

DEMS BULLETIN



DUKE ELLINGTON MUSIC SOCIETY

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ALL FOR THE LOVE OF DUKE!

2000/4

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Mixed NEWS

DON MILLER

13oct00

I had a call from Sue Markle in Chicago and she informed me that Don Miller is at the Veterans hospital in Milwaukee in what could be best described as a hospice ward. It seems that his doctors feel there is nothing they can do to repair the damage over 50 years of smoking has done to his lungs.

Sue gave me Don's telephone number at the hospital and I called him about an hour ago. I'm happy to tell you that he sounded very up beat. He said his morale is better than it's been in months. He is getting excellent care and attention.

He will probably have to stay there for good. His son Brian is working on vacating his apartment in Chicago.

If you want to get in touch with Don, here is some information for you.

His address is: Ward 8A South, VA Medical Center, 5000 National Ave. Milwaukee, WI 53295-1000, U.S.A.

Telephone number is: 888/469-6614 or from outside USA: 414/384-2000, in both cases extension 48052.

In addition, Don can be reached via e-mail at his grandson's who will take the messages to him at the medical center. That e-mail address is: Grantswi@aol.com

Please feel free to convey this information to Don's many friends. I will keep you posted as I hear more.

Warmest regards,

Tony Schmidt

ROGER BOYES

reports from Leeds about the inundation's in his part of the United Kingdom:

Our garden is swamp goo, but the house is Mississippi dry.

Sad NEWS

WILLIE COOK

A lead trumpeter is the workhorse of a big band. The job requires great stamina and such is the load that normally he's not expected to be imaginative or to play solos.

Duke Ellington thought that Willie Cook was the best lead player that he'd ever had. Not only that, but he admired Cook's imagination so much that he gave him solo parts in 40 of his arrangements for the band.

He had a penchant for extemporising on ballads and Ellington used him for particularly delicate solo roles. He had a warm, mellow sound in the tradition of lyrical Ellington trumpeters Arthur Whetsol and Harold Baker.

Cook joined Ellington as Baker's replacement and played in the Ellington band for various periods between 1951 and 1973. A skilled all-rounder, he was also a fine arranger in his own right.

"In Duke's band," said Cook, "I used to just sit and listen to the music and learn. I should have paid for a ticket for myself! Duke was always courteous, kind and understanding. He made you feel as though you were a great person. Always. Anyone could talk to him on any level. In fact he liked to talk to the fellows in the band.

I used to ask him different things about the writing. Duke was a painter and he was doing the same things with the instruments that he would do with his paint brush, using different tones and shades."

Cook had a typically abrasive career as a professional musician before he joined Ellington. He was born in Louisiana but raised in East Chicago. It was there, that he stole his brother's cornet and went on the road with the Jesse Evans Band, a family orchestra, when he was 15. He based his style, as so many trumpeters did, on those of Louis Armstrong and Roy Eldridge. When a short-lived band of his own broke up Cook joined the Bama State Collegians and played alongside saxophonists Sonny Stitt and Lucky Thompson. Although the band was on the verge of national fame, it broke up over money difficulties, and a friend recommended Cook to the Kansas City pianist Jay McShann, who had one of the hardest swinging bands of the time.

"McShann's rhythm section played so good together. They could do everything. They could play soft and swing, they could play heavy and wing. They could build to where

**PLEASE READ THE
IMPORTANT MESSAGE ON
THE LAST PAGE
OF THIS BULLETIN !**

the band would come in, and it would be like a roaring freight train - no stopping it."

Cook made his first records with McShann and soloed on the popular "Say Forward, I'll March". Charlie Parker was also a product of McShann's travelling academy.

McShann decided to take a rest from the road and in 1943 Cook joined another pianist's band, that of Earl Hines. "I figured I was moving up a stage." Hines encouraged Cook to write arrangements for the band. "You really enjoy hearing something you wrote," said Cook. "That's the greatest feeling in the world." He stayed with Hines until 1948. He played briefly with the Jimmy Lunceford band in 1948 before joining Dizzy Gillespie's later in the year. The Gillespie band at that time included the young John Coltrane.

"Dizzy opened the door for me to listening to the different parts of the chord progression. At that point it was most inspiring. You had to have relaxed chops, so much stuff to play, high and fast. I played all the lead."

When Gillespie ran out of work in 1950 he joined a band that Gerald Wilson had formed to back the singer Billie Holiday and became Holiday's music director before retiring from music to live in Pittsburgh. When his band came to play in the city Cook was introduced to Ellington and in October 1951 Ellington sent for him to join the band. Cook stayed until 1958 when he tired of the continuous touring and left the band. But he was back with Ellington in 1959 and played with him throughout most of the Sixties.

In 1973 he married again and moved to live in Houston where he retired to work in an instrument store until 1977 when he was persuaded to come back to work with an old friend, Clark Terry, another ex-Ellington trumpet player.

Late in 1978 he joined the travelling road show led by blues singer B.B. King. Count Basie offered him a job and Cook stayed with Basie until December 1981. After touring the world with Basie he decided to get married again in Stockholm in 1982 and settled there for the rest of his life. His Ellingtonian connections gave him lasting celebrity in Scandinavia and he made many recordings there and worked regularly with another expatriate American, the saxophonist Ernie Wilkins. Cook played at the international Duke Ellington conference when it was held in England in 1985 and again in Sweden in 1994. He was a guest at the conference in 1992 in Denmark.

Steve Voce

John "Willie" Cook, trumpeter,
born Tangipahoa, Louisiana 11 November 1924;
died Stockholm, 22 September 2000.

This obituary by Steve Voce appeared in The Independent.

DEMS

BRITT WOODMAN

Duke Ellington always claimed that whenever he needed a musician he simply hired the best player available locally. He certainly made an exception when Lawrence Brown gave two weeks' notice, and Ellington cabled the young trombonist Britt Woodman in Los Angeles to come out to join the band for a season at the Thunderbird in Las Vegas in February 1951.

"Thank God I've got a fortnight to learn the book," Woodman said to Lawrence Brown when he arrived. "To hell with that," said Brown. "I'm taking off in the morning."

Ellington's musicians were notorious for turning their backs on a newcomer. The sheet music in the band's library was in tatters with large parts missing. "I felt lonely and insignificant. A kind word from someone would have made all the difference," said Woodman. "Fortunately the first night went well for me. I had no difficulty in sight reading

the scraps of parts, for which I had to thank my years of study. When it was over Duke sent for me and thanked me."

Britt Woodman first astonished Duke Ellington fans at the same time that another trombone virtuoso of similar stature, Frank Rosolino, was dazzling audiences at Stan Kenton concerts. Both men set new standards of technique, and jazz trombone was never the same again. But despite the prodigious bravura of his playing, Woodman never became a major soloist in the way that Lawrence Brown had been. His playing was full of fire but favoured technical display over emotion and beauty.

When he wasn't working regularly, Woodman used to practice trombone for three hours each day, soaring from the pedal tones at the bottom of the instrument to the altissimo tones at the other extreme. He frequently played solos that would take him through the four octaves of the trombone. Since his tone was full throughout the whole range of the instrument, he must have had lips of tungsten.

In 1955 Ellington and his band were playing a week at New York's Birdland. Never one to waste time, Ellington used to compose during the intermission. One night he wrote a brief four bars of a theme on a piece of paper and asked Britt Woodman to play it. Ellington came back the next night with the piece written out, handed it to Woodman and had him play it for the audience without any rehearsal. It was to be called "Hank Cinq" and it was played and recorded as the third movement of Ellington's Shakespearean suite "Such Sweet Thunder". It was a minefield of a piece that took advantage of Woodman's ability to leap through the octaves, and was thought to be beyond copying. But, in a tribute to Ellington, Cleo Laine recorded the piece using Woodman's solo in what must be one of the most extraordinary vocal performances by this amazing singer.*

As a boy in Los Angeles, Woodman had a vital role to play in the development of his lifelong friend, the jazz composer Charlie Mingus. Unlike Mingus Woodman came from a thoroughly musical family. His father, once a well-known trombonist in New Orleans, taught his son to play piano, trombone, clarinet and tenor saxophone. The young Britt played in the family band with his two brothers.

Throughout his life, Mingus was a man both violent and sensitive, who was never able to come to terms with his surroundings. As a child, Mingus was taught trombone and cello (badly) by his church choirmaster. With a false confidence that was to persist, he took on the more accomplished Woodman in a cutting contest on trombone. Woodman, two years older than Mingus, didn't ridicule the boy, but took him under his wing. It was the beginning of a friendship that lasted until Mingus died in 1979.

"The kids in grade school used to take his lunch. He was very timid then and very bowlegged. I was an expert at gymnastics and athletics. So I showed him all that. I liked to play him Ping-Pong with my left hand because he could never really play. He used to get mad at me and say 'Play with your right hand,' and I'd say 'You got to learn.' "Charles," I told him, "everything you do, there's an art to it." I never showed him what it was for arm-wrestling, so I could beat him twelve times with my right hand and nine times with my left. I didn't weigh but 125, but I had lifted weights, and I was pretty strong." The Woodman family soon absorbed Mingus, who had an unhappy home life.

Woodman played with the Les Hite band at the end of the Thirties until 1942 when he was called into the army. On his release in 1946 he, Mingus and the saxophone players Buddy Collette and Lucky Thompson formed a co-operative band in Los Angeles, which they called The Stars of Swing. This had a promising run at the Downbeat Club on Central Avenue, the city's jazz street. But it broke up and, on

Thompson's recommendation, Woodman joined the "progressive" band led by Boyd Raeburn. He played on Raeburn's avant-garde recording "Boyd Meets Stravinsky". Later in the year he moved to the Lionel Hampton band and managed to persuade Hampton's wife Gladys, who did the hiring and firing, to bring Mingus into the band. By now, Mingus was composing as well as playing bass.

"I warned him not to write, because he wouldn't get paid. Nobody who wrote for Hamp got paid. That's how Gladys worked it. So Charles said okay. But he wrote 'Mingus Fingers' and they recorded it and he had to get a lawyer to try and get paid."

Woodman came off the road to study music for two years at Westlake College in Los Angeles before the call came from Ellington in 1951. He stayed with Ellington for the next nine years, finding time in 1955 to record with Mingus in a quintet led by trumpeter Miles Davis.

Tired of travelling, he left Ellington and settled in New York. Work proved hard to find, although he eventually worked in several musicals on Broadway, including "Half A Sixpence", starring Tommy Steele. He played for Mingus, now an established leader in New York, and made more recordings with him. He was a player at Mingus's notoriously anarchic and disastrous Town Hall concert in 1962. Another Los Angeles friend, Eric Dolphy, found work for him with John Coltrane and during the Sixties, he joined bands led by Quincy Jones, Johnny Richards, Oliver Nelson, Chico Hamilton, Ernie Wilkins and even the Benny Goodman Sextet. He played at the Newport Jazz Festival several times with Ellington and then in 1961 with Quincy Jones and in 1967 with Lionel Hampton.

In 1970 Woodman returned to Los Angeles to live and starred in the Bill Berry L.A. Big Band, the Capp-Pierce Juggernaut and the Akiyoshi Tabackin Band. He found regular jobs in the film and television studios and for a time worked for Nelson Riddle. It was the first time in his life that he and his wife Clara could afford a car, by then considered essential for American families. He recorded with his own octet in 1977 and toured Japan twice with the all-star group led by Benny Carter that year and again in 1978. Woodman played on recordings by Ella Fitzgerald, Rosemary Clooney, Sarah Vaughan, Dizzy Gillespie, Jimmy Smith, Oscar Peterson amongst others.

Returning east in 1979 he joined the New York Jazz Repertory Company and came with it to England — he'd last been here in 1958 with Ellington. In New York, he befriended another ex-Ellingtonian, baritone saxist Joe Temperley, and the two played in the Broadway revival of Ellington's songs "Sophisticated Ladies". Like Temperley, Woodman played on some of the jazz cruises to the Caribbean.

Woodman's health began to fail and eventually he had to take an oxygen cylinder with him wherever he went. Last year he returned to Los Angeles to be with his family and lived there with his brother Coney. A widower who had no children, Woodman is survived by his three brothers.

"He was always one of my inspirations, a good friend," said the trombonist Steve Turre, a contemporary trombone star, who featured Woodman on two of his albums. "As far as playing the trombone goes, he was top shelf. His chops were ridiculous. He was a grand master, and just a sweetheart."

Steve Voce

Britt Bingham Woodman, trombonist: born Los Angeles 4 June 1920, died Los Angeles 13 October 2000.

This obituary by Steve Voce appeared in The Independent.
* See DEMS Bulletin 00/1-6 DEMS

STEVE ALLEN

Just heard that Steve Allen died yesterday (30Oct00) in his sleep at his son's house.

He was 78. I had Steve on my radio program twice, once in 1996 and the second time last fall. The subject of the 2nd show was Duke Ellington, and asking Steve Allen about Duke Ellington is like selecting one piece of candy from a giant candy store. How his mind could focus on a specific topic like Ellington without straying was amazing, but he did, and spoke eruditely and knowledgeably about everything I asked him.

At one point, I played a Johnny Hodges Vocalion 78 of *Dooji Wooji* and jokingly said, "Well, there's one instrumental of Ellington's that won't ever have a lyric", and Steve promptly composed one on the spot. In addition, he analyzed the contrapuntal melodies of the piece, which he had never heard before.

At 78, his mind was still inquisitive; there were still things he had not heard that fascinated him. He was a prolific, if not extraordinary songwriter (most of his stuff was rather derivative), but was a terrific boogie-woogie pianist. We've lost a giant, and a true friend of jazz and old records.

Cary Ginell

Steve Allen is a great American treasure. He will be missed. He wrote beautiful lyrics to Strayhorn's *Lotus Blossom*. The song, *I Never Knew Love Till You* has been recorded by Crystal Joy and Carol Jolin.

Alyce Claerbaut

Duke played with Steve Allen duets on piano in the following Tonight Shows: 16Dec53, 28Dec54 and 28Feb68. Recordings of these performances have survived.

Sjef Hoefsmit

Happy NEWS

GUNTHER SCHULLER

November 22 marks the 75th birthday of Gunther Schuller. Boston's musical community is planning several events to celebrate his birthday and his remarkable achievements. Over the past 2 weeks, Mr. Schuller has been the subject of articles by the Boston Globe's Richard Dyer (classical music critic) and Bob Blumenthal (jazz correspondent).

The Blumenthal article explores Schuller's musical allegiance to both the jazz and classical idioms. According to Schuller, "It happened when I was 12 or 13... the minute I heard Duke Ellington, I knew that his greatest music was qualitatively as great as a Beethoven symphony. That's unusual, because for most people either jazz or classical music is an acquired taste, like olives."

Schuller says his primary goal in jazz was to elevate the status of the composer. He notes that in the '30s and early '40s, Ellington wrote out 50 percent of the band's solos. According to Schuller, "Duke wanted to protect the unity of his pieces by giving Harry Carney, Cootie Williams, and the other musicians, great as they were, melodic and harmonic contexts to flesh out."

The Dyer article reports that Schuller is working on his autobiography. Schuller says, "I have already written 250 pages and I am still only 19!"

I have had the honor of meeting Mr. Schuller and found him to be a fascinating person and gifted artist. I am sure his autobiography will be a must read for Ellington fans.

19Nov00

Bill Saxonis**

NEW FINDS

① Ted Shell's treasures

Ted Shell donated to DEMS 14 cassettes, 10 of which contain totally unknown recordings. When he gave me these cassettes at the Los Angeles conference, I saw that most of them were recorded at the Carter Barron Amphitheatre in Washington where Duke performed together with Ella Fitzgerald and I presumed that these were the same recordings most of the tape collectors already have from Duke's stay in 1966 from 4 until 10Jul66. I took them home and planned to listen to them when I had enough time to do so, to find out if they were better than the rather poor copies I have from the 1966 concerts. To my great surprise I found that these recordings were not from 1966, but from 1967. Klaus Stratemann mentioned the week long stay from 3 until 9 Jul67 at Carter Barron on page 551. These recordings are not mentioned in any of the discographies and the quality is much better than I expected.

Only a few of the cassettes carried specific dates, but these didn't seem very likely. There were 8 recordings of the theme *Take The "A" Train* at the start of a session. It was easy to distinguish these different versions, because Duke's comments after this theme were all different. What he said also helped to explain why there are 8 starts for 7 concerts. One of the introductions was apparently made at the beginning of the second half of the concert. Because this concert differs from the others in many respects, we assume that it was the first one in the series and we give the two parts of it the letters A and B.

In what way is it so different? Bob Cranshaw, who belonged to the Jimmy Jones trio, replaced John Lamb on bass in the Ellington band and Bobby Durham, who accompanied Oscar Peterson, replaced Sam Woodyard in the Jimmy Jones trio. Furthermore the sequence is different. Ella came first, Duke followed.

There is one concert that can be given a specific date. It's the one where Louis Armstrong comes on stage and does some vocals with Ella. Because they play *Happy Birthday*, I have assumed that this concert took place on 4Jul67. 4Jul has been considered for a long time Louis' birthday. Luciano Massagli directed me to Klaus Stratemann's report on page 551, where Klaus writes that Duke visited Louis on his birthday and that Louis came to Duke's concert on the last day of Duke's residency. Video recordings of this meeting are used for the documentary "On The Road with Duke Ellington."

There is another hint that can help to establish the correct dates. Ella says in concert F: "last night I forgot to thank the orchestra." That means that this concert must have been after concert C, D or E, because from these concerts Ella's portion is missing. In all other concerts we actually hear her thanking the orchestra. We have designated the concerts by a letter in the sequence A to H. The recordings on A and B are from the same concert (probably the first one) in which Ella came before Duke. There is only one further hint. In one of the concerts (concert C), members of the Duke Ellington Society were welcomed. Is there anybody out there in Washington who can help us to pinpoint this date? Sjef Hoefsmit

Here is a listing of all the selections:

Oscar Peterson	
<i>Someday My Prince Will Come</i>	G
<i>On A Clear Day</i>	G
Unidentified, maybe <i>What'll I Do?</i>	G
Zoot Sims, Benny Carter, Clark Terry	
<i>Wee</i>	G
<i>What's New</i> , solo Sims	G
<i>Stardust</i> , solo Terry	G
<i>I Can't Get Started</i> , solo Carter	G

Coleman Hawkins	<i>Moonglow</i>	G
	<i>Sweet Georgia Brown</i>	G
Ellington	<i>Take The "A" Train</i> , theme	A B C D E F G H
	<i>Swamp Goo</i>	A C D E F G H
	<i>Girdle Hurdle</i>	A C D E F G H
	<i>The Shepherd</i>	B D E G H
	<i>Take The "A" Train</i>	C F
	<i>Mount Harissa</i>	B C D E G H
	<i>Up Jump</i>	B F H
	<i>Salomé</i>	B C D E F G H
	<i>Passion Flower</i>	C D G H
	<i>I Got It Bad</i>	F
	<i>Things Ain't What They Used To Be</i>	B C D F G H
	Welcome to members of DES	C
	<i>Satin Doll</i>	B C D F G H
	<i>Solitude</i>	B C D G H
	<i>Don't Get Around Much Anymore</i>	B C D F G H
	<i>Mood Indigo</i>	B C D F G H
	<i>I'm Beginning To See The Light</i>	B C D F G H
	<i>Sophisticated Lady</i>	B C D F G H
	<i>Caravan</i>	B C D F G H
	<i>Do Nothin' Till You Hear From Me</i>	B C D F G H
	<i>I Got It Bad</i>	B H
	<i>I Let A Song Go Out Of My Heart &</i>	
	<i>Don't Get Around Much Anymore</i>	B C D F G H
	<i>Jam With Sam</i>	B
	<i>Monologue</i>	B
	<i>Take The "A" Train</i> and close	B
	<i>Things Ain't What They Used To Be &</i>	
	finger snapping	A C D F G H
Ella Fitzgerald	<i>It's Alright With Me</i>	A F G H
	<i>Don't Be That Way</i>	A F G H
	<i>You've Changed</i>	A F G H
	<i>Let's Fall In Love</i>	A F G H
	<i>I've Grown Accustomed To Your Kiss</i>	H
	<i>Bye Bye Blackbird</i>	A F G H
	<i>It Don't Mean A Thing</i>	A G H
	<i>Alfie</i>	A F G H
	<i>In A Mellotone</i>	F G
	<i>Watch The Girls Go By</i>	A F G
	<i>Happy Birthday</i>	H
	Dialogue with Louis Armstrong	H
	<i>You Won't Be Satisfied</i> with Armstrong	H
	Louis Armstrong talking	H
	<i>Mack The Knife</i>	A F G H
	<i>Take The "A" Train</i> and close	A F H

② Roubaix, France — 18oct71

Jean Carbonnel donated to DEMS a copy of the recording he made together with his friend Paul Foret almost 30 years ago during Duke's concert at the cinéma Colisée in Roubaix. This concert was mentioned in DEMS 91/4-6, but the listing here, based on the tape, is slightly more complete.

C-Jam Blues; Black And Tan Fantasy, Creole Love Call and The Mooche; Kinda Dukish and Rockin' In Rhythm; Happy Reunion; Having At It; Take The "A" Train; Fife; Chinoiserie; I Can't Get Started; Harlem; Satin Doll; Perdido; Addi; Medley: I Let A Song Go Out Of My Heart, Don't Get Around Much Anymore, Mood Indigo, I'm Beginning To See The Light, Solitude, It Don't Mean A Thing, I Got It Bad, Everybody Wants To Know and Sophisticated Lady.

It is remarkable that Duke announced *ADDI* as *TEGO*. Maybe he wanted the band to play *TEGO*, which he even announced as a request! *TEGO* was only recorded during the stockpile session of 28Jun71 so it could hardly be a request other than from Duke himself. Anyway the band played *ADDI*, which is unmistakably different from *TEGO*.

Erik Wiedemann wrote in his article "Duke Ellington: The Composer" in the Annual Review of Jazz Studies 5, 1991 on page 45 that *TEGO* is the same as *Limbo Jazz* or *IMBO* or *Obmil* or *Island Virgin*. That sounds much more to be true.

Sjef Hoefsmit

Serenade To Sweden

The fairy tale about a dream-come-true for Swedish singer Alice Babs as told by her to Sjef Hoefsmit.

In January 1963 Duke Ellington was contracted for one program on Swedish TV for which he had chosen me as singer. I was almost 40 but I had absorbed Duke's music since I was 12. During rehearsals Duke told me that he wanted to make a gramophone recording with me, and a month after the TV broadcast he called from Paris asking me to fly down on the following day. That notice was a bit too short but three days later I arrived in a Paris hotel, where Duke, Billy Strayhorn and a piano were expecting me in one of the suites.

Already after Duke's call I had telexed (no fax in 1963) some suggestions as to repertoire but as always when there is a piano available, I could not help tickling the keys with some fantasies of my own and this is why you unexpectedly, I am sure, find my own songs "Babsie" and "Strange Visitor" on the album we made. Duke insisted on including both on the record but he also insisted that on "Strange Visitor" I should accompany myself on the piano. Both Duke and Billy had "rehearsed" this song at the piano but Duke insisted....

Before those days in Paris I only knew Billy as a composer but listening to his piano playing made it clear to me that he must have been "sitting in" on quite a number of the Duke recordings in my collection.

Back to Paris. Some preliminary arrangements that Duke and Billy had prepared for me gave me a thrill, to say the least. There were harmonies but no melodies and when I asked Duke to explain what he had in mind he just said: "You make the melodies yourself. Do whatever you feel like". Thrilling was also to hear four french horns played by French symphonic musicians substituting trombones, and I remember efforts made to have them achieve the growl-effect.

I have always been the early-to-bed type of girl, but two of our sessions in Paris (there were three in all) were after midnight so my usual working schedule had to be changed completely.

After my return to Sweden I often wondered what kept the Reprise people from releasing the album. Duke visited Sweden with the band at least once before any release had been decided and the "cats" told me that Duke always carried a taped recording in his pocket which he had let them hear. Only later I heard that there was some trouble with Reprise but that a release through my gramophone producer in Sweden had been eventually agreed upon. Royalties, however, were sent to the States, and there they stayed.

All for the love of Duke Young

Taken from the original liner notes on Reprise LP RS 5024:

Duke visited Sweden in 1963 for a TV show and Alice suddenly saw her dream come true when she was featured as the singer on that program. Duke was impressed, so much in fact that he talked to her about their making a record together. A few weeks later he rang her up from Paris. "Can you come here", he said. "I'll be in Paris for a couple of days. Let's make that record."

Naturally she accepted, ransacked her library of Ellington records and picked out her favourites. She prepared meat balls for her family, stuck notes of instructions on the deep freezer, packed her bag and came to Paris simultaneously with the spring. This was, perhaps, symbolical. For in her was as much expectation, rapture and vivacity as the very first day of spring possesses.

The first night

A handful of visitors, French and American jazz artists, had found their way to Studio Hoche, close to the Arch of Triumph, and were seated, dead silent, along its walls.

The band was made up of musicians from the Parisian symphony orchestras plus a few stray Americans. To start with, they tried to capture the mood and the rhythm, a seemingly unorganised affair.

They talked, played and felt their way about. Someone was writing in a corner, Duke sat at the piano, Alice stood at the mike. Around midnight three takes had been approved.

The second night

The listeners from the preceding night were again in the studio, accompanied by other artist friends who had been told of what was taking place. The excitement grew, more and more titles were taped and the air became stiflingly hot. A strange and fascinating sight: to watch two human beings in a wordless contact, a sort of musical affinity that, literally speaking, emitted sparks to the hushed audience.

Suddenly the light was switched off, there was only a solitary lamp above the piano, and Duke said to Alice: "Now you play and sing." Her protests were all in vain. Duke smiled, placed his coat on the chair behind him and said very soberly: "Alice dear." Then followed a long discourse on the fact that it really did not matter if she did not consider herself a trained pianist or how she had learnt to play: the main thing to him was the result. "And Alice, the sound is very very good."

Alice sat down at the piano. Everybody left the studio and everybody tried to squeeze into the control booth. A few moments later her voice filled the room. Someone blew his nose and a tough French PR woman brushed off a tear from the corner of her eye. A tear. And why? Well Duke himself said it, a few seconds before they all began to applaud, lifting their hands high so that Alice, out in the studio, could see their reaction.

This is what Duke said: "This voice, ladies and gentlemen, embodies all the warmth, joy of life, rhythm and tragedy that, for me, is the innermost secret of jazz." Ragnvi Gylder

The Reprise LP RS 5024 has never been available in the USA. DEMS tried to persuade Mosaic Records to include this album in the CD box with Reprise re-releases. (DEMS 99/4-16/3) It didn't work. That's why we made an exception. We copied previously released material (the takes with a plus sign). Six underlined takes were copied from the LP. The rest of what you find on this cassette Azure CA-28 came from our own tapes:

Side A: 28Feb63, Studio Hoche
Georges Barboteu and three unknown musicians (french horns), Duke, Gilbert Rovere (bass), Christian Garros (drums)

Azure -2, +6, -7, -8
Satin Doll -1, +2
Untitled Lullaby -1, -2, +3

Things Ain't What They Used To Be was the 4th selection on this day. It was not included in the album. We skipped it. Take -2 is on cassette Azure CA-9 and take -9 is on CA-3.

1Mar63, Studio Hoche
Same as yesterday plus Pierre Gossez (cl.), Joe Hrasko (a.s.), Gerard Badini (t.s.), Billy Strayhorn, Kenny Clark (drums)

La De Doody Do -1, -2, -3, +4
I Didn't Know About You +1
Take Love Easy -2, +3
I'm Beginning To See The Light -1, -2, +4
C-Jam Blues -1, +2

Side B:

Serenade To Sweden -2, -3, -4, +5
The Girl In My Dreams -1, -2, +3
Stoona -1, +2
Come Sunday -2, -3, +4
Babsie +1
Something To Live For (BS p.) -3, +5
Strange Visitor (DE p.) -1, -2
(BS p. and KC dr.) -3, -4, -5
(ABa p.) +7

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LOS ANGELES 2000

By Roger Boyes

See DEMS Bulletin 00/2-1, 21, 22, 23 and 00/3-2, 3

My report on the International Duke Ellington conference held in Hollywood last May omitted an account of George Avakian's Friday morning presentation. This is because he spoke at some length about the 1999 Sony-CBS issue of the Newport 1956 performance in the Columbia Legacy series. After the talk I explained to George that I was reporting on the Conference for the DEMS Bulletin, and that I'd like him to see what I wrote before I went to print. Instead of sending my account of George's presentation to DEMS with the rest of my report, I faxed it to George for him to look at. Both he and I made minor textual amendments to tidy up the text and clarify the sense.

Superficially the title on the *Ellington 2000* programme, 'George Avakian shares his recollections of producing Ellington at Newport' sounded to conference regulars like old wine in old bottles. At Pittsburgh in 1995 he had told the tale, with the difficulties caused by the high wind, overcome with the help of the ladies' nylons; and with an adjacent Voice of America mike into which Paul played his wailing interval. Yet no Ellington 2000 speaker's contribution was awaited with more eager anticipation than George's. This is because of events surrounding Columbia Legacy's reissue of the music as part of its contribution to the centenary. It's a reissue to which George took great exception, as he made very clear during Phil Schaap's talk at Ellington '99 in Washington. The presentation ended with a detailed refutation of many statements contained in the notes of the 1999 reissue, and I have no intention whatsoever of involving myself in these; controversy and acrimony apart, George had a great deal to say about the background to the event which was of absorbing interest. He pointed out his dual role in it. In 1956 he was director of Columbia's popular album department, at a time when the LP had become an established medium and when jazz was enjoying a resurgent popularity. At the same time he was a director of the Newport Jazz Festival, then still in its early days; his company's commitment to producing commemorative albums represented a substantial financial injection for the festival.

As far as Duke was concerned, the Festival was looking for fresh repertoire as against the medley of familiar favourites. Hence the request for a Newport Jazz Festival Suite, to which Duke acquiesced. On Friday came an anxious phone call to George from Duke in Ohio or Pennsylvania. He and Billy were still re-writing parts of the new Suite and there hadn't been time for adequate rehearsal. Duke had not premiered a major work in concert for a number of years. He could not cancel a recording of the new Suite, which had been announced as the centrepiece of the proposed set of recordings by various Columbia artists, and he could not risk the release of an inadequate performance which would be studied and re-studied by critics, lest he suffer again the hurt which in 1943 had followed John Hammond's structure that Ellington should stick to three-minute pieces. "The band is off all day Monday," said Duke. "We're sure to need some patching. Can you book the 30th Street studio all day? Strayhorn and I can come in at 9 a.m. and review the tapes with you, and I'll call the musicians in when we're ready." The 30th Street studio was occupied. To Duke's enormous relief, George was able to book a smaller studio.

The evening of the event itself brought new drama. An afternoon rehearsal had not proved possible. But Duke went

onstage for the first time with a short orchestra, ahead of other acts, including the Bud Shank Quartet. Some of the Ellington musicians simply hadn't shown up on time, but it was announced that Duke would be back later in the evening.

George stressed the importance of the *album* in 1956 especially in the overseas markets of Europe and Japan, where interest in jazz was great and where the US hit singles market, so successfully penetrated for Columbia by Mitch Miller, was of less consequence. At this point he went over the ground of the constantly changing weather. Sound bounced off the concrete seating in Freebody Park in different ways, according to variations in the temperature and humidity.

Ellington had conveyed his concerns to the band by explaining the importance of the event at a meeting backstage, and encouraging them to do the best they could with the new scores with which they weren't familiar. He told them about Monday's studio backstop in New York, should events slip out of their control. Then he said that after the Suite they should relax a little bit, and suggested they should pull *Diminuendo and Crescendo in Blue* out of the pad, even though they'd not performed the piece in a long while. George quoted the central protagonist, Paul, as saying he didn't recollect ever performing the piece, but Duke reminded him of number 107/108 in the book and Paul answered: "Yeah, I think I do remember." Duke reassured him that it was simply the blues. As with all the Columbia recording artists, Duke's musicians were carefully instructed to play into the Columbia microphones, which were marked with white tape to distinguish them from adjacent VoA's mikes. In the event as we know, Paul chose to blow into the other mike, in error.

So the result was a fantastic performance in which Duke was yelling to Paul to get onto the correct mike, but Paul took no notice and blew on oblivious, as the girl danced, the press photographed her, and Jo Jones stirred his newspaper into the mix. It was clear at once that the event had been a great success, but after the performance Duke was really worried about the Suite. George said: "There are indeed a couple of huge clams but we can fix that easily". They would meet in the studio on Monday morning to listen to the tapes. When they did, Duke said: "Let's do the whole Suite over again and see what comes out". About *Diminuendo and Crescendo in Blue* Duke said: "George we will salvage it, we really should". An attempt to overdub Paul's solo onto his own playing was unsuccessful. When the band members assembled Monday afternoon in the studio Duke preceded the rerun with a pep talk as on Saturday. The next day Billy Strayhorn stayed and decided how the tapes should be edited. An acetate was sent to Duke and a couple of days later Duke called from Canada to thank George and to tell him not to change anything (the contract stated that 'nothing should be released without mutual consent of company and artist'). **Ellington at Newport** duly came out, to great acclaim, leading to the Ellington rebirth and the financial security which led him on to the successes he enjoyed through the 1960s. The album should strictly be considered as *three* 12-inch vinyl sides, the third side appearing on a second LP shared with Buck Clayton. Regarding the problem about the people who were present and who would realise that what was on record wasn't identical to their recollection of the night, Duke said: 'tell them we don't expect people to buy records with mistakes; so we fixed them.' But there was no explanation of *how* they were fixed.

The reason why use could not be made of the VoA's recording of the performance, taken from the mike into which Paul played, lay in the VoA's constitution. As an arm of the US Government engaged in promoting the country around the world, VoA enjoyed an arrangement with the Musicians' Union whereby musicians were not paid when it broadcast their performances and recordings, with the proviso that these

broadcasts were never to be made available within the USA. VoA material was strictly for broadcasting overseas. George had always wanted to hear the VoA recording but Willis Conover always said it simply couldn't be done; and it wasn't. George finally heard it in 1993. By then the situation had changed concerning the VoA and its tapes had ended up in the Library of Congress. In 1994 the possibility was explored of using them to produce an album in 1996, the 40th anniversary of Duke's Newport triumph, but nothing came of this. The centenary reissue appeared in 1999, and George addressed aspects of it in the rest of his talk.

P.S. In my review of Annie Kuebler's presentation to Ellington '2000, I referred to the score titled *Monday to Saturday*. We're sure many of you worked out what it is without too much difficulty, but if you didn't, it's the arrangement of *Never on Sunday* which Duke recorded on the Reprise album R 6122, "Ellington '65". Roger Boyes

Note 1: See Bulletin 99/4-16/6 for a detailed description of the editing of the 1956 release of "Ellington at Newport".

Note 2: Because the time limit at Ellington 2000 made it impossible to adequately cover the subject, George has agreed to expand his brief Los Angeles presentation in a future DEMS Bulletin. DEMS

NEW YORK

Second Annual All-Day TDES Conference

by Bill Saxonis

The second annual all day Duke Ellington Society Conference drew an enthusiastic crowd to Manhattan's St. Peter's Church on Saturday, November 4, 2000. The always gracious Duke Ellington Society (TDES) president, **David Hajdu**, served as the master of ceremonies and **Krin Gabbard**, Professor and Chair of the Department of Comparative Literature at SUNY- Stony Brook, served as the conference director. The program promised an eclectic blend of personal recollections, academic research and music. Thanks to the talents, dedication and hard work of TDES volunteers; combined with an impressive roster of knowledgeable speakers, the conference was a great success.

Tom Harris, a former president of TDES (1962-66) began his talk by reminiscing about his role as an advisor to the ABC television network. ABC was considering producing a docudrama about the life of Duke Ellington and turned to several people who knew Duke well, including Tom Harris. In a memo to ABC designed to shed light on the Ellington legacy, Tom wrote that Ellington's skill in four areas—composer of popular songs, showmanship, business (think big, think ahead) and psychology (keen insight into human nature)—provided the underpinning for Ellington's emergence as one of the century's greatest composers. While ABC was impressed, the docudrama was abandoned upon learning that public broadcasting (PBS) was engaged in a similar project.

Brent Hayes Edwards, an Assistant Professor in the Department of English at Rutgers University, highlighted the linkage of literature and narrative verse with Ellington's musical compositions. Ellington astutely recognized that you can say anything you want on a trombone, but with words, you need to be careful. Nevertheless, Ellington effectively employed written and spoken narratives as tools to enhance his compositions and on several occasions composed music "parallel" to literature. One of Ellington's most significant extended works, "Black Brown and Beige", was tied together by narrative themes and influenced by Ellington's own

unpublished story about the "Negro in America" titled "Boola". Professor Edwards illustrated Ellington's use of narrative and music by playing recordings of *Pretty and the Wolf* (1951) and *Moon Maiden* (1969). He also explained how several of Ellington's extended works were influenced by literature, most notably "Such Sweet Thunder" (inspired by characters in Shakespeare) and "Suite Thursday" (based on John Steinbeck's 1954 novel, "Sweet Thursday").

Penny von Eschen, Associate Professor of History and African American Studies at the University of Michigan, focused on Ellington's role as goodwill ambassador to the world and more specifically Ellington's State Department tours in the sixties and seventies. Ellington was always searching for new sights, sounds and experiences to translate into music and the State Department tours expanded Ellington's world to include locations that may not have been either financially or politically practical. For example, Ellington's 1963 Middle East tour found Ellington and the band travelling to such exotic locations as Syria, Afghanistan, Iraq and Lebanon. Penny described the 1971 visit to the Soviet Union as Ellington's most successful State Department tour. A Soviet fan poignantly remarked upon Ellington's arrival, "we have been waiting for you (Ellington) for centuries".

During the Q+A session, **George Avakian**, the legendary record producer, offered first hand recollections. George and others were planning to accompany Ellington on the Soviet tour to produce a film and record an album, but it was not to be. The Soviets appeared co-operative, but continually frustrated the crewmembers' travel visas effectively killing their effort to record history.

Respected Ellington collector **Dennis Dimmer** traveled from the UK to illustrate in words and music the effect of Ellington on all types of musicians from amateur to professional. Dennis was well stocked with British recordings ranging from Madame Tussaud's Orchestra in the 1930s to Stan Tracey, whom Dennis considers to be the UK's finest interpreter of Ellington's music. One of the more fascinating examples was highlights from a recording "Busking the Duke" by the Happy Wanderers Street Band. The band was famous for shuffling up and down the streets of London playing their music with occasional stops for "liquid refreshment".

Richard Ehrenzeller, a member of the TDES Board of Directors, continued with a theme established in his presentation at Ellington 2000 in Los Angeles; the Charlie Barnett - Duke Ellington connection. Richard labeled his presentation a "listening session" and the focal point was the recordings of the Barnett Orchestra performing compositions and/or arrangements by Juan Tizol. One of the highlights was Charlie Barnett's version of one of my favorite Juan Tizol compositions, *Bakiff*. While Barnett's version was enjoyable, it paled in comparison to Ellington's *Bakiff* featuring the powerful and exotic violin of Ray Nance.

During the lunch hour, pianist, composer and arranger **Harlan James** offered a recital of Ellington/Strayhorn favorites. The live music portion concluded with a *Single Petal of a Rose* played by **Michael Kilpatrick** direct from the UK. To add an historical perspective to the concert, the piano at St. Peter's was originally owned by Billy Strayhorn and generously donated to the church after his death. The annual conferences sponsored by TDES play a critical role in fostering a better understanding of all things Ellington as well as providing a forum for the boom in Ellington related research. Equally important the conferences are fun! Not surprisingly, this year's conference attracted attendees not only from the New York City area, but also from distant lands including the UK, Canada, and New York's capital city, Albany (me!). I can hardly wait for the third annual conference! Please reserve my seat!

NEW BOOKS

Eddie Lambert

"Duke Ellington - A Listener's Guide"

Loren Schoenberg wrote especially for DEMS Bulletin the next review. In spite of his very busy schedule, Loren did not start writing his contribution before he finished the book. As many of us know, this takes a considerable amount of time.

That is why we do not apologise for not having reviewed Eddie's book earlier. On the contrary, we feel proud and grateful for Loren's remarkable review. DEMS

Eddie Lambert made

DUKE ELLINGTON: A LISTENER'S GUIDE

his life's work, and although he died in 1987, his spirit has found eternal expression in this definitive book on one of his great passions, the music of Duke Ellington.

It's hard to know where to begin in assessing this marvellous book. For starters, it remains unsurpassed and is unique in both its depth of analysis and breadth of its scope. There have been, and will continue to be, books of varying quality dealing with the personal side of Ellington's life. This book is what many have long awaited — a detailed examination of Ellington's music. And although there have been many additions to the Ellington discography since Lambert's untimely passing in 1987, this is a must-read for any and all serious students of this music.

Lambert transcends the still prevalent prejudice regarding the primacy of what has come to be known as (unfortunately, in my opinion) the Blanton-Webster band. Not that Lambert doesn't celebrate their recordings, but he shares his enthusiasm for the music preceding and following that period without implying that it is inferior. Space limitations prevent me from quoting at length from Lambert, but he writes with a combination of great authority and enthusiasm about every Ellingtonian era. To quote just a part of a paragraph dealing with the early 40's band: "His works should always be taken basically at face value and never as if they were parts of a project coming to full fruition only at some later date. The records cited at the end of the last chapter as the best from the late thirties are first and foremost important works in their own right. The period they represent was formative — or transitional, as it has sometimes been called — only in the sense that this is true of any other Ellington era."

Subsequent discoveries of manuscripts, recorded material and other historical items in no way hampers Lambert's observations and judgements. In this respect, he reminds me of his fellow countryman, Sir Donald Francis Tovey, whose musical analysis (written between the late 1890's to the late 30's) remains a Rosetta stone for serious music lovers. Tovey brought common sense and unpretentiousness to the serious evaluation of the masterpieces of European classical music, and he has found his Ellingtonian counterpart in Eddie Lambert. It is well worth remembering that at the time Lambert was compiling this massive tome, there was no great spurt of Ellington studies going on, such as we have had in the years surrounding his centenary. Indeed, it is one of the bittersweet facets of this remarkable work that its author was not around to share his great love and expertise during this time when Ellington is finally starting to receive the recognition that is already long past due.

Due to its comprehensive nature, this format, in lesser hands, could easily have degenerated into a series of

essentially unrelated liner notes. But Lambert pulled off the massive feat of at once relating pieces across the entirety of Ellington's career, without appearing pedantic or didactic. Lambert passes judgement, to be sure, on the music he encounters. No one will agree with all of his opinions, and that is as it should be. But no one can gainsay the encyclopaedic knowledge he brings to the topic, which makes his judgements a good spur for the readers to arrive at their own. The chapters are prefaced by an overview, followed by an exhaustive survey of the music, and end with a summation of primary players and recommended recordings. There are four appendices (a bibliography, a discography, and lists dealing with the French RCA series, and the Ellington sidemen) that, frankly, have been superseded by more recent publications.

There is a moderately sized photo section in the middle that is the only undistinguished component in the book. One photo of the trumpet section with Cootie and Mercer is dated as 1961 (it has to be from 1966 or later), and there are no photos from before 1940 — odd in a book that devotes over a quarter of its pages to that period. But these are niggling points.

Much more significantly, on virtually every page there was at least one description of an Ellington recording that sent me scurrying off to my record library. This may be Lambert's greatest feat: he manages to convey his love for the music through words over the course of almost 400 pages, giving full due to every era, with none of the "telescoping" that has marred most similar attempts.

On a personal note, Eddie Lambert was known for his hearty enthusiasms and his love of life. He welcomed this writer into the fraternity of Ellington scholars with open arms in the early 80's, and did the same for many, many others. He welcomed passionate, informed debate. One can only imagine what Eddie would make of the flowering of Ellingtonia over the last decade, or the relish with which he would have assimilated all of the new discoveries. But there is no reason to linger on these hypotheticals, for in this work, Lambert has left us a bona-fide masterpiece.

Finally, in the aforementioned photos, there is a lovely shot of Adelaide Hall and Alice Babs taken at the 1985 Ellington Conference. Looking on in the background is Elaine Norsworthy, who also looms large behind the publication of this book. After Eddie's death, she conquered every obstacle imaginable to get this book published, and the music world owes both her and Eddie a sincere debt of gratitude.

Loren Schoenberg

"Jungle Nights and Soda Fountain Rags"

Poems for Duke Ellington and the Duke Ellington Orchestra
Karibu Books, www.karibubooks.com, by Brian Gilmore

Gilmore's *Jungle Nights and Soda Fountain Rags* is a lyric celebration of the life and art of the incomparable Duke Ellington, from vibrant childhood days in his native Washington, D.C., to his rise to international jazz star and American cultural icon. To his credit, Gilmore's verse treatment is more than a mere commemoration of Ellington's undisputed musical genius and his many artistic achievements. The author effectively underscores his poems with both historical and cultural contexts, effectively sketching in the spread of jazz, the proliferation of black arts, the development of communities, and the bridging of cities, countries, and societies. Powerful and directed, dramatic and rhythmic (like the music it so eloquently mirrors), *Jungle Nights* is a pitch perfect blend of poetic craft, music overview, and cultural history lesson.

The book features a photograph by Ted Shell, former President of the Duke Ellington Society, Washington D.C.

Brian Gilmore is the author of *Elvis Presley is Alive and Living in Harlem* (Third World Press, 1993). His work has been included in numerous literary anthologies, including *In Search of Color Everywhere* (Stewart, Tabori, & Chang, 1994). Gilmore's essays and reviews have appeared in the Christian Science Monitor, The Washington Post, The Nation, Emerge, and on National Public Radio.

We copied this review from an invitation to a recent presentation by Brian Gilmore of his book. DEMS

Duke Ellington und die Folgen Darmstädter Beiträge zur Jazzforschung Band 6. ISBN 3-923997-91-4

This book was published in November 2000.

It contains the presentations made at the Jazzforum of the same title, which took place between 30Sep and 2oct99 in Darmstadt. 276 pages, lots of notes, nice photos too. It is highly recommended for those who can read German. DEMS

Wolfram Knauer made two contributions:

"Every Man Prays In His Own Language...." —

Duke Ellington und seine Welt and

"Reminiscing in Tempo" — Tradition und musik-ästhetische Ideale in Ellingtons kompositorischem Œuvre.

Bernd Hoffmann presented:

"Zu Gunsten der deutschen Jugend" — Zur Rezeption afro-amerikanischer Musik in der Nachkriegszeit.

Peter Niklas Wilson: "Money Jungle" —

Fäden eines Beziehungsnetzes.

Ekkehard Jost: "Open Letter to Duke" —

Was Charles Mingus an Duke Ellington schrieb.

Franz Krieger: "Piano in the Foreground?" —

Zum Klavierstil Duke Ellingtons.

Günter H. Lenz:

"Die kulturelle Dynamik der afro-amerikanischen Musik" — Duke Ellingtons Kulturbegriff und seine Bedeutung in der afro-amerikanischen Literatur und Kritik.

Bill Dobbins: "Mood Indigo" —

Die harmonische Sprache Duke Ellingtons.

Walter van der Leur: "Scores of Scores" — Einige

Anmerkungen zu Manuskripten der Billy-Strayhorn- und Duke-Ellington-Sammlungen in den USA.

Martin Pfeleiderer: "Far East of the Blues" —

Ellington und Weltmusik.

Readers who want to obtain our Ellington book should contact a book dealer who is able to order German books. We do not sell them ourselves.

Another good way to order from everywhere is Norbert Ruecker's specialised jazz mailorder bookstore: N. Ruecker, Postfach 14, D-61382 Schmitt, Germany Telephone (06082) 688, Fax (06082) 2960 e-mail: NRuecker@t-online.de

Internet: <http://www.jazzrecords.com/jazzbooks>

The price is 39.80 DM (20.35 Euro). Wolfram Knauer

"Symphony In Black" on DVD

A small film company in New York, KINO, has released the 1947 feature film "New Orleans" on DVD with Duke's "Symphony In Black" as bonus material. Please note that KINO's regular video cassette of "New Orleans" does not contain the Ellington one-reeler! KINO can be reached on the web: <http://www.kino.com> Carl Hällström

VIDEO REPORTS

A New Sacred Concert

See DEMS 00/2-11

In addition to Ted Shell's review of this video recording we print here a review by Drew Wheeler published on the web-site of CDNow (<http://www.cdnw.com>) and sent to the Duke-lym list by Jo Ann Sterling.

Her posting also contained information about prices.

DVD \$19.96; List \$ 24.95; Usually ships in 24 hours.

Region 1 encoding (for use in US and Canada only)

VHS \$17.99; List \$ 19.98

NTSC format (for use in US and Canada only)

In his autobiography, Miles Davis recalled meeting perhaps his greatest idol, Duke Ellington. Davis expected to encounter the Ellington of his imagination: a combination of genius, guru, seer, and saint. Instead, he was stunned to find the high-spirited Duke jovially bouncing a groupie on his knee.

Duke Ellington may have been a genius, a guru, and even a seer, but he was no saint (at least in terms of marital fidelity), and he never pretended to be. And as a self-confessed sinner, his Sacred Concerts of the 1960s were no sham, but rather the truest expression of his belief in Christianity as a religion of forgiveness and redemption.

As Ellington sensed his years were growing fewer, he wanted to express publicly what had always been a part of his private life.

One of the many concerts held in honor of the 1999 centennial of Ellington's birth was this revival of the Sacred Concerts at the Cathedral Di San Lorenzo in Lugano in Switzerland. (It is pluralized because Ellington wrote three "Sacred Concerts", each one somewhat different from the other.)

The Lugano concert featured vocalists Allan Harris and Michele Hendricks, trumpeter Jon Faddis and drummer Adam Nussbaum. The Lausanne Big Band stood in for the Ellington Orchestra, under the baton of Roby Seidel, with the chorus Octuor à Cordes Vocales.

Harris reaffirms his credentials as one of the foremost interpreters of the Ellington/Billy Strayhorn oeuvre, and seems scarcely able to contain his joy singing the raucous gospel theme "Ain't But the One." He also does a stirring job with Ellington's Black, Brown and Beige classic "Come Sunday", perhaps his greatest vocal piece, sacred or secular. (Hendricks later joins him on vocals.) Hendricks takes the spotlight to ably deliver "The Lord's Prayer" and the up-tempo worship number "Tell Me It's the Truth."

On the theme "Freedom", Harris describes the "Four Freedoms" authored by Strayhorn, underscoring the civil rights message that Ellington wrote into his work back in the '60s. And Faddis, who plays a squalling plunger-mute solo on "The Shepherd", concludes the concert with stratospheric high notes on the powerful finale "Praise God and Dance".

The cinematography on Duke Ellington's Sacred Concerts is not particularly elaborate, but works well for this sort of a concert film. There are enough cameras to provide plenty of action shots of individual musicians, not just the soloists, including a tom-tom's-eye view of drummer Nussbaum. The sound quality is certainly clean enough for a live recording.

This Lugano Cathedral revival of Ellington's Sacred Concerts movingly delivers a great artist's most spiritual creation, in properly sanctified surroundings. Drew Wheeler

DISCUSSIONS - ADDITIONS - CORRECTIONS

① The Complete Verve Johnny Hodges See DEMS 00/3-19

I'm Gonna Sit Down And Write Myself A Letter (11Jan56, 3:24) has been released on the following LP: Verve 2304 431 - © 1956, titled "Ellingtonia '56" - released in May80.

Compared with the first edition of "Ellingtonia '56" on Barclay/Verve 3668 and Norgran MGN 1055, *I'm Gonna Sit Down And Write Myself A Letter* is an extra track. The other three titles of the 11Jan56 session are the same. Jean Carbonnel

I have a copy of Verve 2304 431 (made in France), Johnny Hodges, ELLINGTONIA '56, which includes *I'm Gonna Sit Right Down and Write Myself a Letter*.

Here are the titles (the sequence of the titles on side B is not the same as on previous releases):

Side 1: *Hi'Ya; Snibor; Texas Blues; I'm Gonna Sit Right Down and Write Myself a Letter.*
Side 2: *Duke's Jam; Night Walk; The Happy One; You Got It Coming.* Vittorio Castelli

You gave the list of the contents of the complete Verve Johnny Hodges 6 CD Box. If this list is correct, some sessions, which belong to this period, are missing. They should normally have been included in this box.

12Jan56: *The Happy One; Night Walk; You Got It Coming; Duke's Jam.* (LP Norgran 1055)
26Jun57: *Gone And Crazy; Segdoh; Little Rabbit Blues; Johnny Come Lately.*
3Sep57: *Don't Call Me, I'll Call You; An Ordinary Thing; Waiting For The Duke; Dust Bowl.* (LP Verve 8271)

If these sessions are not included in the box, it is a deception, because it means that this release is not complete. It is true that these recordings were made with the complete orchestra, but the four titles of 3Sep57 in your listing (*Viscount*, etc.) are also with a large formation (11 musicians).

Can you tell me if you have forgotten these sessions in your list on page 19 or that Michael Cuscuna has failed to include them in the box. And if so, how Cuscuna is going to issue the missing selections?
Yvan Fournier

The items you listed are the big band sides from the LP's *Ellingtonia '56* and *The Big Sound*. From the title of the box set, I guess they are not going to include them. Richard Ehrenzeller

It seems that a number of 11 musicians is considered a small group. A group of 12 (26Jun57) is judged too large. Sjef Hoefsmit

Also, it does not include the album, Gerry Mulligan Meets Johnny Hodges and *Squaty Roo*, the single track that Johnny recorded with Dizzy Gillespie. This last track can only be found on the compilation CD, Johnny Hodges Verve Jazz Masters Vol. 35 Verve 3114 521 857-2. Richard Ehrenzeller

For what it's worth, the Hodges/Gillespie *Squaty Roo* is also on the Verve Elite Edition "Collectors' Disc" (314 527 265-2) which also contains alternate takes by Louis, Sweets Edison and Buck Clayton (w/Jimmy Forrest), Eldridge and Carter, Ella and Duke, Peterson, Bill Evans, Tal Farlow, unissued Jimmy Smith/Kenny Burrell AND the short (single-length) versions of Hawkins/Webster *La Rosita* and *Shine On, Harvest Moon*. Brian Priestley

From a message by Richard Ehrenzeller to Scott Wenzel:
"You did not include the alternate takes of *Reelin' and Rockin'* and *Don't Take Your Love From Me*. They can be found on the currently available 2 CD set "The Soul of Ben Webster," Verve 314 527 475-2. Please tell me what Mosaic might do." Richard Ehrenzeller
(See for this Verve release DEMS 99/1-15/6)

This is Scott's Wenzel's answer:

"Well, this bit of information escaped Michael, myself and John Dalton who did the notes for the set and falls into the "we're only human department" as well as the "shit, there's nothing we can do since the CDs are on their way to us as we speak department". It also escaped the Master list of all reels at Polygram, which is an even bigger drag!

Bottom line: keep your copy of "The Soul of Ben Webster" CD version.

Thanks for looking out at any rate. Best." Scott Wenzel

② Big Al Sears See DEMS 00/3-18/4

Jensen tells us that the Audio Lab LP AL 1540 contains not only 8 selections by Al Sears, but also 4 tracks by the tenor saxophonist Joe Thomas. Jensen claims that this is not the Joe Thomas, who played with Jimmie Lunceford. This is wrong. The 4 tracks are by the former Lunceford-sideman, who had a small combo at the time (approximately 1949-1952) and who recorded regularly for the King label.

To be more precise about the 8 Al Sears selections on this Audio Lab LP, these were also released on 2 English Parlophone 45 rpm's (GEP8681 and 8688) and on a 10" French Vogue LP (LD 074). I believe that these tracks are also issued in England on Vogue 78 rpm's.

Nowadays we can find these 8 Al Sears tracks on the CD Westside WESA 823 titled "Groove Station". Apart of these 8 Al Sears's tracks this CD contains recordings by Preston Love, Wild Bill Moore, "Fats" Noel and Jesse Powell, all tenor players whom recorded for King, like Sears. Yvan Fournier

Fortunately, the 8 Al Sears tracks are in print on CD. They can be found on the CD, Groove Station-King, Federal, Deluxe Saxblasters Vol. 1 Westside WESA 823. This CD is from England. I got my copy from Göran Wallén in Sweden.

To this date, I have not seen this CD in the USA. Also, its liner notes state that Johnny Hodges himself stated that he, not Charlie Holmes, is on these recordings. Willie Timmer states it is Johnny in the sideman section of *Ellingtonia*.

The CD has many r&b saxophone recordings. Al's tracks on this CD, are nice jazz recordings, unlike those on the Bear Family CD "Sear-iously". Richard Ehrenzeller

① **Duke and Ella at the Cote d'Azur**
See DEMS 00/2-9&10

I guess and hope that the next Bulletin is under preparation and I wonder whether there will be some reactions to our article on the "Duke and Ella at the Cote d'Azur" film in the 00/2 edition. I only now realise that the New DESOR has a Paris, Hotel sequence 6737a with Duke talking about the Maeght Foundation during Mar67. This filmed sequence possibly is what I suggested to consider as a new entry into the New DESOR: "Duke talking" from 31Jan67. Are these the same sequences? And if so, what is the correct date? 31Jan67 or Mar67? Klaus Götting

The commentary by Duke for the picture "Duke and Ella at the Cote d'Azur" is indeed not ignored in the New DESOR. We only know that it was recorded in Paris. We do not know the date and we have put it at the end of the European tour. If the correct date is indeed 31Jan67, we have no objection about changing it. Luciano Massagli

If we agree on the location being Paris and the date during the European tour early in 1967, there are only three dates to choose from: 31Jan and 1Feb67 when Duke played at the Salle Pleyel, and 10Mar67 when he played at the Théâtre Des Champs Elysées. See Klaus Stratemann, page 553. I vote for 1Feb67 early in the morning, after the first of these concerts. Sjef Hoefsmit

② **In A Mellow Tone — In A Mellotone**
See DEMS 00/3-25, General remarks.

In a Mellotone; AKA *Baby, You and Me* (1940, Ellington — Milt Gabler)

First version recorded 5Sep40 with Jimmie Blanton. It was developed almost spontaneously within the Ellington ranks as a riff the band used to play on the chord pattern of *Rose Room*. I have seen this title in one word or two words. *In a Millstone* or *Mellow Tone* and again as *In a Mellotune* or *Mellow Tune*. Notice *Tone* was changed into *Tune*. Jane Vollmer

My 1940 78 rpm on French HMV has *In A Mellotone*. *MIMM* on page 500 has *In A Mellow Tone*. Sjef Hoefsmit

At the 1991 L.A. Conference, I heard a performance of *Rose Room*, probably from 1939 or 1940, that ended with *In a Mellotone* from Hodges' solo on to Cootie, and the same ending as the 1940 *Mellotone* recording. And also in 1940 I have a *Rose Room* from Chicago with no *Mellotone* in it, except of course the chord structure, which is the same.

One of the fascinations in Duke is the unpredictability. Just because one time they merged into *Mellotone* doesn't mean they always did it. Bill Strother

I have watched my video recording of Andrew Homzy's presentation in Los Angeles on 14Jun91. At the end of his lecture, he played the 15May38 *Rose Room* from the Cotton Club on Jazz Archives. It starts with a piano intro which is the same as the theme of *In A Mellotone*. He showed us on the screen that this introduction was written out for the band on the bottom of the score for *Rose Room*, but as he pointed out, it has never been used by the band in a (recorded) performance of *Rose Room*, but only by Duke as piano intro of *In A Mellotone* in the Cotton Club broadcast. I admire Bill Strother's excellent memory! Sjef Hoefsmit**

I am by no means an expert on brass mutes, especially old out-of-production ones. However, I believe I recall being told that a Mellotone (as in *In A Mellotone*) was also the name of a commercially produced mute. Can anyone confirm? Brian Priestley

I often wondered why Duke spelled it *Mellotone* instead of *Mellow Tone*. You have probably answered the question.

I wonder, though. I do not recall for sure, but it seems to me that I have seen a photo somewhere of Duke's band, taken from behind and to the left of the trumpets, and someone is playing a mellophone? A mellophone being the general shape of a french horn, but using valves somewhat similar to trumpet valves instead of butterfly keys? Other differences as well, I'm sure. If one of Duke's men used the mellophone, then perhaps *Mellotone* could have been a pun.

By the way, soon you'll be able to learn all you ever wanted to know about mellophones at <http://www.dmoz.org/Arts/Music/Instruments/Winds/Brass/Mellophone/>

It seems that many marching bands now use a "marching mellophone" which is more like a trumpet or flugelhorn in shape than a french horn. The older style (what I knew as a teenager so long ago) is featured at <http://www.angelfire.com/oh/EbAltoTenorFhorn/mellphone.html>.

This page talks about left-belled mellophones. The girl in my school band played with the bell on the right, so there must have been a choice (or she didn't know her instrument?)

Perhaps someone can point out the differences between french horn and mellophone - i.e. maybe the shape of the tubing, etc? David Palmquist

I have a question about the brass instrument, looking like a small tuba, in the hands of Chuck Connors in the Royal Albert Hall during the performance of *Harlem*, 19Feb67.

The same instrument was used by Buster Cooper in the documentary "A Duke Called Ellington", when he played *The Opener* in London on 16Feb65.

Can you tell me if the name Mellophone is correct? Sjef Hoefsmit

The instruments the trombone players are using is called a euphonium or baritone horn. The difference between a euphonium and a baritone is only in the manufacturing - one way of making it places the valves more-or-less parallel to the floor; the other has the valves perpendicular.

A mellophone is shaped like a french horn but is constructed with piston valves (like a trumpet) instead of rotary valves as a french horn has. A mellophone may not have the same degree of expansion that the conical tubing of a french horn has.

Also, Stan Kenton utilized a whole section of mellophoniums (mellophones with the bell section continuing straight out like a trumpet's) on several albums. I suspect Duke's trombonists were given or loaned the euphoniums as a marketing ploy by the manufacturer. Andrew Homzy

Melotone was also the name of a record label, established by Warner Bros. in November 1930 as a subsidiary of Brunswick. From Nov32 Melotone was operated by the American Record Company. CBS purchased ARC in Feb38 and discontinued Melotone shortly thereafter. Duke's first recording of *In A Mellotone* is from 5Sep40.

(Source: The New Grove Dictionary Of Jazz) DEMS

① **Where was Duke in Jan and Feb66?**
See DEMS Bulletin 00/3-7/1

The telecasts "Noche del Sabado" were definitely not recorded in Spain: the drummer is Sam Woodyard, who joined the band on 2Feb66, after the Spanish concerts.

In my opinion the recording was made in Sweden for the Spanish TVE.

After *Things Ain't What They Used To Be*, Duke said "to our dear friends in Spain we like to say 'vi älskar er vansinnigt' that in Sweden means 'te amo locamente' " and from this we conclude that he was in a Swedish studio at that moment. Luciano Massagli

I have here an advertisement for two concerts by Duke Ellington and Ella Fitzgerald at the Palacio de la Música in Barcelona on 25Jan66 on 7:00 and 11:00. Duke gave on that same day an interview in Hotel Ritz. This interview was published the next day, 26Jan66 in the Barcelona newspaper "La Vanguardia". This is the first paragraph of that article:

"Duke Ellington is, for the lovers of Jazz, an institution — composer, pianist, orchestra leader. He travels constantly all over the world to play his concerts. His vitality is enormous, indefatigable, two days ago in New York, yesterday in Lisbon, tomorrow in Frankfurt. He has no days off."

That means that we can now establish the correct itinerary for the first days of his stay in Europe.

23Jan66 — New York (Ed Sullivan Show)

24Jan66 — Lisbon, Portugal

25Jan66 — Barcelona, Spain

26Jan66 — Frankfurt, Germany

Hoefsmit's suggestion that the television recordings for "Noches del Sabado" were made on 26Jan66 is wrong.

I was also wrong when I gave long ago to Hoefsmit the date of 27Jan66 for that same television recording.

I have here an advertisement for two concerts by Duke Ellington and Ella Fitzgerald at Cine Monumental in Madrid on 23Feb66 on 7:15 and 11:00.

In an article in ARIA JAZZ, a Madrilénian Jazz magazine, is a report of what happened the next day, 24Feb66:

"At noon, we get in the bus again to go to the Estudios de TVE en Prado del Rey (very close to Madrid), for the filming of a programme with Ella and the orchestra."

"And during several hours, only interrupted for short visits to the bar, the orchestra, dressed in gala, plays a concert before an non-existent audience."

The recordings started at 13:00 and contained several selections with Ella Fitzgerald and with the orchestra alone, for transmission on different Saturday evenings in the programme "Noches del Sabado". Audio copies of this recording session circulate among tape collectors.

On 24Feb66, after the recording session, Duke and Norman Granz flew to Geneva, Switzerland; Ella and her trio went via London to Reykjavik and the orchestra with 600 kilos of luggage went home.

I have the video titled "Ella and Duke in Spain," but this concert was recorded in Sweden on 8Feb66. I do not know the reason for the title of this concert, which has nothing to do with the recordings in Prado del Rey.

I can confirm that Duke, the orchestra and Ella Fitzgerald appeared on screen during several Saturday nights during the year 1966. These recordings were made on 24Feb66 near Madrid. Jordi Navas Ferrer

Thank you very much, Jordi.

Finally I understand the mix-up of these sessions. Ole Nielsen was right after all. For unknown reasons, the recording of the first set on 8Feb66 at the Circus in Stockholm, has been shown with this confusing title "Ella and Duke in Spain."

I am surprised to read that Ellington flew to Geneva in Switzerland on 24Feb66. Duke played a recital at Goutelas en Forez in France on the 25th. Sjef Hoefsmit

I just received your draft of Jordi Navas Ferrer's contribution. I did not know that Duke played 2 concerts in Madrid on 23Feb66. If this is true it is possible that "Noche del Sabado" was recorded near Madrid the day after these concerts as seems to be suggested by the article that he sent you. The information that I gave to Gordon Ewing: 24Jan66, Lisbon; 26Jan66, Barcelona, Palau de la Musica Catalana; 31Jan66, Genève, Victoria Hall and 1Feb66 open, came from first hand information, collected at that time among the musicians. Luciano Massagli

I can only confirm the well-known date of 28Jan66 in Frankfurt, Jahrhunderthalle. I was lucky enough to be present at the occasion. I cannot confirm 26Jan66 as a date for a concert in Frankfurt. I should have known, but I will investigate further. Manfred Redelberger

Manfred is right. A part of the itinerary for this European tour was published in "Jazz Podium" of Jan66:

27Jan66 — Kaiserslautern	Only Duke and orch.
28Jan66 — Frankfurt/Main	Duke and Ella
Jahrhunderthalle Höchst	20:00 and 23:00
2Feb66 — Basel	Only Duke and orch.
3Feb66 — Zürich	Only Duke and orch.
4Feb66 — München	Duke and Ella
Deutsches Museum	20:00
5Feb66 — Hamburg	Duke and Ella
Musikhalle	18:30 and 21:30

Wolfram Knauer

The concert of 2Feb66 in Basel was recorded. In the New DESOR it is documented as being from Basel 3Feb66, but that date must be wrong. The first group of 5 selections: *The Mooche*; *What Am I Here For?*; *Soul Call*; *Happy Reunion* and *The Opener* are from a broadcast from a radio station in Wiesbaden. After *The Opener* the announcer said: "this was a selection of the recordings made at the concert on Wednesday in Basel". 2Feb66 was a Wednesday. Sjef Hoefsmit

② **Who were the drummers in Jan/Feb66?**

Together with the article about dates and locations in "Jazz Podium" of Jan66, Wolfram Knauer was kind enough to send us another article in "Jazz Podium" of Mar66 about the drummers. It says that Louis Bellson, who could not join the band in Europe, was replaced by Skeets Marsh and Elvin Jones, because Sam Woodyard was not yet available. In Geneva on 31Jan66 Sam Woodyard replaced Elvin Jones, but Skeets Marsh stayed in the band until the concert in London on 12Feb66. Although this article seems to be very reliable because it was published after the facts, we have strong doubts about Skeets Marsh staying in the band after Sam Woodyard came back. In none of the concerts between 31Jan66 and 12Feb66 is there a sign of a second drummer next to Sam Woodyard. This is very apparent in the video recording of 8Feb66 in Stockholm. Sjef Hoefsmit

① **The Radio Years 1940-45**
The rehearsing Duke

See DEMS 00/3-9/1 and 2

Andrew Homzy has sent to the duke-lym list a copy of pages 123-128 of Alistair Cooke's "Letters from America", published by Alfred A. Knopf, Inc.

These pages contained a chapter titled "The Duke", dated 31May74.

We selected a few paragraphs about the "Sitting In With The Duke" broadcast, recorded in NYC on 3Aug45. DEMS

"I knew all the records of his first period when I was in college, from 1927 through 1932. And when I first arrived in New York I wasted no time in beating it up to the Cotton Club to see the great man in the flesh. But, apart from a nodding acquaintance in night clubs, and becoming known to him no doubt as one of those ever-present nuisances who request this number and that, I didn't meet Ellington alone, by appointment so to speak, until the very end of the Second War."

"The date had been for two in the afternoon."

"I was shown into a large and rambling apartment with a living room that had evidently seen a little strenuous drinking the night before. Off from the living room behind curtained French doors was a bedroom. The doors were open and there in full view was a large bed rumped and unmade. Beyond that was a bathroom, and out of it emerged what I first took to be some swami in the wrong country. It was the Duke, naked except for a pair of under drawers and a towel woven around his head."

"I had come to suggest that he might like to record a long session with his band for the BBC. This was, remember, the peak period of his big band, and I suggested that we record him not, as we now say, "in concert," but in rehearsal. He shot a suspicious glare at me, as if I'd suggested recording him doing five-finger exercises. But slowly and warily he began to see my problem, and to respect it. Simply, how to convey to a listener (this was before television) the peculiar genius of the Duke, since it was unique in the practice of jazz music. Which was somehow to be, and feel, present at the act of creation when it was happening to the Duke standing in front of the band in rehearsal."

"Eventually the Duke appreciated that what we wanted was not just another performance. He agreed, and we had a long and unforgettable session, in a hired studio on Fifth Avenue, where we recorded the whole process of the number dictated, the roughest run-through, with many pauses, trying this fusion of instruments and that, stopping and starting and, transferring the obligato from one man to another, the Duke talking and shouting, "Now, Tricky, four bars" and "Barney, in there eight." And in the last hour, what had been a taste in the Duke's head came out as a harmonious, rich meal."

When I lived in Europe, my work required me to spend countless hours on the autobahns and autostradas. I always made sure to have a car with a short-wave receiver so that I could listen to the BBC World Service. I heard Cooke's program, Letter from America, every Saturday at about noon. He is an incisive social commentator and essayist and I invariably learned something from his discussions of the past week in the States I would otherwise have missed had I only listened to regular newscasts. He spoke occasionally about jazz and I was always reminded that he had also been the presenter on a number of the BBC pre-WW II short-wave jazz broadcasts from New York, several of which have survived and have been released on CD. Leland Farley

The 1945 session is a "mock" rehearsal with hushed commentary by Alistair Cooke — excellent balance on band, which is in fine fettle. Duke puts together the *C-Jam Blues*, and it's fun to hear him call out the soloists by name and cut them off after their breaks — he uses the term "Boston" for solos, which is how he notated them on his scores — it's a 20's phrase. Loren Schoenberg

When I listened to the rehearsal disc of the Côte d'Azur 8 disc set, I felt very comfortable — Duke's rehearsals were just like many I have been in, and it was great to know I had that type of experience in common with Duke and his guys.

You refer to the 1945 session as a mock rehearsal — does that mean it's staged, instead of "real?" In other words, does it have the ambience, the fun, the pizzazz, that comes from recording of a live rehearsal? David Palmquist

The 1945 broadcast consists of pieces that were already in the band's book, and the band played them without break, so it's not fair to call it a rehearsal. It was just a studio performance with the guys noodling between tunes. However, the balance is wonderful as is the band's performance. The Côte D'Azur was a bona-fide rehearsal.

There exists a lengthy excerpt from the 1936 session that produced the small group version of *Echoes of Harlem* where you can really hear Duke teach the piece to everyone (and Sonny Greer at his most cantankerous). I hope it comes out someday... Loren Schoenberg

② **Russell Procope or Willie Smith**
 See DEMS 00/3-8/2

The solo in *Blues At Sundown* on Stardust 201 (Mar52, 5204 l) is by Russell Procope and the old Desor (504 l) was right. In the New DESOR we made a very silly mistake: we wrote "same as 5201 l," but we forgot: "but RP instead of WS."

In *Moonlight Fiesta* on Stardust 201 (Mar 52, 5204q), in our opinion, the soloist is Willie Smith.

Luciano Massagli and Giovanni Volonté

I have the impression that it is Willie Smith in *Moonlight Fiesta*. Russell Procope played evidently in *Blues At Sundown*. Duke announced him. Claude Carrière

In case you are wondering who the soloist was in *Blues At Sundown* during the next session (22Mar52): it was Willie Smith. This is correct in both the old Desor (505r) and in the New DESOR (5205b). Again the soloist is mentioned by Duke before the number starts. Sjef Hoefsmit

③ **One More Question**
 See DEMS 00/3-11

I agree with the item about *Skin Deep*. Louie Bellson told me the same story a couple of years ago.

Claude Carrière

④ **An Internet discussion**
 See DEMS 00/3-13/2

I have the impression that it is Rex Stewart who played in *Blue Serge*. Listen to the Standard Radio Transcription of 3Dec41 and to DETS 10 (16Jun45) and 24 (22Sep45).

Ray Nance did not play with this kind of sonority until much later, after he started using his cornet.

Claude Carrière

① **Even Archie Shepp an Ellingtonian!**
See DEMS 00/2-6/1.

We have asked Søren Netterstrøm to send us a copy of the article in which Archie Shepp described his performance with the Ellington Orchestra on *C-Jam Blues* at the end of the second concert on 1Nov69 in Paris.

Roger Boyes has translated for us the relevant paragraphs in this article, which was published in *Jazz Magazine* 492 of May 1999 on the occasion of Duke's centenary. The article contained recollections put to paper by Christian Gauffre with the assistance of Gabriel Gauffre.

We thank Søren and Roger for this amusing and at the same time enlightening publication. DEMS

It's Paris in 1969, and on the stage of the Salle Pleyel in Paris, Archie Shepp is joining the Duke Ellington Orchestra. Archie tells the story.....

"At the time I was living as a sub-tenant in an apartment in the Rue de l'Université. Don Byas was living with me, along with Calvin Massey, who I'd brought with me from New York. Don knew Duke Ellington. They'd worked together.*

We went along to be present at the Orchestra's rehearsal. Duke asked Don to play with them that evening for old time's sake. We all went along to the concert. Don played and then came back into the wings. He was livid. "There's no way I can play that saxophone!" He'd borrowed Paul Gonsalves's horn. We'd all drunk a great deal. Anyway, without a moment's hesitation I said to him, "Come on then, pass it over to me, I'll play it." And I started to run around the keys.

The band launched into a new piece and Duke signalled in our direction. Maybe he thought Don would be coming back on.....anyway I stepped up. By the time I'd taken my solo I understood what Don had meant: the mouthpiece never stopped moving about, so there was no way you could keep your embouchure properly secure!

Gonsalves used to spend a lot of time working on his reeds, he was always trying new things and that's probably why the mouthpiece wasn't fixed properly. I panicked. What's more I didn't know what key we were in. I thought we were in G, which is to say A on the tenor.....Duke at the piano sensed my distress and I heard him murmuring "C! C!" Clearly we were playing *C-Jam Blues!*

And I remember another shock: I ended my chorus on an A sharp which I carried on hearing after I'd taken the reed out of my mouth! It was Cat Anderson who'd picked up the same note, an octave higher, and who was launching into his solo!"

* Don Byas replaced Charlie Rouse in the Ellington Orchestra during the 1950 European tour from 20Apr until 10Jun.

② **SONOPRESS**
See DEMS 00/2-5/1

My copy of "The Blanton-Webster Band" CDs is the usual Bluebird issue and it bears all the references you mentioned describing yours, except that it is made in Germany and that my *Hayfoot Strawfoot* is take -1.

"Sonopress" is misleading, because it is only the name of the CD factory, apparently owned by the BMG/Ariola Company. The name is only embodied in the CD itself in the region around the central hole, just like 78 rpm & LP matrix numbers used to be. Vittorio Castelli

③ **Did Duke ever play *Lush Life*?**
See DEMS 00/3-6/1

It is a pity that the producers of the Impulse CD "Live at the Whitney" (10Apr72, see DEMS 96/1-9) decided to delete Duke's comments during this recital. These are now only available to tape collectors and those who have a copy of the DEMS cassette Azure CA-8, presented in 1989 in Washington. After Duke played *Flamingo*, he praised Billy Strayhorn by saying: "I couldn't resist that because it reminded me that it was with *Flamingo* that Billy Strayhorn did the.... well he brought about the renaissance of vocal orchestration. It was the first time any imagination of Billy put behind the vocal and it's growing on and on ever since. Billy Strayhorn, a great wonderful man." Somebody from the audience asked him to play *Lush Life*. Duke replied: "I would love to play *Lush Life* but I can't stand it. I can't. I can't even stand that anybody else plays it. It is the most beautiful thing that's ever written." Sjef Hoefsmit

The *Lush Life* we hear in the Ella Fitzgerald show (8-11Apr68) is not played by Duke Ellington. I believe it is Jimmy Jones. Claude Carrière

We have listened again to *Lush Life* in the Ella Fitzgerald show and we are convinced that the pianist is Duke Ellington.

Luciano Massagli and Giovanni Volonté

④ **Gerald Wilson**
See DEMS 00/3-2&3

In an interview that was released on the double CD MAMA, MMF 1014, Gerald Wilson declared to have arranged in 1947 not only *You Gotta Crawl Before You Walk*, but also *Antidisestablishmentarianism*.

Claude Carrière

⑤ **Jo Jones In the 20Nov50 session?**
See Comments on Timner page 22, entry 118, 20Nov50. This page came with Bulletin 99/1.

I have listened again to the session of 20Nov50. Jo Jones could be the drummer in all three selections. You have given me another item to doubt about.

Somebody else seems to play a sort of "shaker" (or maracas) in *Build That Railroad* from 1:43 until 2:07, or is it just done with brushes? The drum sounds like Greer's drum kit (2:05-2:06 timpani).

On the other hand the accents do resemble those of Jo Jones in *Love You Madly* at 1:09, from 1:35 until 1:40, at 2:05, 2:10, 2:15, 2:23 etc. and in *Great Times* in the intro — hi-hat — and at 0:20, 0:56 etc. Also the swing on the ride cymbal starting with Jimmy Hamilton at 1:17 sounds like Jo Jones.

But my doubts remain: listen to Sonny Greer in *Sultry Serenade* from 10Nov47. Claude Carrière

I repeat Bob Rickles' comment on Timner. As you will see, it only mentioned one selection, *Build That Railroad*, and it mentioned also all the people involved in what is evidently a matter of hearsay:

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

① Harry Carney

There seem to be a lot of photographs where Duke is interacting with Harry Carney. I recall at least two of separate sessions from the 1950s where they appear in discussion about the scores. I have since wondered what input or influence Carney had in the leadership and creativity of the orchestra. Does anyone know more about Carney?

I would love to know more about his personality. I enjoy his work more than that from any other soloist.

David Barry

David's comment about the possible extent of Harry Carney's influence on Duke and the band in the recording studio reminded me of something I have not given particular thought to in the last 40 years. In the course of a decade or more of recording Duke, I do not remember any musician ever accompanying Duke into the control room to listen to playbacks other than Carney.

Although I have no recollection of photos of Duke and Harry conferring on the studio floor, the saxophone section was always set up so that Harry was seated closest to the piano. Whenever Duke spoke to me from the studio floor, it was invariably through the microphone suspended over Carney's side of the sax section.

The image of Duke standing with his back half-turned away from the control room, but his head turned to the right so he could see me as he spoke, is permanently etched in my memory.

As a boy in the late twenties and early thirties, I saw my first bands on the stages of movie-and-vaudeville houses like the RKO 86th Street (Rudy Vallee) and later, when we moved uptown, the RKO 181st Street Coliseum (Lucky Millinder, Tiny Bradshaw). Bands in those days used two altos and a tenor. I don't think I ever saw a baritone sax until Ellington, probably in 1933 at the Capitol Theater in Times Square, which became my mother's favorite place to take me to the movies, until the Radio City Music Hall opened with its more elaborate stage shows.

I have always felt that Duke must have been the first to give the baritone sax a permanent place in an orchestra, although my first consciousness of a baritone sax was seeing Ozzie Nelson onstage doing a novelty called something like "I'm Looking for a Guy Who Can Double on Clarinet and Baritone Sax and Wears a Size 36 Suit."

As a person, Harry Carney was a soft-spoken, kindly man. I'm sorry to say we never had a real conversation, although we chatted as I rode in a first row seat in the Ellington bus a few times with him and Duke. The first time was in 1942, when Duke gave me a lift almost all the way back to Fort Benning, Georgia, after a one-nighter at which I was almost thrown out of the dance hall for asking if I could go backstage to see Duke. (Same thing happened with Louis Armstrong near another army camp. Each time a state trooper asked me — no, demanded — why I wanted to mess around with thems.)

Duke asked me how I was going to get back to camp. I said, "Hitch-hike, like I came". He wouldn't hear of it. He consulted the driver and ordered the bus several miles out of the way to get me to a large cross road where I thumbed my way back just before dawn.

This reminds me of the seating on the bus. I was told that Carney and Duke always took over the two front seats on either side of the aisle, on every trip. Obviously, this made for easy conversation as well as poring over music paper between Duke and his closest friend in the band.

It all fits.

George Avakian

② Ivie Anderson

I came across an article on page 187 in Ken Vail's book. Ken has Duke's career in chronological order together with articles or part of articles kept in a scrap book manner but no bibliography. (See DEMS 99/2-2)

Page 187 (September 1940)

Her Husband is Safe in Holland

The article quotes Ivie and goes on to say. "Ivie and Bacon were married in 1934 shortly after he joined the Ellington Band."

Can anyone give me where this article originated and the date of their marriage?

I do not remember reading anything about Ivie Anderson being married. Jane Vollmer

Barry Ulanov, Duke Ellington, page 160:

"Louis Bacon, Ivie's husband"

Derek Jewell, A Portrait Of Duke Ellington, page 50:

"...Louis Bacon (Ivie Anderson's husband)...."

I have not found the date of the marriage. Sjef Hoefsmit

To make things more complicated or uncertain I'd like to mention what Will Friedwald writes in his (excellent) book "Jazz Singing" on page 101: ".....With the help of her (=Ivie Anderson's) first husband, Marques Neal, she made a success of an LA eatery called the Chicken Shack, and then in real estate with her second husband, Walter Collins. ..."

Rob van de Velde

The LA Chicken Shack was one of the birthplaces of rhythm & blues — I think it was Amos Milburn who recorded "Chicken Shack Boogie".

The irony here is that Duke has no heirs in pop — except maybe for the peripheral activities of art-pop acts like Pink Floyd and Laurie Anderson. But one of his SINGERS was a key player in the development of the most pervasive popular music form of the last century.

The stupid thing is that Ivie was apparently a severe asthmatic (and this is what killed her) and she settled in, of all the inappropriate places, Los Angeles. If she'd settled in Denver or Phoenix, I guess she might even still be with us.

Steve Danby

Besides owning and operating Ivie's Chicken Shack off Central Avenue in L.A., she toured the West Coast as a single before she passed and I got to know her in Vancouver, B.C. In 1945 she made two records for Exclusive (3113/4) with Ceele Burke. On 3114 she recorded *Play Me The Blues* and this is vintage Ivie and I am grateful to Steven Lasker for bringing it to my attention. Shortly thereafter she did several numbers for Black & White.

In addition Jazztone (?) brought out an LP with Lena on one side and Ivie on the other of the Black and Whites.

Bill Hill

In 1928, before her time with Hines and Ellington, Ivie (then billed as Ivy) did a tour in Australia with the Sonny Clay band. Unfortunately some ugly racial prejudice caused the tour to be shortened. While in Australia her repertoire included *I'm a Little Blackbird, looking for a Bluebird*.

A friend of mine in New York firmly believes that Ivie recorded this number but I've never found any evidence of it.

Bill Egan

③ Timme Rosenkrantz

See DEMS 00/1-10/2

Timme published in 1939 "Swing Photo Album - 1939" Doug Dobell republished the book in 1974 including the original captions under each photo.

Pete Ford

Alberta Hunter

In reviewing my history of Ellington's vocalists, I came across the following discrepancy. 24Nov24 — Alberta Prime (Gammond); Alberta Pryme (Vail).

I know she also went under the name of Alberta Hunter.
Jane Vollmer

Ross Laird's "Moanin' Low" very comprehensive discography of female vocalists has the following entries:

"Alberta PRIME: Mis-spelling for Alberta PRYME"

"Alberta PRYME: Vocal blues; piano acc. N.Y., c. Nov, 1924, Alberta PRIME (sic) & SONNY GREER, vocal novelty; piano acc.

T2001-1 *It's gonna be a cold, cold winter* Blu-Disc T1007
T2002-2 *Parlor social de luxe* Blu-Disc T1007

There is no link with Alberta Hunter. The Taylor /Cook bio discography for Alberta Hunter does not mention Prime/Pryme either. However, Dickson and Godrich ("Blues & Gospel Records 1902 -1942") credit it to Alberta Hunter as 'Prime', with Duke Ellington pianist, and seem to imply that Sonny only sings on one side.

Alberta Hunter was working in New York in 1924, at Happy Rhone's Club and other spots, so there is no conflict there.

Page 172 of Mark Tucker's "Ellington: The early years" seems to clear up the Prime/Hunter confusion — there was an Alberta Prime who was not Alberta Hunter. Bill Egan

Some researchers agree that Alberta Hunter is the same as Alberta Prime (Pryme or Prima) where others state she is not. This is where it stands now. Alberta Hunter was singing in NYC in 1924. She did do some recordings but often used pseudo names like May Alix or Josephine Beatty.

It is a possibility that they are all the same person which brings up another question: is Alberta Jones (who recorded with Duke on 14oct26) included in this.

Now here is the real gasser. A May Alix was auditioned with Ivie Anderson in 1931 but turned down by Duke not because of her voice but because she was too white.

I think of all the info in various books, I tend to believe Dickson and Godrich saying they are the same individual with the exception of Jones that I have no info on to date.

Jane Vollmer

Regarding the Alberta Hunter/Josephine Beatty/May Alix question, my old "Hot Discography" (Charles Delaunay) shows two sessions, in November/December 1924, by "Josephine Beatty (Alberta Hunter)" with the Red Onion Jazz Babies, which included Louis Armstrong and Lil Hardin/Armstrong. These are also listed under Alberta Hunter's name in an English publication, Jazz Directory, which I do not think was ever completed. However, I cannot find a connection between Hunter and May Alix — Delaunay shows Alix as having recorded with Jimmy Noone (Jun29 and Oct30) and also on two songs with the Louis Armstrong Hot Five in Nov26 — she sang *Sunset Cafe Stomp* and a duet with Louis on *Big butter and egg man*. Her voice is shrill and not attractive. Unfortunately, I have no recordings by Alberta Hunter, and so cannot compare the voices — can anyone else help?

David Stevens

No, Alberta Hunter's voice was not shrill. You can go to CDNow (www.cdnow.com), search for Alberta Hunter, and listen to bits from her various recordings. When Alberta was 87 she sang at the Chicago Jazz Festival. The audience went wild. She was something else. The way she belted out a song, even at that age! She died two years later, age 89.

Jo Ann Sterling

Here our puzzle deepens for while Alberta Hunter used the pseudonym of May Alix there was a "real" May Alix who sang with Jimmie Noone and recorded with Louis Armstrong. She was Liza Mae Alix who worked under the name May Alix.

Michael Palmer

According to Linda Dahl's "Stormy Weather", Mae Alix was a "club act" (like Ethel Waters, presumably) who came in on the tide of the twenties blues boom.

I suppose there is some overlap between her tone and the young Alberta's — everyone sang shrill in the pre-amplifier days. But Alberta is a mezzo, and Mae is a soprano. Oh, and of course, Alberta can sing the blues. Mae is pure Vaudeville.

The fun thing about the "Mae Alix sounds too white" story in this context is Alberta's own incarnation as a lounge singer with Jack Jackson's band in London in the 30's. I do not think you would ever mistake her for Greta Keller or Hildegard, but it is very much the same territory — "whitebread" all the way.

Steve Danby

I'm inclined to go with Tucker, especially as I've looked more closely at what he wrote on pages 171 - 172 of "Ellington - The early years". I have scanned some of it below.

"Ellington never recorded with the big blues stars. His singers were lesser lights in their time; today they are obscure. He accompanied two Albertas — Prime and Jones — but not Alberta Hunter (at least not in the studio).

The Washingtonians' first successful record date in November 24 yielded five vocal sides. Four came out on the Blu-Disc label and one was issued by its subsidiary, Up-to-Date. Ellington scholar Jerry Valburn, among others, believes that all the November 1924 sides — both vocals and instrumentals — come from one session, possibly two. Until more information surfaces about Blu-Disc (i.e., studio logs, business records), this assumption will stand.

Alberta Prime filled two sides of a Blu-Disc record with *It's Gonna Be a Cold, Cold Winter* and *Parlor Social De Luxe*. (This is her only known recording.)

Like the better-known "Bricktop", Prime was a cabaret singer who ran her own clubs and performed in them. In 1925 *Variety* announced that she was opening "a new colored club at 60th Street and Broadway" with "four principals in the floor show and a chorus of six girls." Judging from these two sides, she did not have much of a voice. Garvin Bushell remembered her more as a great beauty than a great singer. Such extramusical appeal may have led to her Blu-Disc date with Ellington."

More details follow about the session, but the specific references from *Variety* and Garvin Bushell strongly suggest that Tucker had Prime well covered.

Re Alberta Jones, Ross Laird gives a list of about 20 tracks recorded between 1923 and 1930. Two of these — *Lucky Numbers Blues* and *I'm gonna put you right in jail* are shown as "acc. by the Ellington Twins (sic)", Oct26. Dixon & Godrich give much the same list but indicate Otto Hardwick is the second 'twin'.

Bill Egan

I remember hearing a 78 r.p.m. of Alberta Hunter singing *Two Cigarettes In The Dark*. I was surprised to hear her in her "chanteuse" period, very compelling and appropriately "tragic". She was quite a person.

Stan Dunn

Fans of Alberta Hunter should try to watch the video of the movie "Remember My Name" which features her extensively on the sound track. It is a tough one to find however.

Ron Heath

Speaking of Alberta Hunter, I was able, on a trip to New York in 1977 or 1978, to hear her perform. She certainly was a captivating singer, and hearing her live at the Cookery was a wonderful experience. She sang blues, ballads, and up-tempo numbers with equal skill and with a deliciously irreverent sense of humor.

You could not help but leave at the end of the night with a feeling of having witnessed a truly rare event.

The Columbia CD "Amtrak Blues" is a good representation of how she sounded at that time. Definitely worth owning, in my humble opinion. John Bartholomew

I have compared the recordings I own made by Alberta Hunter, Alberta Prime and Alberta Jones.

I listened to the following recordings (all on vinyl):

1. *Stingaree Blues*: Alberta Hunter with Fats Waller: NYC, Jun23
2. *It's gonna be a cold, cold winter*: Alberta Hunter with Duke Ellington: NYC, c. Nov24. RUST's Jazz Records 1897-1942 (revised edition 1969, published 1970) notes "This issue as Alberta Prime ..."
3. *Parlor social de luxe* as above plus Sonny Greer, voc.
4. *Texas Moaner Blues*: Alberta Hunter with Red Onion Jazz Babies: NYC, 8Nov24
5. *Nobody knows the way I feel this mornin'*: as 4, but 22Dec24
6. *Early every mornin'*: as 5
7. *Cake walking babies*: as 5
8. *Lucky numbers blues*: Alberta Jones acc. by Ellington Twins (=Duke plus Hardwick): NYC, c. 19oct26
9. *I'm gonna put you right in jail*: as 8

To start with the easiest part. The singer on 8 and 9 has a total different voice compared to that of the singer(s?) on the other seven recordings. She has more the blues singer type voice; on the other recordings you hear strongly vaudeville-typed voices.

The conclusion is justified that Alberta Jones is a different singer to the singer or any of the singers on the first group of seven recording.

The voices on the seven recordings (1-7) have a rather strong resemblance to each other, as far as that can be discerned from the three LPs involved.

This is not strong evidence because what you hear are rather "common" voices, so it would not be difficult to find a handful or more of other quite similar voices. More important is that on recordings 2 and 3 we hear a significantly different vibrato to that on 1, 4, 5, 6 and 7.

Consequently, I support the conclusion of Mark Tucker that the Duke did not record with Alberta Hunter.

Rob van de Velde

① The Duke Ellington Songbook

See DEMS 00/1-9/1, recordings 25, 26 & 27Jun57

I am 99.9% certain (which is a bit presumptuous):

<i>Drop Me Off In Harlem</i>	Ray Nance
<i>Caravan</i>	Harold Baker
<i>Perdido</i>	Harold Baker
<i>Clementine</i>	Ray Nance
<i>I'm Beginning To See ...</i>	Harold Baker (intro)
<i>All Too Soon</i>	Ray Nance (obligato sequence)
<i>Rockin' In Rhythm</i>	Ray Nance (in the pep section)
	Cat Anderson (at the end)
<i>I Got It Bad</i>	Billy Strayhorn, piano
	(ascending run in the intro)
	and arranger. Claude Carrière

② Mood Indigo

A premise accepted by many composers/arrangers is that Barney Bigard came up with the 2nd theme of *Mood Indigo* (that heard in his solo). Duke set the chords to it and composed what we know as the first theme (also 16 measures) which is essentially 1/2 notes, 1/4 notes and whole notes. It is probable that it took Duke ± 20 minutes to write this out in 3 part harmony — bars 9 to 12 are also Bigard's — and copy out the parts. In other words, Duke composed and scored 12 measures of music on the original recording — played twice — the rest is improvised.

It is Duke's 12 bars that grab us.

Andrew Homzy

③ Black Cat Blues

Duke Ellington's *Black Cat Blues* (© 1927) was never recorded but it exists in the form of a published piano score.

It consists of two themes. The first, AB16, is exactly the same as the second theme of *The Blues I Love To Sing*. The second is a 12 bar blues, apparently different from everything else.

Vittorio Castelli

④ A Day At The Races

See DEMS 00/3-8

In 1970 I had long conversations with Leo Arnaud, trombonist and arranger, known in the United States under the pseudonym Leo Armand. It was his first visit to France after he left the country in 1931.

In 1937, when he was employed by M.G.M. as an orchestrator, he worked on this film. He assured me that he had re-orchestrated the parts which are claimed to be played by the Duke Ellington orchestra, because these parts did not fully meet the requirements of Hollywood. These re-orchestrated parts were recorded by the studio orchestra. It is true that one can recognise Barney Bigard and Cootie Williams (between 4:15 and 5:04 on track 6 of CD # 1 of Rhino R2 70805). However, what one can hear behind them is not very Ellingtonian.

Claude Carrière

I agree with you. The band which played the rejected minute of music does not sound very Ellingtonian. But it is still possible that it was the Ellington band. It didn't make it into the film. The recording that replaced this rejected Ellington recording in the film is undoubtedly by the studio orchestra. It seems to me that your statement confirms, rather than contradicts, Will Friedwald's liner-notes.

Sjef Hoefsmit

⑤ Rex Stewart's true name

See DEMS 00/1-11/3 and 00/2-4/3

Hughes Panassié wrote a book, titled "Cinq Mois à New-York", printed in 1947. Panassié stayed in New York from 12oct38 until 23Feb39. On page 120 and 121 he gave a report of what happened on 28Dec38.

One paragraph reads as follows: *When I ask Rex if his name is written Stewart or Stuart he answers: "My family name is STEWART, but I often sign STUART since I have many autographs to give. It's faster to write"*. I think this question is clear now.

Paul Foret

⑥ Old Time Radio

See DEMS 00/2-12/2

As I mentioned earlier: the VM-tapes can be ordered via otrsteve@sonic.net, but the homepage is accessible through www.old-time.com. If you click yourself down you will find Radio Showcase and its catalogue.

Anders Asplund

NEW RELEASES

AND RE-RELEASES

① Duke Ellington — Volume 11 — 1930 Masters Of Jazz MJCD 173

Aug30	From the soundtrack of "Check And Double Check" <i>When I'm Blue</i> <i>The Mystery Song</i> <i>East St. Louis Toodle-oo</i> <i>Three Little Words</i> <i>Old Man Blues</i>	
20Aug30	<i>Ring Dem Bells</i>	-2
	<i>Ring Dem Bells</i>	-3
	<i>Old Man Blues</i>	-1
	<i>Old Man Blues</i>	-2
	<i>Old Man Blues</i>	-3
	<i>Three Little Words</i>	-1
26Aug30	<i>Three Little Words</i>	-5
	<i>Ring Dem Bells</i>	-6
	<i>Old Man Blues</i>	-4
	<i>Old Man Blues</i>	-6
2oct30	<i>Hittin' The Bottle</i>	-1
	<i>Hittin' The Bottle</i>	-2
	<i>That Lindy Hop</i>	-3
	<i>You're Lucky To Me</i>	-2
	<i>Memories Of You</i>	-1
14oct30	<i>Big House Blues</i>	-C
	<i>Rocky Mountain Blues</i>	-B
17oct30	<i>Runnin' Wild</i>	-A
	<i>Mood Indigo</i>	-A
27oct30	<i>Home Again Blues</i>	-B
	<i>Wang Wang Blues</i>	-A

I have always considered Masters Of Jazz as the ultimate in discographical completeness and perfection — not the least the Duke Ellington-volumes, so I was somewhat puzzled, when I recently received vol. 11 (MJCD 173 — august- october 1930).

In the booklet - page 13 - it says:

" On Sunday 12th October 1930, Ellington and his musicians took part in a gala benefit at the Broadhurst Theatre, with the Marx Brothers also on the bill. Two days later Duke and six members of the band cut three sides for Okeh as 'The Harlem Footwarmers'. These included a prototype of *Mood Indigo*, which has never seen the light of day."....and on page 14: "For the first issued version of *Mood Indigo*, on the other hand, the band was cut down to the same seven-piece as on October 14." This is about the session on 17oct with the full-band issue of *Running Wild*.

So much for the Masters Of Jazz booklet.

The New DESOR notes the recording of *Mood Indigo* from 14oct (matr.nr. W 404481-A) issued a.o. on CBS 88000 - the "The Complete Ellington" on dbl.LPs, vol. 3, which I have checked. On the cover the matr.nr. is W404481-B and the rec. date is noted as 30oct, but these errors are solved now (see note). Then comes the 17oct recording, matr.nr. E34928, which is the same as track 20 on the MoJ-CD, and which is the same as the one issued on the 3 CD set Decca GRD 3-640 (DEMS 97/1-10).

So, to sum up, there are two "prototypes" of *Mood Indigo* (or *Dreamy Blues*) from 14oct and 17oct with the same, reduced personnel, and they both exist and are different. Can anyone give a sensible explanation why MoJ denies the existence of the first one — and shakes my confidence in their accuracy by doing so? Frits Schjøtt

Note: See comments on Timner page 4, entries 14, 17 and 30oct30. These comments came as supplement to Bulletin 98/3. DEMS

You are right Frits. It is a pity. On the other hand we have a never before released version of *The Mystery Song* on this CD. You can hear it in the film but it has never been released on records. *Three Little Words* from this soundtrack is not accepted by everybody as a genuine Ellington recording. See Klaus Stratemann page 36. Steven Lasker reported in DEMS Bulletin 98/1-17, low right column, that he may have heard the real Ellington recording of *Three Little Words* being used in another 1931 RKO picture. It is very different from the "Check And Double Check" soundtrack although the fragment is not longer than 15 seconds. Sjef Hoefsmit

The reason why you may find it difficult to acquire a copy of the CD Masters of Jazz MJCD 173, Duke Ellington, Volume 11, is the fact that the Media 7 company went bankrupt. We are trying to find a way of continuing the series.

The reason why I forgot to include the recording of *Mood Indigo* from 14oct30 is because I did not yet have the indispensable New DESOR. I goofed. This first recording of *Mood Indigo* will be the first track of Volume 12, which will be out soon, we hope. Claude Carrière

② Unique Jazz (United States) 1033 Duke Ellington Live In 1947! At The Hollywood Bowl

I recently picked up a new release on CD of the first part of the Hollywood Bowl Concert of 31Aug47. This is a re-release of the Unique Jazz LP 001. Here are the selections:

Blutopia; Overture To A Jam Session; The Mooche; Jumpin' Punks; Ring Dem Bells; Beale Street Blues; Memphis Blues; St. Louis Blues; Golden Feather; Air Conditioned Jungle; Golden Cress; Diminuendo In Blue; Transblucency; Crescendo In Blue.

I hope we will soon see a re-release of part two of this concert. Geff Ratcheson

③ Cassette Jazzline JLPCI Jazzline Limited, P&C 1987

<i>The Mooche</i>	17Jul46
<i>Someone</i>	17Jul46
<i>I Can't Believe That You're In Love With Me</i>	17Jul46
<i>Indiana</i>	16Jul46
<i>Fickle Fling</i>	16Jul46
<i>One O'Clock Jump</i>	16Jul46
<i>Tip Toe Topic</i>	28Mar46
<i>Tea for Two</i>	17Jul46
<i>A Gathering In A Clearing</i>	11Jul46
<i>Suddenly it Jumped</i>	11Jul46

All these selections are taken from the Capitol Transcriptions. Lance Travis

1 Storyville CD STCD 8323
TOGO BRAVA SUITE

This CD, announced in DEMS 00/2-16/1 is scheduled for release in Europe in March 2001. If you have a problem finding it, you may order it directly from Storyville Records, Dortheavej 39, 2400 Copenhagen NV, Denmark. Tel. (45) 3819 8590; Fax 3819 0110; Email <storyvilpost8.tele.dk>

DEMS

2 TKO/MAGNUM MUSIC (E) CECD 012
Duke Ellington — The Jeep Is Jumpin'

- | | | |
|---|---------|----------|
| 1. <i>Mood Indigo</i> * | 8Nov43 | Circle |
| 2. <i>Solitude</i> | 20Nov52 | Birdland |
| 3. <i>Perdido</i> * | 20Nov52 | Birdland |
| 4. <i>Take The "A" Train</i> * | 30Apr53 | Portland |
| 5. <i>Tea For Two</i> | 8Nov43 | Circle |
| 6. <i>Lullaby Of Birdland</i> * | 30Apr53 | Portland |
| 7. <i>Time On My Hands</i> | 30Apr53 | Portland |
| 8. <i>Stomp, Look And Listen</i> | 30Apr53 | Portland |
| 9. <i>Creole Love Call</i> | 24Nov52 | Birdland |
| 10. <i>Caravan</i> | 24Nov52 | Birdland |
| 11. <i>Do Nothin' Till You Hear From Me</i> | 8Nov43 | Circle |
| 12. <i>Hollywood Hangover</i> * | 7Aug45 | Circle |
| 13. <i>In A Jam</i> | 7Aug45 | Circle |
| 14. <i>Main Stem</i> * | 9Nov43 | Circle |
| 15. <i>Midriff</i> | 2Jan45 | Circle |
| 16. <i>Play The Blues And Go</i> * | 19Mar56 | 55319-8 |
- Jerry Valburn

* If you compare this TKO CD with the Memorial album (DEMS 99/1-12/3) you must come to the conclusion that TKO compiles its CDs from a very limited source base.

Notes:

3. Bar 11 is missing from the first chorus by Clark Terry. The copy on the Memorial album was OK. How come?
5. Bars 3, 4 and 5 are missing from the second chorus by Taft Jordan.
9. The piano introduction is deleted.
15. This is take -2. Take -1 was on the Memorial album.

Sjef Hoefsmit

3 TKO/MAGNUM MUSIC (E) CECD 023
Duke Ellington at the Zanzibar Club

I just picked up "Duke Ellington At The Zanzibar Club" on TKO/Magnum. Despite their rather shady history with Ducal releases, it appears that they didn't rip us off this time! The CD says, "Recorded At The Zanzibar Club, New York During the Summer & Autumn 1945". If this info is close to accurate, I at least don't have these recordings elsewhere (although I'm sure that many of the old-timers do!).

The music is definitely worthwhile. The sound quality is fair; clear but the highs are non-existent (although TKO rates the sound 9/10.....hmmm.....). I find it interesting that there is no radio announcer anywhere on the disc. I'll be curious to learn more about this CD.

Geff Ratcheson

Despite the claim on the CD that these selections are from the Zanzibar Club not a single selection is from the Zanzibar Club. They are ALL V-Discs and the transfers are

not really good quality but have a lot of wow and flutter in them. DEMS members are advised to wait for the forthcoming Storyville CDs label DETS where all these selections, except selection 2, will be available. Here is the information:

- | | | |
|--|---------|--------|
| 1. <i>In The Shade Of The Old Apple Tree</i> | 26May45 | 610A |
| 2. <i>Creole Love Call</i> | 1Dec43 | 415A |
| 3. <i>It Don't Mean A Thing</i> | 21Apr45 | 480B |
| 4. <i>Harlem Air-Shaft</i> | 12May45 | 483A |
| 5. <i>Kissing Bug</i> | 8Sep45 | 558A |
| 6. <i>Prelude To A Kiss</i> | 12May45 | 701A |
| 7. <i>Ring Dem Bells</i> | 7Jul45 | 701A |
| 8. <i>Diminuendo And Crescendo In Blue</i> | 7Jul45 | 534A |
| 9. <i>Frankie And Johnny</i> | 26May45 | 626A/B |

Selection 2, *Creole Love Call*, is recorded at the Decca Studios in NYC and can be found on CIRCLE CD 102 (See DEMS 97/4-15) and on TKO 34102 (See DEMS 99/1-12/3).

With the exception of selection 4, *Harlem Air-Shaft*, all the selections can be found on the COLLECTOR'S CHOICE 3 CD SET (See DEMS 98/4-14).

The locations were: 21Apr45 — 400 Restaurant, NYC;
 12May, 7Jul and 8Sep45 — ABC Studios, NYC;
 26May45 — Regal Theatre, Chicago.
 Jerry Valburn

The transfer is indeed very poor. Track 6 is much too fast and track 8 is too slow. Track 2 is missing a second on 0:20 and again on 4:22. Track 6 is missing a second on 1:51, which means that the two high piano notes are totally missing. It seems that this CD is copied from the Decca LP PD 12007, titled The Best Of Duke Ellington, Jazz of World War 2nd, # 3 in the series Die Grossen Stunden Des Jazz. The selections on the Decca were cut from the original broadcasts at exactly the same spots and the wrong speeds were already there.

I advise everyone to check TKO Magnum releases carefully before buying.

See also DEMS 98/2-16/3 and 99/1-12/3. Sjef Hoefsmit

4 TKO/MAGNUM MUSIC (E) CECD 024
Live In The Big Apple

This CD consists of the following tracks, in order:

- | | | |
|---|---------|--------|
| 1. <i>Diminuendo In Blue</i> | 23oct46 | 5765-4 |
| 2. <i>Magenta Haze</i> | 23oct46 | 5766-4 |
| 3. <i>Sultry Sunset</i> | 25Nov46 | 5813-2 |
| 4. <i>Happy-Go-Lucky Local Part 1</i> | 25Nov46 | 5814-2 |
| <i>Happy-Go-Lucky Local Part 2</i> | 25Nov46 | 5816-2 |
| 5. <i>Blues [sic] Skies</i> | 25Nov46 | 5815-1 |
| 6. <i>Hiawatha</i> | 5Dec46 | 5817-1 |
| 7. <i>Flippant Flurry</i> | 5Dec46 | 5818-3 |
| 8. <i>Golden Feather</i> | 5Dec46 | 5823-1 |
| 9. <i>Minnehaha</i> | 5Dec46 | 5824-3 |
| 10. <i>Overture to a Jam Session Part 1</i> | 11Dec46 | 5845-3 |
| <i>Overture to a Jam Session Part 2</i> | 11Dec46 | 5846-3 |
| 11. <i>Jam-A-Ditty</i> | 11Dec46 | 5847-1 |

All this material is from the well-known Musicraft sessions. It sounds as if it's been transferred (not very well) from an LP and there is probably an exact equivalent on the Allegro (LP-3074) and Ember label(LP-3327), but TKO has the correct sequence. A better buy (two selections more and Jack Towers responsible for the transfer) was the Musicraft CD MVSCD-52 in 1992. (See DEMS 89/2-1) DEMS**

① Hep CD 1069 Ivie and Duke Vol. 2 — All God's Chillun

This marvellous Vol. 2 of "Ivie & Duke" just came out. It has more than 75 minutes of glorious music. The sound quality is again superb, with re-mastering by John R. T. Davies. Steve Voce

Here are the selections (with correct dates):

- 9Apr37: *There's A Lull In My Life* (-1);
It's Swell Of You (-1).
22Apr37: *Old Plantation* (-1).
8Jun37: *All God's Chillun Got Rhythm* (-1);
Alabama Home (-2).
24Feb38: *If You Were In My Place* (-2); *Skronch* (-2).
3Mar38: *Carnival In Caroline*.
11Apr38: *Swingtime In Honolulu*.
7Jun38: *You Gave Me The Gate; Rose Of The Rio Grande*
(-1); *When My Sugar Walks Down The Street*.
20Jun38: *Watermelon Man; La De Doody Do*.
12Jun39: *In A Mizz; I'm Checkin' Out Goo'm Bye;*
A Lonely Co-Ed; You Can Count On Me.
16oct39: *Killin' Myself; Your Love Has Faded*.
14Feb40: *Solitude; Stormy Weather; Mood Indigo*
6Mar40: *So Far, So Good*.
15Mar40: *Me And You*.
22Jul40: *At A Dixie Roadside Diner*.
5Sep40: *Five O'Clock Whistle*.

The liner notes are not free from errors: it says 4Apr38 instead of 11Apr38 and 14Jul40 instead of 5Sep40.

Arthur Whetsel was in the band until he was replaced by Wallace Jones on 24Feb38. Harold Baker did not join the band before 1942. On 3Mar38 Herb Flemming replaced Juan Tizol. Jimmie Blanton joined the band after the 16oct39 session. The name of Wardell Jones (replacing Wallace Jones on the final track) is new to me.

I have also checked the first volume, Hep CD 1067, "Ivie and Duke — Raisin' The Rent" (see DEMS 00/1-19/6)

As could be expected, if alternate takes existed, the most original 78 rpm releases were used, as by the way also was done for the second volume.

Lawrence Brown joined the band in Mar32.

Get Yourself A New Broom belongs to session (d) and not to (a).

Fred Guy started playing guitar instead of banjo in the session of 15Feb33.

Also Joe Nanton was out in the session of 12Apr34.

Marshall Royal had already left the band on 9May34.

Charlie Allen never took part in a recording session during his short stay with Duke.

On 9Jan35, Billy Taylor played tuba next to Wellman Braud, who was still on bass.

Lawrence Brown was in the band on 20Jan36.

Ben Webster was not in the band on 17Jul36.

Hep deserves to be praised for filling up the CDs to the maximum. Volume 1 had almost 72 minutes of great music. Sjef Hoefsmit

② FARGO, delay of the new release. See DEMS 00/3-7/2

Owing to an unforeseen delay in the production of the accompanying booklet, the 60th anniversary edition of the Fargo recordings will not be available until early 2001. We'll certainly advise you when it is available. The catalogue number will be Storyville 8316/8317, and it will have some special packaging, I gather. Bob Bamberger

③ DETS (D) 9039001 — 2 CD set Duke Ellington Treasury Shows

CD 1 — 400 Restaurant, 7Apr45

Take The "A" Train; Blutopia; Midriff; Creole Love Call; Suddenly It Jumped; Frustration; I'm Beginning To See The Light; Perfume Suite: Love, Violence, Dancers In Love, Sophistication; Air Conditioned Jungle; I Ain't Got Nothin' But The Blues; Subtle Slough; Passion Flower.

— War Bond Rally, NBC Studios, 1May43

Take The "A" Train; Hayfoot, Strawfoot; Don't Get Around Much Anymore; A Slip Of The Lip; Take The "A" Train.

CD 2 — 400 Restaurant, 14Apr45

Moon Mist; New World A-Comin'; Nobody Knows The Trouble I've Seen; Mood Indigo; Chant For F.D.Roosevelt; Poor Pilgrim Of Sorrow; Creole Love Call; Moon Mist.

— Treasury Star Parade # 231, Jun43

Take The "A" Train; Don't Get Around Much Anymore; Caravan; It Can't Be Wrong; Johnny Come Lately.

— Treasury Star Parade # 232, Jun43

Take The "A" Train; Wait For Me, Mary; Moon Mist; A Slip Of The Lip; Things Ain't What They Used To Be.

Note: Each of the Treasury Star Parade broadcasts began and ended with the theme *Any Bonds Today?* I believe that this was played by an unknown studio orchestra. The New DESOR accepted it as a genuine Ellington recording. Sjef Hoefsmit

Since these CDs were announced in DEMS 98/4-11, many members have inquired about the date of release and the way to find them. If you cannot find the CDs in your local record shop you can order them directly from Storyville Records, Dorteavej 39, 2400 Copenhagen NV, Denmark. Tel. (45) 3819 8590; Fax 3819 0110; Email <storyvilpost8.tele.dk>

The set will be released in the USA in January 2001. The price is \$ 25.- plus postage. EU citizens will be charged with VAT (25%). Prepayment is requested. DEMS

ELLINGTONIA

④ Concord Records CCD-4895-2 Marian McPartland The Single Petal Of A Rose

Take The "A" Train; Just Squeeze Me; All Too Soon; I Let A Song Go Out Of my Heart; Mood Indigo; Take The Coltrane; Single Petal Of A Rose; Everything But You; Cerulescence; It Don't Mean A Thing; Sophisticated Lady; Warm Valley; C-Jam Blues.

Cerulescence is a word that describes the essence of blue/azure. Appropriate for a Duke tribute. Loek Hopstaken

Concord has also released the CD Jazz Piano Essentials — The Music of Duke Ellington, CCD-4913-2. Most of the recordings come from Concord's Maybeck Recital Hall CD series. On this latter CD, Marian performs the rarely played *The Clothed Woman*. Richard Ehrenzeller

I once heard Marian McPartland recount how she was playing for Duke when he leaned over the piano and said "why do you play so many notes?" Being the daughter of an earl no doubt she handled the situation with aplomb. Keith Richardson

**1 Naxos Jazz 86032-2
Joe Temperley — Double Duke**

This is a quintet recording led by Joe Temperley containing 9 tracks that plays for 57 minutes. Recorded 3oct98 in New York, it is amazingly engineered by David Baker. The CD is made in Germany.

Joe replaced Harry Carney in 1974 on his death. He was an obvious choice with his prowess on baritone and soprano saxophones and bass clarinet. Actually Joe was no slouch on alto and tenor saxophones either! I saw him on numerous occasions at Ronnie Scott's Club.

Having to occupy Carney's chair in the Ellington Orchestra his reputation as "the baritone player" was irrevocably established.

Other members of the quintet include: Wycliff Gordon, tmb; Eric Reed, pno; Rodney Whitaker, bs and Herlin Riley, dms.

Their rendition of *Black and Tan Fantasy* is a tour de force in which the quintet displays an orchestral potential, thanks to the tonal variety of which the two horn players are capable.

In my humble opinion, Rodney Whitaker is masterful on bass and is equal to, if not better than, other bass players in this 8:21 piece!

The trombone of Wycliff Gordon is one of the finest bits of playing I've heard. He plays in the tradition of "Tricky" Sam Nanton and the incomparable Booty Wood.

Joe makes this CD "work" however, with a brilliance that comes from years of playing the Duke's music and the skill of a master at the top of his profession. Look for: *Creole Love Call*, *Rubber Bottom* and *Cotton Tail*, also Strayhorn's *Raincheck*.

Barry Dina

PS. NAXOS website is: <www.hnh.com>

Joe Temperley is the greatest living baritone player. No question about it. His sound is like Ben Webster on the baritone.

I was present at the date. In fact *Fascinatin' Rhythm* is my arrangement. Another factor that might induce people to buy this album is the incredibly low price. I think something like \$4.69 US.

If you don't know Temperley's playing, you owe it to yourself to find out how great a baritone saxophone can sound (he doesn't sound like Harry—nor does he try to).

If you know Joe's playing, then I don't need to tell you.

David Berger

2 Kendra Shank — Reflections

Bob Blumenthal in his "Jazz Notes" column (Boston Globe 10/27/00) offers strong praise for Kendra Shank's new CD "Reflections" (Jazz Focus).

Blumenthal says, "don't ask 'Kendra who?' when my 10-best list rolls around."

An interesting aspect of this CD is that the title track is Ellington's *Reflections in D* with lyrics. Unfortunately I have not yet heard the CD and do not know who contributed the lyrics.

Considering that Bob Blumenthal is one of today's better jazz critics/writers, his endorsement of Ms Shank's new CD is worth noting.

Bill Saxonis

I just spoke to Will Friedwald. Kendra's version of *Reflections in D* is the same one that Tony Bennett did on his LP, "Life is Beautiful". He informs me that it is on one of Tony's compilation CD's.

Rich Ehrenzeller

**3 Prophone # 21, distributed by JEM
Alice Babs
Serenading Duke Ellington**

This CD is available for on line purchase at both CDNow and Tower Records.

Tracks: *Lady In Blue*; *Me And You*; *Don't Get Around Much Anymore*; *Freedom*; *There's Something About Me*; *Somebody Cares*; *Warm Valley*; *I Don't Mind*; *Jump For Joy*; *I Like The Sunrise*; *Freedom I And III*; *Somebody Cares*; *Thank You For Everything*; *Something About Believing*; *Solitude*. David Palmquist

"Alice Babs Serenading Duke Ellington" was issued on LP (Swedish Society SLT 33233) as a tribute to Duke. It was recorded by Swedish Radio in Stockholm on 26 and 27Nov74. She was accompanied by Nils Lindberg's big band as well as by a small unit from the band. Nils also arranged the music.

Bjarne Busk

**4 Prestige PRCD-24214-2
Can't Help Swingin'
Jimmy Hamilton**

Admirers of Jimmy Hamilton will want to acquire this fine CD.

It combines two albums that Hamilton recorded in NYC for Prestige's Swingville subsidiary. The first of these, titled "It's About Time", features a sextet with Ellington alumni Britt Woodman, Clark Terry, and Wendell Marshall in their familiar roles, along with drummer Mel Lewis and pianist Tommy Flanagan.

The second is a quartet date, with Flanagan and Marshall again on piano and bass, respectively, and Earl Williams on drums.

The first album was recorded on March 21, 1961, and the second a mere two weeks later, on April 4.

Both sessions contain nearly as much of Jimmy Hamilton on tenor sax as on clarinet. Furthermore, away from the Ellington orchestra his tenor is played in a style almost entirely lacking the "raunch" that characterized his saxophone work with Duke. Apparently EKE used him on tenor specifically to achieve that effect, and — away from Duke — his innate approach to the horn was much more elegant, and (to my ears) interesting. This is a disc which continues to reward after many listenings.

The CD does appear to contain both of the original albums in their entirety. The following is a listing of the tracks in the order they appear on the CD:

(From the LP "It's About Time," Swingville 2022)

1. *Mr. Good Blues*
2. *Peanut Head*
3. *Nits and Wits*
4. *Stupid But Not Crazy*
5. *Two for One*
6. *Gone with the Blues*

(From the LP "Can't Help Swingin'," Swingville 2028)

7. *Definite Difference*
8. *Pan Fried*
9. *Lullaby of the Leaves*
10. *Baby Won't You Please Come Home*
11. *There Is No Greater Love*
12. *Dancing on the Ceiling*
13. *Route 9W*
14. *Town Tavern Rag*

John Bartholomew

1 EMI Classics 57014 2 8
Classic Ellington

I received a promotional copy of the EMI soon to be released disc "Classic Ellington" which contains 12 selections featuring Luther Henderson's symphonic arrangements played by the City of Birmingham Symphony Orchestra with Simon Rattle as Conductor. The 12 selections are: *Take the "A" Train; You're The One; Sophisticated Lady; Harlem; Isfahan; Ad Lib on Nippon; That Doo-Wah-Thing; Something To Live For; Come Sunday; Solitude in Translucency; Maybe and Things Ain't What They Used To Be.*

The featured artists include Lena Horne, Clark Terry, Regina Carter, Geri Allen, Mark Goodchild, Joe Lovano, Lewis Nash, Peter Washington, Bobby Watson and Joshua Redman. Adrienne Alyce Claerbaut

Michael Ullman has sent us a review, which will be published soon in Fanfare. He and his editor gave us graciously permission to quote from this excellent review. It is worthwhile to look out for the complete article.

We choose this quote:

"Henderson has top-drawer credentials, though mostly in Broadway and TV. He, or Simon Rattle, had the clever idea of bringing in a clutch of solid jazz soloists to liven up the proceedings. They include the veteran trumpet player Clark Terry, whose fluency and rounded tone are featured on *Take the A Train* and *Things Ain't What They Used to Be*. Lena Horne, now in her eighties, has now a deteriorated voice but plenty of style. She is heard on three Strayhorn tunes.

Does this sound like a classical album? Hardly. The disc focuses on Ellington and Strayhorn hits, inflated in pop-oriented orchestral arrangements that are well played in a style that only reminds one of what jazz sounds like. To my mind the highlight of the album, and the only piece that justifies the overall title, is Ellington's episodic, but evocative fourteen minute piece, *Harlem*, which is well played here by an orchestra that even has its own growling trumpeter. Elsewhere, I listen for the excellent solos by the saxophones and by violinist Regina Carter. This material is almost always available in superior performances by the Ellington band. The disc is valuable for *Harlem* and will attract Lena Horne collectors. Perhaps it will attract new listeners to Ellington's more idiomatic performances, or will drive an occasional fan to pick up a Joe Lovano disc or to listen once more to the incandescent Clark Terry: even in this setting, he is able to rock the band on *Things Ain't What They Used to Be.*"

Bernard Holland reviewed in the N.Y. Times the 28Sep00 "Classic Ellington" concert at Carnegie Hall by the Orchestra of St. Luke's, conducted by Sir Simon Rattle.

His review ended as follows:

"One of our first impulses when we make new friends is to introduce them to our old ones. But in the case of Duke Ellington Meets Classical Music, I would suggest that one plus one equalled less than two. So many of Mr. Henderson's touches seemed intent on showing us his prowess in classical orchestral style, and no one could doubt his easy sophistication.

Pure Ellington, on the other hand, got lost in the demonstration. Listen to the Ellington band on records, and be lifted up by the sharpness and energy, an edge and a bite that a symphony orchestra can only dilute and weaken.

Maybe someone will one day discover a common ground for these two significant branches of music, but the question remains: do we really need to? The idea of high and low art is

increasingly difficult to maintain, and it is dawning on us keepers of the classical music flame that we are not the art but one of many arts. Sir Simon's concert — peopled by splendid musicians working hard and joyously, and experienced by an enthusiastic audience — still had more to do with separation than with contact."

2 Impulse GRD-116
Everyone Knows Johnny Hodges

Hodges recorded on several different labels besides Verve; Impulse, BMG (RCA) and Prestige come to mind.

One gem currently available is the Impulse CD, "Everyone Knows Johnny Hodges".

The CD actually contains two LPs, "Everybody Knows Johnny Hodges" (Impulse AS-61) and "Inspired Abandon" by the Lawrence Brown All-stars with Johnny Hodges (Impulse AS-89).

The CD is packed with stars from the Ellington band including Nance, Gonsalves, Carney, Cat and Procope. Johnny's son plays drums on two tracks. Jimmy Jones is the pianist. The mix of the 16 songs is great including classics such as *Main Stem* and *Mood Indigo* as well as some of Johnny's originals including *Sassy Cue*, *Little Brother* and *Good Queen Bess*. These recording from 1964 and 1965 have excellent fidelity.

I must point out that the CD is not new. According to the Tower Records Web site, the CD was released on 7/92. I know that I have had my copy for several years.

The label on Tower's web site is listed as GRP, but the CD features both the "GRP" symbol and the "Impulse!" symbol. (For some reason, the CD number is GRD-116 and not GRP-116.) Tower Records on line has the CD for \$10.00, but at CDNOW(also on-line), they are asking \$11.50.

It is a great CD!

Bill Saxonis**

3 DJAZ Records DJ 716-2
Carrots for Hodges
Claude Tissendier Septet

Most Ellington collectors have also a collection of Hodges recordings. Not only was Hodges' sound one of the key elements in Duke Ellington's recorded oeuvre, but the musicians in Hodges' small groups were mostly colleagues from the Ellington band. The same happened with the Claude Bolling band. Claude Tissendier has assembled a small group, most of whose members have also played in the Big Band of Claude Bolling.

Claude Tissendier's recent CD should not really be mentioned in DEMS Bulletin at all. There are no Ellingtonians involved and no Ellington composition is included. Still we think that if you like the Johnny Hodges small groups, you should give this CD a listen. All compositions and arrangements are by Claude Tissendier and he has succeeded in making his CD a genuine Ellingtonian one. The sound and the flavour of Johnny Hodges' small groups are beautifully captured. Claude Tissendier himself takes care of the Hodges voice and he comes very close to the inimitable Arne Domnérus. However, more important than the exact same sound is the same atmosphere, and in this respect Claude Tissendier has done a marvellous job, especially in the four selections in the 12 bars blues form. The recordings were made on 28Jun99 in Paris. The CD has 56'48" playing time. Strongly recommended.

If you cannot find this CD in your local record shop you could write to DJAZ Records, Box 93, 92123 Montrouge, Cedex, France. Or contact through telephone or fax +33 (0) 1. 46.54.44.60.

Sjef Hoefsmit

The New DESOR corrections

Unsigned suggestions come from me (Sjef Hoefsmit).

Page 31. Session 3711 — 8Jun37.

DE3711c, the first take of *All God's Chillun Got Rhythm*, is also recorded with the vocal group of RS, HC and HAI, like DE3711d as correctly indicated on page 726.

Page 46. Session 4003 — 14Feb40.

Typing error. Who played the piano? Duke is not mentioned.

Page 49. Session 4018 — 5Sep40.

DE4018c, *Five O'Clock Whistle*, has a vocal by Ivie Anderson.

Page 52. Session 4032 — 28Oct40.

Several years ago I extracted a set of parts from Strayhorn's score for *Chloe*. Everything about it is his, plus the fact that he plays piano on it. Loren Schoenberg

Page 169. Session 5018 — 26Dec50.

The title for 5018c is given as Unidentified "C".

On my tape however, following *Ko-Ko*, Duke talks about the forthcoming Metropolitan concert on 21Jan51, the NBC Symphony and then he announces the next title to be played as *Co-percussional Intricacies*. This title is earlier mentioned in Hoefsmit's comments on Timmer's 3rd edition and accepted by Timmer in his 4th edition.

All titles 5018 are claimed to be unissued.

I have a Soundtrack "Audition" LP (Reeves Soundcraft Corp. 10 East 52nd Street N.Y.) containing 5018a-g on one side and 5018h-i on the other. No number engraved, no information on the white label, only some hand-written infos on the ochre-coloured sleeve. This seems to be a kind of test-pressing and I wonder whether other copies exist. The music is the very same as on my Cavalcade-tape; there are however some slight differences:

- above mentioned title of 5018c is clearly announced on tape, but this announcement is deleted from the LP;
- first notes of *Perdido* 5018i are missing on the LP, but present on the tape;
- two short interruptions (%) on tape during *Coloratura* 5018h, no interruption on LP. Klaus Götting

Indeed, Timmer accepted my "correction" as suggested in my comments on his 3rd edition (*Co-percussional Intricacies*). DESOR did not. They apparently did not consider this a genuine title, but rather a joke.

I do not believe that our Italian fiends will accept your Soundcraft "Audition" LP as a release to be included in their Section III — Discs. It seems to me that this LP was made before the era in which first wire and later tape became the ideal medium for storing sound. Nowadays one would use CD's for privately made recordings (or copies from recordings). I know that also such CDs will not be accepted for inclusion in the New DESOR. Sjef Hoefsmit

I do not expect my Soundcraft LP to be accepted for DESOR Section III but I still wonder what kind of LP this is; what was it made for, by whom and did other copies survive? Klaus Götting**

Page 182. Session 5212 — 25Jul52.

In 00/1-25 Jean Portier claimed that 5212j (*She*) was sung by Ozzie Bailey and not by Jimmy Grissom. Sjef Hoefsmit could not believe it. I have however doubts. I know that OB is known/supposed to have joined the band only 5 years later, but I trust very much Jean Portier's ears.... There is something strange with this 5212j version following *Happy Go-Lucky-Local* by JG and by two false starts of *She*. My tape is a copy Sjef made me years ago

from the André Mahus collection and Jean Portier got his copy from me. Thus, our sources are identical. I agree with Sjef it is quite unbelievable, but I ask him to listen again to this very pleasant theme *She*. JG? OB? on 5212j?

Klaus Götting

I've given my opinion. Let's wait and see what Luciano and Giovanni think of this. Sjef Hoefsmit

Page 276. Session 5925 — 8Aug59.

Delete in the first line: AM(t.), — AM was already mentioned among the personnel for session 5914.

Page 417. Session 6614 — 7Feb66.

In the Bulletin # 4 of 4Dec98 of the Duke Ellington Society of Sweden, page 4 it was claimed that Duke and Jimmy Jones both played on the piano in *Cotton Tail*.

I asked for a confirmation. This was the answer:

This is an old question. Yes, Bo Sherman says that there were two pianists playing at the end of that recording. Jimmy Jones and Duke Ellington. Göran Wallén

Ole Nielsen (in his discography Jazz Records 1942-80, Vol.6: Ellington, on page 333) claims that Duke and Jimmy Jones played *Duke's Place* on the same piano at the end of the second concert of 8Feb66. This is proven to be true by the video recording of that concert. It is also documented in the New DESOR.

I am inclined to believe that Jimmy Jones joined Duke for the performance of *Cotton Tail* the day before (7Feb66). Bo Sherman was there. Why shouldn't we believe him? It is a pity that we do not have a video recording of this show. It could convince us all, including the authors of the New DESOR. Sjef Hoefsmit

Page 447. Session 6681 — 21Nov66.

In *Jam With Sam* (6681k) the piano was played by Duke, Joe Bushkin and Skitch Henderson.

Page 551. Session 6962 — 15Nov69, Genève.

Jean Carbonnel asked why *Fleurette Africaine* disappeared from this session. In the old Desor we put *Fleurette Africaine* at the end of this concert as 1231t, but that was a mistake. In the New DESOR we removed it from the Genève concert, but we have forgotten to put it in a new session. Claude Perrottet, who gave me this tape many years ago, told me that this title came from the telecast of the Suisse Romande "Le Club Du Piano" and that it was recorded in Paris, probably in Nov69. Luciano Massagli

Page 738. Theme *Azure* — 24Apr66 — 6641e.

In the 3^o chorus is a typing error. We hear Jimmy Hamilton, not Harold Ashby (who was not even in the band at that time).

Page 746. Theme *Beautiful Woman Walks Well* — 24Apr66 — 6641j.

On my tape the non complete 2^o chorus has 15 bars.

Page 1168. Theme *Sunswept Sunday*. I suggest to make a note that 3^o and 4^o chorus are repeats of chorus 1^o and 2^o.

Page 1459. Now I got the name for Rolf Ericson. That was not easy to find. But the church phoned me yesterday (20Nov) about it. His full name is Rolf Nils-Börje Ericson. His nickname is "Roffe". Göran Wallén

Typing-errors

Bulletin 00/3-26 entry 1394 should read 1304. This will be corrected on future prints of Desor small corrections-sheet 5003.

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

- IX - KY Kentucky
 XXI - TCC The Chrinoline Choir
 18 - Session 3205. Add 3205xa *Creole Love Call*.
 Correction-sheet 1021. (00/3-22)
 20 - Session 3214. Add take -B and -C of *Porgy*.
 Correction-sheet 1022. (00/3-22)
 29 - Session 3612. Add take -2 of *Black Butterfly*.
 Correction-sheet 1023. (00/3-22)
 29 - Make a note for the "fresh" session 9012.
 Early 37. Soundtrack "A Day At The Races."
 Correction-sheets 1023 and 3009. (00/3-8)
 31 - 3711c Add: vc RS, HC, HAI
 39 - Session 3832. Add: HC(b.s.).
 46 - Session 4003. Add: DE(p.). (00/3-22)
 55 - Make a note for the "fresh" session 9010. Prob. 1941.
 Correction-sheet 1029. (00/2-21)
 142 - Session 4648. Delete: Omaha, NE & November 16,
 1946; add: New York City, NY & October 12, 1946.
 Add: Radio City. (00/1-11/1 and 00/3-4)
 150 - 4723e. *Maybe I Should Change My Ways*. Delete:
 unissued; add: Co 1-331. (00/3-24)
 152 - 24Nov-7Dec47. Make a note for a "fresh" session
 9013 at the Lookout House. Correction-sheet 1022.
 (00/3-1)
 214 - 29Dec55. Make a note for the "fresh" session 9011 at
 the Blue Note. Correction-sheet 1025. (00/2-22)
 255 - Session 5831. Delete: Persian Room; add: Edwardian
 Room. (00/3-24)
 297 - Session 6103. Add take -2 of *Tulip Or Turnip* and
 three unnumbered takes plus take -6 of
Harlem Air-Shaft. Correction-sheet 1023. (00/3-25)
 297 - Session 6104. Add 16 alternate takes.
 Correction-sheets 1024 and 3009. (00/3-20)
 298 - Session 6105. Add 11 alternate takes.
 Correction-sheets 1025 and 3009. (00/3-20)
 479 - Make notes for six "fresh" sessions early Jul67.
 9019. Correction-sheet 1022.
 9014 and 9017. Correction-sheet 1026.
 9015 and 9016. Correction-sheet 1027.
 9018. Correction-sheet 1028.
 One "fresh" session on 9Jul67. 9020.
 Correction-sheet 1028. (00/4-4/1)
 528 - Delete before 6916bo: "only" and add: PK(b.); RJ(d.).
 (00/3-25)
 619 - 7151n. Delete: *Tego*; add: *Addi*.
 Add three titles and one selection in the Medley.
 Correction-sheet 1021. (00/4-4/2)
- Volume 2** (Corrections Dec 2000)
- 721 - *Addi*. Add: 7151n
 Same as 7152w, but: int2RJ,2DE,2JBe. (00/4-4/2)
 729 - *All Too Soon*. 4024d. Delete the whole description and
 add: Same as 4014b, but int4DE.
 754 - *Black And Tan Fantasy*. 7151b Same as 7149b.
 766 - *Blues At Sundown*. 5204 l. Add: , but RP instead of
 WS. (00/3-8/2 and 00/4-13/2)
 781 - *C-Jam Blues*. 7151a
 Same as 7048a, but 1%,9BAND&NT(cl.).
 797 - *Chinoiserie*. 7151j Same as 7142c, but: lib42HA.

- 818 - *Creole Love Call*. 7151c Same as 7149c.
 846 - *Don't Get Around Much Anymore*. 7151o
 Same as 6003m.
 868 - *Fife*. 7151i Same as 6969o.
 887 - *Happy Reunion*. 7151g Same as 7149g.
 890 - *Harlem*. 7151l Same as 7147a, but cod 1RJ,%.
 891 - *Harlem Air-Shaft*. 4028f. Delete: int6DE; add: int8DE.
 892 - *Harlem Air-Shaft*. 6103e int4DE;1°PG;
 2°16BAND,8BAND&LB,8BAND;3°4BAND,4RN
 4BAND,4RN,8BAND&RN,4BAND,4RN;
 4°8BAND,8BAND&JHa,8JHa,8BAND&JHa;
 5°24JHa,8BAND&JHa;cod2BAND&JHa.
 907 - *I Can't Get Started*. 7151k
 1°(nc)8DE;2°HA;3°14HA,%,16HA;cod6HA.
 915 - *I Got It Bad*. 7151o Same as 7152s
 921 - *I Let A Song Go Out Of My Heart*. 7151o
 Same as 7152s.
 933 - *I'm Beginning To See The Light*. 7151o
 Same as 7175j.
 937 - *In A Mellow Tone*. 4030a. Delete the whole
 description and add: Same as 4018b, but int%,1DE.
 956 - *It Don't Mean A Thing*. 7151o Same as 7003i.
 982 - *Kinda Dukish*. 7151e Same as 6461ae.
 986 - *La Plus Belle Africaine*. 6665i. Delete the first chorus.
 (00/2-10)
 1032 - *Mood Indigo*. 7151o Same as 7005c.
 1055 - Include a "fresh" title: *Ole Buttermilk Sky*. 9013b.
 Correction-sheets 1022 and 2003. (00/3-1)
 1096 - *Rockin' In Rhythm*. 7151f Same as 7111f.
 1111 - *Satin Doll*. 7151m Same as 7149n.
 1135 - *Solitude*. 7151o Same as 6844t.
 1147 - *Sophisticated Lady*. 7151o
 int2DE,2BAND;1°8DE,8BAND,12HC,%.
 1157 - *St. James Infirmary*. 3003b: FJ instead of JT.
 (00/3-25)
 1161 - Make a note for the title with descriptions *Strange
 Visitor* on Correction-sheet 2003. (00/2-4/1)
 1181 - *Take The "A" Train*. 7151h Same as 6552a.
 1196 - *Tego*. Delete 7151n. (00/4-4/2)
 1215 - *The Mooche*. 7151d Same as 7152d.
 1217 - *The Old Circus Train*. 6664s. The description should
 read as follows: 13°/27°JH;28°/29°BAND&JH.
 (00/2-9)
 1267 - *Warm Valley*. Replace 4018d by 4031a and 4031a by
 4018d. (00/3-25)
 1314 - 0162 BLUEBIRD - The Blanton-Webster Band.
 Add to NOTE: Some copies of this CD have 4105b
 of *Jumpin' Punkins* instead of 4105c and 4013c of
Sepia Panorama instead of 4013b. (00/2-5/1)
 1412 - 0678 & 0679 ROULETTE CDP-7938442 &
 ROULETTE R-52074. Add, in the NOTE: Track 07:
 The 6th chorus and the coda are from 6105xk.
 (00/3-20)
 1439 - Allen, "Steve".
 Add: Dec 26, 1921 - Oct 30, 2000 (00/4-3)
 1453 - Cook, "Willie".
 Add: Nov 11, 1924 - Sep 22, 2000. (00/4-1)
 1503 - White, William Jr. Delete: occ. for the session of
 June 12, 1940; add: some days in June 1940.
 (00/3-22)
 1505 - Woodman, Britt.
 Add: Jun 4, 1920 - Oct 13, 2000. (00/4-2)

New DESOR correction-sheets

Sessions

1001 - 9001	Preston	30Nov73	99/4-5
1002 - 9002	Berklee.....	22May71	99/4-4
9003	L.A.....	29May59	99/5-15
9004	Hartford, CT	11Apr32	99/3-5
1003 - 9005	Rotterdam.....	18Nov73	99/5-1
1004 - 4107	Culver City	20Feb41	99/3-5
4117	L.A.....	3Jul41	99/3-11/12
1005 - 5625	NYC	7Aug56	99/4-18/2
5718	NYC	24Apr57	99/4-18/2
5721	NYC	3May57	99/4-18/2
1006 - 5733	NYC	2Sep57	99/4-22/3
5739	NYC	3oct57	99/4-22/3
1007 - 5804	L.A.....	4Feb58	99/4-18/1
5807	L.A.....	11Feb58	99/4-18/1
5808	L.A.....	12Feb58	99/4-18/1
1008 - 9003	L.A.....	29May59	99/5-15
5918	L.A.....	1Jun59	99/5-15
5919	L.A.....	2Jun59	99/5-15
1009 - 5920	L.A.....	Early Jun59	99/5-17
1010 - 6113	NYC	6Jul61	99/4-20/1
1011 - 4319	NYC	30May43	99/4-6
6544	Tanglewood	28Jul65	99/3-14/1
1012 - 5805	L.A.....	5Feb58	99/4-18/1
7328	Winnipeg	25May73	99/4-5/2
1013 - 7345	Malmö.....	25oct73	99/1-13/3
1014 7156	London, 1 st concert.....	21oct71	99/4-5
1015 7160	Birmingham, 1 st conc..	24oct71	99/4-5
1016 7161	Birmingham, 2 nd conc.	24oct71	99/4-5
1017 4571	NYC	1oct45	99/4-21/4
9006	NYC	15oct45	99/4-21/4
9008	NYC	20Apr57	00/1-10/1
9007	????.....	Fall 1965	99/4-9/2
1018 4028	Chicago	Sep/Oct40	00/2-21
4728	NYC	10Nov47	00/1-16/1
9009	NYC	27Apr57	00/1-10/1
1019 6338	Paris.....	1Mar63	00/2-4/1
1020 6338	Paris continued.....	1Mar63	00/2-4/1
5925	Chicago	8Aug59	
1021 3205	NYC	11Feb32	00/3-22
7151	Roubaix.....	18oct71	00/4-4/2
1022 3214	NYC	22Dec32	00/3-22
9013	Covington.....	Nov/Dec47	00/3-1
9019	Washington	Early Jul67	00/4-4/1
1023 3612	L.A.....	21Dec36	00/3-22
6103	L.A.....	3Mar61	00/3-25
9012	L.A.....	Early 37	00/3-8
1024 6104	NYC	3Apr61	00/3-20
1025 6105	NYC	4Apr61	00/3-20
9011	Chicago	29Dec55	00/2-22
1026 9014	Washington	Early Jul67	00/4-4/1
9017	Washington	Early Jul67	00/4-4/1
1027 9015	Washington	Early Jul67	00/4-4/1
9016	Washington	Early Jul67	00/4-4/1
1028 9018	Washington	Early Jul67	00/4-4/1
9020	Washington	9Jul67	00/4-4/1
1029 9010	USA.....	prob.41	00/2-21
Correction-sheet 1029 is not yet available			

Titles

2001 - 5733	.....	<i>All Heart</i>	99/4-22/3
9002	.....	<i>Baby, You Can't Miss</i>	99/4-4
6113	.....	<i>B.D.B.</i>	99/4-20/1
9003	.....	<i>Beer Garden</i>	99/5-15
5804/08	.....	<i>Blues In Orbit</i>	99/4-18/1
5920	.....	<i>Fanfare For The Film's End</i>	99/5-17
3019	.....	<i>I'm So In Love With You</i>	99/3-10/5
2002 - 5919/20/9003	.....	<i>Haupt</i>	99/5-15&17
5739	.....	<i>Narration to Portrait of E.F.</i>	99/4-22/3
5804	.....	<i>Track 360</i>	99/4-18/1
5920	.....	<i>Unidentified "R"</i>	99/5-17
2003 4319/29	.....	<i>A Slip Of The Lip</i>	00/1-25
9013	.....	<i>Ole Buttermilk Sky</i>	00/3-1
6338	.....	<i>Strange Visitor</i>	00/2-4/1
Correction-sheet 2003 is not yet available			

Discs

3001 - 5613/14	.....	Columbia C2K-64932	99/4-16/6
5804/08	.....	Columbia CK-65566	99/4-18/1
5625/5721	.....	Columbia CK-65568	99/4-18-2
5918/20/9003	.....	Columbia CK-65569	99/5-15&17
6113	.....	Columbia CK-65571	99/4-20/1
3002	CD1/CD9.....	RCA 09026-63386-2	99/3-9&10
3003	CD10/CD17.....	RCA 09026-63386-2	99/3-11&12
3004	CD18/CD24.....	RCA 09026-63386-2	99/3-13&14
4319/4361	.....	AFRS Jubilee-69	99/4-6
7345	.....	Caprice Records CAP-21599	99/1-13/3
3005 4415/30	.....	Musica Jazz MJCD-1124	99/4-7
4363/6914	.....	Storyville DE-100WA	99/3-15
5340/5403	.....	(LP) Up To Date 2007	99/5-23
5724/39	.....	Verve 559248-2	99/4-22/3
3006 4527/35	.....	AFRS DWTD-24	00/2-19
4571	.....	Buddha 74465-99629-2	99/4-21/4
5318/5407	.....	J.Bird 61746-80298-2	99/5-18/1
4010/4549	.....	Jazz Unlimited 2043	00/2-13/3
6544/9007	.....	RCA Victor SP-33394	99/4-9/2
6557	.....	Verve Elite 314547265-2	00/2-13/2
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	
3009 6104/05	.....	Roulette 7243524547-2	00/3-20
6104/05	.....	Roulette 7243524548-2	00/3-20
4227/28/9012	.....	Turner C.M. R2-79805	00/3-8
Correction-sheet 3009 is not yet available			

Small corrections

- 5001 Two pages with small corrections, assembled December 1999, from page XXV until and including page 910 (see 99/5-23&24).
- 5002 - Two pages with small corrections, assembled December 1999, from page 936 until and including page 1490 (see 99/5-25); assembled March 2000, from page XXIV until and including page 1428 (see 00/1-26) and assembled June 2000, from page 90 until and including 1473 (see 00/2-19).
- 5003 - Two pages with small corrections, assembled September 2000, from page XXV until and including page 1425 (see 00/3-26) and assembled December 2000, from page IX until and including 1505 (see 00/4-24).

NEW RELEASES ON COMPACT DISC
by Jerry Valburn

ASV (E)

CD AJA 5342

THE CHARLESTON ERA :

24- *Runnin' Wild*BCI MUSIC (US)

BCCD 469

DUKE ELLINGTON - SWINGIN' : *Ko-Ko/Change My Ways/I Ain't Got Nothin' But The Blues/**Things Ain't What They Used To Be/Blue Is The Night/Bakliff/Body And Soul/Satin Doll/The Mooche/Take The "A" Train/One O'Clock Jump*BLUEBIRD (AU)

74321 21448 2

JAZZ CAFÉ - THE SINGERS :

(= BLUEBIRD (E) 73421 21448 2)

74321 26370 2

JAZZ CAFÉ - LATIN :

2- *Caravan*BMG (AU)

74321 44648 2

THE DUKE ELLINGTON COLLECTION (2 CD SET) : (1) *Washington Wobble/The Mooche/Cotton Club Stomp/**I Let A Song Go Out Of My Heart/In A Sentimental Mood/Caravan/Take It Easy/Solitude/The Dicty Glide/Creole Love Call/**The Sheik Of Araby/Perdido/Conga Brava/Black And Tan Fantasy/Jubilee Stomp/Tiger Rag/Misty Mornin'/Moon Over Dixie/**Crescendo In Blue (2) Black Beauty/East St. Louis Toodle-oo/Don't Get Around Much Anymore/Sophisticated Lady/I Got It Bad/**Ring Dem Bells/Old Man Blues/Saratoga Saratoga Swing/Hot And Bothered/Prelude To A Kiss/C-Jam Blues/Rockin' In Rhythm/**Cotton Tail/Blues I Love To Sing/Chelsea Bridge/St. Louis Blues/Jump For Joy/It Don't Mean A Thing/Moon Mist*BMG (J)

(* INDICATES ITEM PRESSED IN U.S./BOOKLET IN JAPAN)

BVCJ-2604

DUKE ELLINGTON - BEST COLLECTION : *Take The "A" Train/I Got It Bad/Perdido/Mood Indigo/**Black And Tan Fantasy/Solitude/The Mooche/Sophisticated Lady/Creole Love Call/Isfahan/Ad Lib On Nippon/Lotus Blossom/Day Dream*

BVCJ-37058

THE POPULAR DUKE ELLINGTON :

(= RCA-VICTOR (US) 09026-68705-2)

BVCY-38009/38032* THE CENTENNIAL EDITION (24 CD BOX) :

(= RCA-VICTOR (US) 09026-83386-2)

BMG DIRECT (US)

(BMG MUSIC)

DMC2-1274

GOD BLESS AMERICA/40 UNFORGETTABLE SONGS OF WORLD WAR II :

3- *Don't Get Around Much Anymore*BMG FUNHOUSE (J)

(FIRST ITEM BELOW IS "MAIL-ORDER SERVICE ONLY")

DRF 8301/8310

CENTURY HERITAGE - THE SWING (10 CD BOX) :

(3) DRF-8303

TAKE THE "A" TRAIN/MOOD INDIGO : *Take The "A" Train/Mood Indigo/C-Jam Blues/Never No Lament/**Concerto For Cootie/Sophisticated Lady/Things Ain't What They Used To Be/I Got It Bad/Caravan/Solitude/Cotton Tail/**It Don't Mean A Thing/Perdido/I'm Beginning To See The Light/Jump For Joy/In A Mellotone/Just Squeeze Me/**I'm Just A Lucky So-And-So/Black And Tan Fantasy/Ko-Ko/In A Sentimental Mood/Prelude To A Kiss/Chelsea Bridge*

(10) DRF-8310

SWING IS ALIVE :8- *The Hawk Talks* 9- ELLINGTON MEDLEY : *Don't Get Around Much Anymore-**in A Sentimental Mood-Mood Indigo-I'm Beginning To See The Light-Sophisticated Lady-Caravan-Solitude-I Let A Song Go Out Of My Heart-**Don't Get Around Much Anymore*

BVCJ-37181

JOHNNY HODGES-THINGS AIN'T WHAT THEY USED TO BE : *Things Ain't What They Used To Be/Day Dream/**Good Queen Bess (-1 & -2)/That's The Blues Old Man/Junior Hop (-1 & -2)/Squaty Roo/Passion Flower/Goin' Out The Back Way*

BVCJ-37183

DUKE ELLINGTON - TAKE THE "A" TRAIN : *Take The "A" Train/Jack The Bear/Ko-Ko/Cotton Tail/**Harlem Air Shaft/In A Mellotone/Warm Valley/Jump For Joy/Just A-Settin' And A-Rockin'/Perdido/C-Jam Blues/Come Sunday/**Prelude To A Kiss/Caravan/Black And Tan Fantasy/Mood Indigo/In A Sentimental Mood/It Don't Mean A Thing/**Sophisticated Lady/Solitude/Mr. J. B. Blues/Rockin' In Rhythm/The Mooche*

BVCJ-37180

SWEET GEORGIA BROWN-ESQUIRE ALL-AMERICANS :

1- *Long, Long Journey* 2- *Snafu* 3- *The One That Got Away* 4- *Gone With The Wind*

BVCJ-37185

AFTER YOU'VE GONE-MALE SINGERS :

10- *I Ain't Got Nothin' But The Blues*11- *I'm Just A Lucky So-And-So* 12- *You Don't Love Me No More* 13- *Flamingo* 14- *The Brown Skin Gal*

BVCJ-37188

SWEET LORRAINE-GREAT CLARINET PLAYERS :

10- *A Lull At Dawn* 11- *Ready Eddy* 12- *C-Blues*

BVCJ-37187

BEAUTIFUL EYES - GREAT TENOR SAX : CANCELLED

BVCJ-37188

FRANKIE & JOHNNY - GREAT TRUMPET PLAYERS :

12- *Concerto For Cootie*

BVCJ-37189

SMOKE GETS IN YOUR EYES - GREAT PIANISTS :

14- *Frankie & Johnny* 15- *Jumpin' Room Only*16- *Drawing Room Blues*BROAD MUSIC (AU)

BRCD 002

JAZZ - A HISTORY :

9- *Take The "A" Train*CAPITOL (J)

(Toshiba-EMI)

TOJC-86091/86092

LOUIS ARMSTRONG & DUKE ELLINGTON - THE GREAT SUMMIT-COMPLETE SESSIONS (2 CD SET) :

(= ROULETTE JAZZ (US) 7243 5 24546 2 4)

CASTLE COMMUNICATIONS (AU)

CMCD 240

YOU MUST REMEMBER THIS :

14- *Take The "A" Train*COLLECTABLES (US)

(RHINO ENTERTAINMENT COMPANY) (LOGO ALSO SHOWS VEE JAY)

COL-CD-7145

IN CONCERT.....CARNEGIE HALL - DIZZY/BIRD/GETZ :

2- *Body And Soul*COLUMBIA (AU)

(SONY MUSIC ENTERTAINMENT, INC.)

CK 69898

DUKE ELLINGTON - LIVE IN SWING CITY : *Happy-Go-Lucky Local/Main Stem/C-Jam Blues/Multi-Coloured Blue/**Chinoiserie/Black And Tan Fantasy/Cotton Tail/Mood Indigo/Bli-Bli/Harlem Air Shaft/Portrait Of Louis Armstrong*

COLUMBIA/LEGACY (AU)

CK 64617 THIS IS JAZZ N° 7 - DUKE ELLINGTON : (= COLUMBIA/LEGACY (US) CK 64617)
 CK 65088 THIS IS JAZZ N° 36 - DUKE ELLINGTON PLAYS THE STANDARDS (= COLUMBIA/LEGACY (US) CK 65088)

COLUMBIA/LEGACY (US)

CK5 81432 KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC (5 CD BOX) : (1) 16- *The Mooche*
 17- *East St.Louis Toodle-oo* 18- *Black Beauty* 19- *Mood Indigo* (2) 1- *It Don't Mean A Thing* 2- *Echoes Of Harlem* (3) 2- *Cotton Tail*
 3- *Take The "A" Train* (5) 3- *In A Sentimental Mood* 4- *Tourist Point Of View*

CK 61439 BEST OF KEN BURNS JAZZ (SAMPLER) : 6- *The Mooche* 10- *Cotton Tail*

CK 61444 DUKE ELLINGTON - KEN BURNS JAZZ : *East St. Louis Toodle-oo/Black And Tan Fantasy/The Mooche/Rockin' In Rhythm/Mood Indigo/Creole Rhapsody, Pts 1-2/It Don't Mean A Thing/Creole Love Call/Sophisticated Lady/Solitude/Caravan/Back Room Romp/Ko-Ko/Never No Lament/Cotton Tail/Take The "A" Train/Satin Doll/Come Sunday/Black Beauty*

CK 66080 THE WORLD OF SWING : 19- *One More Once*

COLUMBIA RIVER ENTERTAINMENT (US)

CRG 120104 JAZZ CATS - JAZZ ON THE BEACH : 14- *Riff Staccato*

DECCA JAZZ (J)

MVCR-20085 THE BEST OF EARLY ELLINGTON : (= DECCA (US) GRD 660)

DEFINITIVE RECORDS (SP) (Disconforme SL)

DRCD 11170 DUKE ELLINGTON COMPLETE COLUMBIA & RCA-VICTOR SESSIONS with BEN WEBSTER featuring JIMMY BLANTON - CENTENNIAL EDITION (HIGH RESOLUTION 24 BIT) (4 CD BOX) : (1) *Truckin'/Cotton/Accent On Youth/In A Jam/Exposition Swing/Uptown Downbeat/Solitude/Stormy Weather/Mood Indigo/Sophisticated Lady/You, You Darlin'/Jack The Bear/Ko-Ko/Morning Glory/So Far So Good/Conga Brava/Concerto For Cootie/Me And You/Cotton Tail/Never No Lament/Dusk/Bojangles* (2) *A Portrait Of Bert Williams/Blue Goose/Harlem Air Shaft/At A Dixie Roadside Diner/All Too Soon/Rumpus In Richmond/My Greatest Mistake/Sepia Panorama/There Shall Be No Night/In A Melotone/Five O'Clock Whistle/The Flaming Sword/Warm Valley/Across The Track Blues/Chloe/I Never Felt This Way Before/Without A Song/My Sunday Gal/Mobile Bay/Linger Awhile/Charlie The Chulo/Lament For Javanette* (3) *A Lull At Dawn/Ready Eddy/The Sidewalks Of New York/Flamingo/The Girl In My Dreams/Take The "A" Train/Jumpin' Punkins/John Hardy's Wife/Blue Serge/After All/Bakliff/Are You Sticking?/Just A-Settin' And A-Rockin'/The Glddybug Gallop/Chocolate Shake/I Got It Bad/Clementine/The Brown Skin Gal/Jump For Joy/Moon Over Cuba/Some Saturday/Subtle Slough* (4) *Menelik-The Lion Of Judah/Poor Bubber/Five O'Clock Drag/Rocks In My Bed/Blip-Blip/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/Sentimental Lady/A Slip Of The Lip/Sherman Shuffle*

DETS (D)

903 9001 DUKE ELLINGTON-THE TREASURY SHOWS, VOL. 1 :
 (1) 400 RESTAURANT, APRIL 7TH, 1945/WAR BOND RALLY (NBC STUDIOS) MAY 1ST, 1943
 (2) 400 RESTAURANT, APRIL 14TH, 1945/TREASURY STAR PARADE, JUNE 1943

(1) (Theme) *Take The "A" Train/Blutopia/Midriff/Creole Love Call/Suddenly It Jumped/Frustration/I'm Beginning To See The Light/*

THE PERFUME SUITE : *Love-Violence-Dancers In Love-Sophistication/Air Conditioned Jungle/I Ain't Got Nothin' But The Blues/Subtle Slough/Passion Flower - (Theme) Take The "A" Train/Hayfoot, Strawfoot/Don't Get Around Much Anymore/A Slip Of The Lip/*
Take The "A" Train (2) (Theme) *Moon Mist/New World A-Comin'/Nobody Knows The Trouble I've Seen/Mood Indigo/Chant For FDR (American Lullaby)/Poor Pilgrim Of Sorrow (A City Called Heaven)/Creole Love Call/(Theme) Moon Mist - Any Bonds Today?/(Theme) Take The "A" Train/Don't Get Around Much Anymore/Caravan/Bond Promo/It Can't Be Wrong/Johnny Come Lately/Any Bonds Today?/(Theme) Take The "A" Train/Wait For Me Mary/Moon Mist/Bond Promo/A Slip Of The Lip/Things Ain't What They Used To Be/Any Bonds Today?*

EMI JAZZ (AU)

7243 8 55148 2 3 DUKE ELLINGTON - 1953-1955 JAZZ MASTERS : *Satin Doll/Flamingo/Liza/In The Mood/Things Ain't What They Used To Be/Caravan/My Old Flame/Black And Tan Fantasy/Stardust/Flying Home/Band Call/Rockin' In Rhythm/If I Give My Heart To You/In A Sentimental Mood/Harlem Airshaft/Warm Valley/One O'Clock Jump/Bakliff/Reflections In 'D'/C-Jam Blues*

EMI MUSIC AUSTRALIA (AU) (CAPITOL JAZZ)

7243 5 25782 2 1 NOW THAT'S SWING (2 CD BOX) : (1) 5- *Harlem Air Shaft*

FESTIVAL (AU)

D 17103 BIG BANDS OF THE SWINGING YEARS : 2- *Magenta Haze*

GALLERIE (E)

GAL 451 VIOLIN JAZZ (2 CD BOX) : (1) 17- *C-Jam Blues* 18- *Moon Mist*

GIANTS OF JAZZ (IT)

CD 53358 GIANTS OF JAZZ SAMPLER : 14- *Take The "A" Train*

GOLD SOUND (EC) (Promo Sound AG)

DCD-927 THE SWINGING BIG BANDS-THE MYTHS 50 MASTERPIECES (2 CD SET) : (1) 1- *It Don't Mean A Thing*

GRP (J)

MVCJ-14014 DUKE ELLINGTON : *The Jeep Is Jumpin'/Mood Indigo/Limbo Jazz/Wanderlust/In A Sentimental Mood/Stevie/My Little Brown Book/C-Jam Blues/Lotus Blossom/MEDLEY : Black And Tan Fantasy-Prelude To A Kiss-Do Nothin' Till You Hear From Me/Caravan/Satin Doll*

HEP (UK)

HEP 1089

IVIE ANDERSON WITH DUKE ELLINGTON, VOLUME 2 - ALL GOD'S CHILLUN GOT RHYTHM :

There's A Lull In My Life/It's Swell Of You/You Can't Run Away From Love Tonight/All God's Chillun' Got Rhythm/Alabama Home/If You Were In My Place/ Skronch/Carnival In Caroline/Swingtime In Honolulu/Rose Of The Rio Grande/Watermelon Man/La De Doody Do/In A Mizz/I'm Checkin' Out, Goom-Bye/A Lonely Co-Ed/You Can Count On Me/Killin' Myself/Your Love Has Faded/Solitude/Stormy Weather/Mood Indigo/So Far, So Good/Me And You/At A Dixie Roadside Diner/Five O'Clock Whistle

HIPPO (US) (Universal Music Enterprises)

314 541 582-2

YULE B' SWINGIN' TOO ! :

5- *Jingle Bells*IMPULSE (J)

MVCJ-19058

DUKE ELLINGTON MEETS COLEMAN HAWKINS (20 BIT) :

(= IMPULSE (US) IMPD 162)

MVCZ-10083

DUKE ELLINGTON AND JOHN COLTRANE (20 BIT) :

(= IMPULSE (US) IMPD 166)

JANDA MUSIC (AU)

MIDCD 020

THE GIANTS OF JAZZ (2 CD SET) :

(1) 9- *Caravan* 10- *Honeysuckle Rose* 11- *Love You Madly* 12- *Perdido*
13- *Primpin' At The Prom* 14- *Rose Of The Rio Grande* 15- *Sophisticated Lady*JAZZ HERITAGE (US)

5260286

THE DUKE AT THE BLUE NOTE (2 CD SET) :

(= CAPITOL/ROULETTE JAZZ (US) CDP7 828637 2)

JAZZ MAGAZINE (F)

ISSUE 502 MARCH 2000

1937 JAZZ COLLECTION-L'HISTORIE EST D'ACTUALITE :

3- *Caravan*

ISSUE 503 APRIL 2000

1928 JAZZ COLLECTION-L'HISTORIE EST D'ACTUALITE :

13- *The Mooche*

ISSUE 504 JULAUG 2000

1934 JAZZ COLLECTION-L'HISTORIE EST D'ACTUALITE

4- *Saddest Tale*

ISSUE 506 OCT 2000

1932 JAZZ COLLECTION L'HISTOIRE EST D'ACTUALITE :

1- *It Don't Mean A Thing* 8- *Diga Diga Doo*
9- *I Can't Give You Anything But Love*LEGACY ENTERTAINMENT, INC. (US)

ATP 015

THE JAZZ SELECTION, VOLUME 2 :

4- *Sophisticated Lady*MADACY ENTERTAINMENT (US) (Universal Music Special Markets, Inc.)

LEG2 1017

LEGENDS OF SWING

5- *Birmingham Breakdown*MASTERSOUND (AU)

502002

BIG BAND SWING :

1- *Rockin' In Rhythm*MILLENIUM (G)

204034-304

DUKE ELLINGTON - THE MILLENIUM COLLECTION (2 CD SET) : (1) *Take The "A" Train/Jack The Bear/Ko-Ko/*

Morning Glory/Conga Brava/Concerto For Cootie/Bojangles/Never No Lament/Blue Goose/Portrait Of Bert Williams/Harlem Air Shaft/All Too Soon/Sepia Panorama/My Greatest Mistake/In A Melotone/Warm Valley/Across The Track Blues/Jumpin' Punkins/John Hardy's Wife
(2) *Blue Serge/Bakiff/Are You Sticking?/Just A-Settin' And A-Rockin'/Giddybug Gallop/Jump For Joy/Five O'Clock Drag/Chelsea Bridge/Raincheck/C-Jam Blues/Main Stem/Black And Tan Fantasy/Sophisticated Lady/Tonight I Shall Sleep/Rockabye River/Suddenly It Jumped/Beale Street Blues/Indiana/Blue Is The Night*

MUSIC CLUB (US)

50146

THE BIRTH OF JAZZ :

2- *Choo Choo*MUSIC WORLD (CZ)

MW 5883

DUKE ELLINGTON COLLECTION - 40 GREAT TRACKS (2 CD SET) : (1) *Black And Tan Fantasy*

Washington Wobble/The Mooche/Cotton Club Stomp/I Let A Song Go Out Of My Heart/In A Sentimental Mood/Caravan/Take It Easy/Solitude/The Dicty Glide/Creole Love Call/Sheik Of Araby/Perdido/Conga Brava/Black And Tan Fantasy/Jubilee Stomp/Tiger Rag/Misty Mornin'/Moon Over Dixie/Crescendo In Blue (2) *Mood Indigo/Black Beauty/East St. Louis Toodle-oo/Don't Get Around Much Anymore/Sophisticated Lady/I Got It Bad/Ring Dem Bells/Old Man Blues/Saratoga Swing/Hot And Bothered/Prelude To A Kiss/C-Jam Blues/Rockin' In Rhythm/Cotton Tall/Blues I Love To Sing/Chelsea Bridge/St. Louis Blues/Jump For Joy/It Don't Mean A Thing/Moon Mist*

PRESTIGE (CA)

24241-2

STEAMIN' - THE GIANTS OF JAZZ ON PRESTIGE :

7- *The Shepherd*RCA-CAMDEN (US) (For Delta Entertainment Corporation)

01811 6127 2

DUKE ELLINGTON - DUKE AT THE COTTON CLUB : *Cotton Club Stomp/Jungle Nights In Harlem/**Saratoga Swing/Stevedore Jump/Haunted Nights/Hot Feet/Creole Rhapsody. Pts. 1-2/Shout 'Em Aunt Tillie/Arabian Lover/Ring Dem Bells*RCA-VICTOR (F)

74321 747972

THE FAR EAST SUITE :

(= BLUEBIRD (US) 07863-86551-2)

RCA-VICTOR (US)

09026-63729-2

THE VERY BEST OF DUKE ELLINGTON : *Take The "A" Train/Warm Valley/Cotton Tall/Jack The Bear/*

Concerto For Cootie/Black And Tan Fantasy/East St. Louis Toodle-oo/The Mooche/Mood Indigo/Rockin' In Rhythm/Creole Rhapsody, Pt. 1/I Got It Bad/ Don't You Know I Care?/Chelsea Bridge/Work Song/Caravan/Perdido/Isfahan/Blood Count/Come Sunday

READER'S DIGEST MUSIC (US)

219

GREAT ROMANTIC MEMORIES OF THE WAR YEARS (4 CD BOX) : (3) G.I. JIVE 13- *I'm Beginning To See The Light*

REDX (AU)

RXBOX 31033 THE GREAT SENTIMENTAL FAVOURITES (3 CD BOX) : (2) 1- *Don't Get Around Much Anymore*
 RXBOX 31038 THE GREAT N° 1 HITS (3 CD BOX) : (1) 8- *I Let A Song Go Out Of My Heart*
 RXBOX 31079 THE GREAT FORTIES COLLECTION (3 CD BOX) : (1) 9- *Take The "A" Train*
 RXB 001 DUKE ELLINGTON - BLACK, BROWN & BEIGE : *Take The "A" Train/Creole Love Call/Sophisticated Lady/Harlem Air Shaft/All Too Soon/In A Sentimental Mood/Septa Panorama/Echoes Of Harlem/The Gal From Joe's/Bojangles/Prelude To A Kiss/Black Beauty Things Ain't What They Used To Be/I'm Beginning To See The Light/Ko-Ko/It Don't Mean A Thing/Caravan/Black, Brown And Beige*

RHINO (US)

R2 79874 RHAPSODIES IN BLACK - MUSIC AND WORDS FROM THE HARLEM RENAISSANCE (4 CD Box) :
 (1) 2- *Cotton Club Stomp* (2) 9- *East St. Louis Toodle-oo* (4) 6- *Baby!* 19- *Symphony In Black*

SILVER STAR (B)

AMC 55.254 D'OCCUPATION À LA LIBERATION, VOL. 2 : 15- *Do Nothin' Till You Hear From Me*
 AMC 55.255 D'OCCUPATION À LA LIBERATION, VOL. 3 : 6- *Don't Get Around Much Anymore*
 AMC 55.256 D'OCCUPATION À LA LIBERATION, VOL. 4 : 6- *Do Nothin' Till You Hear From Me*

SONY CLASSICAL (AU) (SONY MUSIC ENTERTAINMENT, INC.)

49770 2 CAFÉ JAZZ 2 : 1- *Anatomy Of A Murder* 9- *Diminuendo And Crescendo In Blue*

SONY MUSIC (AU) (SONY MUSIC ENTERTAINMENT, INC.)

RJ BOX 01 THE GREAT BIG BANDS (4 CD SET) : (1) 3- *Take The "A" Train* 4- *I'm Beginning To See The Light* (2) 5- *Caravan* 6- *Mood Indigo* (3) 7- *East St. Louis Toodle-oo* 8- *Perldo* (4) 9- *I Let A Song Go Out Of My Heart* 10- *Rockin' In Rhythm*
 RJ BOX 02 HITS OF THE THIRTIES AND FORTIES (4 CD SET) : (1) 17- *I Let A Song Go Out Of My Heart*
 RJ BOX 23 STARRING DUKE ELLINGTON (2 CD SET) : (1) *Black And Tan Fantasy/Creole Love Call/East St. Louis Toodle-oo/Blues I Love To Sing/Black Beauty/Hot And Bothered/Misty Mornin'/Take It Easy/The Mooche/Cotton Club Stomp/Saratoga Swing/The Dicty Glide/Tiger Rag/Mood Indigo/Old Man Blues/Ring Dem Bells/Rockin' In Rhythm/Moon Over Dixie/Shiek Of Araby/Sophisticated Lady* (2) *Caravan/I Let A Song Go Out Of My Heart/Prelude To A Kiss/Concerto For Cootie/Cotton Tail/Don't Get Around Much Anymore/Solitude/Chelsea Bridge/I Got It Bad/Jump For Joy/Take The "A" Train/Johnny Come Lately/Main Stem/Moon Mist/Perldo/C-Jam Blues/I'm Beginning To See The Light/In A Sentimental Mood/It Don't Mean A Thing/Things Ain't What They Used To Be*

SONY MUSIC ENTERTAINMENT (J)

SRCS-9207 HI FI ELLINGTON UPTOWN + HARLEM SUITE : (= COLUMBIA JAZZ MASTERPIECES (US) CK 40838)
 SRCS-9208 FIRST TIME ! : (= COLUMBIA (US) CK 8515)
 SRCS-9547 ELLINGTON AT NEWPORT 1956 COMPLETE (2 CD SET) (= COLUMBIA/LEGACY (US) CK 84932)
)SRCS-9549 SUCH SWEET THUNDER : (= COLUMBIA/LEGACY (US) CK 85588)
 SRCS-9550 BLACK, BROWN AND BEIGE : (= COLUMBIA/LEGACY (US) CK 85588)
 SRCS-9551 ANATOMY OF A MURDER : (= COLUMBIA/LEGACY (US) CK 85589)
 SRCS-9552 FIRST TIME ! : (= COLUMBIA/LEGACY (US) CK 85571)
 SRCS-9623 THE WORLD OF SWING : (= COLUMBIA/LEGACY (US) CK 86080)

STARTEL ENTERTAINMENT (AU)

SPACK 009 50 BIG BAND CLASSICS (2 CD SET) : (1) 3- *Take The "A" Train* 4- *I'm Beginning To See The Light* 21- *Caravan* 22- *Mood Indigo* (2) 7- *East St. Louis Toodle-oo* 8- *Perldo* 25- *I Let A Song Go Out Of My Heart*

STORVILLE (D) (The following release, delayed now, should be available late December 2000 /or/ January 2001)

STCD 8316/8317 DUKE ELLINGTON LIVE AT FARGO - NOVEMBER 7TH, 1940 - 60TH ANNIVERSARY EDITION (2 CD SET) :
 (1) *It's Glory/The Mooche/The Shiek Of Araby/Septa Panorama/Ko-Ko/There Shall Be No Night/Pussy Willow/Chatterbox/Mood Indigo/Harlem Air Shaft/Ferryboat Serenade/Warm Valley/Stompy Jones/Chloe/Bojangles/On The Air/Rumpus In Richmond/Chaser/Sidewalks Of NY Flaming Sword/Never No Lament/Caravan/Clarinet Lament* (2) *Slap Happy/Septa Panorama/Boy Meets Horn/Way Down Yonder In N.O./OOh! Babe, Maybe Someday/Five O'Clock Whistle/Fanfare/Call Of The Canyon/Unidentified Title/All This And Heaven Too/Rockin' In Rhythm/Sophisticated Lady/Cotton Tail/Whispering Grass/Conga Brava/I Never Felt This Way Before/Across The Track Blues/Honeysuckle Rose/Wham/Star Dust/Rose Of The Rio Grande/St. Louis Blues/Warm Valley/God Bless America*

TEO RECORDS (US)

DE 0002 TEO MACERO PRESENTS IMPRESSIONS OF DUKE ELLINGTON : 1- *Fanfare*

TEMPO (AU)

247 DUKE ELLINGTON - THE BIG BANDS - THE CLASSIC TRACKS OF THE 20s & 30s : *Creole Love Call/Black And Tan Fantasy/East St. Louis Toodle-oo/Jubilee Stomp/Hot And Bothered/The Mooche/Saturday Night Function/Ring Dem Bells/Mood Indigo/It Don't Mean A Thing/Slippery Horn/Drop Me Off At Hasriem/In The Shade Of The Old Apple Tree/Daybreak Express/Stompy Jones/Solitude/Clarinet Lament/Echoes Of Harlem/Trumpet In Spades/Caravan/Braggin' In Brass/Prelude To A Kiss/Boy Meets Horn/The Sergeant Was Shy/Tootin' Through The Roof*

248 DUKE ELLINGTON - THE BIG BANDS - THE CLASSIC TRACKS OF THE 40s : *Stormy Weather/Jack The Bear/Ko-Ko/Conga Brava/Concerto For Cootie/Cotton Tail/Never No Lament/Bojangles/Portrait of Bert Williams/Harlem Air Shaft/Rumpus In Richmond/Sepia Panorama/In A Mellotone/Five O'Clock Drag/Warm Valley/Take The "A" Train/Blue Serge/Just A-Settin' & A-Rockin'/I Got It Bad/Chelsea Bridge/Raincheck/Perdido/C-Jam Blues/Main Stem/Things Ain't What They Used To Be*

TKO/MAGNUM MUSIC (E) (The Kruger Organisation, Inc.) (See special report on this elsewhere in this issue)

CECD 023 DUKE ELLINGTON AT THE ZANZIBAR CLUB : *In The Shade Of The Old Apple Tree/Creole Love Call/It Don't Mean A Thing/Harlem Air Shaft/The Kissing Bug/Prelude To A Kiss/Ring Dem Bells/Diminuendo And Crescendo In Blue/Frankie And Johnny*

TKO/SM (EC) (A New Jazz Language Release) (The following set comes in a rectangular tin)

NJL 8001B THE SWING YEARS (3 CD BOX) : (1) 1- *Main Stem* (2) 5- *Midriff* (3) 6- *Hop Skip Jump*

TOKUMA (J)

TKCF-77031 DUKE ELLINGTON ON V-DISC 1945-1948 : *Harlem Air Shaft/Ring Dem Bells/Prelude To A Kiss/In The Shade Of The Old Apple Tree/Sophisticated Lady/On The Sunny Side Of The Street/I Can't Give You Anything But Love/It Don't Mean A Thing/Hollywood Hangover/Unbooted Character/Esquire Swank/Goldern Cress/Sultry Sunset/Main Stem*

TKCF-77057 DUKE ELLINGTON ON V-DISC, VOLUME 2 1943-1947 : *Diminuendo In Blue/Crescendo In Blue/Hop Skip Jump/New York City Blues/Air Conditioned Jungle/Kissing Bug/Creole Love Call/Frankie And Johnny, Pts/ 1-2/Black, Brown And Beige, Pts 1-2*

UNIQUE JAZZ (US) (RKO/UNIQUE JAZZ, INC.) (ON THE CD LABEL APPEARS THE N° 1027)

RKO 1033 DUKE ELLINGTON - LIVE IN 1947 ! AT THE HOLLYWOOD BOWL : *Blutopia/Overture To A Jam Session/The Mooche/Jumpin' Punkins/Ring Dem Bells/MEDLEY : Beale Street Blues-Memphis Blues-St. Louis Blues/The Golden Feather/Golden Cress/Diminuendo In Blue-Transblucancy-Crescendo In Blue*

VERVE (US)

314 549 083-2 JOHN COLTRANE - KEN BURNS JAZZ : 6- *In A Sentimental Mood*

314 549 085-2 COLEMAN HAWKINS - KEN BURNS JAZZ : 19- *Self Portrait Of The Bean*

VERR-01040-2 JAZZ - A FILM BY KEN BURNS (SAMPLER) : 9- *Take The "A" Train*

WARNER MUSIC AUSTRALIA (AU)

3984225652 BEGIN THE BEGUINE : 4- *I'm Beginning To See The Light*

3984225662 JUMPIN' AT THE WOODSIDE : 5- *Caravan* 6- *Mood Indigo*

3984225672 LET'S DANCE : 7- *East St. Louis Toodle-oo* 8- *Perdido*

3984225682 OPUS ONE : 9- *I Let A Song Go Out Of My Heart* 10- *Rockin' In Rhythm*

3984225692 TAKE THE "A" TRAIN : 1- *Take The "A" Train*

3984250742 THE BEST OF BIG BANDS (3 CD SET) : (= 3984225652 + 3984225662 + 3984225672)

3984281312 STRICTLY INSTRUMENTAL (3 CD SET) : (2) 4- *Take The "A" Train*

3984289422 THE FABULOUS FORTIES, VOLUME ONE (4 CD SET) : (1) 18- *Take The "A" Train*

We wish you all a
Merry Christmas and a Happy New Year.
We thank you for your questions, your
answers, your contributions, donations and
support.

Do not forget to read the special message on the last page!

Paying instructions for donations to the Duke Ellington Music Society in the first quarter of 2001.

- USA.** You can send your American dollars (USD) in the form of a check or money order, payable to Charles H. Waters, Jr., 8809 Echo Valley Drive, Houston, Texas 77055-6675. Telephone home: (713) 467-7641; telephone office: (713) 216-8507; telecopy office: (713) 577-5200; E-mail: chwaters@swbell.net
The check or money order should **NOT** be made payable to DEMS, but should be clearly noted (in the space customarily available at the lower left on printed checks) as being for "DEMS."
Do not forget to mention your name!
- Canada.** You can send your Canadian dollars (CAD) in the form of a check, payable to DEMS and send it to Lois K. Moody, 1702-500 Laurier Ave. W., Ottawa, Ontario K1R 5E1. Telephone: (613) 237-3014.
Do not forget to mention your name!
- United Kingdom.** You can send British Pounds (GBP) by giving instructions to your bank to transfer the money to Trustee Savings Bank, Account name: P.J. and D. Caswell, Account number: 23204968, Sort Code: 77-19-01.
Bank address: 12 Mosley Street, Manchester, M2 3AQ
Peter Caswell's address: Lea Hurst, Hurst Mill Lane, Glazebury, Warrington, WA3 5NR,
telephone: 01942 671938. E-mail: petercas@easicom.com
Do not forget to mention: for DEMS and do not forget to mention your name!
- Sweden.** You can transfer your Swedish Crowns (SEK) to the Swedish Postgironumber: 433 27 36-0.
The name and address is: Göran Wallén, Skogstorspsvägen 39, 191 39 Sollentuna, telephone: 08 96 52 34.
E-mail: goran.wallén@cc.sigma.se Do not forget to mention: for DEMS and do not forget to mention your name!
- Denmark.** You can transfer your Danish Crowns (DKK) to Frits Schjøtt, Thorsgade 56, DK-5000 Odense C.
Postal (giro) account 9093915.
If you want to call Frits, this is his number: 65 910 989.
If you pay in a bank or on the mail office it might cost you 6-7 kroner, but if you use your own postal account, the fee is only 3 kroner for each transaction. Do not forget to mention: for DEMS and do not forget to mention your name!
- Belgium.** You can transfer Euro's to J.Hoefsmit's Postal account in Belgium: 000-1704030-31.
You can also use the Fortis Bank, Kerkstraat 1, 2328 Meerle. DEMS-bank-account: 230-0319084-71.
Do not forget to mention your name! My address is on page 1.
- Germany.** You can transfer Euro's to the bank account of Manfred Redelberger at the Hypo Vereinsbank Saarbrücken, Bankleitzahl 590 200 90, Konto Nr 8707189.
Manfred's address is Lilienthalstrasse 18, 66117 Saarbrücken. His home telephone-number: 0681 51598.
E-mail: gmredelberger@handshake.de Do not forget to mention: for DEMS and do not forget to mention your name!
- France.** You can transfer Euro's to Klaus Götting, 105, rue Caulaincourt, 75018 Paris, telephone: 01 42 59 72 63.
E-mail: k.gotting@wanadoo.fr You can do that by sending a French cheque to Klaus or to transfer the money to his bank account at the Credit Commercial de France, account nr: 0050 0640330.
Do not forget to mention: for DEMS and do not forget to mention your name!
- Italy.** You can contact Dott. Giovanni Volonté, who volunteered to collect the donations from our Italian DEMS members.
His address is Via Carducci 32, 20123 Milano, telephone: 805.26.68.
Giovanni would like to receive the money either in cash or in the form of a chèque payable to himself.
Do not forget to mention: for DEMS and do not forget to mention your name!
- Nederland.** Je kunt je Euro's overmaken naar de Rabo-bank, op nummer 15.09.40.033 ten name van J.Hoefsmit, Meerle, België. Vergeet niet je naam te vermelden! Mijn adres staat op pagina 1.
- Any other country.** Put some money in an envelope and send it to J.Hoefsmit, Voort 18b, 2328 Meerle, Belgium.
If you do not want to take the risk, transfer Belgian Franks or Euro's to the Fortis Bank, Kerkstraat 1, 2328 Meerle, Belgium. DEMS-bank-account: 230-0319084-71. The bank's swift address is GEBABEBB08A.
If you do not transfer more than 24.79 Euro's or 1000 Belgian Franks it will be free of charge in Belgium.
If you transfer more than 1000 Belgian Franks it will cost you 0.1% (one pro mille) with a minimum of 150 Belgian Franks (or 3.72 Euro).
If you transfer Belgian Franks or Euro's from your Postal account to J.Hoefsmit's Postal account in Belgium: 000-1704030-31, it will cost you 61 Belgian Franks or 1.51 Euro's in Belgium.
If you transfer Belgian Franks or Euro's from your Bank account to J.Hoefsmit's Postal account in Belgium: 000-1704030-31, it will be free of charge in Belgium.
Do not send us chèques! The costs are outrageous. Do not forget to mention your name!

Your donations for DEMS in 2001

As I explained last year (DEMS 99/5-29) and the year before (DEMS 98/4-21), I only want you to pay your DEMS donation for the first half of the next year (in this case 2001). I give you credit for the second half. The purpose of this arrangement is to free myself and/or my family from having to arrange for the paying back of money to DEMS members in the event of something happening which would make it impossible for me to continue publishing DEMS Bulletins. The worst scenario for you as a member would be to have paid for issues destined never to drop on your doormat. For me the worst scenario would be to have circulated Bulletins, or to have sent cassettes or DESOR correction-sheets to the membership for which I would never be paid.

For this arrangement to work well it is important that all DEMS members whose accounts have a surplus over and above what is necessary can ask for money back whenever they wish. Simply give instructions as to how you wish to receive the money and I will arrange for the transfer to be made to you. Do not send your request for reimbursement to the member in your country who collects DEMS donations each year; your request should be sent directly to DEMS. The money collector in your own country does not keep any record of your account. I alone have this information, so I alone can take care of such refunds.

If on the other hand you prefer not to ask for your money back, it will continue to be used in the future as in the past, for sending you Bulletins (and cassettes or DESOR correction-sheets if you order these). But if something should happen to me in the meantime and while your account is in surplus, please do not expect to have money returned. It is very important for me that I do not leave my family with the burden of reimbursing a large number of small amounts of foreign currency to people all around the world.

Many of you owe me the donation for the second half of 2000 and you may find at the bottom of this page a request to transfer money for a full year (second half of 2000 and first half of 2001).

The donation for the year 2001 is € 15.00.

This covers **three** issues of the bulletin. I have tried in vain to reduce the number of pages in order to stay under the limit of 100 grams. I have decided for the next year to decrease the number of editions to three in order to keep things under control, both time- and money-wise.

To facilitate the bookkeeping in the case of those countries whose currency is not pegged to the euro, I have set, as last year, a fixed exchange rate for the whole of the year 2001. I have deemed € 15.00 (EUR) to be equivalent to US \$ 14.00 (USD), Can \$ 21.60 (CAD), British Pounds £ 10.00 (GBP), Swedish Crowns 136 (SEK), Danish Crowns 118 (DKK) and Swiss Francs 24.00 (CHF).

My request for a donation will be expressed either in euros or in one of these six currencies. A fellow DEMS member within your own country will continue to collect your donation.

Please remember that you are being asked for a donation and not for a subscription. DEMS accepts a number of free subscriptions, and if you cannot afford the donation I ask you for, please let me know. In the last analysis, the only absolute condition for being a member is that you are interested enough to read the Bulletin. DEMS is not a money-making concern. Any financial surpluses are spent in the support of Ducal activities.

At the bottom of this page you will find your Balance Report, expressed in euros, and if this is appropriate, a request to send us a donation which will be sufficient to cover the first half year (next one and a half Bulletins as explained above). Instructions for making your payment to DEMS are printed on page 31.

I do not give you a complete survey of how your donation was spent over the last year. If you want one, please let me know. I will prepare it for you as soon as possible.

Your payment should be made *before* 1 April 2001. This is essential since I do not want to put our money-collecting member in your country to more trouble than necessary. So it is most important that she/he receives your money by 1 April. Once your payment has been received you will have credit during the whole year 2001, not only for the Bulletins but also for buying DEMS cassettes and DESOR correction-sheets. Next December (2001) you will be asked to settle your account once again. If you propose to order many cassettes or DESOR correction-sheets, I trust you will send extra money in advance. You should send extra payments to the money collecting member in your own country at the same time as you send her/him your donation. Do this in one single payment, before 1 April, please! Do not pay after 1 April.

Please remember that you have the address of the money collector in your own country *only* for the purpose of dealing with your donation and the money transfer as such. Bear in mind that all other questions should be addressed directly to DEMS in Belgium.

Dear Bjorn Andresen,

Your DEMS deposit is € -128.35 negative. Please send us 135.85 Euro, following the instructions on page 31 of this Bulletin. That will be enough for the first half of 2001.

Sjef Hoefsmit