull (Cambridge Blue); Ifida (Brute's Roots); Big Smack (Rabbit Pie); I'd Be There (One For The Duke); Just Another Day (Walkin' The Frog); Lollalagin Now (Bouncin' With Ben).

Lawrence Brown, Johnny Hodges, Jimmy Jones, Aaron Bell, Sonny Greer.

Olmsted Sound, NYC, 8&9Dec60

Medley: *Am I Blue, Something To Remember You By; Once In A While; Do Nothin' Till You Hear From Me;*
Medley: *More Than You Know, Memories Of You; The Very Thought Of You; When Your Lover Has Gone; Blues Serenade; Night And Day; Lover Come Back To Me; I Gotta Right To Sing The Blues; Two Sleepy People.*

Ray Nance, Lawrence Brown, Johnny Hodges, Ben Webster, Emil Richards, Russ Freeman, Joe Mondragon, Mel Lewis.

Radio Recorders, Los Angeles, 31Jan61

Exactly Like You; I'm Beginning To See The Light; Val's Lament; Topsy Joe; Waiting On The Champagne.

Ray Nance, Lawrence Brown, Johnny Hodges, Jimmy Forrest, Emil Richards, Russ Freeman, Leroy Vinnegar, Mel Lewis.

Radio Recorders, Los Angeles, 21Feb61

Sweet Cookie; Frog Hop; Zag Zig; Dag Knows; Twice Daily; John Smith; Romeo; Black Sapphire.

ROULETTE JAZZ (US) 7243 5 24546 2 4 (2 CD Set) :
 Louis Armstrong Duke Ellington - The Great Summit - Complete Sessions -
 Deluxe Edition
 CD 1 - 7243 5 24547 2 3 The Great Summit - The Master Takes

In the 1960's when ROULETTE released the session on two LP's :
 (*Together For The First Time & The Great Reunion*) collectors were disappointed
 in the fact that the playing time on each of the LPs was very short. Then came
 the COMPACT DISC. First, MOBILE FIDELITY in Japan released the material on a
 single CD, MFCD 2-807 and in the (US) on UDCD 514. Then followed the
 CAPITOL/ROULETTE JAZZ on CDP7 93844 and on EMI/Roulette Jazz (E/SP) both
 single CDs. If there is any fault with this set, no discographical information is
 given on this first CD. Just the times for each item is shown.

CD 2 - 7243 5 24548 2 2 The Making Of The Great Summit :

Here are the interesting alternate takes from both sessions.

(1) In A Mellow Tone :

a) warm-up b) -1 complete take (4:13)

(2) I'm Beginning To See The Light ::

a) -1 false start -4 two false starts -5 complete take -6 conversation and false start 7- long false start (6:55)

(3) Do Nothin' Till You Hear From Me :

a) -1 rehearsal, working out arrangement b) -2 discussion, complete take c) -3 false start (5:41)

(4) Don't Get Around Much Anymore :

a) -2 - breakdown b) -3 - breakdown c) -4 discussion, false start d) -5 - complete take (10:42)
 e) discussion and rehearsal of ending

(5) Duke's Place :

-5 Luckey Roberts Intro, complete take (4:17)

(6) Drop Me Off In Harlem :

-2 complete take (4:57)

(7) I'm Just A Lucky So-And-So :

a) conversation b) -1 false start c) -2 complete take and discussion (4:36)

(8) Azalea :

a) -8 discussion, false start b) -9 false start c) -10 complete in two sections (8:03)

(9) Black And Tan Fantasy :

a) -3 false start b) conversation leading to -4 c) -5 false start d) (7:13)
 -6 complete take (this ending was used with -4 on the master)

(10) Band Discussion on Cotton Tail :

(1:09)

As Dan Morgenstern says in his excellent liner notes "The discovery by the
 intrepid jazz explorer Michael Cuscuna, of hitherto unknown and unsuspected out
 takes from one of the most famous summit sessions in recorded jazz, is an
 occasion for rejoicing. It not only brings us additional doses of vintage Pops and
 Duke, but also sheds light on how these two giants worked together during that
 single encounter".

Original session produced by Bob Theile, recorded at RCA Studios, NYC on April
 3rd and 4th, 1961. CD Master restored and remastered in 24 bit.

(Valburn)

THE HISTORY 40 CD BOX – SOME THOUGHTS

At my first glance this set appears to be a collector's dream : the possibility of a complete Ellington set of studio recordings from 1924 through 1947. On second glance one realizes dreams seldom come true. The set is very worthwhile but not complete.

There are also production errors: CD 20.4144 ends with *Twelfth Street Rag*. CD 20.4145 begins with the identical track. On CD 20.4152 we have the correct placement for the V-Disc issue of *I'm Checkin' Out, Goom Bye/Tootin' Through The Roof*. But this same V-Disc item is repeated on CD 20.4155 (a CD containing a group of V-Discs recordings following the 1942 VICTOR sides.)

What the producer has chosen to do is to use titles from the Carnegie Hall concerts which are already available on *PRESTIGE*. There is discography including dates but no master or take numbers are shown. On some items where more than one take has been issued *HISTORY* picks up some of these but certainly not all of them. The transfers are up to the usual standard of previous *HISTORY* box sets. If you can live without the missing items and accept items such as the *Gotham Stompers* and *Sonny Greer Capitol* sides, this set is a valuable acquisition and the price is very right at about \$3.50 per CD.

THE MISSING ITEMS1924BLU-DISC

It's Gonna Be A Cold Cold Winter-Parlor Social Deluxe-Deacon Jazz-
Oh How I Love My Darling

UP-TO-DATE :

How Come You Do Me Like You

1926GENNETT ::

Lucky Number Blues-I'm Gonna Put You Right In Jail

1927VICTOR ; :

If You Can't Hold The Man You Love

1928PERFECT :

Hit Me In The Nose Blues-It's All Coming Home To You

1929BRUNSWICK :

Ain't Misbehavin' Doin' The New Lowdown

193920 March

Fat Stuff Serenade-Pussy Willow-Subtle Lament

14 October

Skunk Hollow Blues-I Know What You Do-Your Love Has Faded-Tired Socks-Blues

16 October

Early Mornin'-Killin' Myself-Your Love Has Faded-Country Gal

22 November

Minuet In Blues-Lost In Two Flats-Honey Hush-Blues-Plucked Again

194013 February

Solitude-Stormy Weather-Mood Indigo

14 February

Sophisticated Lady-Pelican Drag-Taploca-Mardi Gras Madness-Watch The Birdie

15 February

Black Butterfly-Dry So Long

194610 January

Long, Long Journey-Snafu-The One That Got Away-Gone With The Wind

15 January

Metronome All Out

23 October

Diminuendo In Blue-Magenta Haze

25 November

Sultry Sunset-Happy-Go-Lucky Local-Trumpet No End

5 December

Hiawatha-Flippant Flurry-Golden Feather-Minneha

11 December

Overture To A Jam Session-Jm-A-Ditty

18 December

Tulip Or Turnip-It Shouldn't Happen To A Dream

1947

All COLUMBIA material except for The Liberian Suite

(Valburn)

The New DESOR corrections

Unsigned suggestions came from me (Sjef Hoefsmit).

Page 16. Session 3102 — 14Jan31. BENNY PAYNE.

See also DEMS 00/1-24 and 00/2-18

Re. the controversy as to the identity of the vocalist on the 14Jan31 *Rockin' Chair*: the Brunswick ledger sheet identifies him as "Benny Payne". Steven Lasker

Steven has sent us a copy of this sheet, which we have printed on page 23 of this Bulletin. DEMS

Not only does this sheet unveil the identity of the vocalist; it also confirms other interesting facts. It shows 2 piano-players among the men used, which is true for the third selection, recorded on the same date: *Twelfth Street Rag*.

It also confirms that there was one trombone, which is true for *Rockin' Chair* and *Rockin' In Rhythm*. Juan Tizol joined the band to play in *Twelfth Street Rag*. I suggest that the personnel for this session should be specified in more detail as it is done in other places in the New DESOR.

It shows that there were from *Rockin' Chair* 10 waxes cut on 12Jan31 in Room #2, but no masters made. From the 5 waxes, cut on 14Jan31, 2 were shipped. We find the spelling as Benny Payne. I believe that the correct spelling is Bennie Payne.

In addition, the name of the band is puzzling. I called on Steven Lasker and he gave me a helping hand in writing the next paragraph.

As you can see, "Jungle Band" (the name Brunswick used in 1929 and 1930) is deleted and replaced by the hand-written "The Washingtonians" (a name Brunswick used for the last time early in 1928). When the Brunswick releases of this 12Jan31 recording of *Rockin' Chair* came out in 1933, they were not credited to "The Washingtonians", but to "Duke Ellington and his Orchestra" in some and "Duke Ellington and his Famous Orchestra" in other countries. The first release of *Rockin' Chair* came out on Melotone M 12093 in 1931 (see the number in the top right corner of the work order). The pseudonym, used by Melotone was: "Earl Jackson and His Musical Champions". See also Steven Lasker's detailed notes on the 3CD set "The original Decca recordings, Early Ellington", GRD-3-640, DEMS 97/1-10.

Pages 18 and 815. Session 3205 — 11Feb32.

Held here: a 78 r.p.m. test of *Creole Love Call* BX11264-B, an unissued take not noted in the New DESOR. The "X" in the master number (also not shown in the New DESOR) designates a twelve-inch master. The arrangement and solo routine is as shown in the New DESOR for BX11264-A. Steven Lasker

See also Timmer 4th ed. page 17: BX11264-B, test extant.

Pages 20 and 1076. Session 3214 — 22Dec32.

Held here: vinyl 78 r.p.m. tests of *Porgy* B12784-B and B12784-C, both unissued, neither noted in the New DESOR. The arrangements and solo routines are as shown in the New DESOR for B12784-A. Steven Lasker

See also Timmer 4th edition page 18: B12784-B and -C, tests extant.

Pages 29 and 755. Session 3612 — 21Dec36.

Held here (just acquired!): a bluish-grey shellac 78 r.p.m. test of *Black Butterfly* mx. L-0376-2, an unissued take not noted in the New DESOR. Its structure, different from L-0376-1, is: int2DE;1°8HC&DE,24BAND;pas4BAND;2°LB.

The flip side is *Scattin' at the Cotton Club* mx. L-0375-1; its typed label, however, shows the title as *SKATING AT THE KIT KAT* [sic]. Steven Lasker

Pages 29 and 1113. Session 3612 — 21Dec36.

A very dear friend of mine gave me his Franklin Mint 4001 and 4002 LPs. I found out that there is an introduction of 4 bars by Cootie or Rex for *Scattin' At The Kit Kat*, which is missing on FDC 1022 as well as on CBS 88140. It is also missing in the description on page 1113, which should be corrected accordingly. Maybe a note someplace is required or brackets around the incomplete releases.

Page 46. Session 4003 — 14Feb40.

Duke Ellington is missing in the first row of musicians.

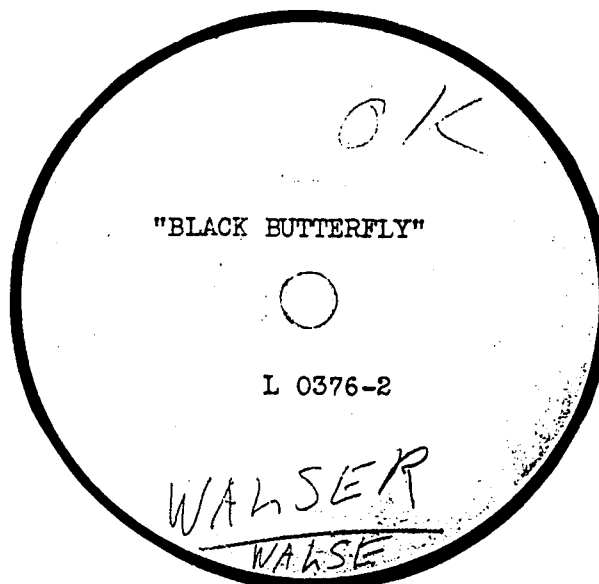
Page 48. Session 4010 — 10Jun40.

In DESOR, Billy White replaces Otto Hardwicke on the June 1940 BBC broadcast (recorded on the 10th, broadcast on the 12th). According to a contemporary Feather article in *Melody Maker*, Hardwicke missed the session, and Hodges and Webster did their best to cover his parts.

It was after this that Billy White came in for less than a week's time. Any other corroboration? Loren Schoenberg

In Klaus Stratemann (page162) we read: "During the Apollo engagement (7-14Jun40) and the BBC broadcast session (10Jun40), Otto Hardwick was missing from the Ellington band, replaced by one William White, Jr. It appears that Hardwick simply failed to show up for the "America Dances" program (Down Beat 1Jul40, page3), but was back with the band when they played a subsequent Palisades Park one-nighter (on 28Jun40), according to Down Beat (15Jul40, page 12), his replacement having been found inadequate."

The liner-notes for this session on the JUCD 2043 CD "The Radio Years" (see DEMS 00/2-13/3) also have no William White in the band. He is explicitly mentioned though in the liner-notes by Alun Morgan of both CDs titled "The British Connexion", The Leeds '97 souvenir CD and the JUCD 2069 CD. (See DEMS 97/2-14 and 99/5-4/1) **



Master No. E 35800-13

Order No. 140

Catalog No. M 12083

The Brunswick Recording Laboratories Work Order & Questionnaire

6732

Lab. N.Y. 14 Date JAN. 12, 1931 Studio No. 9 Time 2:00 PM Series SYNCH No. of Masters 1A & 1B 4 of price

Size Wax 10" Ship Wax Masters To LONG ISLAND

Title ROCKIN' CHAIR (FOX TROT)

Sub-Title

Translation HEDERORA

Composers KENNY CARMICHAEL

Artists (MUSIC & SONG BY BIRD LATER) THE WASHINGTONIAN

Vocal Refrain Benny Payne

Talking Picture or Show

Coupling BLACK AND TAN FANTASY - F. T.

Master No. F 4874 W.

Music Published By SOUTHERN MUSIC PUB. CO., N.Y.

VOC RECORDINGS E 34927

Copyr't Owner & Date DITTO, 1930

Music Released By Publisher YES

At Monitor Mr. Kapp Record Johnston Waxes Cut 5 Waxes Ship 2

Time Recording Started 2:40 PM Finished 2:50 PM Elapsed Time

No. of Men Used 12 Instruments 2 Drums, 3 Saxs, 1 Banjo, 1 Bass Viol, 3 Trumpets, 1 Clarinet

Catalog Comment

Note: 10 waxes cut for this order on 1-12-31 - no masters made. Room 2 Jan 13

RETURN THIS COPY TO MR. WETH.

Pages 51 and 1011. Session 4028 — Sep/Oct40.

Add to this session *Maybe*, vocal by Ivie Anderson. The structure is the same as from 4024b, but: int%,4DE.

Pages 57 and 870. Include a new session somewhere in the middle of 1941, with only one title: *Flamingo*. (See DEMS 00/2-21, bottom left column)

Pages 104/167/169/1157.

Session 5008 — 18Jul50 — "Cavalcade Of Bands"

Session 5015 — 19Nov50 — "Show Time USA"

Session 444 in old Desor — 4543 in New DESOR

This is a continuation of the discussions on page 18 of Bulletin 00/2.

We would appreciate it if many other collectors would be as attentive and careful as Jean Portier and Klaus Götting in their reading of the New DESOR. It is only in this way that we can make progress in our Ellington studies and correct mistakes, which have dragged on for years.

The dates of some sessions still remain uncertain and I think they require further investigations. For instance "Cavalcade Of Bands" (18Jul50) and "Show Time USA" (19Nov50). In the old Desor we put *St. Louis Blues* on 18Jul, because on my tape this selection came after *Creole Love Call* with a convincing connection. Some time later I received a tape of the November session on which *St. Louis Blues* was placed between *Oh! Lady Be Good* and *Trumpets No End*, without interruption. A couple of years ago Sjef Hoefsmit sent us a cassette with the July telecast, complete with the comedy acts and without *St. Louis Blues*. This complete recording, for us, decided the matter.

Now, after the articles in DEMS, I have listened again to all these recordings and I believe Sjef is probably right when he says that the sessions 5008 and 5015 may have been recorded on the same date. There is, however, another problem: 5008 is a DuMont telecast and 5015 is an ABC telecast.

About *St. Louis Blues* Jean Portier is right: the soloist is possibly Alvin McCain on tenor (as we said in the old Desor) and certainly not Russell Procope.

Session 444 of the old Desor: this session has not been deleted as Sjef Hoefsmit suggested (at the bottom of page 18 of Bulletin 00/2). We have changed it into 4543 of the New DESOR. Sjef has sent us a recording of *It Don't Mean A Thing* from the Apollo Theatre (Jul45) and we found out that it was identical to 444c from the unknown location 1948 session in the old Desor. The new date (1945) appeared more likely because of the Al Sears solo and the trombone solo, which in spite of a bad recording, sounds more like Joe Nanton than Tyree Glenn. Luciano Massagli

I am afraid that we are not yet finished with session 4543 in the New DESOR.

I agree with you that the recording of *It Don't Mean A Thing* from my so called Apollo tape (Jul45) is identical with the recording as mentioned in the old Desor as 444c (1948) and the New DESOR as 4543c (Jul45).

I have again carefully listened to both tapes. The so-called Apollo tape does not contain any reference to the Apollo Theatre. John Gill, who made me this copy from his own collection, claimed this location. The tape with the 4543 session starts with the announcer saying: "You know, Duke is a disc jockey in this morning radio show," a few words I cannot understand are followed by: "we ask the audience to request," and after again a few words it ends with "you don't get an Ellington classic." Duke answered: "Really?" and after a short answer by the announcer: "That's extremely good news".

The first selection on my tape is *Sophisticated Lady*, played on two pianos. It is followed by *I Let A Song Go Out Of My Heart*, also on two pianos. It creates the impression that Duke played on one and the announcer played on the other.

The band is not heard until in the middle of *Solitude*, but there are still two pianos heard in this selection. The full band in the following *It Don't Mean A Thing* sounds indeed like the Ellington band. If it's a studio orchestra with the addition of Al Sears and Tyree Glenn, I have to say that it was very well rehearsed.

The "choir" does not sound like the vocal group as mentioned in the New DESOR: Ray Nance, Taft Jordan, Marie Ellington, Joya Sherrill and Kay Davis. The greatest surprise comes after the closing *Take The "A" Train*. Duke thanks the audience on behalf of the band and the choir and the announcer says: "Next week in Cavalcade Of Bands". This excludes Joe Nanton as the trombone soloist in *It Don't Mean A Thing*. (The "Cavalcade" ran from 17Jan50 until 25Sep51, see Klaus Stratemann page 323.) I cannot believe that this is a genuine session. It must be a composite from different sources, but I cannot tell you where the joins are made or where the recordings come from.

Page 150. Session 4723 — 1oct47.

DE4723e, *Maybe I Should Change My Ways* is not unissued. I have this version with Ray Nance on trumpet on Co 1-331, pressed from part ZLP 1445-1A, see Benny Aasland's Waxworks (1954) entry 837 and the old Desor, Volume 7, entry 431a.

Steven Lasker

The following remarks constitute in the same time my answer to Willie Timmer concerning our discussion about the same sessions on his page 106 (see Comments on Timmer, pages 18, 21, 29 and future page 33).

Long before the release of UtD 2002, I asked my late friend Ove Wilson for a copy of *Change My Ways* from the 2oct47 (wrong date, later corrected into 1oct47) session in the old Desor, entry 431a with matrix HCO2665-1 and label Co 1-331. He answered that Co 1-331 had matrix number HCO2665-2 and was the same as the 6oct47 version on Columbia 38576. It is again claimed in DEMS 83/2-1 and 93/3-4 that take-1 is unissued. I read: "You may observe that on Co 1-331 (7" 33rpm) there is in the "take" position the indication -1, which seems to have troubled quite a few discographers."

It is difficult to believe that Ove Wilson and Benny Aasland would not have noticed the difference between a trumpet and a violin. They are both gone. I cannot ask them anymore. That's why I try to locate a violin version with a Co 1-331 label. If anybody can help me, please let me know. It would not be the first time that two different recordings carry the same label number.

Steven Lasker has sent me a photo-copy of his Co 1-331 (7" 33 rpm) with an audio-copy on cassette. The 7" does not carry any reference to number 2665.

Anyway, there is no doubt that there are four instrumental versions: 1oct47 has two different versions with trumpet (one is on Co 1-331 and one is on UtD 2002, track B6) and 6oct47 has two different versions with violin (one is on Co 38576 and all later Columbia and CBS re-issues and one is on UtD 2002, track B8).**

Page 151. Session 4727 — 6oct47.

Neither I nor Luciano own the Columbia 1-331. I can affirm however, that Co 38576 has take -2 in the wax.

Giovanni Volonté**

Page 214. Add a session, dated 29Dec55, Blue Note, Chicago with the following selections: *Boo-Dah*; *Laura*; *Snibor*; *Coffee And Kisses* and *My Funny Valentine*. (See DEMS 00/2-22, bottom right column)

Page 255. Session 5831 — 9Sep58.

This performance at New York's Plaza Hotel was not in the Persian Room (actually a Waldorf Astoria location). The correct room for this performance is the Edwardian Room. I called the hotel for confirmation and this bit of information is also shown on the French Columbia CD. Jerry Valburn

Page 283. Session 5937 — 2Dec59.

I have *Three J's Blues* also on CBS 84307 "Blues In Orbit".

Willie Timmer

CBS 84307 is a LP which is identical with the Columbia LP CS 8241 (see The Directory of Duke Ellington Recordings by Jerry Valburn, 1986). Columbia CS 8241 is the stereo version of the LP Columbia CL-1445 (see the old Desor, volume 11 on page XXVIII). CL-1445 is the oldest release on LP and that is why it is mentioned in the New DESOR.

The New DESOR does not give us all the releases, but "the original release on record, followed by subsequent releases in alphabetical order: only those new issues which we consider of interest to the collector and which are included in the records section in the second part of the book are mentioned." (See Guide For Users on page -V- of part one of the New DESOR.) If you decide to add in your New DESOR the number CBS 84307 after item 5937a, you should do the same with all the other selections on that LP.

Page 292. Session 6025 — 22Jul60.

6025g is *Portrait Of Louis Armstrong* indeed (theme of 32 bars) and not *Big Bash* (theme of 12 bars). Giovanni Volonté

You may be right about the difference in structure, for me the melody is the same. Since these recordings have not been issued, I suggest to put them both on one of the future Azure Cassettes and ask the DEMS membership for its opinion.

Page 297. Session 6103 — 3Mar61.

This session is not complete. There were three takes of *Tulip Or Turnip*: take -2 is unissued, take -3 was issued on Franklin Mint 4002 and the take number of the CBS release is not known.

There were five unissued takes of *Harlem Air-Shaft*. Two rehearsals, one breakdown, take -2 preceded by a false start (of no importance) and take -6. Klaus Götting

Page 419. Session 6617 — 8Feb66.

This recording was not made in Stockholm on 8Feb66 but in Spain. Most likely in Barcelona, 26Jan66. See discussion on page 7/1.

Page 528. Session 6916 — 23May69.

What Good Am I Without You?, 6916bo is not played by Duke Ellington only. Paul Kondziela and Rufus Jones are also heard on the Pablo release (under the title *Edward The First*).

Page 551. Session 6962 — 15Nov69, Genève.

What happened with the last selection in the old Desor, 1231t, *Fleurette Africaine*? It is on my tape after *Black Swan*, although I must admit that there is no connection whatsoever. First I assumed that it was a fake, but I have compared it with all the other recordings of this piece. There were 5 candidates mentioned in the New DESOR. Only the sixth (6451c) was too short to be tested. None of the 5 recordings was identical. The description fits the one of 6409l. Jean Carbonnel**

Pages 766 and 1036. Session 5204 — Mar52.

See Bill Morton's contribution on page 8/2 of this Bulletin. Bill has strong arguments for Russell Procope being the soloist in *Blues At Sundown* and *Moonlight Fiesta*. DEMS**

Page 840. Theme *Doin' The Voom Voom* — 16Jan29 —

2902e/f. In DESUK's Newsletter 7/2-2, I read that Bob Hunt claims that the trumpet soloist on the Victor version of this title is not Bubber Miley, but *definitely* Freddy Jenkins.

The description by Alexandre Rado in the liner notes of Volume 6 of the Masters of Jazz series, confirms the New DESOR description. Also the description in the liner notes of the RCA 24 CD box, page 26 is the same with the exception of mentioning Metcalf between Hodges and Whetsel. This must be wrong. Any reason for a correction?*

Page 891. Theme *Harlem Air-Shaft* - Sep/Oct40 - 4028.

Change the description into:

Same as 4012a, but: int8DE,12BAND.

Page 937. Theme *In A Mellow Tone* — 3oct40 — 4030a.

Structure should read: int%,1DE;1*30BAND,2DE.

The description as it is now, fits the Jazz Supreme 705 issue.

Page 1052. Theme *No Papa No* — 30oct28 — 2812f.

We have listened carefully to the two takes of this title: the alto sax soloist is the same on both takes, but it is Johnny Hodges rather than Harry Carney. Giovanni Volonté

If this is what you think, you should correct the description of take -1, 2812e, where it is still Harry Carney who plays the alto saxophone. DEMS

I have also listened to both takes. I believe Jean Portier is right: both takes have Harry Carney on alto. Are there more DEMS members who want to contribute to this discussion?

Page 1157. Theme *St James Infirmary* — Mar 30 — 3003b.

We confirm CW on 4° chorus. Carrière and Portier are right when they claim that a trumpet is the soloist on 5° chorus, but, to our ears, the trumpeter is Freddie Jenkins and not Cootie (compare, for instance, with the solo in *No Papa No*).

Giovanni Volonté

Page 1213. Theme *The Mooche* — 7Nov40 — 4034b.

Andrew Homzy (liner notes for the VJC double CD) and the New DESOR credit Ray Nance. Eddie Lambert (in his Listener's Guide, page 98) and David Fleming (DESUK's Newsletter 7/2-21) say it is Rex Stewart. Any reason for a correction?*

Page 1267. Theme *Warm Valley*.

We suspect that Jean Portier listened to the different versions on disc 9 of the Centennial Edition: in our opinion take -1 (4018d) and take -2 (4031a) are inverted on this CD.

Giovanni Volonté

If Giovanni is right take -1 and take -2 were already inverted on the French RCA LPs, volume 11 and 12. I have no other releases to compare. Both the book of the 24 CD set (pages 54 and 55) and DEMS survey (99/3-10 and 11) are correct, claiming that track 6 on CD 9 is the same as on Volume 11 (7072) and tracks 19 and 20 on CD 9 are the same as on Volume 12 (7094). This is not confirmed on pages 49 (4018) and 52 (4031) in the New DESOR.

Page 1483. Ray Nance — On violin: add *Low Key Lightly* and *Up And Down, Up And Down*.

Also missing is *Lonesome Lullaby* from the Historically Speaking sessions. Colin Hemming

Page 1503. White, William Jr. The date has to be corrected. It is still (wrongly) on 12Jun40, but a correction into 10Jun40 might also be wrong, see Loren Schoenberg's correction for New DESOR's page 48 (on page 22 of this Bulletin).**

General remarks.

The New DESOR mentions *Fiddle On The Diddler*. This spelling is confirmed in *MI/MJ* (page 517), but is that not an error? Everywhere else we see *Fiddler On The Diddle*.

Roger Boyes**

The New DESOR mentions *In a Mellow Tone*. Shouldn't this read *In a Mellotone*? Steven Lasker

New DESOR correction-sheets

This is an addition to the listing in DEMS Bulletin 00/2-20

Sessions

1018	4728	NYC.....	10Nov47	00/1-16/1
	9009	NYC.....	27Apr57	00/1-10/1
		Correction-sheet 1018 is not yet available		
1019	6338	Paris.....	1Mar63	00/2-4/1
1020	6338	Paris continued	1Mar63	00/2-4/1
	5925	Chicago.....	8Aug59	

Titles

2003	4319/29.....	<i>A Slip Of The Lip</i>	00/1-25
	6338.....	<i>Strange Visitor</i>	00/2-4/1
		Correction-sheet 2003 is not yet available	

Discs

3007	CD1/CD3.....	Columbia C3K-65841	00/1-16/1
	4504	MEDIA 7 MJCD-141	00/1-19/4
	3610/3715/3828.....	R/V Records 1001	00/2-14/1
3008	4566	AFRS MALB-68	00/2-3/1
	4566	AFRS Yank Swing Session-86	
	5925	... AFRS This Is Jazz 01/09/14	

DESOR small corrections 5003**Volume 1 (Corrections Sep 2000)**

- XXV - Change Music Master into Music Masters.*
 28 - 16Dec36, *Rexatious*, 3610b is issued on R/V Records 1001-CD. (00/2-14/1) Correction-sheet 3007.
 32 - 7Jul37, *Tea And Trumpets*, 3715h is issued on R/V Records 1001-CD. (00/2-14/1) Correction-sheet 3007.
 38 - 2Sep38, *Boy Meets Horn*, 3828a is issued on R/V Records 1001-CD. (00/2-14/1) Correction-sheet 3007. Change after 3828a (*Twits And Twerps*) into (*Stew Burp*).
 44 - Session 3919. NOTE: "George Jessel's Celebrity Hour" instead of "Celebrity Program".*
 45 - Session 3924. CBS Studios at the Merchandise Mart.*
 46 - Sessions 4003 and 4004. Chicago, IL instead of New York City, NY.*
 69 - Session 4313. Radio City, not Central Park Mall.*
 86 - Delete session 4428 (00/2-3/1)
 87 - DE 4433a. Add: (*Stomp For Beginners*).
 88 - Session 4437. Change AFRS MALB-68 into AFRS MALB-1. DE 4437c. Delete: unissued; add: AFRS YSS-110. (00/2-3/1)
 102 - Session 4539. Franklin Gardens, not Army Camp.*
 114 - DE4566a and DE4566b. Change unissued into AFRS MALB-68 (00/2-3/1) Correction-sheet 3008.
 128 - Session 4608. New York City, NY instead of Philadelphia, PA. (00/1-11/1)
 153 - DE4736k d). Change *Squaty Roo* into *Dooji Wooji*. (00/2-18)
 154 - DE4737k d). Change *Squaty Roo* into *Dooji Wooji*. (00/2-18)
 169 - Session 5018. Dumont telecast instead of NBC telecast.*
 176 - Session 5124. Stars On Parade rec.session instead of AFRS rec.session.*
 177 - DE5127d. Add: (Co CK-40836). (00/2-19)
 179 - Session 5202. Sister Kenny Foundation rec. session instead of Broadcast.* (99/1-9/2)
 184 - Session 5220. Change the NOTE as follows: *Skin Deep* was purchased by Columbia on December 8, 1952.* (00/3-11)
 219 - Session 5614. Columbia Studio "D".*
 236 - Session 5719. Add: Jerry Valburn (tk.).*
 270 - Session 5906. On the top, make this correction: Same as 5829, but: CA(t.) out. After DE5906c, make this correction: DGi,AM,CA(t.) added. (00/2-19)
 276 - Session 5925. Add as opening-title DE5925xa *Take The "A" Train* theme and after *Crescendo In Blue* DE5925xb *Satin Doll*. This session is released on AFRS This Is Jazz. Correction-sheets 1020 and 3008.
 291 - DE6024g. Delete: unissued; add: UA UAL-4092. (00/2-19)
 297 - Session 6103. Radio Recorders instead of Columbia Records.*
 304 - Sessions 6122 and 6123. Radio Recorders instead of Columbia Studio.*
 341 - Session 6338. Add at the end of this session 7 takes of *Strange Visitor* (6338ai — 6338ao). (00/2-4/1) Correction-sheets 1019 and 1020.
 423 - Session 6627. Delete DE6627i. Is identical to 6626m.*
 458 - Session 6709. Make a note that the correct sequence is a, b, d, c, e, f, g, j, h, k, l, m, i, n, o, p. (00/1-5)
 541 - Delete "DBY" before and after DE6945u. (00/2-6/1)

Volume 2 (Corrections Sep 2000)

- XXXIII - Add: *Baby, Baby, Baby.....Strange Visitor*. (00/2-4/1)
 777 - *C-Jam Blues*. Delete 4428c. (00/2-3/1)
 780 - *C-Jam Blues*. 6945u: Change ASH into NT(t.s.) and DBy into ASH. (00/2-6/1)
 792 - *Carolina Shout*. 6627h: 1°DE;ver16DE;2°DE;3°(nc)14DE.*
 806 - *Come Sunday*. 6524k: Same as 6506c.*
 850 - *Dooji Wooji*. Add: *4736k 1°(nc)7JH&DE,3JH. *4737k Same as 4736k. (00/2-18)
 963 - *Jam With Sam*. Delete 6627i*
 996 - *Light*. 6524l: Same as 6507m.*
 1007 - *Main Stem*. Delete 4428b. (00/2-3/1)
 1034 - *Mood To Be Wooed*. Delete 4428a. (00/2-3/1)
 1124 - *Singin' In The Rain*. 4807a:%;1°30JH,2TG instead of %;1°30BW,2TG. We apologise! (00/2-19)
 1154 - *Squaty Roo*. Delete *4736k and *4737k. (00/2-18)
 1195 - *Tea And Trumpets*. 3715h: Same as 3715g, but: int6BAND;1°JH.
 1209 - *The Happening*. 5104e: int4PG,4DE instead of int4PG,4BAND. 5117i: delete but: int 4PG,4DE. (00/2-19)
 1291 - AFRS DWTD-14. Move 4521j from side A to side B.*
 1295 - AFRS DWTD-37. Side B: delete 4540g.*
 1297 - AFRS DWTD-50. Side B: add *I'm Beginning To See The Light* (4546j) for the closing.*
 1302 - AFRS J-(XMAS47). Side A until 4609d; side B from 4619a.*
 1302 - AFRS J-314. Side A until 4802k; side B from 4802l.*
 1302 - AFRS J-315. Side A until 4802k; side B from 4802t.*
 1302 - AFRS J-317. Side A until 4802f; side B from 4802x.*
 1302 - AFRS J-320. Side A until 4802r; side B from 4802aa.*
 1302 - AFRS J-336. Side A until 4905c; side B from 4905d.*
 1303 - AFRS J-342. Side A until 4802ab; side B from 4802ac.*
 1303 - AFRS J-349. Side A until 4906b; side B from 4906c.*
 1303 - AFRS J-356. Side A until 4907a; side B from 4907b.*
 1303 - AFRS J-361. Side A until 4908c; side B from 4908d.*
 1305 - Change AFRS MALB-68 into AFRS MALB-1. Change the DESOR reference number of this LP from 0106 into 0105. Make a note between 0105 and 0107 for LP 0106 AFRS MALB-68 (00/2-3/1) Correction-sheet 3008.
 1308 - AFRS ONS-786. Side A until 4585f; side B from 4585g.*
 1309 - Make a note between 0136 and 0137 for LPs 0830, 0831 and 0832 - AFRS TIJ-01, 09 and 14. Correction-sheet 3008.
 1309 - Make a note between 0138 and 0139 for LP 0829 - AFRS YSS-86. Correction-sheet 3008.
 1385 and 1386 - Music Master. The correct title for this label is Music Masters.*
 1394 - Delete AFRS MALB-1.
 1411 - Reprise RS-5024. Add: A05 - *Strange Visitor* (6338ao). Delete in the note: "Other track not by Ellington". Correction-sheets 1019 and 1020.
 1414 - Make a note between 0685 and 0686 for CD 0828 - R/V 1001 "Stew Burp". (00/2-14/1) Correction-sheet 3007.
 1425 - United Artists UAL-4092. Add: A04 - *Mood Indigo* (6024g). (00/2-19)

All the corrections marked with * are courtesy Jerry Valburn.

NEW RELEASES ON COMPACT DISC
by Jerry Valburn

BMG SPECIAL PRODUCTS (US)39023-2 SWING AMERICA (2 CD SET) : (1) 1- *It Don't Mean A Thing* 10- *Take The "A" Train*CAPITOL (US)72435-25544-2-3 FROM THE VAULT, VOL. 3 "CAPITOL JUMPS" : 25- *Satin Doll*CLASSIC (US) (Classic Sound, Inc.)7742 BIG BANDS, VOLUME 1 : 2- *Passion Flower* (plays *Cotton Tail*)CLASSICS (F)

1119 THE CHRONOLOGICAL DUKE ELLINGTON & HIS ORCHESTRA 1947 VOLUME TWO :

*Do Nothin' Till You Hear From Me/Don't Get Around Much Anymore/Once Upon A Dream/It's Love I'm In/I Could Get A Man/
On A Turquoise Cloud/I Like The Sunrise/THE LIBERIAN SUITE : I Like The Sunrise-Dance N° 1-Dance N° 2-Dance N° 3-
Dance N° 4-Dance N° 5/A Woman And I Man/The Clothed Woman/New York City Blues/Let's Go Blues/The Tatoood Bride, Pts 1-2*

COLUMBIA RIVER ENTERTAINMENT (US) (Allegro Corporation)CRG 120101 JAZZ CATS - RAINY AFTERNOON JAZZ : 9- *Flamingo*CRG 120105 JAZZ CATS - LATE NIGHT JAZZ : 3- *I Ain't Got Nothin' But The Blues* 10- *Prelude To A Kiss*CRG 120106 JAZZ CATS - LONESOME JAZZ : 12- *Mood Indigo* 14- *Solitude*CRG 120108 JAZZ CATS - LAST CALL JAZZ : 12- *Warm Valley*

CRG 212004 SENTIMENTAL JAZZ (2 CD SET) :

(1) 11- *I Can't Give You Anything But Love* 13- *I Must Have That Man* 14- *Stormy Weather*EDEL (US) (Edel America Records, Inc.)ED69572 VERY COOL VERY SMOOTH : 10- *Little Posey*EMBER RECORDS (E) (TKO Magnum Music, LTD)EMBCD 507 DUKE ELLINGTON LIVE AT CARNEGIE HALL (2 CD SET) : (1) *Star Spangled Banner/Take The "A" Train/
Moon Mist/Tea For Two/Honeysuckle Rose/Stardust/C-Jam Blues/West Indian Influence/Lighter Attitude/New World A-Comin'/
Floor Show (Goin' Up)/Don't Get Around Much Anymore (2) Ring Dem Bells/MEDLEY : In A Sentimental Mood-Mood Indigo-
Sophisticated Lady-Caravan-Solitude-I Let A Song Go Out Of My Heart/Jack The Bear/Do Nothin' Till You Hear From Me/
Summertime/Cotton Tail/MEDLEY : Black And Tan Fantasy-Rockin' In Rhythm-Sentimental Lady/Trumpet In Spades/
Things Ain't What They Used To Be*EMI-CAPITOL MUSIC (US) (EMI-CAPITOL MUSIC SPECIAL MARKETS)72435-240872 6 IT DON'T MEAN A THING : 1- *It Don't Mean A Thing*HISTORY (G)

20.3200 GEORGE GERSHWIN (8 CD BOX) :

20.3204 (CD 7) GERSHWIN-THE LATER BROADWAY MUSICALS 8- *Sam And Delliah*

(On the following some CDs contain items without DE. These items are omitted and the CD shows an asterisk*)

20.4139 DUKE ELLINGTON (40 CD BOX) :

20.4140 (HOP HEAD) (1) *Choo Choo/Rainy Nights/I'm Gonna Hang Around My Sugar/Trombone Blues/Georgia Grind/Parlor Social Stomp/
(You've Got Those) Wanna-Go-Back Again Blues/If You Can't Hold The Man You Love/Animal Crackers/Li'l Farina/East St.Louis Toodle-oo/
Birmingham Breakdown/Immigration Blues/The Creeper/New Orleans Low-Down/Song Of The Cotton Field/Birmingham Breakdown/
East St.Louis Toodle-oo/East St.Louis Toodle-oo/Hop Head (2) Down In Our Alley Blues/Black & Tan Fantasy/Soliloquy/
Washington Wobble/Creole Love Call/The Blues I Love To Sing/Black & Tan Fantasy/Washington Wobble/What Can A Poor Fellow Do?/
Black & Tan Fantasy/Chicago Stomp Down/Harlem River Quiver/East St.Louis Toodle-oo/Blue Bubbles/Red Hot Band/Doin' The Frog/
Sweet Mama/Stack O'Lee Blues/Bugle Call Rag/Take It Easy*

20.4141 (JUBILEE STOMP) (1) *Jubilee Stomp/Harlem Twist/Jubilee Stomp/Take It Easy/Take It Easy/Jubilee Stomp/Black Beauty/
Black Beauty/Jubilee Stomp/Got Everything But You/Yellow Dog Blues/Tishomingo Blues/Diga Diga Doo/Doin' The New Low-Down/
Black Beauty/Swampy River/The Mooche/Move Over/Hot And Bothered (2) The Mooche/Hot And Bothered/Move Over/The Mooche/
Louisiana/Awful Sad/The Mooche/Santa Claus Bring My Man Back To Me/I Done Caught You Blues/I Can't Give You Anything But Love/
No, Papa, No/No, Papa, No/Bandanna Babies/Diga Diga Doo/I Must Have That Man/The Blues With A Feelln'/Goin' To Town/
Misty Mornin'/Hottentot/Misty Mornin'*

20.4142 (HIGH LIFE) (1) *St. Louis Blues/Doin' The Voom Voom/Tiger Rag/ Pts 1-2/Flaming Youth/Saturday Night Function/High Life/
Doin' The Voom Voom/Japanese Dream/Harlemania/Rent Party Blues/Paducah/Harlem Flat Blues/The Dicky Gilde/Hot Feet/Sloppy Joe/
Stevedore Stomp/Saratoga Swing/Who Said "It's Tight Like That"/He Just Don't Appeal to Me (2) I Must Have That Man/Freeze And Melt/
Mississippi Moan/A Nite At The Cotton Club, Pts. 1-2/Cotton Club Stomp/Misty Mornin'/Arabian Lover/Saratoga Swing/That Rhythm Man/
Beggars Blues/Saturday Night Function/Black And Blue/Jungle Jamboree/Jungle Jamboree/Snake Hip Dance/Doin' The Voom Voom/
Flaming Youth/Saturday Night Function/Jolly Wog*

HISTORY (G) (continued)

- 20.4143 (THE DUKE STEPS OUT) Jazz Convulsions/Mississippi/The Duke Steps Out/Haunted Nights/Swanee Shuffles/
Six Or Seven Times/Go in' Nuts/Oklahoma Stomp/Breakfast Dance/Jazz Lips/March Of The Hoodlums/Lazy Duke/Blues Of The Vagabond/
Syncopated Shuffle/Sweet Mama/Wall Street Wail/Cincinnati Daddy/St. James Infirmary/When You're Smiling/Rent Party Blues
(2) Jungle Blues/Admiration/Maori/When You're Smiling/Sing You Sinners/St. James Infirmary/The Mooche/Ragamuffin Romeo/
East St. Louis Toodle-oo/Double Check Stomp/My Gal Is Good For Nothing But Love/I Was Made To Love You/Double Check Stomp/
Accordion Joe/Cotton Club Stomp/Sweet Dreams Of Love/Jungle Nights In Harlem/Sweet Jazz O' Mine/Shout 'Em Aunt Tillie/Sweet Mama
- 20.4144 (BLACK AND TAN FANTASY) (1) Hot And Bothered/Double Check Stomp/Black & Tan Fantasy/Ring Dem Bells/Old Man Blues/
Ring Dem Bells/Old Man Blues/Three Little Words/Hittin' The Bottle/That Lindy Hop/You're Lucky To Me/Memories Of You/
Big House Blues/Rocky Mountain Blues/Runnin' Wild/Dreamy Blues/Home Again Blues/Wang Wang Blues/Ring Dem Bells/Three Little Words
(2) Old Man Blues/Sweet Chariot/Mood Indigo/I Can't Realize You Love Me/I'm So In Love With You/Rockin' In Rhythm/
Nine Little Miles From Ten Ten Tennessee/I'm So In Love With You/What Good Am I Without You?/Blue Again/When A Black Man's Blue/
What Good Am I Without You/When A Black Man's Blue/Mood Indigo/Them There Eyes/Rockin' Chair/I'm So In Love With You/
Rockin' Chair/Rockin' In Rhythm/Twelfth Street Rag
- 20.4145 (CREOLE RHAPSODY) (1) Twelfth Street Rag/Rockin' In Rhythm/The River And Me/Keep A Song In Your Soul/Sam And Dellah/
The Peanut Vendor/Creole Rhapsody, Pts. 1-2/Is That Religion?/Creole Rhapsody, Pts. 1-2/Limehouse Blues/Echoes Of The Jungle/
It's Glory/The Mystery Song/Moon Over Dixie/It Don't Mean A Thing/Lazy Rhapsody/MEDLEY : Mood Indigo-Hot And Botheredf-
Creole Love Call/Blue Tune (2) Baby, When You Ain't There/MEDLEY : East St. Louis Toodle-Lot's O' Fingers-Black & Tan Fantasy/
Dinah/Bugle Call Rag/St. Louis Blues/Creole Love Call/Rose Room/Blue Harlem/The Shellk Of Araby/Swampy River/Fast And Furious/
Best Wishes/Slippery Horn/Blue Ramble/Clouds In My Heart/Blue Mood/Ducky Wucky/Jazz Cocktail/Lightn'/Maori
- 20.4146 (SOPHISTICATED LADY) (1) Stars/Swing Low/Baby!/Any Time, Any Day, Anywhere/Delta Bound/Diga Diga Doo/
I Can't Give You Anything But Love/Porgy/I Must Have That Man/Baby!/Eerie Moan/Merry-Go-Round/Sophisticated Lady/
I've Got The World On A String/Down A Carolina Lane/Slippery Horn/Blackbird Medley, Pts. 1-2/Drop Me Off In Harlem/
Happy As The Day Is Long (2) Raisin' The Rent/Get Yourself A New Broom/Bundle Of Blues/Sophisticated Lady/Stormy Weather/
Hyde Park/Harlem Speaks/Ain't Misbehavin'/Chicago/A Souvenir Of Duke Ellington's Visit/I'm Satisfied/Jive Stomp/Harlem Speaks/
In The Shade Of The Old Apple Tree/Rude Interlude/Dallas Doings/Dear Old Southland/Daybreak Express/Delta Serenade/Stompy Jones
- 20.4147 (SOLITUDE) (1) Solitude/Blue Feeling/Ebony Rhapsody/Cocktails For Two/Live And Love Tonight/I Met My Waterloo/My Old Flame/
Troubled Waters/My Old Flame/Solitude/Saddest Tale/Moon Glow/Sump'n 'Bout Rhythm/Admiration/Farewell Blues/Let's Have A Jubilee/
Porto Rican Chaos/Margie/Moonlight Fiesta/Tough Truckin' (2) Indigo Echoes/In A Sentimental Mood/Showboat Shuffle/
Merry-Go-Round/Admiration/Cotton/Truckin'/Accent On Youth/.Reminiscing In Tempo, Pts 1-4/I Don't Know Why I Love You So/
Dinah Lou/Isn't Love The Strangest Thing/No Greater Love/Clarinet Lament/Echoes Of Harlem/Love Is Like A Cigarette/
Kissin'; My Baby Goodnight
- 20.4148 (SCATTIN' AT THE COTTON CLUB) (1) Oh, Babe! Maybe Someday/Shoe Shine Boy/Sad Nght In Harlem/Trumpet In Spades/
Yearning For Love/In A Jam/Exposition Swing/Uptown Downbeat/Rexatious/Lazy Man's Shuffle/Clouds In My Heart/Frolic Sam/
Caravan/Stompy Jones/Scattin' At The Cotton Club/Black Butterfly/Mood Indigo & Solitude/Sophisticated Lady & In A Sentimental Mood/
The New Birmingham Breakdown/Scattin' At The Kit Kat/ (2)* I've Got To Be A Rug Cutter/The New East St. Louis Toodle-oo/
I Can't Believe That You're In Love With Me/Downtown Uproar/Diga Diga Doo/Blue Reverie/Whispering Tiger/There's A Lull In My Life/
It's Swell Of You/You Can't Run Away From Love Tonight/Azure/The Lady Who Couldn't Be Kissedf/The Old Plantation/Solace/
Four & One-Half Street/Demi-Tasse
- 20.4149 (JAZZ A LA CARTE) (1) Jazz A La Carte/Caravan/Azure/Foolin' Myself/A Sailboat In The Moonlight/
You'll Never Go To Heaven/Peckin'/All Gods Chillun Got Rhythm/All Gods Chillun Got Rhythm/Alabama Home/Get It Southern Style/
Moonlight Fiesta/Sponge Cake & Spinach/If You're Ever In My Arms Again/The Back Room Romp/Swing Baby Swing/
Sugar Hill Shim Sham/Tea And Trumpets/Chatterbox/Jubilesta (2) Diminuendo In Blue/Crescendo In Blue/Harmony In Harlem/
Dusk In The Desert/Jubilesta/Watchin'/Pigeons And Peppers/I Can't Give You Anything But Love/Steppin' Into Swing Society/
Prologue To The Black & Tan Fantasy/The New Black & Tan Fantasy/Drummer's Delight/If I Thought You Cared/Have A Heart/My Day/
Sil'vry Moon & Golden Sands/Echoes Of Harlem/Riding On A Blue Note/Lost In Meditation/The Gal From Joe's
- 20.4150 (RENDEZVOUS WITH RHYTHM) (1) If You Were In My Place/Scrounch/I Let A Song Go Out Of My Heart/Braggin' In Brass/
Carnival In Caroline/Jeep's Blues/If You Were In My Place/I Let A Song Go Out Of My Heart/Rendezvous With Rhythm/A Lesson In 'C'
Swingtime In Honolulu/Carnival In Caroline/Ol' Man River/Swingtime In Honolulu/I'm Slappin' 7th Ave./Dinah's In A Jam/
You Gave Me The Gate/Rose Of The Rio Grande/Pyramid/When My Sugar Walks Down The Street (2) Watermelon Man/
A Gypsy Without A Song/The Stevedore's Serenade/La De Doody Doo/You Walked Out Of The Picture/Pyramid/Empty Ballroom Blues/
Lost In Meditation/A Blues Serenade/Love In Swingtime/Swingin' In The Dell/Jitterbug's Lullaby/Chasin' Chippies/Blue Is The Evening/
Sharpie/Swing Pan Alley/A Blues Serenade/Love In Swingtime/Please Forgive Me/Lambeth Walk
- 20.4151 (PRELUDE TO A KISS) (1) Prelude To A Kiss/Hip Chic/Buffer Flat/Prelude To A Kiss/There's Something About An Old Love/
The Jeep Is Jumpin'/Krum Elbow Blues/Twits & Twerps/Mighty Like The Blues/Jazz Potpourri/T.T. On Toast/Battle Of Swing/
I'm In Another World/Hodge Podge/Dancing On The Stars/Wanderlust/Delta Mood/The Boys From Harlem/Mobile Blues/Gal-Avantin'
(2) Blue Light/Old King Dooji/Boy Meets Horn/Slap Happy/Like A Ship In The Night/Mississippi Dream Boat/Swingin' On The Campus/
Dooji Wooji/Beautiful Romance/Boudoir Benny/Ain't The Gravy Good/She's Gone/Just Good Fun/Informal Blues/San Juan Hill/
I'll Come Back For More/Lady In Blue/Smorgasbord & Schnapps/Savoy Strut/Rent Party Blues

HISTORY (G) (continued)

- 20.4152 (I'M CHECKIN' OUT, GOOM-BYE) (1) *Dance Of The Goon/Good Gal Blues/Finesse/Portrait Of The Lion/Something To Live For/Solid Old Man/Kitchen Mechanics Day/My Heart Jumped Over The Moon/You Can Count On Me/Home Town Blues/Cotton Club Stomp/Doin' The Voom Voom/Way Low/Serenade To Sweden/Utt-Da-Zay/Chew Chew Your Bubble Gum/Barney Goin' Easy/Just Another Dream/In A Mizz/I'm Checkin' Out, Goom-bye* (2) *A Lonely Co-Ed/You Can Count On Me/Night Song/Blues A-Poppin'/Top & Bottom/Black Beauty/Bouncing Buoyancy/The Sergeant Was Shy/I'm Checkin' Out, Goom-Bye/Tootin' Through The Roof/Grievin'/The Rabbit's Jump/Moon Romance/Truly Wonderful/Dream Blues/Little Posey/I Never Felt This Way Before/Grievin'/Tootin' Through The Roof/Weely*
- 20.4153 (COTTON TAIL) (1) *Toasted Pickle/Give It Up/You, You Darlin'/Jack The Bear/Ko-Ko/Morning Glory/So Far, So Good/Conga Brava/Concerto For Cootie/Me And You/Bojangles/Cotton Tail/Never No Lament/Blue Goose/Dusk/Bojangles/A Portrait Of Bert Williams/Blue Goose/Harlem Air Shaft/At A Dixie Roadside Dinner* (2) *All Too Soon/Rumpus In Richmond/My Greatest Mistake/Sepia Panorama/There Shall Be No Night/In A Mellotone/Five O'Clock Whistle/Warm Valley/Pitter Panther Patter/Body And Soul/Sophisticated Lady/Mr. J.B. Blues/The Flaming Sword/Warm Valley/Across The Track Blues/Chloe/I Never Felt This Way Before/Day Dream/Good Queen Bess/That's The Blues, Old Man*
- 20.4154 (BLUE SERGE) (1) *Junior Hop/Without A Song/My Sunday Gal/Mobile Bay/Linger Awhile/Charlie The Chulo/Lament For Javanette/A Lull At Dawn/Ready Eddy/Sidewalks Of New York/Flammingo/The Girl In My Dreams/Take The "A" Train/Jumpin' Punkins/John Hardy's Wife/Blue Serge/After All/Dear Old Southland/Solitude/Bakiff* (2) *Are You Sticking?/Just A-settin' & A-Rockin'/The Giddybug Gallop/Chocolate Shake/I Got It Bad./Clementine/The Brown Skin Gal In The Calico Gown/Jump For Joy/Jump For Joy/Moon Over Cuba/Some Saturday/Subtle Slough/Menelik-The Lion Of Judah/Poor Bubber/Squaty Roo/Passion Flower/Things Ain't What They Used To Be/Goin' Out The Back Way/Five O'Clock Drag/Rocks In My Bed*
- 20.4155 (CHELSEA BRIDGE) (1) *Blip-Blip/Chelsea Bridge/Brown Suede/Noir Bleu/'C' Blues/June/Raincheck/What Good Would It Do?/I Don't Know What Kind Of Blues I Got/Chelsea Bridge/Perdido/The C-Jam Blues/Moon Mist/What Am I Here For?/I Don't Mind/Someone/My Little Brown Book/Main Stem/Johnny Come Lately/Hayfoot, Strawfoot* (2) *Sentimental Lady/A Slip Of The Lip/Sherman Shuffle/Boy Meets Horn/Hop Skip Jump/Things Ain't What They Used To Be/Main Stem/Creole Love Call/The Mood To Be Wooed/My Little Brown Book/I'm Checkin' Out, Goom-bye/Tootin' Through The Roof/I Ain't Got Nothin' But The Blues/I'm Beginning To See The Light/Don't You Know I Care?/I Didn't Know About You/B.B.&B Work Song-Come Sunday-The Blues-3 Dances*
- 20.4156 (MOOD INDIGO) (1)* *Carnegie Blues/Blue Cellophane/Mood To Be Wooed/My Heart Sings/PERFUME SUITE :Under The Balcony-Strange Feeling-Dancers In Love-Coloratura/Frantic Fantasy/It Don't Mean A Thing/BB&B : Blues-West Indian Dance-Emancipation Celebration-Sugar Hill Penthouse/The Kissing Bug/Everything But You/Riff Staccato/Prelude To A Kiss/Caravan/Black & Tan Fantasy* (2) *Mood Indigo/Harlem Air Shaft/The Minor Goes Muggin'/In A Sentimental Mood/It Don't Mean A Thing/Sophisticated Lady/Tonight I Shall Sleep/I Let A Song Go Out Of My Heart/Solitude/Frankie & Johnny/Jumpin' Room Only/Black Beauty/Every Hour On The Hour/Hollywood Hangover/Kissing Bug/In The Shade Of The Old Apple Tree/Frankie & Johnny, Pts. 1-2/Sugar Hill Penthouse/Diminuendo In Blue-Crescendo In Blue*
- 20.4157 (NEW WORLD A-COMIN') (1) *New World A-Comin', Pts. 1-2/Prelude To A Kiss/Ring Dem Bells/PERFUME SUITE : Strange Feeling-Coloratura-Balcony Serenade-Coloratura/Time's A-Wastin'/ PERFUME SUITE : Dancers In Love/Carnegie Blues/Tell Ya What I'm Gonna Do/Come To Baby Do/I'm Just A Lucky So & So/Long Strong & Consecutive/The Wonder Of You/Tonk/Drawing Room Blues/Esquire Swank/C-Jam Blues* (2) *Unbooted Character/Rockabye River/Suddenly It Jumped/Transblucency/Just Squeeze Me/A Gathering In A Clearing/You Don't Love Me No More/Pretty Woman/Hey Baby/Indiana/Blue Is The Night/Lover Man/Just You, Just Me/Beale Street Blues/My Honey's Lovin' Arms/Memphis Blues/Ghost Of A Chance/St. Louis Blues/Swamp Fire/Royal Garden Blues*
- 20.4158 (MAGENTA HAZE) (1) *Esquire Swank/Midriff/Diminuendo In Blue/Magenta Haze/The Golden Cress/Sultry Sunset/THE DEEP SOUTH SUITE : Magnolia's Dripping With Molasses-Hearsay Or Orson Welles-Nobody Was Lookin'-Happy-Go-Lucky Local/LIBERIAN SUITE : I Like The Sunrise-Dance N° 1-Dance N° 2-Dance N° 3-Dance N° 4-Dance N° 5* (2) *Take The "A" Train/Melloditti/Fugueditti/Jam A-Ditty/MEDLEY : Diminuendo In Blue-Transblucency-Crescendo In Blue/Surburbanite/I'm Just A Lucky So & So/Riff'n Drill*
- 20.4159 (IN A MELLOW TONE) (1) *Caravan/In A Mellow Tone/Solid Old Man/BB&B : Come Sunday-The Work Song-The Blues/Rugged Romeo/Sono/Air Conditioned Jungle/Pitter Panther Patter* (2) *The New Look/Blue Serge/Triple Play/Harlem Air Shaft/HODGES MEDLEY : Wanderlust-Junior Hop-Jeep's Blues-Squaty Roo-Mood To Be Wooed/Mella Brava/Kickapoo Joy Juice/On A Turquoise Cloud/Bakiff/Cotton Tail*

FOR MY COMMENTS OIN THIS SET PLEASE SEE ELSEWHERE IN THIS ISSUE OF DEMS.

JAZZ ARCHIVES/EPM MUSIQUE (F)

15969 (VOL. 159) CUBAN LATINO JAZZ :

1- The Peanut Vendor

K-BOX (H)

KBOX3135 JAZZ MOODS (3 CD BOX) :

(3) 10- It Don't Mean A Thing

KBOX3182 KINGS OF SWING (3 CD BOX) :

(1) 2- Take The "A" Train 9- Jam With Sam (2) 17- Don't Get Around Much Anymore

(3) 17- Jam With Sam (plays It Don't Mean A Thing)

KBOX3225 JAZZ & BLUES CLUB (3 CD BOX) :

(1) 15- Take The "A" Train

MADACY (CA)

KSW 2 043 BEST OF JAZZ (3 CD BOX) : (2) 6- *Take The "A" Train*
 8P2-1912-4 GIANTS OF THE BIG BAND ERA (8 CD BOX) : (4) DUKE ELLINGTON : *Caravan/*
Do Nothin' Till You Hear From Me/Honeysuckle Rose/Jam With Sam/The Mooche/Tea For Two/Tootie For Cootie/Perdido/
Rockin' In Rhythm/Satin Doll/Sophisticated Lady/Take The "A" Train

PHONTASTIC (SD)

CD 7677 BOP, LOOK AND LISTEN -1949 : 13- *Stribor*
RCA SPECIAL PRODUCTS (US)
 DMC2-1331 ARTHUR FIEDLER & THE BOSTON POPS-AMERICAN CLASSICS (2 CD SET)
 (1) 8- *Satin Doll* 18- *Mood Indigo* (2) 11- *Caravan*

RYKODISC (E)

RYK 11902 BIG BAND SWING : 7- *Satin Doll*
SONY MUSIC SPECIAL PRODUCTS (US) (Sony Music Entertainment, Inc.)

STP2 3485 LEGENDARY BIG BANDS, VOL. 1 (2 CD SET) : (2) 5- *Take The "A" Train*
 STP2 3486 LEGENDARY BIG BANDS, VOL. 2 (2 CD SET) : (1) 2- *Satin Doll* (2) 9- *Take The "A" Train*

VARESE-SARABANDE RECORDS (US)

302 066 123 2 DUKE ELLINGTON-BLUES AND BALLADS : *In A Sentimental Mood/Minor/Something Saxual/*
Slow Blues Ensemble/To Know You Is To Love You/Meditation/Long Time Blues/I Cover The Waterfront/Now It Ain't?/Elysée/
Rhythm Section Blues/Blue Rose/Major/Mood Indigo/Rod La Rocque/Jeep's Blues/Isfahan/Do Not Disturb/Blues A La Willie Cook

VIRGIN MEGA MUSIC (US) (Universal Special Markets)

31454872 BY NIGHT JAZZ : 8- *Take The "A" Train*

VTDCO (E) (Circa Records, LTD)

7243 8 49153 THE BEST JAZZ ALBUM IN THE WORLD...EVER! (2 CD SET) :
 (1) 7- *Take The "A" Train* (2) 5- *Caravan* (12) *Mood Indigo*

ELLINGTON CD FAKES

Why not print a column in DEMS Bulletin covering Ellington CD fakes?

Here are some that would help make a good column :
 Arsenal (US) 697124066-2 "Smooth Ride" track 10,
Satin Doll is actually Hodges from the album
 "Blues-A-Plenty".

CBS Special Products (US) ACK 46850, "The Society of Singers, A Gift of Music", Vol. 2, track 2, *Flamingo* (HJ) is not the Victor version with DE.

Forever Music (US) 0605 "DE — Sophisticated Lady" none of the tracks claiming Duke Ellington are genuine, but by a good group playing Ellington charts.

Horizon (E) HRNCD 1010 "Giants Of Jazz", both track 1, *Sophisticated Lady* and track 18, *Take The "A" Train* are fakes.

Popeye (H) PP 96027 "Radio Days", track 18,
I Got Plenty Of Nothin' not DE but Mel Tormé.

Skylark Jazz (US) SKY 2017 "The Cotton Club", track 13,
Go Away Blues is not even the correct title for the tune, played by Lionel Hampton & King Cole Trio for Victor.

USA Music Group (US) USACD-600 "Sounds of The Big Bands", 2 CD set. CD 2, none of the three titles claimed as DE are but re-creations by an unknown band.

Disky (H) DB 856382 "Memories Are Made Of This" (10 CD box), track 1 from CD 8:

Don't Get Around Much Anymore is a fake.

United Audio Entertainment UAE 34562 "Smooth Jazz" 3 CD box, track 2 from CD 1, *Summertime*; track 10 from CD 2, *A Flower Is A Lovesome Thing*; track 1 from CD 3 *Between Some Place Goin' No Place* are all non Ellington recordings from a Cat Anderson session, late in 1959. See DEMS 97/4-6.

Well, that's it for starters. More to come later on.

Jerry Valburn**

The missing pages of 00/2

First, my compliments on another excellent bulletin which I received yesterday! Pages 27 and 28 are missing. My guess is that page 29 is actually page 27. I guess you inserted this "mistake" in order to see if we read the bulletin.
 Bjorn Andresen

We did not do it on purpose, but had we done so, we'd have to say that the test proved very successful. Many members asked us to send them the missing pages 27 and 28 from the 00/2 Bulletin. This was our response:

The last Bulletin (00/2) had only 26 pages. It was mailed together with 4 pages of the Comments on Timner. These pages happened to be this time the pages 29/32.

We figured that some people would prefer to keep the Timner pages separate from the Bulletins and put these pages together in a file for later consultation. That is why we have numbered the pages of the Timner Comments consecutively. The next group will start with page number 33. DEMS

An open letter to Sjef Hoefsmit from Peter Tanner, Oak Tree House, Parish Lane, Hedgerley, Bucks, SL2 3JN, England.

Dear Sjef,

I do feel that it is high time that someone paid tribute to your year after year presentation of an excellent and interesting cassette of often rare Duke Ellington performances to everyone who attends the annual Duke Ellington International Conference and usually another one at Christmas. So let me be the one via DEMS to do it on behalf of all of us.

It is not only a very generous gesture but it also entails a considerable amount of work and investigation on your part, not to mention the copying and supply of the cassettes.

So thank you Sjef on behalf of every one of us. We DO love you madly! Yours, Peter Tanner.