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Sad NEWS

Helen Oakley Dance

February 15, 1913 – May 27, 2001

DEMS 01/2-1

It is with much sadness that we of the Ellington community make yet another goodbye; this time to an especially treasured member, Helen Dance.

My wife and I first met Helen and Stanley in the early 1960's and over the years our friendship grew. We always found Helen to be warm, caring, exceptionally bright and knowledgeable in not only the area of music but in other areas as well. Although we lived on Long Island and the Dance's in Rowayton, Connecticut we made periodic visits to each other's homes. In 1978 they moved to Vista, California. On our visits to California we always included a day trip to Vista for a brief but joyful reunion with Helen and Stanley at their lovely home on the ridge of a mountain with a spectacular view. These visits were few and far between. The last time I saw both of them was at the 1996 Toronto conference. They both appeared weary but were invigorated to be surrounded by so many good friends.

Helen was a remarkable woman and I would like to share with fellow DEMS members some of the many highlights of her life, some which are new to me through the obituary by her son Francis. She was born into an affluent family on February 15th, 1913 in Toronto. Following an excellent education, her musical involvement began with the 1933 Ellington concert in London. Later, with her family's approval, she moved to the United States to pursue a career as a jazz singer and she met Ellington again when he appeared at the Fox theatre in Detroit. In 1934 she moved to Chicago where she was greatly involved with many jazz activities such as founding the Chicago Rhythm Club; contributing to Down Beat magazine (1934-1941); and organizing Monday night concerts. Her first produced recording session was with the Paul Mares band in 1934. Sunday jazz concerts followed at the Congress Hotel. While there she brought together the Benny Goodman Trio, pioneering interracial collaborations with Teddy Wilson on piano. By 1937 she joined forces with Irving Mills offices in New York and subsequently was involved with the historic Master/Variety recording sessions. The Ellington small group recordings were left completely in her own hands.

There is a famous picture of the jam session in 1937 where Duke performed with Artie Shaw and Chick Webb. A photograph of the attending crowd shows a tall thin man in the background, namely one Stanley Dance, who was on his first visit to the United States. Through 1942 she worked in public relations organizing many performances by many famous groups including Chick Webb and Ella Fitzgerald; Red Norvo & Mildred Bailey; and the Bob Crosby band. She worked closely with John Hammond in the production of the *Spirituals To Swing Concert* and Benny Goodman's famous 1938 concert as well. Her early efforts at this time included her contributions to *Jazz Hot*, *Tempo*, and *Swing* magazines. In the early 1940s she had many occasions to attend Ellington's frequent recording sessions. After a distinguished career in the United States Army (WAC) where she was assigned to the OSS, she re-established herself in New York. While there, her future husband, Stanley Dance, made the trip to see her and to propose marriage. The marriage took place on January

30th, 1947 in England where the couple settled down. They were blessed with four children. Many happy times and events took place in those very wonderful years with outstanding contributions to various magazines and concerts in both London and Paris. England was left behind when they moved to the States in 1959. Some of the highlights of these years included Ellington's 70th birthday at the White House; Stanley's taking over as Earl Hines manager; and Helen handling the Hodges/Hines music publishing company called HICUE. Helen continued her career as both a dutiful wife and mother as well as helping Stanley in his writing; and conducting interviews for both Smithsonian and Rutgers University.

After meeting with blues artist T-Bone Walker in 1971 she completed her book *Stormy Monday, The T-Bone Walker Story*. This literary effort saw her induction into the Blues Hall Of Fame in 2001. She and Stanley were guest speakers on Jazz cruises. Stanley continued on as a contributor to *Jazz Times*, and Helen wrote liner notes for Sony (Columbia) and Mosaic Records. After Stanley's death on February 23rd, 1999, Helen relocated to Silverado Senior Center in Escondido, California so she could be close to her daughter Maria. On May 27th, 2001, Helen Oakley Dance past on in the presence of her four children. She was 88 years old. Helen is buried next to her husband at Mission San Luis Rey in Oceanside, California.

(Jerry Valburn)

Anita Moore

DEMS 01/2-2/1

The few recordings of her with Duke barely give a glimpse of her immense talent. She has one issued tune on The Eastbourne Concert (1Dec73, RCA) and several on the MalmÃ¶ Concert (25oct73, Caprice) and she is heard on the unissued American premiÃ¨re performance of the third Sacred Concert.

I had the pleasure of meeting her after a concert at Georgetown University in January 1974. I had the delight of renewing the acquaintance around 1981 when she came to D.C. with the Broadway musical "Sophisticated Ladies". Anita was the understudy to Phyllis Hyman in the lead role.

The local jazz club "The One Step Down" engaged her for a weekend gig that I will never forget. The cast of the show including Gregory Hines came over for the last set. Mercer Ellington sat next to me at the bar. Anita filled the room with her fabulous voice and vibrant personality. A beautiful woman, Anita had a deep, rich voice and could scat in a low register. She had the audience in the palm of her hand. It seems like after her work in "Sophisticated Ladies" she became pretty obscure. It turns out that Anita traded the limelight for the chance to be close to family in Houston, and took care of her ailing mother.

Anita Moore has left us too soon.

Sadly,

Ken Steiner

Anita Gwendolyn Moore, born August 9, 1949, died April 28, 2001 of congestive heart failure, said her sister, Franchon Moore, her only survivor, who lives in Houston. Anita had been in a coma since November 28.

Ken Rattenbury

DEMS 01/2-2/2

Although he would expect to be thought of first as a trumpet player, Ken Rattenbury will probably be best regarded for his extraordinary book "Duke Ellington - Jazz Composer" (Yale University Press 1990). This was a uniquely detailed examination of the early years of Ellington's music and it included analyses of transcriptions that Rattenbury had made from Ellington's original recordings. The work had been done originally as a thesis for the Master of Arts degree that he acquired in 1984. Ellington would not have favoured such analysis, likening a piece of music to a beautiful flower. "If you dissect the petals, the stamen, the leaves and so on, you may learn more about the parts. But you don't have the beautiful flower any more." Through his deeply felt admiration and by his meticulous research Rattenbury had produced an imposing Ellingtonian compost heap.

Rattenbury had been an island of good taste and musicianship in the midst of the crude Trad boom of the Fifties. On trumpet, he led a skilful small group playing what was later to become known as Mainstream jazz on BBC radio from Birmingham. His band didn't have the sophistication of Kenny Baker's Dozen, which was then beginning a long and successful series from London, but it was unique in holding its head above water in the provinces.

Few people had as long a career in the music as Rattenbury. "I joined my first jazz band on piano in the wilds of South Lincolnshire in 1933," he wrote in a letter. "We featured all of the Bessie Smith records, almost verbatim copies, as I recall. I wonder though, just how it sounded. It was the start of a lifelong affair with jazz." He learned to play the trumpet in the late Thirties and consolidated his technique in the Army Big Band when he began his six years of service in 1940. Posted overseas, he formed his own quintet and when he was demobbed metamorphosed easily onto the Midlands jazz scene. His quartet was the resident band at the Midlands Jazz Club from 1949 on, and he led his own sextet, making early appearances on television in 1952. He arranged for many local bands and wrote lengthy works for a variety of jazz groups. He was forced to concentrate on this side of his career in 1978 when dental problems made him give up the trumpet for eight years. He began playing again in 1986 and continued late into the Nineties when ill health forced him to give up once more. His biography "Jazz Journey 1925-94" was published in 1995. He wrote articles and reviewed albums for jazz magazines. His

generous nature made it impossible for him to be critical of other musicians and it was thus impossible to deduce the quality of any recordings from his reviews.

His wife Elsie died in 1993.

Steve Voce

Ken Rattenbury, trumpeter, pianist, bandleader, composer: born Spilsby, Lincolnshire 10 September 1920, died Walsall, 9 April 2001. This obituary was first published in the Independent.

Al Hibbler

DEMS 01/2-2/3

Over the years, Duke Ellington hired more than 30 vocalists to sing with his bands. Al Hibbler, a rich-toned baritone whose over-stated style was full of idiosyncrasies, was undoubtedly the best of the men. Blind from birth, he formed a special relationship with Ellington during his eight years with the band. "He has ears that see," said Ellington.

"He'd guide me out to the mike from the wings by talking. I'd walk straight to his voice. I'm the straightest walker you'd ever see, and I never used a cane," said Hibbler. "When it was time for me to come off, Duke would talk from the wings, and I'd follow his voice again. When we walked in the street, he'd put his shoulder to mine every so often, and I'd follow again. That way a lot of people never knew that I was blind." Ellington was not always able to protect his protégé, however. On one occasion whilst the band was playing onstage at the San Francisco Opera House, Hibbler stepped outside the stage door for some air. The band heard his screams and when the musicians rushed out found that someone had sneaked up to him, squashed out a cigarette in his face, and run off.

It's not quite clear whether it was pianist Mary Lou Williams or trumpeter Ray Nance who first brought Hibbler to Ellington's attention. At the time, in 1943, Ellington already had four girl vocalists and certainly didn't need another. "A smart business mind would never have considered it," said Ellington. "But the first time I heard him I told him 'You're working for me.' He learned song after song, and soon he was our major asset."

"I liked Hibbler with Duke," said Quincy Jones. "He had the same sound as Harry Carney's baritone sax in the band - that coarseness, the deep-rooted earthiness and warmth."

"I learned a lot from Hibbler," said Ellington. "I learned about senses neither he nor I ever thought we had. He had so many sounds that even without words he could tell of fantasy beyond fantasy. Frank Sinatra calls Hibbler and Ray Charles his two ace pilots."

When Sinatra established his Reprise record company in 1961 Hibbler was one of the first solo artists he recorded.

Hibbler had perfect pitch and demonstrated it to me once as we walked along Liverpool's Lime Street when he called out the notes in the cries of circling seagulls. He was proud of his unsighted abilities, and when someone asked him if he would ever want to see, answered "No, I want to see the world as I see it in my mind and not see it like it actually is."

In 1972, Hibbler made an album with another fiercely independent blind musician, the multi-instrumentalist Rahsaan Roland Kirk. Kirk used to insist on choosing his own postcards and then dictating the message to his wife. I have a card from Tokyo congratulating me on being a big girl now that I am three and another from Paris showing the Duke of Wellington examining the corpse of Napoleon. Playing three reed instruments simultaneously to accompany Hibbler, Kirk sounded like the entire Ellington band.

Hibbler studied voice at the Conservatory for the Blind in Little Rock. After working with local bands he was granted an audition with the Ellington band in 1935 but turned up drunk and didn't get the job. He returned to working with local bands until he joined the one led by Jay McShann in 1942.

"It was a gas to have Hibbler on the stand," remembers McShann. "He was outgoing and he loved people."

In May 1943, eight years after the disastrous audition, he finally joined Ellington. Never a jazz singer, he recorded a string of hits with Ellington that included *Don't You Know I Care?*, *I'm Just A Lucky So And So*, and *I Ain't Got Nothin' But The Blues*. In 1947 he sang the opening part of Ellington's "Liberian Suite", *I Like The Sunrise* which turned out to be one of his best recordings. That same year he recorded two instrumentals that Ellington had written in 1940 now with added lyrics and retitled *Don't Get Around Much Any More* and *Do Nothin' till You Hear from Me*.

"Duke's tenor player taught me a lot about singing," Hibbler said. "I would sit beside him and he'd take that horn and blow low notes right in my ear. 'Get down there, way down,' he'd say."

Whilst with Ellington Hibbler won the Esquire New Star Award and the Downbeat Award for Best Band Vocalist.

In 1950 when Mercer Ellington, Duke's much less talented son, formed his own band. Duke gave him Hibbler to be his singer and that year Hibbler had a hit when he recorded *White Christmas* with Mercer. Frightened that Mercer was doing too well, Duke snatched the singer back. But the long association ended unhappily in September 1951 with a squabble over whether Hibbler, who had taken a job as a solo at the Hurricane Club in Boston where Duke had first heard him, was allowed to freelance. Ellington was furious. "How dare you sing without me? Who d'you think you are? Billy Eckstine? Frank Sinatra?" Hibbler's reply was imaginatively obscene.

He took off on a successful solo career which included recordings with Count Basie, Johnny Hodges, Gerald Wilson and his records under his own name figured highly in the charts. The million-seller *Unchained Melody* (1955) went to fifth in the Hit Parade and four other songs of him won places in the US Top 30. In all he made 18 albums under his own name between 1952 and 1982.

Steve Voce

Albert Hibbler, singer: born Little Rock, Arkansas 16 August 1915; married; died Chicago, 24 April 2001. This obituary was first published in the Independent.

The following remarks are taken from Al Hibbler's biographical notes, about 20 pages.

Al was not blind from birth. The wrong eye medication was used when he was an infant.

It was Ray Nance who first brought Hibbler to Ellington's attention. Al joined Ellington on 15Apr43.

In 1943, Al married Laura Lovely. She left him in 1947. About the time that *Unchained Melody* hit the charts (1955), he was married to Jeanette? at which time they purchased a home in Teaneck, NY.

I met Al in 1971. Jeanette had left him. Al still lived in Teaneck with a teacher named Cetire. One Christmas, while Al was visiting his mother in Chicago, his house burned down. Cetire and the dog died in the fire. The house was re-built, sold and Al moved in with his sister in Chicago.

Jane Vollmer

According to interviews Phil Schaap had with Al Hibbler on WKCR, Duke saw Al sing when Al was in the school he attended in Little Rock. This was in the late 1930's, even before Herb Jeffries was hired.

Richard Ehrenzeller

Mark Tucker Memorial Fund at CBMR

DEMS 01/2-3/1

Carol Ola, the wife of recently deceased Mark Tucker, has established a memorial fund in his name at the Center for Black Music Research to benefit the CBMR Library and Archives. The funds will be used to purchase materials in subject areas in which Mark had particular interest.

Mark's professional colleagues and friends will sorely miss him; but through his writings we will all continue to benefit from his insights into and understanding of jazz.

Contributions to honor Mark may be sent to the

Mark Tucker Memorial Fund,
Center for Black Music Research,
Columbia College,
600 S. Michigan Avenue,
Chicago, IL 60605-1996
U.S.A.

(Taken from CBMR Digest Spring 2001.)

Tape collectors

DEMS 01/2-3/2

Lance Travis would like to find a tape collector who is willing to copy some unissued Ellington audio recordings for him. He will certainly pay for all the costs incurred.

Lance Travis,
P.O. Box 60,
2743, Rooigrond,
South Africa.

Tel and Fax: +27-18-3815581.

E-mail: ktravis@mweb.co.za

The Benny Aasland Collection

DEMS 01/2-3/3

On April 27th, it was exactly five years since Benny left us and his Ellington Collection. As you may understand, I have been very uncertain about what to do with these things to which Benny devoted all his life. It has to be preserved.

I now have decided to donate the whole Collection to *Svenska Visarkivets Jazzavdelning in Stockholm*. (The Jazz department of the Swedish Song Archives).

The head of this institution is the Senior Archivist Mr Jens Lindgren, who will catalogue the items in order to improve ease of access.

I am convinced that my decision is right. I just had to get this carried out in my lifetime.

The post address of the archive is:

Svenska Visarkivet, Jazzavdelningen
Norr tullsgatan 6

Box 163 26
SE-103 26, Stockholm
Sweden.
Birgit Å...slund

The Irving Jacobs Collection

DEMS 01/2-3/4

See DEMS 00/1-2 (or 00/1-26/2)

The sale was quite a success, and pleased a number of Ellington collectors who continue to collect Long Players. There is however a residue of several hundred albums.

I never provided any listing of the collection, but merely invited collectors to submit their "wants." The remaining albums are being handled by Mr. Ken Swerilas <KSMOVIES@HOME.COM> If you care to mention this in the Bulletin, I'd surely appreciate it.

Irv Jacobs**

We suggest that people without access to Internet should write to

Irv Jacobs,
3542 Nile Street,
San Diego, CA 92104-3817
U.S.A.
DEMS**



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An open letter to Ms. Sylvia Miller,

Publisher, Routledge, (An imprint of the Taylor and Francis Group) 29 West 35th Street, New York, NY 10001

DEMS 01/2-4

Dear Ms. Miller,

A. H. Lawrence's "Duke Ellington and His World," just released on the imprint of your press, purports to be a scholarly biography. With its handsome cover and binding, high-quality paper, deckle-edged pages and excellent reproductions of vintage photographs, it is an exquisitely mounted presentation. The contents, however, are a different matter.

I deeply regret to inform you that the manuscript as published is, in my expert opinion as a respected Ellington researcher and scholar of long standing, so catastrophically compromised by Lawrence's flagrant plagiarisms, lack of knowledge and understanding of his subject, numerous errors, fabrications and questionable judgment as to constitute a harmful and egregious offense to the reputation of Duke Ellington and his family, and to pose a potential public relations debacle for you and your company. I take no pleasure in drafting this letter; there were certainly better things I could have done this week than hurl this book metaphorically against the wall time and again, but my special knowledge of Ellington's history and profound love and respect for his legacy oblige me to advise you of what a shocking and irresponsible work it is.

A. Some examples of plagiarism

1a. From Klaus Stratemann, "Duke Ellington: Day by Day and Film by Film," p146:

The last Master Records release would come on July 16, 1937, and the last Variety release on October 15, 1937... In the November 1937 issue of *Down Beat*, John Hammond explained the reasons behind the labels' demise: "A new record venture actually requires an enormous amount of capital, as well as recording originality, an aggressive sales force, and a couple of really big artists appealing both to the retail and automatic nickel phonograph trade. Mills was forced to depend on the sales organization of the American-Brunswick-Columbia combination for sales, which was having a difficult enough time selling its own competing Brunswick and Vocalion lines in a field where there is unheard of competition already from the two RCA-Victor and the highly potent Decca product. Outside of the Raymond Scott unit, Mills introduced no new bands to the trade with sufficient originality to appeal to record buyers, and of his own artists only Duke Ellington has much of a record following and Duke's is so expensive a band that it is often difficult to clear expenses with him on discs.

It was the failure to find an outlet in Europe for the records that caused the abandonment of the project..." On October 22, 1937, Mills and the American Record Company put into effect a new agreement whereby the Master and Variety labels were withdrawn from the market. (Var: 20.10.37p48)

1b. From A.H. Lawrence, "Duke Ellington and His World," p267:

In late October 1937, Mills's venture with the Master and Variety labels came to an end as a result of bad luck and poor management. A new recording company requires a substantial amount of upfront capital. And it also needs an aggressive sales force, in addition to well-known artists who would appeal to the retail and jukebox trades. Mills was forced to depend on the sales organization of the American-Brunswick-Columbia combination for marketing. But they were having difficulty selling their own competing Brunswick and Vocalion recordings in a field already populated by RCA Victor and Decca. With the exception of the Raymond Scott band, Mills introduced no new bands with sufficient originality to appeal to record buyers. Of Mills's own artists, Ellington's band was the only one that had a

following, but the Ellington band was so expensive to record, Mills was lucky to break even recording it.

When he was unable to find an outlet in Europe for the recordings, Mills finally abandoned the project in 1939. The Variety and Master labels were withdrawn from the market.

2a. From Klaus Stratemann, op. cit., p6:

This new system was available in combination of sound-on-disc and sound-on-film, or either of the two alone. In conjunction with its new low cost equipment, apparently, RCA Photophone began to market soundtrack discs of its films ... Quality of soundtracks reproduced from sound-on-disc equipment was necessarily lower than that coming from sound-on-film, because the discs were a secondary product: The transfer to disc took place after the picture was recorded and edited on film.

2b. From A.H. Lawrence, op. cit., p149:

This new system was capable of recording sound-on-disc and sound-on-film or either of the two alone, allowing the company to market sound-track discs of its films. The quality of the sound-on-disc was necessarily lower than that coming from film because the discs were a secondary product. The transfer to disc took place after the picture was recorded and edited on film.

3a. From Klaus Stratemann, op. cit., pp277, 286:

In switching over to Musicraft, one of the foremost of the war-born independents, Ellington joined ranks with Artie Shaw, Teddy Wilson, Sarah Vaughan, Kitty Kallen and others. His contract was for three years, with a guaranteed return of \$75,000 for 34 sides, plus a separate arrangement for the production of a minimum of two albums annually. From these albums he was to draw a separate royalty at the rate of 6% of the purchase price, which was estimated to bring his annual income from the contract into the neighborhood of \$100,000 (Var: 22.5.46; 5.6.46p58)...

These sessions [on June 9 & 10, 1947] coincided with the announcement that Ellington had severed his recording contract with Musicraft Records. The company had gone into a financial spin not long after Ellington joined its roster in May of the previous year, had at various times been on the verge of bankruptcy. After numerous takeover talks and months of salvaging attempts, Musicraft was now receiving fresh financial backing and a new executive setup. Ellington could have hampered Musicraft's reorganization plans severely by insisting on the full terms of its contract.

He had received \$45,000 from the firm so far and in the Fall could have laid claim to approximately \$80,000 more by simply declaring himself ready to cut additional masters.

He chose to settle the contract for \$25,000 instead, thus avoiding the risk that the original agreement might leave him shortchanged, and freeing himself for deals elsewhere.

3b. From A.H. Lawrence, op. cit., p334:

In May 1946, Ellington signed a contract with Musicraft Records. This company was one of the new, postwar independents, striving for recognition. It had already signed Artie Shaw, Teddy Wilson, and the singers Kitty Kallen and Sarah Vaughan, among others. The label's president, Oliver Sabin, eager to sign Ellington, offered him a contract for three years. Guaranteed was a return of \$75,000 for thirty- four sides, plus a separate arrangement for the production of two albums annually. For these albums he was to draw a separate royalty at the rate of 6 percent of the purchase price, which was estimated to bring his income from the contract to the neighborhood of \$100,000.

By June of 1947, however, Ellington had severed his contract with Musicraft. The company had begun to have financial problems shortly after he joined them. A new management team was brought on, and the finances improved. Ellington could have thrown a monkey wrench into the reorganization by insisting on the full terms of his contract. He had received \$45,000 from the firm already, and could lay claim to \$80,000 by simply declaring himself ready to make more recordings. Instead, he chose to take a \$25,000 buyout, freeing himself to look elsewhere.

[Note from Lasker: Lawrence devotes some length to Ellington's contract with Musicraft Records â€" but doesn't mention any of Ellington's Musicraft records.]

4a. From Klaus Stratemann, op. cit., p442:

The morning of February 9, [1961], Ray Nance, Willie Cook, Fats Ford, and Paul Gonsalves were arrested at the apartment they were sharing and taken into police custody "for violation of the Uniform Narcotic Drugs Act of the State of Nevada". All four were put free on \$2,500 bond posted by Ellington, but Paul Gonsalves and Ray Nance were eventually brought to trial in the fall. Whereas the former was let off on probation, Nance â€" who had received a suspended sentence on similar charges in New York in 1956 â€" was sentenced to a sixty-day prison term, which he would serve at Las Vegas' Paul County Jail in November and December of the year (Downbeat: 7.12.61). The incident caused Ellington and his band to be blacklisted in Las Vegas for a number of years...

4b. From A.H. Lawrence, op. cit., p356:

One morning, Ray Nance, Willie Cook, Fats Ford and Paul Gonsalves were arrested at the apartment they were sharing, taken into custody by the police, and charged with narcotics violation. All four were released on \$2,500 bail, provided by Ellington. Gonsalves and Nance were eventually brought to trial in the fall. Whereas Gonsalves was let off on probation, Nance â€" who had received a suspended sentence for a similar violation in New York City a few years earlier â€" was handed a sixty-day prison term to be served at the Las Vegas county jail. The incident caused Ellington to be blacklisted in Las Vegas for several years.

5a. From John Chilton's "Who's Who of Jazz" (Fourth Edition) (A work not cited in Lawrence's bibliography), p137:

Jenkins, Freddy (trumpet). Born New York City, 10th October 1906. Died: Texas, 1978. Switched to playing left-handed whilst in his early teens. [Note from Lasker: Jenkins' right hand was either deformed or crippled.] Taught by Lt. Eugene Mikell and played regularly in the 369th Regiment Cadet Band. Went to Wilberforce University in the early 1920s, played briefly with Edgar Hayes' Blue Grass Buddies, then regularly with Horace Henderson's Collegians from 1924 until 1928. Joined Duke Ellington in 1928...

5b. From A.H. Lawrence, op. cit., p137:

Jenkins was born in New York City and he was already playing the trumpet when he joined the 369th Regiment Cadet Band, led by the legendary Lt. Eugene Mikell, Jr. Surprisingly, Mikell, a first-rate musician and teacher and stickler for visual presentation, allowed Jenkins to continue playing his instrument with his left hand, as he had learned it. When Jenkins finished high school, he was admitted into the music program at Ohio's Wilberforce University, along with another New York musician, Benny Carter.

[Note from Lasker: Benny Carter's supposed attendance at Wilberforce University's School of Divinity (not its music school), though mentioned in a number of books is a myth; it was finally laid to rest in Berger, Berger and Patrick's biography of Carter.]

At Wilberforce, Jenkins joined Edgar Hayes's band, the Blue Grass Buddies. He was with them less than a year when, in 1924, at Carter's urging, Horace Henderson, Fletcher's younger brother, offered Jenkins a chair in his band, the Collegians. He remained with them until joining Ellington.

6a. From John Chilton, op. cit., p358:

Williams, 'Cootie' Charles Melvin (trumpet). Born: Mobile Alabama, 14th July 1910. Raised by an aunt after his mother (a pianiste) had died when Cootie was eight years old. Played in school band on trombone, tuba, and drums. Taught himself to play trumpet, then lessons from Charles Lipskin, began to do local gigs with Holman's Jazz Band and Johnny Pope's Band. At 14 did one summer tour with Young Family Band (with Lester and Lee). Moved to Pensacola, Florida (in company of Edmond Hall) and joined band led by Eagle Eye Shields, subsequently joined Alonzo Ross De Luxe Syncopators in 1926. Except for brief absence, worked with Alonzo Ross all through 1927; with the band to New York in spring of 1928, left after two weeks in New York.

6b. From A.H. Lawrence, op. cit., p139:

Williams was born in Mobile, Alabama, and raised by an aunt after his mother, a pianist, died when he was eight. He played in the school band and learned the trombone, tuba, and drums. He subsequently learned the trumpet and began working around town with Holman's Jazz Band and Johnny Pope's Band. When he was fourteen, he did a summer tour with the Young Family Band (with Lester and his brother Lee). Williams then moved to Pensacola, Florida, and joined the band of Eagle Eye Shields. His musicianship caught the ear of Alonzo Ross, and in 1927 he joined the Deluxe Syncopators on a tour that would eventually bring him to New York in the spring of 1928. After two weeks' work, ...

7a. From John Chilton, op. cit., pp102-3:

Edwards, 'Bass' Henry (tuba/string bass). Born: Atlanta, Georgia, 22nd February 1898; died: New York, 22nd August 1965. At 14 began playing in local Odd Fellows' Band, subsequently studied music at Morris Brown and Morehouse Colleges in Atlanta. During World War I played in U.S. Army Bands, including spell with Lt. J. Tim Brymn's 350th F.A. Band. From 1919 played in Philadelphia with various concert orchestras and with Madam I. O. Keene Dance Orchestra (1919-20). With Charlie Taylor Orchestra in Philadelphia and Atlantic City (1921-3), then joined Sam Wooding (1923). With Charlie Johnson (1923-5), then during 1925 joined Duke Ellington...

7b. From A.H. Lawrence, op. cit., p59:

Henry "Bass" Edwards began playing tuba in his native Atlanta at age fourteen in a band sponsored by the local Odd Fellows Hall. He went on to major in music at Atlanta University and played in the 305th Artillery Band during World War I. Moving to Philadelphia after the war, he played in several concert orchestras, as well as in Madame I. O. Keenes's Dance orchestra. He joined the Charlie Taylor band in 1921, and remained with it until 1923, when he was summoned to Atlantic City by Sam Wooding.

While in Atlantic City, Edwards caught the eye of Charlie Johnson, who brought him to Harlem that fall, when his band opened at Small's Paradise. When Edwards joined Ellington, ...

[Note from Lasker: Johnson's orchestra opened at Small's Paradise not in 1923 but on October 22, 1925. Note how corrupted Chilton's entry has become in Lawrence's 'rewrite.']

B. Some examples of mistakes that cumulatively suggest Lawrence lacks deep knowledge and understanding of his subject

1. False claims:

- a. Woodrow Wilson segregated Washington in 1912 (he became U.S. President the following year) (pp7, 58);
- b. the Broadway musical "Showgirl" was "a victim of the Depression" when it closed on October 5, 1929 (thus several weeks before the stock market crashed) (p410);
- c. Armand J. Piron led a New York-based band (he was a famous New Orleans bandleader) (p106);
- d. the Spike Hughes orchestra that recorded "Misty Morning" in 1931 was black (it was white "and British") (p255);

e. Mills reorganized his publishing company as Melrose Music (Melrose Brothers Music was a famous Chicago-based firm unconnected to Mills) (p76).

2. Misspelled names:

- a. "Norman Grantz" (rectÃ© Granz; he was the most successful and famous impresario in jazz in the 1950s and 1960s, the sponsor of "Jazz at the Philharmonic" series of concerts, also the founder of Norgran, Clef, Verve and Pablo Records) (pp339, 340, 351, 484);
- b. "Harry Resor" (rectÃ© Reser) (p66);
- c. "Don Redmond" (rectÃ© Redman) (pp294; 316);
- d. "Louis Bellson" (he famously prefers Louie) (pp365, 399, 423);
- e. "Arthur Whetsol" (rectÃ© Whetsel) (many places in book).

3. Misidentification of soloists on records:

- a. Miley is noted as soloist on the Victor version of "The Mooche" (actually it's Whetsel) (p137);
- b. Baby Cox is identified as the vocalist on "No Papa No" (of which two takes were made, one with vocalist Ozie Ware, the other non-vocal) (p137);
- c. and d. Ivie Anderson is identified as the vocalist on "You Can't Run Away from Love Tonight" and the Columbia version of "I Never Felt this Way Before" (these are non-vocal tracks) (pp262, 285);
- e. Shorty Baker is identified as the trumpet soloist on "Stepping into Swing Society" (there is no trumpet solo on this side made in 1938) (Baker joined the band in 1942) (p269);
- f. Marie Bryant identified as the vocalist on "Bli-Blip" (vocal is by Ray Nance, a man) (p305);
- g. Jimmy Harrison is identified as the vocalist on "If You Can't Hold the Man You Love" (it's actually Sonny Greer, who's correctly identified by Lawrence as being the vocalist on the date's other side; while he offers no comment to as Harrison's alleged vocal effort, he notes that Greer's "leaves a lot to be desired") (p64).

4. Misattribution of composer's credits:

- a. the text notes the composers of "Mood Indigo" as Ellington and Mills (credited co-composer Bigard isn't mentioned here â€ though the correct credit is found on the sheet music cover, reproduced in the second picture section) (p165);
- b. he contends that "Take the 'A' Train" was composed by Strayhorn - but Ellington then added his name (Ellington never took credit for 'A' Train; the sheet music cover with the correct credit is reproduced in the second picture section) (p302);
- c. Strayhorn is shown as composer of "Main Stem" (it was written by Ellington) (p310);
- d. We learn that "Ellington was at Yankee Stadium the night his friend [Joe Louis] was defeated. Inspired by the event, he composed 'It Was a Sad Night in Harlem'" (it was composed by Helmy Kresa) (p252);
- e. Ellington is shown as composer of "Jungle Jamboree" (actually composed by Razaf, Waller and Brooks) (p117).

5. Sweeping declarations that turn out to be wrong:

- a. "Tizol had been contributing arrangements since his arrival in 1929..." (While Tizol did music copying from Duke's scores, and from 1935 occasional composing, he was never an arranger) (p262);
- b. "Saddest Tale" is, according to Lawrence, Ellington's only vocal on record (p236), yet he identifies Ellington's voice as being on "It's Gonna Be a Cold, Cold Winter" (p47) (the voice Lawrence thinks is Ellington's on the latter title is actually Jo Trent's; Ellington recorded other vocals/narrations, e.g. "Monologue," "A Drum Is a Woman" and "Moon Maiden");
- c. "'Reminiscing in Tempo' was Ellington's only significant work of 1935" (in which year he also wrote and recorded "In a Sentimental Mood," which became a hit and a standard) (p249);
- d. "The [1936] recording of 'Echoes of Harlem,' backed by 'Clarinet Lament' provided Ellington with his first instrumental hit recording since 'Mood Indigo' had been released in early 1931" (The OKeh version of "Mood Indigo" was released on December 10, 1930, the Brunswick version the following day; notable instrumental hits between these two: 1933's "Sophisticated Lady"/"Stormy Weather" [a "best seller," Lawrence notes on page 191] and 1934's "Solitude"/"Moon Glow") (p255);
- e. "'Jeep's Blues' ... was the first of many best sellers Ellington's small groups released" (it was actually Bigard's small group release of "Caravan"/"Stompy Jones") (p268);
- f. "'I Let a Song Go out of My Heart' was the first time the band recorded a fadeout ending..." (it was probably "Showboat Shuffle.") (p270).

6. Revival of apocryphal stories debunked in recent years by actual scholars:

- a. the alleged Victor session of October 18, 1923 (which never happened) (pp26, 43);
- b. Whetsel left the band in 1923, to return to Howard University (which he never attended) (p38) [this is contradicted on Lawrence's p122, which volunteers yet another explanation, one new to me];
- c. Ellington is pianist on the Hotsy Totsy Boys recording session of June 8, 1925 (the pianist is actually Jimmy McHugh, the date May 14, 1925) (pp60, 61, 77);
- d. Harry Carney joined the band in 1926 (his first job with Ellington actually came on 6/20/27) (pp70, 89);
- e. Ellington recorded with Zaidee Jackson for Gennett in 1926 (it didn't happen);
- f. the corporate partnership with Mills, Duke Ellington, Inc., dates to 1926 (the certificate of incorporation was signed on 12/23/29 and

recorded with the New York County Clerk's office on 1/15/30) (p79-80);

g. Duke Ellington replaced Rudy Jackson over "Creole Love Call," a song Ellington recorded based on a theme contributed by Jackson that turned out to have been lifted without attribution from a song written by King Oliver, who was suing Ellington and Mills (while the theme did derive from a song by Oliver, Jackson left at the end of 1927, long before any fallout from Ellington's Victor record of "Creole Love Call," which was released on 2/3/28; Oliver's letter of complaint, dated 4/30/28, was directed to Victor Records; I have no knowledge of any law suit in this connection) (p127).

7. Erroneous captions encountered (just in the last five pages of the first photo section):

- a. Of those in the photo captioned "The Washingtonians at Orchard Beach," the second man cannot be Rudy Jackson (who joined a year later) – I am unsure of his identity as well as those identified as Glascoe and Sampson;
- b. "Performing at the Cotton Club," is from the film "Black and Tan," photographed at RCA Photophone's Gramercy Studios in August 1929;
- c. "The band in characteristic jungle setting" is a publicity still for Republic Pictures' "The Hit Parade," filmed in N. Hollywood, California in February 1937;
- d. "The full orchestra, September 3, 1931" is a photograph from 1929;
- e. "In rehearsal, c. 1944-45" was taken at RCA Victor's New York studio when the band recorded excerpts from "Black, Brown and Beige"; "Ben Webster" and "Harry Carney" are actually Otto Hardwick and Al Sears;
- f. "Film still from Cabin in the Sky, January 15, 1943," was actually taken in September 1942;
- g. "Film still from Reveille with Beverly, January 23, 1945," was actually taken October 8, 1942.

C. Erroneous Dates

I can't tell you the exact number of erroneous dates contained in the text, because I stopped counting at 80. Some stunners: On the first page of his introduction, we read that Lawrence first met Ellington at the Roxy Theater in August 1944 (Ellington's Roxy engagement was July 12-31); that four years earlier he "first heard [Ellington's] 1926 recording of the 'Black & Tan Fantasy,' complete with the tuba underpinning of 'Bass' Edwards." (The recording in question actually dates from 1927, the correct title is "Black and Tan Fantasy," and the tuba playing was by Mack Shaw.)

If there was a Pulitzer Prize for historical inaccuracy, Lawrence would be a sure-fire candidate for page 209 alone: The majority of the 26 dates cited on this page are in error. Wow!

Record release dates present a particular challenge to Lawrence: I can't recall that he cites a single one correctly. On page 28, he tells us the years of debut of certain series of 'race' recordings: Vocalion 1000s (1925), Perfect 100s (1925), Brunswick 7000s (1926) and Victor V38500s (1927); the actual years of introduction are, respectively, 1926, 1926, 1927 and 1929. On pages 81-82, we read that in 1927 "when Victor announced that it was contemplating the V38500 series of "race" recordings, Mills quickly arranged an audition. On January 10, 1927, Ellington's band was in the studio, not on its own, but to accompany the black actress and singer Evelyn Preer." ... "Preer recorded two songs," ... "but only ... [one] was issued." He evidently doesn't seem to know that when this side was finally released, it didn't appear in 1927, nor in 1929 when the Victor V-38500 series actually debuted, but in 1966 on an LP issued in Sweden without RCA's authorization.

Here are a few of Duke's Brunswick and Vocalion records, together with their release dates as found in the company files and published in the booklet to "Early Ellington: The Complete Brunswick and Vocalion Recordings, 1926-31" (GRP GRD-3-640):

1/20/27 Vocalion 1064 East St. Louis Toodle-O/Birmingham Breakdown
 3/26/27 Brunswick 3480 East St. Louis Toodle-O/Birmingham Breakdown
 5/28/27 Brunswick 3526 Soliloquy/Black and Tan Fantasy
 6/16/27 Vocalion 1086 Song of the Cotton Field/New Orleans Low-Down
 6/30/27 Vocalion 15556 Black and Tan Fantasy/(not Ellington)

But according to pages 98-99 of the text: "Vocalion issued 'Black & Tan Fantasy' and 'Birmingham Breakdown' in April, and 'Song of the Cottonfield' and 'New Orleans Lowdown' followed in October...'Black & Tan Fantasy' and 'Birmingham Breakdown' were released during the first week of April, 1927."

Ellington's landmark recording of "Reminiscing in Tempo" covered four sides; Brunswick 7546 paired parts 1 & 2, while Brunswick 7547 paired parts 3 & 4; company files show that both records were released on 11/2/35, yet on page 246 Lawrence tells us that the records were released a month apart. On page 189 we read that the band's 1932 recording of "Delta Bound" was a minor hit; this isn't believable: it didn't come out until 6/23/47, part of a set of four 78 r.p.m. records that didn't sell particularly well.

D. Examples of fabrications/distortions

1a. From A.H. Lawrence, op. cit., pp146-47: One person who did profit greatly from the show [Flo Ziegfeld's "Show Girl"] was drummer Sonny Greer. "A few days before we left for Boston [where the show went through five days of tryouts]," he told me:

I went downtown to a music store to get a new set of drumsticks. One of the salesmen knew me and came running over with this guy from the Leedy Manufacturing Company. They knew I was going to be in a Broadway show with Duke and the band, and offered me a deal. In the store window was this fabulous drum set. Bass drum, snare drum, several cymbals, two tympani, tom toms, woodblocks, a xylophone, two Chinese gongs, and a set of chimes. It cost over three thousand dollars. If I agreed to pose for some pictures of me with the set of drums, I could use them for the run of the show.

After the show had closed and the band was back at the Cotton Club, Stark asked Greer what happened to the drum set he and Madden had seen him using during the production. According to Greer:

I told him it was just a loan from the drum company, and thought no more about it. A few days later one of the waiters from the club came by my apartment and told me Stark wanted to see me, and to wear my band uniform. When I got there the guy from Leedy was there with the whole set of drums. I figured they wanted some more publicity shots. They did, and when they were all finished the guy pointed to the drums and said to me, "They're all yours, Sonny." I knew he could tell from the look on my face I didn't believe him. He said, "Your boss just bought them for you." I got scared man, real scared. I figured Stark expected me to pay him back for the drums. Just then he came in the room. I explained to him, my wife just got out of the hospital, and I couldn't afford to pay for no drums. He told me to come to his office. When we got there he asked how much money did I have on me. I had ten or fifteen dollars. He said, "Give me five" and wrote out a bill of sale. I had it framed. Later Duke told me it was Madden who insisted Stark get the drums for me.

Guys would see the set, come up to me, and say "Sonny, where'd you get those drums, man? You must be rich!" I'd just smile.

1b. From Stanley Dance, "The World of Duke Ellington" p67: SONNY GREER: When we got into the Cotton Club, presentation became very important. I was a designer for the Leedy Manufacturing Company of Elkhart, Indiana, and the president of the company had a fabulous set of drums made for me, with timpani, chimes, vibraphone, everything. Musicians used to come to the Cotton Club just to see it. The value of it was three thousand dollars, a lot of money at that time, but it became an obsession with the racketeers, and they would pressure bands to have drums like mine, and would often advance money for them. Leroy Maxey, who was with Cab Calloway, and Jimmie Crawford with Lunceford, both had equipment something like mine.

1c. My comments: The Boston tryouts of "Show Girl" began 6/25/29; the show closed in New York on 10/5/29. A large gong is heard on the band's recordings as early as 2/18/29: "Japanese Dream," a Fields and McHugh song from the fall 1928 Cotton Club revue "Hot Chocolate"; tubular chimes are heard on their recordings as early as 4/4/29: "Freeze and Melt," a Fields and McHugh song from the spring 1929 Cotton Club revue "Springbirds." The printed program for "Springbirds" reproduces on its cover a photograph of the chorus line, with a view in the background of the Cotton Club bandstand. In this photo (reproduced on page 42 of the booklet to GRP set GRD-3-640), gong and tubular chimes are both clearly visible. (Greer's second gong and the tympani were acquired later.) The earliest use of vibraphone on an Ellington recording was on "Memories of You" (10/2/30). Greer's close friend and musical colleague Brooks Kerr, who thought he'd heard most of Sonny's really juicy stories, says this is a new one to him, and he never saw the framed bill of sale Lawrence describes on the many occasions he visited Greer's apartment. (It's not found in Sonny's scrapbooks.)

Those who prefer to believe Sonny's account as quoted by Lawrence must marvel at how enlightened "and given the racial climate of 1929, brave!" the Leedy Manufacturing Company was to use Greer's endorsement and photograph to promote its top-of-the-line wares.

2a. From A.H. Lawrence, op. cit., p265: Ellington was at his father's bedside when he died on Thursday, October 28, 1937. The band played the Detroit engagement without him, and returned to New York the next day. There was a funeral service on October 30. "Everybody was there," Mercer recalled, "Stark, Mills, the band, Harlem musicians, waiters and dancers from the Cotton Club, as well as most of the entertainers who were in town."

2b. From the Baltimore Afro-American, 11/6/37:

Duke Buries Father in \$5000 Coffin

Famous Attend

NEW YORK "The body of James E. Ellington, 58, father of the famed orchestra leader, Duke Ellington, was sent to Washington for burial, following services at the Rodney Dade funeral parlor here Saturday afternoon. Duke flew here last Thursday from an engagement in Boston to be with his father, who had spent the past three months at the Columbia Medical Center, where he died. Many of the famous names of the theater filed past the \$5,000 hermetically sealed casket Saturday, to pay their last respects to the father of one of the best liked orchestra leaders in America today. They included: Irving Mills, Sarah Abrams, Ned Williams, Harry Pincus from the Mills office; Samuel Jess Buggele, Charlies Weintraub, Al Brackman, Sam Flaishnick, Jerome Rhea, George Immermam, Joe Higgins, Vy Devore, Sol Alper, Nemo Kudlman, from Broadway, Sam Berk, Walska Thomas. Cab Calloway, Fredi Washington, Carol Boyd, Wilhemina Adams, Dora White, Josephine Hall, Mrs. J. Wesley Tildon, Mrs. Lottie Cooper, Mrs. Edna Ellington, Hyacinth Curtis, Luckey Roberts, Mrs. Margaret Whetsel, Mrs. Tizol, Mrs. Otto Hardwick, Mrs. Catherine Williams, Mrs. Jerome Ray, Mrs. Dorothy Carney, William Smallwood.

3a. From A.H. Lawrence, op. cit., p186: "One of his [Bubber Miley's] sisters called Duke," Greer recalled, "and he told us. We all went to the funeral parlor to pay our respects. There were two huge wreaths on either side of his casket. One from Duke and one from the guys in the band. It was the Depression then. I know Duke gave his mother some money to help with the burial."

3b. From Stuart Nicholson, "Reminiscing in Tempo," pp125-126: ROGER PRYOR DODGE: My wife and I went to his [Bubber Miley's] funeral. It was held in what looked more like a white-washed shack than anything else. Apparently there were no musicians there although there was a large wreath of flowers from Duke Ellington. The mourners were out of his mother's tenement life. Was this the funeral of one of the greatest artists of our time?

4a. From A.H. Lawrence, op. cit., p141: [Ellington's band headlined]...a matinee on April 21 [1929] at the Palace Theater on Broadway. [Sonny] Greer and [Cootie] Williams both had hazy recollections of the event, but they both recalled that the band included its version of "Tiger Rag" to coincide with the song's release on Brunswick Records.

4b. My comments: Sonny Greer's remarkable memory was anything but hazy about this event. He told Brooks Kerr that the Marx Brothers, also on the bill, asked him to accompany them for their comedy routine but they weren't willing to pay him and he wasn't willing

to work for them for free. The Palace Theater was the most prestigious venue in American vaudeville. According to the Chicago Defender (4/27/29 national edition), "this is the first engagement that a race orchestra has played the Palace as a feature." As for "Tiger Rag," released 3/28/29 on Brunswick 4238 (a date not coincident with the band's appearance at the Palace), legal circumstances would likely have prevented Ellington from promoting his Brunswick output publicly: he had signed a contract with Victor Records at the beginning of the year that allowed them exclusive use of the Ellington name on records. Ellington was allowed to record for other labels provided pseudonyms were used, hence "The Jungle Band" on Brunswick, "The Harlem Footwarmers" on OKeh and so forth.

5a. From A.H. Lawrence, op. cit., p122: [Louis] Metcalf was also the only one of the band members to question Mills's complete control over them. He felt that the band should incorporate, as the Casa Loma Orchestra did, but that idea fell on deaf ears.

5b. My comments: The "Orange Blossom Orchestra" played a six-month stand at Toronto's Casa Loma Apartment-Hotel in 1928, and moved to New York in the fall of 1929 where they adopted the name "Casa Loma Orchestra" for their debut engagement at the Roseland Ballroom and incorporated as a cooperative, a highly unusual move in the band business, possibly unique at the time outside the Soviet Union. Bearing in mind that Metcalf left Ellington in the autumn of 1928, the unsourced quote Lawrence attributes to Metcalf cannot be believed.

6a. From A.H. Lawrence, op. cit., p13: In 1919, Ellington went into the music business full-time, unwittingly aided by Louis Thomas, one of Washington's premiere booking agents, who had arranged for Ellington to play a solo engagement at a country club in Virginia. At the end of the evening, the employer, by mistake, gave Ellington the entire fee of one hundred dollars. Ellington's rate was ten dollars, and the remainder was to go to the booking agent. The next day, after turning over the money, Ellington went downtown and arranged for a "Music for All Occasions" ad in the telephone book.

6b. From Duke Ellington, "Music Is My Mistress" (New York, 1973), pp30-1:...Louis Thomas sent me on another job I can never forget. It was out at the Ashland Country Club "nothing but millionaires" and there was nobody to play but me. I sat there and played the whole length of the gig without a drummer or even a banjo player. "You're playing by yourself tonight," Thomas had told me. "It'll be mostly atmosphere, just under-conversation music. Collect a hundred dollars and bring me ninety."... I gave him his ninety dollars, but the very next day I went down to the telephone office and arranged for a Music-for-All-Occasions ad in the telephone book. It was during the war...

6c. From Stuart Nicholson, *ibid.*, p16: DUKE ELLINGTON: [Thomas] sent me to Ashland Country Club, fabulous place for millionaires, and he told me to collect \$100 and give him \$90, and I woke up and I said, 'What's happening here?' That's when I woke up and got into business for myself.

7a. From A.H. Lawrence, op. cit., pp343-4: Ellington would often say, "I was born in 1956 at the Newport Jazz Festival." Actually, he was reborn on the morning of the concert. Earlier that year, he had been signed by Columbia Records. At the festival, he met the man assigned by Columbia to be his executive producer, Irving Townsend. In return for paying the performance fees for all its recording artists appearing at the festival, Columbia had obtained exclusive rights to live recordings, including use of the Newport Jazz Festival name. When they met up that morning, Ellington made two things plain: He wanted money up front to meet his payroll; and his first album for the label was to be a new extended work, "A Drum Is a Woman." Townsend delivered on both.

7b. My comments: "Ellington at Newport" was actually produced by George Avakian, who was then both Columbia's Director of Popular albums and International Department Director. When I read Lawrence's comments on Newport to George, he commented that Townsend was present at the festival, but only as a spectator; he had nothing to do with any part of the entire Newport production and release, although he had recently been assigned (by Avakian) to produce an album by Ellington with vocalist Rosemary Clooney because it entailed shuttle travel between New York and Hollywood, and Avakian's dual responsibilities kept him in New York. Columbia Records made a modest donation to the festival (at the instigation of Avakian, who was also on the festival's board of directors and knew that it was struggling financially), but didn't pay the performance fees of any of the artists who appeared there. Ellington made no request for up front fees, and his musicians were paid union scale for the recordings. There was no discussion of "A Drum Is a Woman." Avakian concludes that the tale Lawrence tells is an invention. (Since writing the above, I have traced the source of much of the misinformation about Townsend and Newport to John Hassen's biography of Ellington, pp 319 and 326-330.)

8a. From A.H. Lawrence, op. cit., pp78-9: A contract was drawn up calling for three recording dates [for Brunswick-Vocalion Records], on November 29 and December 29, 1926, and February 3, 1927, with an option for one more if the company liked what it heard. Mills made two stipulations: that only Ellington's compositions would be recorded and that the company had to use the new "electric" system of recording invented by Western Electric the previous year.

8b. My comments: There is no evidence that Brunswick-Vocalion had Ellington under contract in the 1920s. If there were such a contract, a copy would today be on file in the legal department of MCA Records (now part of Universal-Vivendi), for which I have worked free-lance since 1989. Yet no such contract is found there. (This is not surprising "in the 1920s, flat payments were customary in the record industry; artist contracts and royalties wouldn't become the norm until later years.)

On February 3, 1927, Ellington recorded "Song of the Cotton Field," composed by Porter Grainger and released on Vocalion 1086.

Mills's alleged insistence that Brunswick-Vocalion make only electrical recordings of Ellington is ludicrous: the company hadn't recorded acoustically since 10/23/25.

9a. From A.H. Lawrence, op. cit., blurb: ABOUT THE AUTHOR: A.H. Lawrence was a professional jazz trombonist from 1944-48, playing with the bands of Hot Lips Page, Benny Carter, and Luis Russell.

9b. Claire Gordon reports: A conversation held with Benny Carter on 4/29/01, in which he said he doesn't know an Austin H. Lawrence: "I never heard of the man. What instrument did he play? Trombone? He was never with my band."

9c. My comment: Hot Lips Page and Luis Russell are no longer alive — nor are any of Ellington's musicians Lawrence claims to have interviewed.

10. Some other statements of questionable foundation I'd not heard before:

Doc Holiday's poolroom had a piano (p9); Bechet joined Ellington in the month of June 1924 (p46); a total of four sessions were held for Blu-Disk (rectÂ© Blu-Disc) and Up-to-Date (pp47-8); Mills had a financial interest in the Brunswick-Balke-Collender Company (p83); Miley missed recording "Soliloquy" on account of drink (p86); Ellington and Victor had a contract in 1927 (p94); Jabbo Smith's trumpet was stolen the night before he recorded "Black and Tan Fantasy" (p97); the Fred Astaire tale (p117); the Marx Brothers tale (p118); Mills pressured Ellington to fire Miley (pp122, 138); the account of the break-up with Edna attributed to Fred Guy (pp134-5); the Cotton Club closed for vacation in the summer of 1928 (p135); Tizol joined the band on 5/15/29 (p144); Ellington recycled "Swanee River Rhapsody" as "Swanee Rhapsody" (p153); Duke's father started drinking heavily in late 1929 (p153); the last three paragraphs on page 156; Bing and the band had appeared together on stage prior to recording "St. Louis Blues" (p176); the last paragraph on page 180; Mills supervised the sessions by Bubber Miley and His Mileage Makers (p184); Carney threatened to quit the band (p239); after his mother died and for the rest of his life, "Duke would remain a depressed man" (p243); Ellington didn't attend Goodman's 1/16/38 Carnegie Hall concert (he was in a box with Edmund Anderson, who's still alive) (p269); the quotes on page 282 attributed to Brown and Guy; Cootie begged Ellington to buy "Concerto for Cootie" for \$25 (p293); Greer finally left the band due to increasing alcoholism (p416).

Taken together, statements and inferences unsupported by evidence on pages 11, 153, 401 and 414 may constitute grounds for a libel suit brought by the Ellington family. Lawrence's pattern of false claims would be disadvantageous to the defense of such a suit.

As for Lawrence's questionable judgment, if he thinks he can fool all of the people all of the time, he is mistaken.

This book handsomely packages fraudulent material as historical truth. Lawrence's intended dupes include your company and every purchaser of the book.

In other areas of commerce, products found to be defective and harmful are recalled. I understand that damage control consultants routinely advise that public notification and product recall should take place as rapidly as possible. Now that you have been advised of the myriad flaws that make this book so offensive and objectionable, I urge you to take the ethical and responsible action of recalling it from the marketplace.

Sincerely yours,

Steven Lasker

Talk by A.H. Lawrence at Esowon Books

DEMS 01/2-9

On 7 June 2001, A.H. Lawrence gave a talk and book signing at Esowon Books, a book store in Los Angeles specializing in Afro-Americana. I attended along with seven others, and learned some of the background behind the book.

It was originally contracted to Schirmer, but because of a threat of a lawsuit from the Ellington family ("the grandchildren," he said) the book was dropped along with a few others when Schirmer was bought out by BMG.

Lawrence got to keep his \$25,000 advance. When the editor at Schirmer, Richard Carlin, moved to Routledge, he contacted Lawrence and invited him to bring the book to Routledge.

I mentioned that I had found scores of mistakes, and was told that, under great pressure from his editor, he had to take his narrative from 1927 to 1974 in a single year, working three or four days a week. Lawrence said that whenever he told Carlin that he had corrections to make to the earlier material, he was told to supply fresh material instead, so the corrections were never made.

Steven Lasker



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VIDEO REPORTS

The Duke Ellington Masters

DEMS 01/2-10

See DEMS 01/1-6

Earlier messages have referred to the video presentation called "the Duke Ellington Masters: The First and Second Sets" (two VHS tapes; one DVD) which are available in Europe but not yet – perhaps never – in North America.

Because of the incompatibility of the European PAL and North American NTSC television standards for videotapes and regional coding for DVDs, the presentations can only be viewed in the States and Canada with special equipment.

How vexing, then, to discover that there are in fact three different "First and Second Sets" spread across three DVDs. All have been originally recorded by Danish Radio and Television in Copenhagen. The disks are produced – for the UK at least – by Quantum Leap Group Limited, and their web site advertising the disks is as follows: http://www.qleap.co.uk/acatalog/Online_Catalogue_DVD_47.html. The first DVD, released in February, was recorded, according to the web-site, on 31Jan65 at the Falcon Theater. (Is this the same venue as the Falconer Center where the concerts for Ellington '92 were held?¹)

The second, scheduled to be released on 21May (according to Amazon UK), chronicles concerts taped in a studio on 23Jan67.

The third, no release date given, captures concerts at Tivoli on 2Nov69.²

There is no way to make PAL VHS tapes work on a standard NTSC machine. Among other differences, PAL and NTSC tapes move across the machine's tape heads at different speeds. DVDs are a different matter. Many of the region 2 (Europe) disks of old black and white material that I've seen in fact have no regional coding at all and can be played on a standard region 1 (North American) machine – or anywhere else, I guess. The UK release of the Ella and Duke material from the Cote-d'Azur is like that and I believe an earlier post said that the first of this current crop of DVDs is also region-free. (DEMS 01/1-6)

With luck, the others will be as well. Discovering whether or not these or any other disks are region-free is not easy. All of the advertisements I've seen claim that these disks are only playable in Europe. Vendors like Amazon UK appear to slap such a notice routinely on all of their DVDs whether it accurately describes them or not.

The reviews I've seen of the Copenhagen material released so far claim that it is exceptional, with very good sound and picture quality. Surely, there would be a North American market for it. Yet, one might wait for a very long time. The Ella and Duke material, never released here, is now perhaps unobtainable anywhere. Amazon says it is out of print.

Lee Farley

1 Well, I was present at the conference. I was one of the lecturers. To the best of my memory the concert by the radio big band with Clark Terry and Arne Domnerus was performed on the big concert stage, whereas some of the presentations were done in some of the smaller rooms.
Flemming Sjølund

2 Release date was June.
Norbert Ruecker

The 31Jan65 concert is released in Japan on two NTSC videotapes, Suncrow CRVE-5121 and 5122. The recordings made on 23Jan67 are released in Japan on one NTSC videotape CRVE-5123. See DEMS 00/2-10. We hope that the other releases by the Duke Ellington Masters on videotape will also be made available on NTSC tape for the Japanese and USA markets.
DEMS

I am not sure that the difference between the NTSC and the PAL system has to do with the speed of the tape touching the magnetic heads. I understood that it was a matter of the number of lines on a screen. NTSC, being the first system, has 500 lines and PAL, which came later, has 625 lines (this gave the name to the famous BBC telecasts "Jazz 625"). I have no experience with PAL tapes played back on a NTSC monitor, but some VCRs can play back both PAL and NTSC tapes on a PAL monitor although they are not fit for making copies from one system into the other. If you play an NTSC tape on PAL equipment which is not suitable, the sound comes through correctly, that makes me conclude that the speed is the same.
Sjef Hoefsmit

Norbert Ruecker and Steve Voce have sent us a listing of the video releases of "the Duke Ellington Masters", produced by Quantum Leap. We combine both lists and include the earlier releases. The playing times are very different.

Black and white unless specified.

Here are the videotapes:

QL 0178, 1st Set, Falkoner Teatret, 31Jan65, 58 min.

QL 0179, trio, Danish Radio Studio, 23Jan67, 33 min.

QL 0182, octet, Danish Radio Studio, 23Jan67, 25 min.

QL 0187, 1st Set, Tivoli, 7Nov71, 69 min. Colour.

QL 0189, 1st Set, Tivoli, 2Nov69, 53 min. Colour.

QL 0190, 2nd Set, Tivoli, 2Nov69, 30 min. Colour.

QL 0192, 2nd Set, Tivoli, 7Nov71, 73 min. Colour.

QL 0194, 2nd Set, Falkoner Teatret, 31Jan65, 55 min.

And here are the DVDs:

QLDVD 0246, 2 Sets, Falkoner Teatret, 31Jan65, 112 min.

QLDVD 0249, Danish Radio Studio, 23Jan67, 58 min.

QLDVD 0252, 2 Sets, Tivoli, 2Nov69, 83 min. Colour.

QLDVD 0253, 2 Sets, Tivoli, 7Nov71, 142 min. Colour.

DEMS

I found the cheapest DVDs (æ 14.99 each) at <http://www.play247.com/>. They supply from the British island Jersey and are not willing to ship to the USA. You may need an all region PAL player and a friend in Europe.

Donald Wolff, USA**

In DEMS 99/3-7 the time for the complete concert of 2Nov69 seems to be 2 hours and 3 minutes. The correct time of the complete concert is 1 hour, 23 minutes. The time for the second set is not 36 (as claimed on the sleeve) but only 30 minutes.

DEMS

The Tivoli concert of 2Nov69 is mentioned in DEMS 84/5-5 and in Erik Wiedemann's article in Musik&Forskning #13, with a wrong title for *Drag*. It was called *Layin' on Mellow*.

Parts of both Tivoli concerts of 7Nov71 were used for the documentary "A Duke Named Ellington."

Sjef Hoefsmit

Here are the selections of the 31Jan65 concert:

Take the "A" Train; Midriff; Afro-Bossa; "Ad Lib on Nippon"; Fugi, Igoo, Nagoya, Tokyo; The Opener; Chelsea Bridge; Blow by Blow; "Black" from "Black, Brown and Beige"; Work Song, Come Sunday, Montage. Intermission.

Take the "A" Train; Satin Doll; Sophisticated Lady; Meow; Meow (encore); Passion Flower; Things Ain't What They Used to Be; Jeep's Blues; Perdido; Tootie for Cootie; Award presentation to Alex Riel and greetings to Freddie Crump; Kinda Dukish & Rockin' in Rhythm; Take the "A" Train (Billy Strayhorn, piano); He Huffed 'n' Puffed.

Here are the selections of the 23Jan67 tele-recording in the sequence as performed:

Trio: *Le Sucrier Velours; Lotus Blossom; The Second Portrait of the Lion; Meditation; Eggo; Mood Indigo; Take the "A" Train. Octet: Take the "A" Train; Passion Flower; The Jeep Is Jumpin'; Sophisticated Lady; Tippin' and Whisperin'; Happy Reunion; Satin Doll; Jam with Sam; Things Ain't What They Used to Be.*

Here are the selections of the 2Nov69 concert: *C-Jam Blues; Kinda Dukish & Rockin' in Rhythm; 4:30 Blues; Take the "A" Train; Up Jump; La Plus Belle Africaine; Come Off the Veldt; El Gato; Black Butterfly; Things Ain't What They Used to Be; Drag; Satin Doll; Come Sunday; It Don't Mean a Thing; Be Cool and Groovy for Me; Diminuendo and Crescendo in Blue; Satin Doll; Black Swan.*

Here are the selections of the second 7Nov71 concert:

C-Jam Blues; Kinda Dukish & Rockin' in Rhythm; Happy Reunion; Cotton Tail; I Got It Bad; Take the "A" Train; Fife; Chinoiserie; Satin Doll; Things Ain't What They Used to Be; In Quadruplicate; Come Off the Veldt; Medley: Prelude to a Kiss, Do Nothin' till You Hear from Me, In a Sentimental Mood, 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, Love You Madly, Sophisticated Lady, Caravan; Hello, Dolly!; One More Time for the People.

Tivoli Gardens - 2Nov69

DEMS 01/2-11/1

See DEMS 99/3-7.

French TV-channel MEZZO repeatedly showed during March and April 2001 the Copenhagen Tivoli concert ("DE in the Tivoli Gardens") from 02Nov69 = DESOR 6946, with the only exception of *Summer Samba* 6946m. Very nice and superb quality program of 83 minutes in colour. French SECAM recordings of this concert will show in black and white on PAL VCRs.

There must have been some trouble during *Summer Samba*. The audio recording is mutilated.

See DESOR's description of 6946m on page 1166.

The video recording documented the presence of Harold Johnson, the trumpet-player with glasses, who stayed in the band for only three days.

Early in 1996 the same concert was telecast by the Danish television in the program "Jazz omkring midnat". In this program the introduction by George Wein, and the first selection, *C-Jam Blues* were missing. Not only *Summer Samba* was deleted but also the three selections with Tony Watkins were missing: *Come Sunday, It Don't Mean a Thing* and *Be Cool and Groovy for Me*.

Klaus Götting

French TV-Film "La Légende Du Duke"

DEMS 01/2-11/2

A recent film, shown on French public television FR3, contains some hitherto unknown Duke Ellington sequences.

"La Légende Du Duke" is a French production with interviews of Louie Bellson, Aaron Bell, Clark Terry, Jimmy Woode, Harold Singer, Frank Ténor and others during the 1999 summer jazz festivals in Vienne and Marciac, France. They all recall moments and experiences with Duke; Hal Singer adding a beautiful version of *In a Sentimental Mood*, while Aaron Bell (on piano!) and Jimmy Woode offer *In a Mellotone* (both in 1999).

The longer Ellington sequences are from two different occasions, spread over the 50 minutes film and – leaving out all musical parts with comments overdubbed – can be summarised as follows:

The first portion must be from a concert in October 1963 (there are four excerpts starting at minutes 7, 10, 23 and 26 in the film):

- Duke arrives on stage in a white dress and this obviously is the beginning of a concert, although no sound is heard on the tape. This is followed by

- *All of Me* 0:56% (%) with JH, no DDE on screen,

- *Tutti for Cootie* %1:29% (%) with CW, no DE on screen,

- *One More Once* 1:29 (probably shortened/edited) with Ernie Shepard bass/vocal, Duke on screen but wearing a different, dark coat.

This apparently is an indoor performance with clearly a far-eastern audience and although on stage "VoA" and "Chicago Radio"-mikes can be identified, the location seems to be India. The concert ends with Duke and the band-members wearing flower-collars and the portion fades out with the indication "The End – AMA Production".

With Sjeff Hoefsmit's help we can try to be more specific on the date of this part: Ray Nance's absence and the replacement by Patrick Blake (the white fellow with glasses in the trumpet section) brings the date to between 20Sep and 20Oct63. The fact that Duke became ill on 24Sep (MIMM p312) and was not back with the band before 8Oct, again narrows down the possible dates. On these (short) excerpts we never see Duke at the piano and it is Jimmy Hamilton who gives the sign to finish *One More Once*, although Duke is present but seems to have just arrived on stage. This suggests that Duke is still recovering from his illness, "only playing the Medley" (MIMM p318) and points to a mid-October date. New DESOR 6370, 6371, 6372 and 6374 however can be excluded for evident reasons, as well as Bombay 10Oct (6373) because the existing audio-tape from this occasion is definitely different.

In the end therefore, there are only two possible dates for this portion:

-14/15Oct at the Sherazade Grand Hotel in Calcutta: but according to MIMM p318 all the Calcutta concerts took place in the hotel's courtyard.

-11Oct in Bombay during an extra concert ((because initially 11Oct was scheduled as a free day).

The second portion most probably is from the same Middle East/India tour but later than 20Oct because Herbie Jones has taken over Ray Nance's trumpet chair (the excerpts can be found at minutes 4, 12, 14, 27, 39, 44 and 48 in the film).

Again an indoor performance; it offers the following sequence:

- Medley (*Satin Doll/Solitude*) %1:223% (%%)

- *Afro Bossa* %2:01% (%%)

- *Guitar Amour* %1:12% (%%)

- *Wailing Interval* %2:26 (%%)

- *Lush Life* 3:06 (%%)

- *Take the "A" Train* 0:18%

This time Duke is always present and active and he has obviously fully recovered from his illness. The most notable passage here is Billy Strayhorn's solo performance of *Lush Life* on piano, without his usual vocal part and the following *Take the "A" Train*, introduced by Duke and played by Billy and the orchestra.

These titles cannot be from 24Oct Kandy (6375) or 3Nov Karachi (6376), because the existing audio-tapes do not fit the soundtrack. No other recordings are documented in DESOR or any other discography and the concert tour ended abruptly on 22Nov63 (JFK assassination). Very probably however this part comes from one of the remaining dates (Klaus Stratemann p476) between 1Nov in Karachi and 20Nov in Beirut. Can live telecasts from 5Nov Teheran or 14Nov be the source? Can anyone help?

During private conversation, Eric Dietlin from French producer VIVA kindly enough offered some additional insight concerning the document's origin: Both sequences are part of longer, but obviously incomplete, documents existing at the Library Of Congress in Washington and they are available – not easy, though possible – (free from rights) through NARA = National Archives And Record Administration, College Park, MD. These and other similar films were made by the US Information Services (USIS), but in our case apparently do not reveal dates and locations. In connection with *Afro Bossa* for instance appear a reference #994292, the name of Bombay and the date of 20Dec63. *Afro Bossa* however cannot be from Bombay and 20Dec63 more likely is a date in connection with some film-registration files. Hopefully, VIVA-PRODUCTIONS will be able to find a way to make this immensely interesting documentary available to an international audience.

Klaus Götting

NEW BOOKS

Duke's Diary - Part Two - by Ken Vail

DEMS 01/2-12/1

DEMS contacted Ken Vail about the publication of the second volume of Duke's Diary. This is Ken's answer:

I have signed contracts with Scarecrow Press for them to produce DUKE'S DIARY, both volumes, in hardback. I have sent a disc containing Vol 2 to them so now it is up to Scarecrow. They mentioned publication in the Fall, but you know how long it took for Eddie Lambert's book to materialise. I live in hope. Best regards,
Ken Vail**

Brunswick Discography

DEMS 01/2-12/2

See DEMS 01/1-6

Ross Laird's Brunswick discographies published by Greenwood Press 2001.

I have so far purchased volume 2 (New York recordings 1927-1931) as I, like many others, wanted to find out more about "the odd sessions" like the "Brunswick Brevities" and "National Radio Advertisers, Inc." recordings. I take that you are familiar with Brian Rust's "The Victor Master Book", volume 2, published back in the early 1970s so you already have an idea of the general layout. Mr. Laird is reprinting the company ledgers with all their mistakes, you have to countercheck with actual pressings to get it right. The "takes" used on the 78 rpm pressings aren't listed in the files, so whenever records have been located the takes are indicated. Test pressings only issued on LPs and CDs are not listed, thus you get the impression that they still are "unissued" from consulting Mr. Laird's book.

Files turned over to Decca/MCA have survived and some others appears to be stored at CBS/SONY but the all-important "block" of New York ledgers between 3Feb29 and 11Dec30 are missing so here you get some snippets of accurate data taken from surviving pressings, the rest are reconstructed from catalogues. Many master numbers are just skipped ("no details") where others are listed and thus you can fill in info like titles and the names of performers if and when you have located the pressings !

The Chicago 1931 session with Duke has previously been listed by Steven Lasker in his booklet notes to "Early Ellington", the 3 CD set on MCA (1994) and as Mr. Lasker provides much more details for ALL Duke's Vocalion & Brunswick sessions you really don't need to purchase this Brunswick discography at all.

The 18Dec29 session with Bill Robinson tap-dancing (?) to the Duke's orchestra (the Lasker booklet, page 48) has escaped Mr. Laird, he only lists the masters numbers with the comment "no details", no titles and no recording date are listed.

Carl Hällström

Ross mentions a Chicago session "which NOBODY has ever listed before!!!!" Actually, the session of 11Aug31 was mentioned in my notes to GRP GRD-3-640 (p50), and the session is also found in Timmer's fourth edition (p16), although not in DESOR. See photocopies of ledger sheets on page 13 [below:].

Form B1 6M Mar. 1961 (8B)

Master No. C-7938

Order No. _____

Catalog No. _____

The Brunswick Recording Laboratories Work Order & Questionnaire

Lab. CHICAGO

Date 8-11-31 Studio No. B Time P. M. Series Priv. No. of Masters A & B

Size Wax 10" Ship Wax Masters To Muskegon

Title TOOTSIE HILL (FROM LOUISVILLE)

Sub-Title Fox Trot with vocal chorus.

Translation _____

Composers Ellington.

Artists DUKE ELLINGTON & HIS ORCHESTRA

Vocal Refrain _____

Talking Picture or Show _____

Coupling _____

Master No. _____

Music Published By MILLS MUSIC CO., N. Y. C.

Copyr't Owner & Date _____ Music Released By Publisher YES.

At Monitor VOYNOW Recorder Minkler-Bosley Waxes Cut 4 Waxes Ship 2

Time Recording Started 2:15 Finished 3:15 Elapsed Time 1 hour.

No. of Men Used 11 Instruments 1 piano, 1 traps, 3 trumpets, 2 trombones,
3 Saxophones, 1 Bass Viol.

Catalog Comment _____

Form B1 6M Mar. 1961 (8B)

Master No. C-7939

Order No. _____

Catalog No. _____

The Brunswick Recording Laboratories Work Order & Questionnaire

Lab. CHICAGO.

Date AUG. 11th Studio No. B Time P. M. Series 4M No. of Masters 1 A & 1 B

Size Wax 10" Ship Wax Masters To Muskegon

Title IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)

Sub-Title Fox Trot with vocal chorus.

Translation _____

Composers Ellington-Mills.

Artists DUKE ELLINGTON & HIS ORCHESTRA

Vocal Refrain _____

Talking Picture or Show _____

Coupling _____

Master No. _____

Music Published By _____

Copyr't Owner & Date MILLS MUSIC CO. Music Released By Publisher Yes.

At Monitor VOYNOW Recorder MINKLER Waxes Cut 6 Waxes Ship 2

Time Recording Started 3:15 P. M. Finished 4:30 P. M. Elapsed Time 1 hr. 15 minutes

No. of Men Used 11 Instruments 1 Piano, 1 Traps, 3 Trumpets, 2 Trombones,

The first title is shown as a "private recording" — making this the very earliest stockpile recording. Too bad it's lost.

Steven Lasker

Luciano Massagli and Giovanni Volonté decided not to include in DESOR recordings which, it is almost certain, nobody will ever enjoy hearing because they are lost.

Sjef Hoefsmit

John Franceschina, *Duke Ellington's Music for the Theatre*, McFarland & Company, Inc., Jefferson (NC) and London 2000, pp. 250.

DEMS 01/2-12/3

John Franceschina is a professor of theatre arts who teaches at Pennsylvania University, but once this book has been read by the Ellington community he will also be acknowledged as an authority on Ellington. The book is the first complete review of all the music Ellington wrote for the stage, from the musical theatre to cabaret revue, from ballet music to incidental music and opera; issued and unissued, produced and unproduced. To be a successful Broadway composer was probably one of Ellington's highest aims. Over the course of his life he had several opportunities to write music for Broadway shows, but the results of most of these were never produced or were failures. The book is in eleven chapters. Six of these analyze the cabaret revues and the musicals Ellington wrote or attempted to produce. The seventh chapter is on incidental music, the eighth on musical comedies, the ninth on ballet music and the tenth on opera. An eleventh chapter summarizes the relationships between Ellington's music and career and his compositions for the theatre, and adds a list of shows based on his music produced after his death. The useful appendix lists 72 shows, the ones composed by Ellington himself and those assembled after his death, with titles, opening night dates and locations, song lists, authors of book, lyrics and choreography. There is much more information on cast and credits in the text.

As an historian of theatre and musical theatre, Franceschina is able to shed light on the history of each work. He explains the complete scenarios, scene by scene; describes every song written or sketched (sometimes quoting a few bars in musical notation, although connections between music and action are described in general terms). More than all this, by describing the production history of each show he discloses for jazz readers an incredible amount of fresh information, and collects in a meaningful framework many facts which already known, but which are scattered about the literature. Relying on manuscripts held at the Ellington collections, on sources from the theatre or ballet literature, and on sketches, letters and reviews, Franceschina shows us how much time, energy and creativity Ellington spent on these theatrical projects. There are a lot of songs and compositions, either sketched or through-composed, that have never been heard. Some of these, in Franceschina's opinion, rank among the best music Ellington ever wrote.

Why is so much of this music now forgotten? Why did so many shows remain unproduced? Franceschina offers several answers in the last chapter. Ellington preferred to front his band on its tours - his primary financial income. He realised that the production of stage music requires that some rules must be followed; but did Ellington ever follow someone else's rules in composing his music?

This book, then, is a must for any reader interested in discovering the wider range of Ellington's music. It will be the standard reference for any further study on the subject, and it's difficult to imagine that anyone will surpass the rich wealth of information packed within its covers. As I've said, connections between music and action are here analyzed in general terms, although the author points out the dramatic essence of all Ellington's music, on and beyond the stage. Armed with the information contained in this book, it is now time to direct our attention to the dramatic organization of Duke's compositions. All his works tell a story; we can now discover their language (see for example the essay by Marcello Piras on the Internet at <http://www.metastasio.it/jazz99/jazz99.html>)

Stefano Zenni

Ben Webster: "His Life And Music" by Jeroen de Valk, Berkeley Hills \$15.95 paperback

DEMS 01/2-14/1

Jeroen de Valk, the Dutch author of the first English-language biography of Chet Baker, has produced the first-ever volume on Duke's great tenor star Ben Webster (updated from a Dutch-language version which appeared in 1992).

Drawing on interviews, print sources from U.S.A., England, Denmark and Holland, and no fewer than three films (especially John Jeremy's "The Brute and the Beautiful") de Valk describes Webster's slow rise to fame, climaxing with his albums for Norman Granz in the 1950s.

Even then, Ben was somewhat itinerant, spending time back home in Kansas City and alternating between New York and Los Angeles in search of employment. In the mid-1960s he moved to Copenhagen, then Amsterdam and back to Copenhagen, fighting severe problems with both alcohol and obesity, and his end makes sad reading.

As with the Baker book, the author takes seriously the task of ranking Ben's albums, especially the numerous releases (legal and otherwise) from the European period. I cannot entirely agree with de Valk's dismissal of his subject's riff tunes with the words, "Webster wasn't a born composer," which anyway is contradicted by the statement that his "best solos sound like rounded compositions". Leaving aside the famous *Cotton Tail*, a tune he rightly attributes to the tenor-man, he fails to identify as a Webster original the moving *Love's Away* (30Mar54) and doesn't even mention Ben's delightful saxophone quartet pieces for the Fontana album he calls "Americans In Europe" (originally issued as "Tenor Of Jazz", 16Apr67). But the descriptions of Webster's playing, and of the gradual evolution of his

wholly unique style, are sufficient to earn the book an unreserved welcome.

Brian Priestley

A slightly shortened version of this review appeared in Jazzwise magazine, and it appears here by permission.

DEMS

Lavezzoli, Peter, "The King of All, Sir Duke — Ellington and the Artistic Revolution" New York: Continuum, 2001.

DEMS 01/2-14/2

Of all the books written during the Ellington centennial and its aftermath, "The King of All, Sir Duke," is distinguished by perhaps having the youngest author. Barely in his thirties, drummer and writer Peter Lavezzoli's first book is an exploration and appreciation of the Ellington legacy. His hypothesis is that Ellington inspired an artistic revolution. After two readings, I'm not convinced this artistic revolution ever happened. Haven't humans been expressing themselves musically for thousands of years? Peter demonstrates Ellington's similarities to several other composer/bandleaders, including popular African-American musicians Stevie Wonder (who's 1976 tribute, "Sir Duke" provided the title to the book), George Clinton, and Prince. In so doing, Lavezzoli is reminding us of Ellington's position in the world of popular music. He's made some good choices of pop musicians who attained Duke's level of popularity while artfully making music sharing Ellingtonian characteristics of quality, inventiveness, expression and "swing" or "funk," "rock," "rhythm and blues," or whatever title is in vogue. Ellington fans who tuned out popular music after 1950, please take my word for it.

Lavezzoli offers Miles Davis' famous quote that "All musicians should get together on their knees one day and thank Duke Ellington." This is where Lavezzoli could offer some examples of the many things Ellington did for improving opportunities and working conditions for black artists and entertainers, while defeating stereotypes. Detailing lines of artistic influence is a more difficult proposition. In most cases, it is Lavezzoli rather than the artist who is citing the influence. Lavezzoli's work suffers when he makes sweeping statements about Ellington such as, "For the first time, a composer has become a bandleader." For the first time? Ever? What about in ancient Egypt? Or what about Bach? Or during the 20th Century, didn't Jelly Roll Morton record before Duke?

Lavezzoli's proposition that Ellington inspired an artistic revolution of freedom of expression is rather grandiose. Yet, I doubt that there is anyone reading the DEMS Bulletin who has never been guilty of hyperbole on behalf of our favorite composer. Lavezzoli's book reminds me of the contentious discussions I had when I was his age. As a radio announcer in the late 70s and early 80s for a non-commercial WPFW in Washington, DC, I was involved in an ongoing debate over the format of the station among proponents of jazz (and jazz only), and blues, funk, and reggae. We all found common ground in Sun Ra (who is one of the musicians in the book). Sun Ra was our Ellington. Ra brought his big-band Arkestra to DC about half a dozen times a year, and his show usually included Ellington/Strayhorn works "'A' Train" and "Lighting." One of the provocative statements I recall was that Sun Ra was the link between Ellington and George Clinton's Parliament/Funkadelic. It was great conversation and helped me to hear what was going on in popular music. Nothing was settled but we Ellington fans were challenged to communicate the music we loved to a wider audience, something Duke himself knew how to do. Lavezzoli seeks to bridge generations. I wish Lavezzoli had brought his book even more up-to-date to the music of his generation. As always, today's young black musicians are endlessly inventive, as their music takes on new titles such as hip-hop, jungle (now where did they get that from?), drums'n'bass, dub, dancehall, and on and on. Hot funky music, nearly naked dancers, and gangsters: is it the Cotton Club or Jay-Z's latest video?

There's a lot to appreciate and commend in "The King of All, Sir Duke." Ellington fans will enjoy Lavezzoli's interviews with drummer Butch Ballard (best-heard on Ellington's 1953 Capitol piano-trio recording), and arranger/orchestrator Luther Henderson, who discuss Ellington's methods of composing and bandleading. Gunther Schuller, an authority on music of all kinds, is an excellent choice for helping discuss Ellington's position in the larger world of music. Lavezzoli assesses the current state of the Ellington legacy. His interviews with Morris Hodara discussing TDES, and Jerry Valburn revealing his remarkable life as a collector "beyond category," by themselves make the book worth picking up.

It is appropriate that the young author closes his book with this appreciation of the generation that grew up with Ellington. Their dedication to preserving and promoting Ellington's legacy is ensuring that Duke's music will continue to be heard by and inspire not only by Lavezzoli's generation, but many to come.

Ken Steiner**



THE INTERNATIONAL

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DISCUSSIONS - ADDITIONS - CORRECTIONS

The 1931, 1933 and 1934 Advertising Manuals for Duke Ellington and His Famous Orchestra (Published by the office of Irving Mills). (Apparently lost) Motion picture trailers advertising Ellington.

A 1930 Ellington short: Pathé Audio Review No. 1

DEMS 01/2-15/1

See DEMS 01/1-18

An advertising manual (copy sent to DEMS) for Duke Ellington and His Famous Orchestra that dates from circa Sep Oct Nov 1931 describes on pages 3, 4 and 5 the sound on-film advertising trailers featuring Ellington, his orchestra and Harlem scenes synchronized with music by the band. These films were available to theatres for screening two weeks and one week in advance of Ellington's appearances. The advertising manual quotes the text viewers would see superimposed over the film images. (The text of the one-week advance trailer mentions Ivie Anderson, who joined the band on 13Feb31. Short of finding and viewing the film, however, there doesn't seem to be any way to determine whether or not her image actually appeared on screen.) The 1931 manual is one edition of at least three produced by the Mills office to promote Ellington. Two copies are known of an advertising manual that dates from circa September 1933. (A photographic copy of this edition is located in the Smithsonian's Ellington collection. It doesn't mention an advertising trailer.) Yet another edition (part of which is reprinted on pp152-159 of Stuart Nicholson's *Reminiscing in Tempo*, describes a single trailer available to theatres for screening a week in advance of Ellington's appearances. The text quoted in the manual as being from that trailer is similar, but slightly different, to that of the 1931 trailers. Nicholson's footnote informs that the last-mentioned edition dates from 1934 and is courtesy of Don McGlynn.

It is conceivable that the trailers used footage originally filmed for "Pathé Audio Review No. 1", or even original footage. (Being commercial films, "Black and Tan" and "Check and Double Check" must be considered less likely possibilities.) Alternatively, the trailers could consist of nothing more than still images to a soundtrack compiled from commercial records – or even non-commercial recordings that would be "fresh" to our ears. The trailer's photographic content is a mystery that will probably never be solved unless actual prints are discovered.

Steven Lasker**

Hayes Alvis and/or Billy Taylor

DEMS 01/2-15/2

See DEMS 01/1-15/3.

The ARC ledger shows two bassists present on all four titles from the orchestra's session of 27Feb36, which produced *Echoes of Harlem* (Brunswick 7650).

How did Ellington typically use two bassists? Here is an eyewitness description by Jack Ellis, that appeared in his *Chicago Defender* column "The Orchestras" on 26Jan35.

"...[Ellington has] two bass fiddles and one doubles on horn in playing hard hitting numbers. The horn usually makes two half notes to a measure, while the fiddle 'picks' four quarter notes, but in no case does the horn predominate. He uses the same system on the fiddles, one is 'sawing' half notes, while the other is picking quarter notes, and believe me, this will make a Chinaman 'swing.'"

The ledger entries for the Master Records sessions of 9Apr37, 22Apr37, and 14May37 show that – contrary to discographies – only a single bassist was present at each session. Unhelpfully, the ledger doesn't name the sidemen. Hayes Alvis? Billy Taylor? Harpo Marx? Opinions anyone?

Steven Lasker

Doin' the Crazy Walk

DEMS 01/2-15/3

See DEMS 01/1-18/2.

Duke Ellington and Irving Mills are the credited authors on the sheet music of *Doin' the Crazy Walk*, which was first published in 1930 and reprinted in a 1973 Belwin/Mills-Dover anthology, "The Great Music of Duke Ellington." The song originated in the Cotton Club revue "Blackberries of 1930," as did two others that were registered for copyright and published as sheet music that year: *Bumpty Bump* (music by Ellington, lyric by Irving Mills) and *Swanee River Rhapsody* (by Clarence Gaskill, Irving Mills and Duke Ellington). The cover of the sheet music for *Swanee River Rhapsody* lists six songs as from "Blackberries of 1930," the aforementioned three plus three others that are unknown in sheet music form, presumably unpublished: *Cotton Club Stomp*; *Come Along, Mandy*; and *You're the Reason I Fell in Love*.

As the composers of this *Cotton Club Stomp* aren't indicated on the sheet music cover of *Swanee River Rhapsody*, I don't know which of the two recorded versions was used in Blackberries of 1930." The "Hodges-Carney-Ellington" (Victor 1929; Brunswick 1939) version was registered with ASCAP in 1943 and presumably copyrighted the same year; I believe the music for the "Mills-Ellington" (Brunswick 1930) version to be uncopyrighted to this day.

Steven Lasker

Adelaide Hall

DEMS 01/2-15/4

In addition to my contribution to Bulletin 01/1-5 about another Adelaide Hall biography, I can now advise its imminent availability as below:

"Sophisticated Lady - A Celebration of Adelaide Hall" by Stephen Bourne will be published in October 2001 by the London-based publisher ECOHP (Hammersmith and Fulham Ethnic Communities Oral History Project) to commemorate Adelaide's centenary. To coincide with the publication of the book, Bourne will also provide the sleeve notes to a new double CD compilation covering the years 1927-50 with some rare, unreleased recordings. This will be compiled by Hugh Palmer from his unique 78" record collection."

Stephen was a personal friend of Adelaide's in her later years. He is the author of the excellent book "Black in the British Frame: Black People in British Film and Television 1896-1996" which is due for re-printing shortly after the first edition sold out. He is also the researcher/scriptwriter for numerous BBC documentaries on black entertainment. Among others the one titled "Sophisticated Lady", the British TV program about Adelaide. His biography of Adelaide will be well researched and include much first hand knowledge.

Bill Egan

I know Hugh Palmer quite well and he lives near me in London. As I understand, Stephen Bourne 's work is a more basic biography without the much more researched stuff in the biography that I mentioned in the last Bulletin. However THAT one only goes up to about 1938.

Like Hugh, I was a close friend of Addie from the mid-70s onwards, when I first had the opportunity of meeting her when I sang on the same bill as she did at Ronnie Scott's Club...

A pity that they didn't contact me or I could have let them have some of an interview that I have on DAT, that I did with her soon after we first became friends... It would have been a nice addition to the contacts of the CD!

Earl Okin

Ivie Anderson

DEMS 01/2-16/1

See DEMS 01/1-14.

Ivie Anderson and William Johnson, married since 1Jun25, did not divorce but rather separated in May 1928, this according to the 30Oct41 *California Eagle* which cited as its source a divorce complaint filed earlier that month by Anderson in a Los Angeles court. Thus, Anderson was wed to Johnson from the age of 19 until she was 36; she passed away at age 44.
Steven Lasker

Ivie Anderson's recordings without Duke Ellington's Orchestra**DEMS 01/2-16/2**

See DEMS 01/1-14/2.

Some additions/corrections to Göran Wallén's list.

The Gotham Stompers 25Mar37, New York

The Gotham Stompers' *Alabamy Home* is a non-vocal performance. The song bears this title on the labels of Variety VA 626 and Master MA 137, as well as on the sheet music. The alternate title mentioned by Wallén, *Alabamy Lane*, isn't one I've encountered elsewhere (it isn't found in the files). A mistake perhaps?

[Indeed. This is the message DEMS received from Göran Wallén: "I am sorry to say that I made a mistake about the Ivie Anderson article in the last number of DEMS.

I took the wrong PC-file with the mistake included when I sent it to DEMS. The correct information is as Steven Lasker said in a letter three years ago to me as follows:

The correct name is *Alabamy Home* and nothing else."]

"A Day at the Races"

A longer version of *All God's Chillun Got Rhythm* from MGM's "A Day at the Races" has appeared on Rhino R2 70805 (see DEMS 00/3-8/1 and 00/4-17/4).

I entirely agree with Claude Carrière's observation that "it is true that one can recognise Barney Bigard and Cootie Williams [on the newly released portion]... however what one can hear behind them is not very Ellingtonian." My opinion, for what it's worth, is that Ellington wasn't a party to this recording.

"Jubilee" 19Apr43, Hollywood

I now have both parts of Jubilee 21 on AFRS ET.

On part two, Ivie sings *Stormy Weather* accompanied by an unidentified small group of trumpet, 2 alto saxes, tenor sax, piano, string bass and drums. The trumpet isn't Louis Armstrong, but a growler who sounds very much like Cootie Williams. While the Armstrong portion of the show – with Rochester and Jack Benny, no less – was recorded on 19Apr43 (helpfully, the date was mentioned during the program), *Stormy Weather* sounds like an insert, possibly "pre-recorded" earlier at a different location.

Hollywood, ca early 1944

Ivie Anderson with Ceelle [sic] Burke's Orchestra:

3 t; 3 tb; 2 as; possibly Bumps Myers, ts; as/bar; p;

Ceele Burke, g; sb; d; Max Walter, arr.

AMO 3113A *Mexico Joe* Exclusive no #; b/w mx. AMO 3117A

AMO 3114A *Play Me the Blues* Exclusive no #; b/w mx. AMO 3116A

NOTE: Ceele Burke is the vocalist on two additional titles believed cut at this session:

AMO 3116A *Now or Never*

AMO 3117A *When the Ships Come Sailing Home Again*

AMO 3115 is untraced. Anderson's Exclusive 78 of *Mexico Joe* was listed among Billboard Magazine's best-selling records in stores for the week of 8Apr44, according to Joel Whitburn's book "Pop Memories."

Wallén shows these sides as also issued on "Excellent," a label I've never heard of before.

"Jubilee," Hollywood, Oct45

Ivie Anderson accompanied by Johnny Otis and

His Orchestra: 4 t; 3 tb; 5 s; p; g; sb; Johnny Otis, d.

(Note: I distrust the accuracy of the Otis orchestra's personnel as shown on the jacket of Swingtime ST1009; as it is identical to that given by Charles Delaunay in his "New Hot Discography" (1948) for the band's circa 1946 session that resulted in Excelsior 157, Swingtime's data is likely copied from that source.)

He's Tall, Dark and Handsome AFRS "Jubilee" #152 pt. 1 (ET);
Swingtime ST1009 (LP)

"Jubilee," Hollywood, Oct45

Ivie Anderson accompanied by Harry Parr Jones, t;

Willie Smith, as; Corky Corcoran, ts; Calvin Jackson, p; Oscar Pettiford, sb; Eddie Heubreux and his rhythm section with Pepe Marrero, congas.

Jam Session Blues AFRS "Jubilee" #152 pt. 1 (ET);
Swingtime ST1009 (LP)

Bill Hill interview

Ivie Anderson, Radio station CKMO, Vancouver, B.C., 27Sep47. Interviewed by Bill Hill (unissued).

Note: Bill Hill, president emeritus of the Duke Ellington Society, Southern California chapter, comments that the interview, of which he has a tape recording, is about 30 minutes long.

Steven Lasker

Ivie Anderson's recordings without Duke Ellington's Orchestra on CD

DEMS 01/2-16/3

See DEMS 01/1-14/2.

The ten 78 rpm sides (two for Exclusive and eight for Black & White) that Ivie Anderson recorded after she left the Ellington Orchestra, can be found on the CD, "Ivie Anderson - I Got It Good and That Ain't Bad" Jasmine JASMC D 2560. See DEMS 2000/1-19/5. Exclusive is the correct label name, not Excelsior as stated on the CD.

The recording in 1947 with Cee Pee Johnson Orchestra, *Play Me the Blues*, was used for Jubilee broadcast #60 and can be found on the CD, "The Best of AFRS Jubilee Vol. 4 -No. 60 & 77".

Richard Ehrenzeller

Bunny Hop Mambo

DEMS 01/2-16/4

Track 5 on side 1 of the English World Record Club WRC TP-86 Duke Ellington "Band Call" is titled *Bunny Hop Mambo*. It is accepted in the old Desor (574 b) and in Nielsen as a genuine Ellington recording of 26Apr54. It is however completely different from the recording with the same title on the Capitol releases. However, the liner notes by Burnett James on the WRC LP clearly describe the genuine Ellington version as on Capitol.

This matter was brought up by Ulf Renberg in DEMS Bulletin 82/2-6:

"Whose Bunny? – *Bunny Hop Mambo* on WRC TP-86 is no Duke-item, but whose Bunny is it? Did Voce (or was it Dance) tell us in Jazz Journal a few years back that it is Ray Anthony's band playing? Can anyone confirm or correct?"

Eddie Lambert answered in DEMS Bulletin 82/3-4:

"I can confirm that the version on WRC TP-86 is not by Ellington. It is in fact the recording of the piece by its composer, Ray Anthony. The confusion was no doubt a result of both versions having been recorded for Capitol."

Is Ray Anthony the trumpet-player on this WRC LP? I have had the record since it was released and never had any doubt that the muted trumpet chorus was Cat Anderson, along with the high notes at the end.

I see from "The Great Song Treasuries" that Ray Anthony has a U.S. hit with *Bunny Hop* in 1952. Is that the recording on WRC TP-86? Graham Peacock

I Can't Put My Arms Around a Memory

DEMS 01/2-17/1

Al Hibbler recorded this Ellington tune on Decca, reviewed in Swedish Orkester Journalen 1/56. I have not heard it. What do you know about this tune? On the other side of the 45 single: *They Say You're Laughing at Me*.

Jan Bruér

I know nothing of the Decca 45 rpm.

The title *I Can't Put My Arms Around a Memory* is acknowledged in MIMM as copyrighted in 1944. The lyrics are by Don George.

Brooks Kerr played this tune on 28May87 during a presentation for the NYC chapter of TDES. I have a recording of that presentation, given to me by Morris Hodara.

Brooks explained that he received a lead-sheet of this 1944 composition in 1972 from Tom Whaley. Brooks suggested that one day somebody should sing it and record it. Apparently he was not aware of the existence of a Decca recording by Al Hibbler although Brooks and Al have spoken with each other several times.

The song on the flip side is unknown to me.

Do you want me to put your request in DEMS Bulletin? Maybe somebody else knows more about this Decca recording.

Sjef Hoefsmit

It seems to be a rare song and a rare recording. I will be at the Swedish Radio house on Tuesday and then I can check if they have that record. If not, it would be interesting to print the question in DEMS Bulletin.

Jan Bruér

I am very interested to hear the results of your search at the Swedish Radio House. If you need a copy of Brooks Kerr's rendition, please let me know.

Sjef Hoefsmit

Yes I am interested in Brooks Kerr's rendition. The Swedish Radio has *I Can't Put My Arms...* recorded in 1944 by the Woody Herman orchestra, vocal by Frances Wayne. I have not checked it.

Jan Bruér

I have now a copy of the Hibbler Decca EP with this unusual Ellington song, recorded probably 1955 without Ellington musicians, directed by Jack Pleis. Still quite nice.

Jan Bruér

Thank you very much for the cassette with *I Can't Put My Arms Around a Memory*. It is a nice pop song from those years. It is interesting to hear this rare Ellington composition. Thank you very much!

Sjef Hoefsmit

Al recorded *I Can't Put My Arms Around a Memory* also on the LP he made for the ITM label in the early 1960's. This LP was reissued on Chess. He is only accompanied by the Sir Roland Hanna trio on this record.

Woody Herman also recorded this song for V Disc.

Richard Ehrenzeller

How long is *Loco Madi*?

DEMS 01/2-17/2

See DEMS 91/3-2; 96/2-2 and 97/1-5.

The unedited version of *Loco Madi* that was only previously available in Japan is now available in the US. There is a new 20-bit issue of the Ellington Suites, with a yellow paper cover over the jewel case. The label is Pablo and the catalogue number is PACD-2310-762-2. The unedited version is 9:07 long. If you want this longer version, do not buy the Original Jazz Classics version OJCD-446-2. On this CD, it is 5:51 long.

Richard Ehrenzeller

Windmill LP WMD 198

DEMS 01/2-17/3

The liner notes of this LP say that all selections were recorded in New York at the Metropolitan Opera House on 17Jan45. This seems odd since Duke played the Philharmonic Auditorium in Los Angeles on the same day. The liner notes do not appear to be reliable in any case, since they claim that Ray Nance plays trombone and violin. Can you give me the correct dates of the selections?

Graham Peacock

This LP is a copy of the LP Decca PD 12.007, which contained almost exclusively V-Disc material. *Creole Love Call* is indeed from 1Dec43. *It Don't Mean a Thing* is from 21Apr45. *Harlem Air-Shaft* and *Prelude to a Kiss* are from 12May45. *In the Shade of the Old Apple Tree* and *Frankie and Johnny* are from 26May45. *Ring Dem Bells* and *Diminuendo and Crescendo In Blue* are from 7Jul45. *Kissing Bug* is from 8Sep45. See also 00/4-19/3.

DEMS

Cootie Williams on Warwick

DEMS 01/2-17/4

See DEMS 01/1-23/3.

The correct title of the Cootie Williams CD is "Do Nothin' till You Hear from Cootie". Howard Rye asks about the personnel. By my ear, I feel the baritone saxophonist that is on half the album is Haywood Henry. Phil Schaap has told me he agrees with me.

Richard Ehrenzeller

Collectors' item?

DEMS 01/2-17/5

I just acquired a Duke LP titled "Duke Ellington" CBS CSP 16769. It states on both the cover & label "Manufactured for Christopher & Karen Cox". That seems rather odd to me for a major label like CBS!

The track selection is listed as (I haven't played it yet) *Take the "A" Train* (excerpt), *Blutopia*, *Sentimental Journey*, *Passion Flower*, *Air Conditioned Jungle*, *Frantic Fantasy*, *Main Stem*, *Everything but You*, *Carnegie Blues*, *Emancipation Celebration* & *Don't Get Around Much Anymore*. The copyright date is 1982. Any idea what this is?

Geff Ratcheson

Thanks for your copy.

The LP is documented in Jerry Valburn's "Directory of DE's Recordings" (May 1986) on page 5-25 under Columbia Special Products (US) as P 16769 "Duke Ellington" {Christopher & Karen Cox}. Jerry does not give us further details.

It was not unusual for CBS/Columbia to release special editions for companies who wished to use it for promotional purposes. There are quite a few of these special releases documented in Jerry Valburn's directory.

The source of the material is highly interesting. It is by no means stereo as claimed on the label. It has been copied straight from the European AFRS broadcast "Date With The Duke" # 4 with the exception of the last two titles, *Emancipation Celebration* and *Don't Get Around Much Anymore*. That part of the LP is a copy of the end of broadcast # 34. The DWTD material for broadcast # 4 came from the Treasury broadcast from 5May45 with the exception of the signature tune *Take the "A" Train*, which was taken from the first Treasury broadcast (of 21Apr45). The two selections from DWTD bc # 34 came from the Treasury bc from 21Jul45.

This is highly interesting because this is not original Columbia/CBS material. The original Treasury material was released on the DETS LPs # 1, 4 and 15, which are now being re-released on CD or will be in the next few years.

I hope you have not paid too much for this LP, unless you like collectors' items.

Sjef Hoefsmit

The Harlem Footwarmers

DEMS 01/2-18/1

The Harlem Footwarmers' three 1930-31 OKeh sessions have greatly confounded past discographers. Here is the data on dates and takes as found on the OKeh matrix cards; opposite the master numbers, I have noted take dispositions and original issues. Strike-outs indicate a change of take disposition.

14 October 1930

W404481-A	<i>Mood Indigo</i>	1st choice , rejected, master destroyed OKeh 8840 pressed from dub mx. W480023-B (The "B" designates the second attempt at dubbing)
W404481-B	<i>Mood Indigo</i>	rejected, destroyed
W404481-C	<i>Mood Indigo</i>	2nd choice , rejected, destroyed
W404482-A	<i>Big House Blues</i>	rejected, destroyed
W404482-B	<i>Big House Blues</i>	2nd choice, destroyed
W404482-C	<i>Big House Blues</i>	OKeh 8836
W404483-A	<i>Rocky Mountain Blues</i>	1st choice , rejected, destroyed
W404483-B	<i>Rocky Mountain Blues</i>	2nd choice , OKeh 8836
W404483-C	<i>Rocky Mountain Blues</i>	rejected, destroyed

8 January 1931

W404481-D	<i>Mood Indigo</i>	1st choice, destroyed
W404481-E	<i>Mood Indigo</i>	2nd choice, destroyed
W404802-A	<i>I Can't Realize You Love Me</i>	Odeon ONY 36190, Parlophone PNY 34183
W404802-B	<i>I Can't Realize You Love Me</i>	2nd choice, destroyed
W404803-A	<i>I'm So in Love with You</i>	2nd choice, destroyed
W404803-B	<i>I'm So in Love with You</i>	Odeon ONY 36189, Parlophone PNY 34183
W404804-A	<i>Rockin' in Rhythm</i>	OKeh 8869
W404804-B	<i>Rockin' in Rhythm</i>	2nd choice, destroyed

The alleged Harlem Footwarmers session of 8 November 1930 is ancient misinformation dating back to Delaunay's *New Hot Discography* (1948), if not earlier.

While *Mood Indigo* is shown above as the first title recorded on 8 January 1931, this wasn't necessarily the case: The surviving OKeh files for this period, which consist of matrix cards and label copy sheets, don't disclose the sequence in which the various titles were recorded.

(9-29-10M

7-5-14

MATRIX NO.

W404481

10 INCH

TITLE MOOD INDIGO

ARTIST THE HARLEM FOOTWARMERS

ACCOMP.

SUB. NO.	RECORDED	SHIPPED	TEST RECEIVED	REPORTED	DISPOSITION	REMARKS
A	10/14/30		10/19/30	10/21/30	1st Race-Dance	1st
B					2nd	2nd
C					3rd	3rd
d	1-8-31			1/19/31	1st	11/1/31
E	1-8-31			"	2nd	C.D.

COMPOSER

CATALOGUE NO.

AUTHOR

MONTH LISTED

PUBLISHER

COUPLED WITH

DATE OF COPYRIGHT

DATE OF COPYRIGHT CONTRACT

DATE OF COPYRIGHT EXTRACT

RECORDING OPERATOR

(9-29-10M

Inc.

MATRIX NO.

W404520

10 INCH

TITLE THREE LITTLE WORDS (Tres Palabritas)

ARTIST THE HARLEM FOOTWARMERS

ACCOMP. VOC. refr.

SUB. NO.	RECORDED	SHIPPED	TEST RECEIVED	REPORTED	DISPOSITION	REMARKS
A	10/30/30		11/5/30	11/26/30	1st Race-Dance	1st
B					2nd	2nd
C					3rd	3rd

COMPOSER Harry Ruby

CATALOGUE NO.

AUTHOR Bert Kalmar

MONTH LISTED

PUBLISHER Harms Inc.

COUPLED WITH

DATE OF COPYRIGHT 1930

DATE OF COPYRIGHT CONTRACT 10/31/30

DATE OF COPYRIGHT EXTRACT

RECORDING OPERATOR

The title *Dreamy Blues* was not found in the OKeh files.

For reasons not noted, official 78 r.p.m. releases of *Mood Indigo* and *Three Little Words* were pressed from dubbed parts. The OKeh files don't explicitly state from which master takes the dubbed parts were copied, master-pressed tests are unknown to me, and metal parts are apparently non-existent in the U.S. and thus not available for inspection. That parts W480023-B and W480028-E were dubbed from test pressings of Master takes W404481-A and W404520-A is - as was discussed by me a few years ago in "Comments on Timmer" [page 4,

which came with Bulletin 98/3] – deduced by reference to data found on the OKeh matrix cards (see photocopies on page 19). Note that *Mood Indigo* remake takes -D and -E were recorded four weeks after 10Dec30, the date *Mood Indigo* was released on OKeh 8840.

Copies of the dubbed metal parts of *Mood Indigo* and *Three Little Words* may still exist at the E.M.I. vaults in England; these might contain inscriptions on the outer land area that identify the master takes from which the parts were dubbed.

OKeh issues as THE HARLEM FOOTWARMERS;

Odeon ONY 36166 as THE HARLEM MUSIC MASTERS;

Odeon ONY 36189 and ONY 36190 as THE NEW YORK SYNCOPATERS;

Parlophone PNY 34154 and PNY 34156 as FRANK BROWN AND HIS TOOTERS;

Parlophone PNY 36183 as THE HARLEM FOOT WARMERS.

Odeon ONY 36166 and Parlophone PNY 34156 are extremely rare discs: I don't know of anyone who owns a copy of either. The late Mr. Richard Jones generously gave me his copy of Parlophone PNY 34154. He recalled buying it new at the May Company on Wilshire Boulevard in Los Angeles about 1940-41.

Release dates. OKeh 8836: 25Nov30; 8840: 10Dec30; 8869: 25Apr31. Odeon ONY 36166: 30Nov30; ONY 36189 and ONY 36190: 15Feb31. While release dates of U.S. Parlophone issues aren't found in the company files, the discs were likely released contemporaneously with their U.S. Odeon counterparts.

Some notable 78 r.p.m. reissues. Master W404519-A was reissued 25Dec30 on OKeh 41468 as by THE HARLEM MUSIC MASTERS.

Masters W404802-A/W404803-B were reissued 20oct31 on Clarion 5391-C, Harmony 1377-H and Velvetone 2455-V as by MEMPHIS HOT SHOTS (and bearing stamped transfer numbers W100549-1 and W100550-1, respectively). Masters W404482-C/W404522-B were reissued 31Aug32 on Columbia 14670-D as by THE HARLEM FOOTWARMERS.

Master W480028-E (from W404520-A) was reissued in England on Parlophone R 883 as by PHILADELPHIA MELODIANS. (Reports that Parlophone R 883 is pressed from W480028-C are in error.)

Reverses. OKeh 41468: *Body and Soul* (mx. W404411-D) recorded 9oct30 by LOUIS ARMSTRONG AND HIS SEBASTIAN NEW COTTON CLUB ORCHESTRA. Odeon ONY 36189: *Please Don't Talk About Me When I'm Gone* (W404836-B) and Odeon ONY 36190: *I Surrender, Dear* (W404838-A) both recorded 9Feb31 by Fred Rich and His Orchestra as SAM LANIN AND HIS FAMOUS PLAYERS.

Parlophone PNY 34154: *And Then Your Lips Met Mine* (W404551-B) and Parlophone PNY 34156: *What's the Use of Living Without Love?* (W404552-B) both recorded 14Nov30 by Yale Collegians as THE MUSICAL STUDENTS. English Parlophone R 883: *Little Did I Know* (W404572-A) recorded 6Dec30 by CASA LOMA ORCHESTRA.

Steven Lasker

Ann "Sis" Quander

DEMS 01/2-18/2

I found a highly interesting article in "78 Quarterly" # 11 by Kipp Lornell and Rohulamin Quander titled "Sis Quander, Duke's first vocalist?" The Quander family was long ago forcibly relocated to southern Maryland from the Cape Coast region of Ghana in West Africa. The first official record of the family in the US came on October 13, 1684, when Henry Adams (or Addams) executed his last will and testament that included the statement that "I give unto the said Henry Quando one flock bed...." The context of this document makes it clear that Mr Quando was a Black American.

Elizabeth Ann "Sis" Quander was born in Washington, D.C. on 27Jul1892. Precisely how Sis became involved with music, singing in particular, remains unclear. What is clear however is that Sis Quander enjoyed a secular music career that reached its apex during the late nineteen teens and into the Depression era. It was during this period when she performed with Duke Ellington and recorded four blues sides (not with Ellington but under her own name) that were issued on the Perfect and Pathé record labels.

The authors of the article turn for more information about the musical world of Ellington and Sis Quander to Mark Tucker's "The Early Years." Tucker does not mention Sis Quander who was interviewed on the first anniversary of Duke's death by Akia Quanderjordan for the Washington Afro-American. Sis stated that "My days with Duke date back to before his band joined him, before he made it big." Among her most treasured items was a small photograph. It portrayed Sis, Duke, and several other unidentified (male) musicians who, according to Sis made a record together in the early 1920s in a small recording studio in NYC just off Broadway. Sis recalled, "You know, I never did hear that recording we made that day. I can't even recall the name of it now." The possibility that Quander recorded with Ellington and some of his associates in the early 1920s remains, but there is no evidence to indicate that this session was ever captured on wax.

Sis and Duke saw each other about 1968, approximately 45 years following Duke's move to NYC. From then until his death, Ellington sent her annual greeting cards, most often in July, which Sis referred to as her "Christmas in July Cards."

Luis Contijoch

Discography on CD-ROM?

DEMS 01/2-20/1

See DEMS Bulletin 99/5-4/3

Hi Sjeff, I know it is late, but I was surprised that there could be complaints regarding the format of the New DESOR. I only realised that

the earlier issue was divided into 16 small volumes when I was offered one volume (1946) for \$ 27.00 including postage. The physical size and weight of this updated research is irrelevant. Even if it was unmanageable which it is not.

What we have now is a priceless (ignore the cost, consider the dedication, labour, knowledge) pair of volumes, which work (my word do they work, to have did it say 16 separate sections floating around, flitting back and forth) when on the desk/table all is at your finger tips. CD-ROM, beautiful, but didn't we really lose a little pleasure when CD ousted LP? The sheer joy of anticipation, leafing through the pages of books, is alone one of the disappearing pleasures of life. (Is my age showing?)

To page through the New DESOR to me, stands apart from any electronic reproduction or leaflet.

Sorry for the outburst, but arriving on the scene, thinking I was fairly knowledgeable, being shown that was not the case, then along came DESOR, and your guidance, I'm rejuvenated so as a tribute to Luciano Massagli, and Giovanni Volonté a special DESOR edition of DEMS Bulletin could be published to explain their efforts. That would add to your already enormous workload, so let us just occasionally, when we open the pages for whatever reason, say a silent thank you.

Lance Travis

Broadcasts at the Library of Congress

DEMS 01/2-20/2

Recently I surfed through the Library of Congress web-site and I found some Ellington broadcasts, which are not mentioned in any of the discographies.

The internet address is: <http://lcweb.loc.gov/>

Select "search the catalog", select "search sonic", select "radio broadcasts". Insert "Duke Ellington" and select "search"

Hans Kalter

I followed your instructions and I found that all these broadcasts were donated by the NBC Radio Collection. The oldest broadcast is from 30Jan42 and titled "Franklin D. Roosevelt's Diamond Jubilee birthday celebration". The selections of this broadcast are not mentioned.

There is a broadcast known under the title "The President's Birthday Ball" with Duke participating, playing *Pussy Willow*. This broadcast is documented in DESOR 3910 in 1939 and dated for unknown reasons (to me) 28May. I hesitate to believe that this is the same recording. Especially as the announcer on DESOR 3910 says "now Duke Ellington plays one of his recent compositions for us ...*Pussy Willow* was recorded commercially on 20Mar39. I would like to know the selection(s) Duke played on this 30Jan42 tape.

I believe that several of these broadcasts were disc jockey programs using commercially available released recordings, for instance the 27Feb and the 18May42 broadcasts titled "Fashions in Jazz".

One of the few broadcasts from which some selections are mentioned is catalogued as "probably 1943", duration 15 min. and the titles indicate that it is from 4Apr43, DESOR 4304, issued on LP Rarities 56.

Another broadcast carries the date of 4Apr43 and must be the same broadcast although it has a duration of 30 min.

"The Million Dollar Band" broadcast is filed on 18Jun43. DESOR 4326 and WaxWorks 43-71 have the date as 19Jun.

The "Liberty Party" #21 of 17Sep43 and the "Atlantic Spotlight" of 6May44 could be genuinely "fresh".

The MALB broadcast of 29Apr45 is documented in DESOR 4522 and WaxWorks 45-28, see also DEMS 00/3-10/3 and 01/1-13/2. The MALB broadcast of 23Sep45 is in DESOR 4566 and WaxWorks 45-71, see also DEMS 80/3-6 and 00/2-3/1. The MALB broadcast of 25Nov45 is in DESOR 4594 and WaxWorks 45-104, see also DEMS 00/2-3/1.

The "Canta Bing Crosby" broadcast of 5Aug45 seems to be an edited version of the 18Jan45 broadcast, DESOR 4505.

The Blue Note broadcasts of 30Jul52 and 13Aug52 are in DESOR 5213 and 5216 and were issued on LP Aircheck#4 and CD Bandstand 30523, see also DEMS 92/4-7.

The Blue Note broadcast of 6Aug52 is in DESOR 5215 and issued on CD Canby Records 1010, not mentioned in DEMS.

The 17Sep52 broadcast cannot have been from Cleveland. According to the two titles mentioned, I suspect that this is the ABC "Change of a Lifetime" broadcast, documented in DESOR 5218 on 27Sep52, which also cannot have been live from Cleveland, where Duke played from 19 until 25Sep52.

The 21Sep52 broadcast from the Ritz Ballroom, Conn. is probably the same as DESOR 5219. The date seems wrong though, since Duke was in Cleveland, Ohio on 21Sep.

The 20Nov52 Silver Jubilee broadcast is documented in DESOR 5223 and released on CD Jazz Unlimited 2036. The duration is indicated as 25 min., but the broadcast went from 12:05 until 12:55. Maybe the speed-switch was in a wrong position.

The 26Nov52 broadcast is documented in DESOR 5226. The duration of 10 min may well be correct, since part 1 of 2 parts is missing.

The "Music for Moderns" broadcast on 26Jun53 from the Blue Note seems to be genuinely "fresh". It contains *In a Mellotone*, *Things Ain't What They Used to Be* and *Take the "A" Train*. These titles do not fit with any of the broadcasts during the Blue Note stay in 1953. The only recorded broadcast that I have with these three selections is the one from 9Aug59, released on Roulette products. It is highly suspicious that there is another tape with the same "Physical item" number RGA 2494, with the same broadcast date, 26Jun53 with another title: "Let's Go Dancing", a retrospective of popular dances, which is indicated as featuring recordings by Duke Ellington and Pinetop Smith among others.

I suspect that the "All Star Parade of Bands" broadcast of 25Jul53 is the same as the Jun53 broadcast with the same title as 5320 in DESOR and issued on DETS LP # 48. This broadcast was earlier claimed to be from 17Jul53. See Jerry Valburn's article in DEMS 93/4-6.

The 11Dec53 broadcast is confirmed in DESOR 5336 as titled "Life Begins at Eighty". It is claimed (in the NBC files) to have started at 11:30 p.m. That seems a bit late for people of this age.

If anybody ever listens to these tapes, please let me know the titles. It would be of great help to identify these broadcasts.

Sjef Hoefsmit

In the same Sonic database one can choose in the main menu for Archival (unpublished) Collections. Apart from the broadcasts, I also found here some test-pressings, a.o. from the Altshuler Collection. I found *Delta Serenade* (9Jan34) take -5. What do you think? A typo?
Hans Kalter

Not necessarily. Some companies used to give take number -1 to the first choice and not to the chronological first recording. It is possible that the fifth recording became take -1. This does not seem to be the case here. The first choice was take -2. I guess you found a typo.

Sjef Hoefsmit

What is the correct date for the 1950 Hamburg concert?

DEMS 01/2-21/1

See DEMS 01/1-11

Finally I am able to present "the facts" regarding the Duke's concerts in Gothenburg in Jun50, which were co-sponsored by the daily newspaper "Göteborgs-Tidningen".

Through the kindness of my research partner Hans Anderson, at present living in Gothenburg, I now have Xerox copies from "Göteborgs-Posten", another daily newspaper which confirms the Duke's concerts in that city.

An ad published on 2Jun states that Duke Ellington will give 2 evening concerts, 7:00 and 9:30, at "Circus" on Monday 5Jun.

A photo caption in the same newspaper of 6Jun (page 13) gives the info that the orchestra arrived by train from Stockholm in the afternoon of 5Jun, and a review states that Billy Strayhorn was the piano player on *Take the "A" Train*. Other tunes performed included *Mood Indigo*, *The Mooche*, *Violet Blue* (feature for Hodges), *Creole Love Call* (sung by Kay Davis), *Paradise* (feature for Carney), *St. Louis Blues* (feature for Ray Nance) and *Air Conditioned Jungle*. Note that the review mentions "the concert", not "the concerts".

Hamburg, 29May50 is in "the bag": a clipping from "Hamburger Abend....." (hard to read on the Xerox) dated 30May50 found in the Duke's own scrapbook has the following heading: "Animalisch und hochtechnisch – Duke Ellington in der Musikhalle."

Then follows a review by one "S.T." in which I note such outlandish expressions as "Höllennlärm" ("Noises from Hell"). The public was also behaving in a nice manner – "Trampeln und gellenden Pfiffen" – so pull out your German dictionary !

And the Swiss were even more frank about it. The ad for the 2May concert, at 8:15 in "Grosser Saal" in the "Kongresshaus" in Zürich was offering "Duke Ellington und sein Negerorkester".

I suggest 30May: en route to Copenhagen by train and 7Jun: en route to Frankfurt by train, since we already know that the Duke was in Denmark on 6Jun. The date of 9Jun might well be for one or more concerts held in Germany.

Carl Hällström

We are very grateful to Carl Hällström. The perfectly confirmed concert on the 5Jun in Gotheburg solves the Ole Nielsen mystery. As explained in DEMS Bulletin 01/1-11, Ole did not believe that Duke managed to travel so fast that he could have been in Hamburg on the 5th while having concerts on the 4th in Stockholm and the 6th in Århus. We believe that the only recording that has survived from this tour came from Hamburg 29May50 and not from 5Jun50 as claimed by Olaf Syman in Jazz Journal of May97 and not from 10Jun50 as claimed in the discographies.

The updated itinerary looks like this:

May 27

Frankfurt, Althof Bau

Variety 17May p.67; *FrankfurterRundschau* 20May p.9 and *Frankfurter Allgemeine Zeitung* 30May p.11

May 28

Hannover, Niedersachsenhalle

Hannover Presse 20, 24, 27May

May 29

Hamburg, Musikhalle

Olaf Syman letter 15Mar92 and *Hamburger Abend.....* 30May

May 30

travel?

May 31

Copenhagen, KB-Hallen

Erik Wiedemann, "Musik& Forskning" 87/88 #13

June 1

Copenhagen, KB-Hallen

Erik Wiedemann "M&F"

June 2

Malmö, Stadsteatern

Orkester Journalen Jul50, p.30

June 3

Stockholm, Konserthuset

concert tickets

June 4

Stockholm, Tennishallen

concert tickets

June 5

Gothenburg, Circus

Göteborgs-Posten, 6Jun p.13. Olaf Syman is wrong in his letter to Jazz Journal!

June 6

Århus, Århus-Hallen

Erik Wiedemann "M&F"

June 7

travel?

June 8

Frankfurt *Frankfurter Allgemeine Zeitung 31May p.10 and 2Jun*

June 9

unknown

June 10

Hamburg, Alu-Palast

Olaf Syman letter 15Mar92 and Josef Marein in Die Zeit 15Jun p.11

June 11

Hamburg, Alu-Palast

Olaf Syman letter 15Mar92 (maybe early morning concert)

June 12

Dortmund, Capitol

Bernd Hoffmann mentioned this concert, without a specific reference

June 13

Düsseldorf, Apollo Theatre

Programme 13Jun Rheinische Post and Düsseldorfer Stadtpost 1Jun and 12Jun

Who can help us to fill in the unknown location on 9Jun and where did the band go after 13Jun?

DEMS

To find out more details about this Hamburg recording, the only one which survived from the 1950 tour, I would like to ask if there is someone who can supply Xerox copies of the BFN Bulletin No. 38 as well as the BFN program schedules as printed in a Hamburg newspaper for the following period: 29May - 11Jun50?

If the date of the concert will be corrected in the New DESOR, I suggest to add this technical note: This concert must have been recorded through a direct line feed to a studio, which had a couple of 33 1/3 rpm recording machines. From this complete concert, portions were then edited into 30 minutes (or longer) program segments, which were broadcast at later dates.

Carl Hällström**

At that time I attended three concerts by the Ellington Band, the first two on one and the same day, probably 29May50. Then, after a week or two Ellington popped up again in Hamburg. Unlike the first two concerts, which were in the Musikhalle, the additional concerts – three I believe – took place in some monstrosity called the Alu-Palast. Both "Jazz Records 1942-80, vol. 6" by Nielsen and Stratemann's "DE - Day by Day" err in calling the concert site Ernst Merck Halle. I don't think it had been built then.

A look at the map seems to confirm the impossibility getting around so fast between Stockholm and Hamburg [for a concert on 5Jun], unless they flew or there were coach express trains which could get you from city to city overnight, i.e. the musicians slept on the train and arrived just in time for the concert. Or by chartered bus?

10Jun [or 5Jun] may have been the date of the broadcast, not the concert. I have a clipping from BFN Bulletin No. 38 - 1950 in which they announce that they have recorded two programs, the second of which will be broadcast on Wednesday. HaHa! [5Jun was a Monday and 10Jun was a Saturday.]

Stratemann is also wrong when he says Byas replaced Rouse. Technically speaking Rouse's replacement was Alva McCain. Byas was an added starter for the European tour.

Olaf Syman**

Sentimental Lady on Unique Jazz-UJ35.

DEMS 01/2-21/2

See DEMS 84/3-3 and 85/4-4.

One title, *Sentimental Lady*, was left with a question-mark. Was the date and circumstances ever revealed? I can't see it has. Ulf Renberg.

We are sorry, Ulf, that you have had to wait 5 years before you finally get your answer. It is from the 27Nov43 broadcast from the assembly hall of Memorial Auditorium in Buffalo through the Blue Network. The programme is titled Coca Cola Spotlight Bands # 372, which was later used for the AFRS Spotlight Bands # 217. In Benny's WaxWorks it is entry 43-181 and in the New DESOR it is session 4361.

DEMS

The Last Studio Session "78" rpm standard groove recording issued.

DEMS 01/2-22/1

What was Ellington's last 10 inch 78 r.p.m. record?

Peter MacHare

Duke's last official 78 is from 1957! *Cop-Out/Rock City Rock*. These recordings can be found on the French CBS LP's, *The Works of Duke* 1956-62.

Richard Ehrenzeller

Are you sure Richard? What was the label number? I have both selections (one on each side) on a Columbia NP (45 r.p.m.) 4-40903.

Sjef Hoefsmit

When Ellington completed his Capitol Records contract he then signed with Columbia for a single album, the Rosemary Clooney album "Blue Rose". From this "LP Session" came a single 78 rpm release, catalogue number 40701 *Grievin'/Sophisticated Lady*. This is a very rare 78 and quite hard to come by.

After signing a long-term contract with Columbia the only 78 rpm record to be released was catalog number 40903 *Cop-Out/Rock City Rock*. This 78 r.p.m. issue was also issued as a 78 in Brazil on CB 2.518.

When Sjef checked my 1986 Directory of Recordings he missed the U.S. Columbia issue because, in error, it was never listed in the book.

There are three more Columbia 78's issued in the 50000 series as follows: 50014 *Solitude/Mood Indigo*; 50016 *Stormy Weather/Sophisticated Lady* (all from Feb40) and 50059 *Do Nothin' till You Hear from Me/Don't Get Around Much Anymore* (Nov47).

All of the above items are in my collection at the Library of Congress in Washington, D.C.

There are also 5 "78" releases on RCA-Victor (Ca/US) in their 420 series. Some of these may have been made in the mid to late 1950's.

They are as follows. Perhaps Steven Lasker can supply us the release dates.

420-0129 *Caravan/Solitude*

420-0130 *Mood Indigo/Sophisticated Lady*

420-0131 *Prelude to a Kiss/Cotton Tail*

420-0132 *Take the "A" Train/I Got It Bad*

420-0874 *Do Nothin' till You Hear from Me/Don't Get Around Much Anymore*.

Jerry Valburn

I believe that all 10 Victor selections in the 420 series are recorded in 1940, '41 and '45.

Sjef Hoefsmit

Not having release dates for RCA Victors 420-0129 through 420-0132 at hand, I asked researcher James Parten about them. He reports that these belong to RCA's "Gold Standard" series and date from 1954 or 1955. He comments that U.S. RCA Victor had stopped pressing 78s by the time 447-0874 was released on 45 r.p.m., so 78 r.p.m. equivalent "420-0874" is likely non-existent.

Passion Flower and *Things Ain't What They Used to Be* – recordings made 3Jul41 by Johnny Hodges and His Orchestra – were re-released 25Jul56 by RCA on Groove

G-5007 (78 r.p.m.) and Groove 4G-5007 (45 r.p.m.).

Capitol 3049 was released in early 1955 according to James Parten. (*All Day Long* from 26Apr54 and *Echo Tango* from 1Sep54.)

Columbia (Hall of Fame series) 50014 and 50016 were released on 2Aug54. Columbia 50059 was released on 4Apr55.

According to the Columbia files, the last U.S. Columbia 78 r.p.m. single by Ellington was number 40903, released 22Apr57. This is a very scarce record. James Parten reports that the highest-numbered 78 r.p.m. single he has seen on U.S. Columbia is 41083 (artist: Johnny Mathis).

Parten adds that in Canada, Columbia continued to press 78 r.p.m. singles past 41083. The highest-numbered Canadian Columbia 78 he has encountered is 41489 (artist: Carl Smith), released circa September 1959. This should not be construed to mean that every Columbia 45 r.p.m. single from 4-41084 to 4-41489 was also released as a 78 in Canada: James observes that as a general rule, during this period Canadian Columbia issued only their hit singles – especially the Country and Western ones – on 78. It is thus theoretically possible but highly unlikely that Canadian Columbia issued any of Ellington's singles past 40903 on 78.

Steven Lasker

Suave Swing

DEMS 01/2-22/2

Duke played during the second part of his concert of 8Apr39 in The Hague a piece titled *Suave*. I guess that this is an alternate title. Can you tell me more about this tune?

Hans Kalter

This is the first time that I have heard this title. It's a pity that I wasn't there. I was too young (10 years old) when this concert took place. Maybe this is a misunderstanding from a Dukish announcement, but I do not have the faintest idea which title could have been misunderstood in this manner.

Sjef Hoefsmit

You may be right that the title is misspelled. I realised that it sounds the same as Zouave. Zouaves was the name of a regiment of military volunteers, fighting for the North in the American Civil War. There were for instance French Zouaves. I think we have to look for the origin in military circles. Do you think it could have been *The Sergeant Was Shy*? We should have to look in more programme notes from 1939 and find out if the number was performed more often. Maybe the Smithsonian can help.

Hans Kalter

I know that the volunteers for the guard of the Pope in Rome are called Zouaves. They are supposed to be of Swiss origin. A list with straight synonyms of "suave" is "glib, smooth, urbane, polished, unctuous, oily, voluble, flowing". In Dutch: "vriendelijk, minzaam, beleeft, aangenaam, zacht". It may be that we are looking in the wrong direction and that what we have here is another of the many rare Ellington compositions.

Sjef Hoefsmit

Zouaves. It's perhaps a little misleading to say that "there were for instance French Zouaves" as Hans does, in the sense that Zouaves are essentially French infantry regiments and their soldiers. The name derives from that of an Algerian people, and zouaves were first enlisted in the French army in 1830s, according to my dictionary. The British army parallel would be the Gurkha regiments recruited from the Nepalese people.

I didn't realise until now that zouave soldiers fought on the Northern side in the American Civil War. It is surely not at all improbable that this fact should crop up in conversation during Ellington's time in Paris in 1939 – Europe on the brink of war, Palais de Chaillot bombproof basement, etc. If it did, it is certain that the story would be of great interest to Ellington himself – Boola, Tone Parallel to the American Negro, etc. Suave/Zouave would then be a pun. It would be interesting to know when *The Sergeant Was Shy* was composed and first performed. (My own notes on the piece are with DESUK for publication in a forthcoming issue of "Blue Light".)

Roger Boyes

The Sergeant Was Shy was first recorded on 28Aug39.

DEMS



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

01/2 August - November 2001

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NEW RELEASES AND RE-RELEASES

Masters Of Jazz

Double CD - R2CD 8005 (1997)

"Duke Ellington"

DEMS 01/2-23/1

I have sent you a copy on cassette of this CD, will you please tell me the correct take-numbers? Lance Travis

With pleasure:

CD-1 (66':45")

1. <i>Black and Tan Fantasy</i>		7Apr27	B
2. <i>Creole Love Call</i>		26oct27	Vi
3. <i>East St. Louis Toodle-O</i>		19Dec27	Vi
4. <i>The Mooche</i>		1oct28	O
5. <i>Hot and Bothered</i>		oct28	P
6. <i>The Blues with a Feeling</i>		22Nov28	O
7. <i>Double Check Stomp</i>		11Apr30	R
8. <i>Mood Indigo</i>		10Dec30	R
9. <i>It Don't Mean a Thing</i>		2Feb32	A
10. <i>Slippery Horn</i>	-A	17Feb33	A
11. <i>Daybreak Express</i>	-1	4Dec33	R
12. <i>Dear Old Southland</i>	-1	4Dec33	R
13. <i>Stompy Jones</i>		9Jan34	R
14. <i>Troubled Waters</i>	-2	9May34	R
15. <i>Saddest Tale</i>		12Sep34	A
16. <i>Showboat Shuffle</i>		30Apr35	A
17. <i>Clarinet Lament</i>		27Feb36	A
18. <i>Echoes of Harlem</i>		27Feb36	A
19. <i>In a Jam</i>		29Jul36	A
20. <i>Diminuendo in Blue</i>	-1	20Sep37	B
<i>Crescendo in Blue</i>	-1	20Sep37	B

CD-2 (69':37")

1. <i>Gypsy Without a Song</i>		20Jun38	B
2. <i>Battle of Swing</i>	-2	19Dec38	B
3. <i>Portrait of the Lion</i>	-2	21Mar39	B
4. <i>Tootin' Through the Roof</i>	-A	14oct39	B
5. <i>Ko-Ko</i>	-2	6Mar40	R

6. <i>Concerto for Cootie</i>		15Mar40	R
7. <i>Cotton Tail</i>		4May40	R
8. <i>Sepia Panorama</i>	2 nd	7Nov40	F
9. <i>Take the "A" Train</i>		15Feb41	R
10. <i>Chelsea Bridge</i>		17Sep41	S
11. <i>Raincheck</i>		2Dec41	R
12. <i>Moon Mist</i>	-1	21Jan42	R
13. <i>Things Ain't What They Used to Be</i>		9Nov43	W
14. <i>from "Black, Brown and Beige"</i>			
<i>Worksong / Come Sunday</i>		11Dec44	R
15. <i>Midriff</i>	-2	2Jan45	W
16. <i>Frankie and Johnny</i>		26May45	V
17. <i>Transblucency</i>		9Jul46	R
18. <i>Royal Garden Blues</i>		3Sep46	R
19. <i>Jam-a-Ditty</i>		11Dec46	U

B = ARC Brunswick; Vi = Victor; O = Okeh; P = Pathé; R = RCA Victor; A = ARC; F = Fargo; S = Standard Radio Transcription; W = World Broadcasting Series; V = V Disc and U = Musicraft.

The date of the very last selection is 11Dec46 and not 18Dec46 as mentioned in the Masters of Jazz booklet.

There is no reason to doubt the other dates. I have only checked the selections from which an alternate take exist in the same session.

This double CD was not earlier described in DEMS Bulletin. That's why I give all the titles.

Sjef Hoefsmit

The Gold Collection (EEC) 1997
Retro R2CD 40-19 (double CD)

DEMS 01/2-23/2

I have sent you a copy on cassette of these CDs. I know that the second CD is identical to DEJAVU D2CD 19, titled "Duke Ellington Deluxe Collector's Edition". Will you please tell me the correct take-numbers?

Lance Travis

With pleasure:

CD-1 (62':22")

1. <i>Black and Tan Fantasy</i>		3Jul66	L
2. <i>Creole Love Call</i>		3Jul66	L
3. <i>East St. Louis Toodle-O</i>		19Dec27	Vi 30
4. <i>The Mooche</i>		3Jul66	L
5. <i>Saturday Night Function</i>		16Jan29	Vi 04
6. <i>Cotton Club Stomp</i>		3May29	Vi 30
7. <i>Saratoga Swing</i>		3May29	Vi 30
8. <i>Jungle Nights in Harlem</i>		4Jun30	Vi 04
9. <i>Mood Indigo</i>		10Dec30	Vi 04
10. <i>Rockin' in Rhythm</i>		3Jul66	L
11. <i>Echoes of the Jungle</i>		16Jun31	Vi 30
12. <i>Delta Serenade</i>	-1	9Jan34	Vi
13. <i>Solitude</i>		10Jan34	Vi
14. <i>Merry Go Round</i>		30Apr35	A 46
15. <i>In a Sentimental Mood</i>		30Apr35	A 46
16. <i>Country Gal</i>		16oct39	B 46
17. <i>Harlem Speaks</i>		15Aug33	A 46
18. <i>Clarinet Lament</i>		27Feb36	A 46
19. <i>Echoes of Harlem</i>		27Feb36	A 46
20. <i>Caravan</i>		14May37	M 46

CD-2 (61':24")

1. <i>Sophisticated Lady</i>	-2	15Feb33	C 46
2. <i>Prelude to a Kiss</i>	-2	9Aug38	B 46
3. <i>Diminuendo in Blue</i>	-1	20Sep37	B 46
4. <i>Crescendo in Blue</i>	-1	20Sep37	B 46
5. <i>Ko-Ko</i>	-2	6Mar40	R 48
6. <i>Concerto for Cootie</i>		15Mar40	R 46
7. <i>Harlem Air-Shaft</i>		22Jul40	R 48
8. <i>All Too Soon</i>		22Jul40	R 07
9. <i>Sepia Panorama</i>	-1	24Jul40	R 48
10. <i>Across the Track Blues</i>		28oct40	R 48
11. <i>Chloe</i>		28oct40	R 48
12. <i>Take the "A" Train</i>		3Jul66	L
13. <i>Just A-Sittin' and A-Rockin'</i>		5Jun41	R 48
14. <i>I Got It Bad</i>	-1	26Jun41	R 46
15. <i>Wings and Things</i>		3Jul66	L
16. <i>Perdido</i>	-1	21Jan42	R 57
17. <i>C-Jam Blues</i>		21Jan42	R 57
18. <i>The Hawk Talks</i>		20Nov58	L

19. *Soul Call* 3Jul66 L
 20. *The Opener* 3Jul66 L

L = LRC 33C38-7680, "S.R.O."; Vi = Victor; A = ARC; B = ARC Brunswick; M = Master; C = Columbia; R = RCA Victor; 30 = Giants of Jazz CD 53030, 46 = 53046, 48 = 53048, 57 = 53057, 04 = 53304, 07 = 53307. For 57, 04 and 07 I used information supplied by Jerry Valburn.

The tracks marked with L are all from live performances. Track 18 is from the Salle Pleyel in Paris, all the other tracks are from Newport. Track 15 is mis-titled *Things Ain't What They Used to Be*. Track 20 is mis titled *Open House* as on the original release. See for the LRC CD "S.R.O." DEMS 98/4-2. Track 6 is mis-titled *Do Nothin' till You Hear from Me*.

During the identification of the tracks, I got the impression that everything, with the exception of the LRC tracks, was copied from Giants of Jazz CDs. Only track 12 and 13 are not. Track 12 is indeed the rare take -1.

Sjef Hoefsmit

Gallerie GALE 405 (double CD)
A Portrait of Duke Ellington

DEMS 01/2-24/1

CD 1

1. <i>Take the "A" Train</i>		15Feb41	R	46
2. <i>Black Beauty</i>	-2	21Mar28	B	30
3. <i>The Mooche</i>		1oct28	O	30
4. <i>Never No Lament</i>		4May40	R	46
5. <i>I Let a Song Go Out of My Heart</i>	-2	3Mar38	AB	46
6. <i>I Got It Bad</i>	-1	26Jun41	R	46
7. <i>Caravan</i>		14May37	M	46
8. <i>Old Man Blues</i>	-6	26Aug30	R	30
9. <i>Solitude</i>		14Feb40	AB	46
10. <i>Hot and Bothered</i>		1oct28	O	30
11. <i>Creole Love Call</i>		26oct27	V	30
12. <i>C-Jam Blues</i>		21Jan42	R	
13. <i>Perdido</i>	-1	21Jan42	R	
14. <i>Cotton Tail</i>		4May40	R	46
15. <i>Black and Tan Fantasy</i>	-B	3Nov27	O	30
16. <i>Chelsea Bridge</i>		2Dec41	R	
17. <i>Tiger Rag part 1 -B and part 2</i>		8Jan29	B	30
18. <i>Jump for Joy</i>	-2	2Jul141	R	
19. <i>Moon Over Dixie</i>		2Feb32	A	
20. <i>Moon Mist</i>	-1	21Jan42	R	
21. <i>I'm Beginning to See the Light</i>	-2	1Dec44	R	
22. <i>What Am I Here For?</i>		26Feb42	R	
23. <i>Johnny Come Lately</i>		26Jun42	R	

CD 2

1. <i>Mood Indigo</i>		17oct30	B	30
2. <i>East St. Louis Toodle-O</i>		19Dec27	V	30
3. <i>Cotton Club Stomp</i>		3May29	R	30
4. <i>Sophisticated Lady</i>	-2	15Feb33	BC	46
5. <i>In a Sentimental Mood</i>		30Apr35	A	46
6. <i>Ring Dem Bells</i>		26Aug30	R	30
7. <i>Take It Easy</i>		21Mar28	B	30
8. <i>Saratoga Swing</i>		3May29	R	30
9. <i>The Dicty Glide</i>	-1	7Mar29	R	30
10. <i>Prelude to a Kiss</i>	-2	9Aug38	AB	46
11. <i>The Sheik of Araby</i>		16May32	A	
12. <i>Rockin' in Rhythm</i>	-2	16Jan31	R	30
13. <i>Conga Brava</i>		15Mar40	R	46
14. <i>The Blues I Love to Sing</i>	-2	26oct27	V	30
15. <i>Jubilee Stomp</i>		26Mar28	V	30
16. <i>St. Louis Blues</i>	-2	11Feb32	A	
17. <i>Misty Mornin'</i>		22Nov28	O	30
18. <i>It Don't Mean a Thing</i>		2Feb32	A	
19. <i>Crescendo in Blue</i>	-2	20Sep37	AB	
20. <i>Things Ain't What They Used to Be</i>		30Jul45	R	
21. <i>Main Stem</i>		26Jun42	R	
22. <i>Concerto fFor Cootie</i>		15Mar40	R	46
23. <i>I Can't Give You Anything but Love</i>		30oct28	V	

R = RCA Victor; B = Brunswick; O = Okeh;

A = ARC; M = Master; V = Victor; BC = British Columbia.

Track 5 and track 18 of CD 2 are erroneously dated as 14May45 in the liner-notes.

Many of these recordings can also be found on Giants of Jazz CD 53030 (30) and CD 53046 (46).

It is noticeable that the very last end of some of the recordings is missing. This means that *The Mooche* does not even have one single

cymbal sound at the end. (See DEMS 84/1-3)
Lance Travis

Golden Options (Sw) GO 3836
Duke Ellington - Cocktails For Two

DEMS 01/2-24/2

I have sent you a copy on cassette of this CD, will you please tell me the correct take-numbers? Lance Travis

With pleasure:

1.	<i>Three Little Words</i>	-5	26Aug30	R	Ch
2.	<i>Cocktails for Two</i>	-1	12Apr34	R	
3.	<i>I Let a Song Go Out of My Heart</i>	-2	3Mar38	AB	Ch
4.	<i>Take the "A" Train</i>		15Feb41	R	Ch
5.	<i>In a Sentimental Mood</i>		30Apr35	A	Ch
6.	<i>Caravan</i>		11May45	R	Ch
7.	<i>Solitude</i>		12Sep34	A	Ch
8.	<i>Mood Indigo</i>		11May45	R	Ch
9.	<i>It Don't Mean a Thing</i>		14May45	R	Ch
10.	<i>Sophisticated Lady</i>	-2	15Feb33	BC	Ch
11.	<i>Stormy Weather</i>		14Feb40	AB	
12.	<i>Moonglow</i>		12Sep34	A	Ch
13.	<i>Cotton Club Stomp</i>		6Jun39	AB	
14.	<i>Lambeth Walk</i>		9Aug38	AB	
15.	<i>Don't Get Around Much Anymore</i>	-1	4May40	R	
16.	<i>I'm Beginning to See the Light</i>	-2	1Dec44	R	Ch
17.	<i>The Mooche</i>		1oct28	O	Ch
18.	<i>In the Shade of the Old Apple Tree</i>		26May45	VD	
19.	<i>Saddest Tale</i>		12Sep34	A	
20.	<i>Merry Go Round</i>	-3	15Feb33	BC	
21.	<i>Scattin' at The Kit-Kat</i>	-1	5Mar37	M	
22.	<i>Love Is Like a Cigarette</i>		28Feb36	A	

This CD contains 68 minutes of music.

R = RCA Victor; AB = ARC-Brunswick; A = ARC;

BC = British Columbia; O = Okeh; M = Master.

There is even one V Disc (VD), *In the Shade of the Old Apple Tree*. Together with the applause, the last bars of the coda are deleted. Many of the selections were earlier on a Charly double CD CPCD 8259-2 (Ch), see DEMS 98/3-6/3. This is not surprising. We see on the cover: Licensed from Charly Licensing APS.

The Mooche has the second cymbal sound at the very end as it was found for the first time on the Franklin Mint un-numbered 4-LP set, described in DEMS 84/1-3. The Charly double CD also had this "complete" version, but all other releases we know have only one cymbal sound at the end.

Maybe there was not enough space on the CD. Anyway from the last selection, *Love Is Like a Cigarette*, after the 4th bar of the last chorus, 16 bars are deleted.

I wonder why the sequence of the selections is not chronological.

Sjef Hoefsmit

RCA Victor 09026 63459 2
The best of the complete recordings
(1927-1973)

DEMS 01/2-24/3

Thank you, Lance Travis, for sending me a copy on cassette. In the case of some of the tracks, the take number is important because there were two takes possible.

3.	<i>Rockin in Rhythm</i>	16Jan31	is take -1
9.	<i>I Got It Bad</i>	26Jun41	is take -1
10.	<i>Perdido</i>	21Jan42	is take -2
15.	<i>Come Sunday</i>	26Dec65	is TPA5-3234
16.	<i>Isfahan</i>	20Dec66	is take -2
18.	<i>Raincheck</i>	30Aug67	is take -6.

(See DEMS 00/2-16/3)
Sjef Hoefsmit

Duke Ellington - Volume 12 - 1930/31
Masters Of Jazz MJCD 174

DEMS 01/2-25/1

14oct30	<i>Mood Indigo</i>	-A
30oct30	<i>Ring Dem Bells</i>	-A
	<i>Three Little Words</i>	-E
	<i>Old Man Blues</i>	-B
	<i>Sweet Chariot</i>	-B
8Jan31	<i>I Can't Realize You Love Me</i>	-A
	<i>I'm So in Love with You</i>	-B
	<i>Rockin' in Rhythm</i>	-A
21Nov30	<i>Nine Little Miles from Ten Ten Tennessee</i>	-1
	<i>Nine Little Miles from Ten Ten Tennessee</i>	-2
	<i>I'm So in Love with You</i>	-1
	<i>I'm So in Love with You</i>	-2
26Nov30	<i>What Good Am I Without You?</i>	-1
	<i>Blue Again</i>	-1
	<i>When a Black Man's Blue</i>	-2
10Dec30	<i>Mood Indigo</i>	-4
	<i>What Good Am I Without You?</i>	-4
	<i>When a Black Man's Blue</i>	-4
10Jan31	<i>Them There Eyes</i>	-1
	<i>Them There Eyes</i>	-2
	<i>Them There Eyes</i>	-3
	<i>Rockin' Chair</i>	-1
	<i>Rockin' Chair</i>	-2
	<i>Rockin' Chair</i>	-4

Track 1 is the first recording of *Mood Indigo* which was not included in Volume 11 because it was scheduled to be track 5 on this CD, after *Sweet Chariot* in the 30oct30 session. See DEMS 00/4-18/1.

Claude Carrière has followed the New DESOR and has put the 8Jan31 session on the date of 8Nov30. This is wrong, but not a real problem. Every experienced collector knows that these two different dates are attributed to the same session. See for the correct date Steven Lasker's article on page 18.

In the old Desor we see that Billy Smith (the singer on 21Nov30) is a pseudonym for Smith Ballew. His rendition of *I'm So in Love with You* take -1 is now released for the second time. The first time was in the 24 CD box of RCA.

We believe that the "two colored male singers" added to the personnel for the 26Nov30 session are Dick Robertson and Sid Garry. That means that not four but only two men were added. On the 10Dec30 session Benny Payne replaced Sid Garry, so again two vocalists were added to the band.

It is a great pleasure to see that our French friends have been able to continue their prestigious series of complete Ellington recordings. The sound quality and the documentation in the by-lingual liner-notes are superb as ever.

The new distributor of the Masters of Jazz CDs is Next Music.

The address is the same as for the old Media 7 and Disques Concord:

52, Rue Paul Lescop - 92000 Nanterre - France.

Tel. 01 20 90 50. Fax 01 47 25 00 99.

New are E-mail <Musisoft@musisoft.fr> and

Web-site <www.nextmusic.fr>

There is only one matter that worries us, the rate at which new releases are hitting the market. Not many of us will be still alive when this series reaches 1974.

DEMS

In spite of the slow rate of issue, I prefer the Masters of Jazz series and I am less impressed by the Classics series. The MoJ people are very dedicated to make the series complete, which they have proven by releasing on the first available CD in the series the recordings which may have been previously overlooked or may have been found later. The fact that some recordings are put on the CDs in a different sequence to the correct chronological one or to the one I have in my private files doesn't worry me in the least.

Sjef Hoefsmit

I too like the Masters of Jazz series for its completeness and the quality of its notes, and I too wish it would proceed more quickly.

However I'm less bothered about the 1940s to 1970s years, for which the aim of completeness would be daunting indeed! But I do wish MoJ would speed up through the 1930s recordings, to compensate for CBS-Sony's failure to reissue their holdings in a coherent way. Henri Renaud's double LP 'Chronologique' series of thirty years ago has never been updated, and a 'complete' series of 1930s Ellington would also include the earliest, and very precious, live recordings and radio broadcasts.
Roger Boyes

Storyville CD STCD 8323
TOGO BRAVA SUITE

DEMS 01/2-25/2

See DEMS 99/5-25 ad 1278 and 00/4-19/1.

This long expected CD is out now. It has more than 72 minutes of gorgeous music. Now everybody can listen to *Soso* and hear that it has nothing to do with *Woods*, as earlier explained in DEMS Bulletin. See lead-sheets on page 26 [below:].

SOSO

DUKE ELLINGTON

INTRO.

Db Ab7+ Db Ab7+

Db7 Gb G#0 Ab7

A B Db Db7 Gb Ab7+ Db 1. Db7 Gb Ab7+ Db7#9

Gb G#0 Ab7 Db 2. Bb7#9

Ebm7 Ab7 Db7#9 Gb G#0 Ebm9 Ab7 Db

C F7 F#9 Bb7

Ebm9 Ab7

D Db Db7 Gb Ab7+ Db Db7 Gb Ab7+

Db7#9 Gb G#0 Ab7



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WOOD DUKE ELLINGTON

© TEMPO MUSIC INC 1973 355 Riverside Drive N.Y.C., N.Y. 10025

To prove that the suite contained originally seven parts and not four (and later even three) as performed in many concerts, we print on page 27 the sheet with the selected recordings from the two recording dates, 28 and 29 Jun 71 and the label on the box in which the tape was found [below:].

This label coming from our friends at Ember has just issued the 24 tracks from Jazz Archives JA-12/13. Despite listing only 19 titles, all 24 are there but with a different running order from the Jazz Archives LPs. This time the sequence is chronological which makes much more sense.

It has better sound than the LPs, better pitch consistency and a couple of the earlier tracks are slightly longer than the LPs, by including announcements with piano intros underneath them.

Titles correctly listed	Actual	Shown
<u>24Mar38</u>		
1. <i>If You Were in My Place</i>	3.29 *	3.28
2. <i>Oh! Babe! Maybe Someday</i>	3.06 *	3.04
3. <i>If Dreams Come True</i>	3.19 (!)	1.39
4. <i>Harmony in Harlem</i>	3.41 (!)	3.18
5. <i>Dinah</i>	3.41 (!)	2.12
<u>17Apr38</u>		
6. <i>You Went to My Head</i>	1.43	1.42
7. <i>Three Blind Mice</i>	3.04	3.05
8. <i>Downtown Uproar</i>	3.15 **	3.18
<u>24Apr38</u>		
9. <i>On the Sunny Side of the Street</i>	3.50	3.49
10. <i>Dinah's in a Jam</i>	3.23	3.23
<u>1May38</u>		
11. <i>Harmony in Harlem</i>	3.41	3.40
12. <i>At Your Beck and Call</i>	2.26 *	2.25
13. <i>The Gal from Joe's</i>	3.11 *	3.10
segue into		
14. <i>Riding on a Blue Note</i>	2.43	2.40
15. <i>If Dreams Come True</i>	2.51	2.50
<u>15May38</u>		
16. <i>If Dreams Come True</i>	3.19	2.34
17. <i>Birmingham Breakdown</i>	2.41	2.40
18. <i>Rose Room</i>	2.15 *	2.14
19. <i>Echoes of Harlem</i>	4.38	4.39
Titles not listed but present on CD (still 15May38)		
20. <i>It's the Dreamer in Me</i>	4.40	
21. <i>Ev'ry Day</i>	2.38	
22. <i>Lost in Meditation</i>	3.59	
<u>29May38</u>		
23. <i>Prelude in 'C' Sharp Minor</i>	2.59	
24. <i>Rockin' in Rhythm</i>	4.01	

Total duration 75.27.

* = including opening announcement

** = including opening and partly closing announcements.

(!) Track 5 fades in; ends early. The times as shown seem to be copied from the Archives of Jazz CDs. The mistake at track 5 is probably due to reading the neighbouring time of *Harmony in Harlem*. The 2 other mistakes are due to reading the indications from the wrong dates.

Brian Priestley

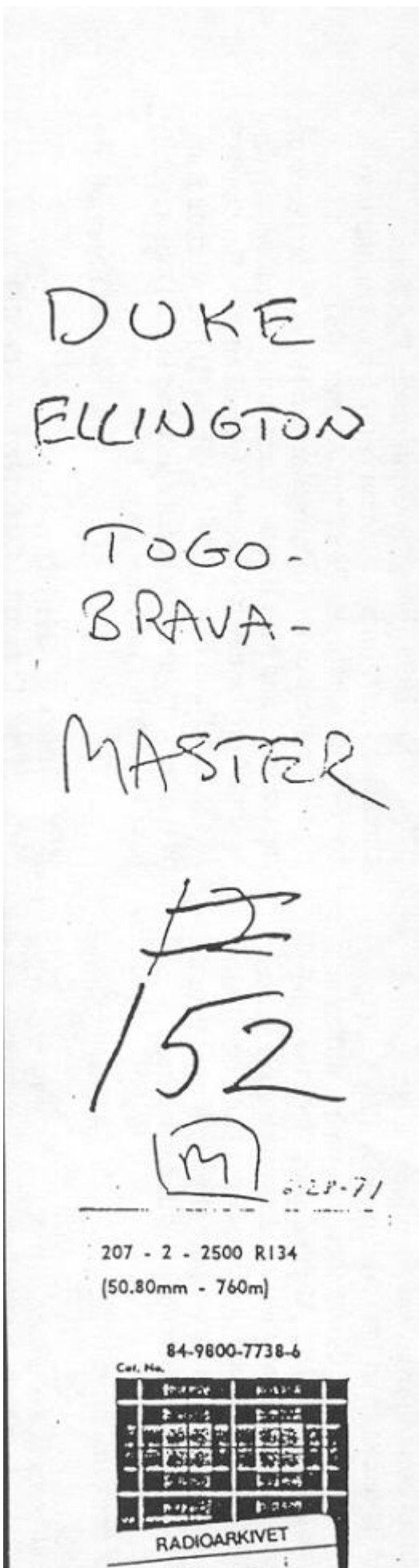
Warner Jazz 9362-47876-3
Afro Bossa -
Concert In The Virgin Islands

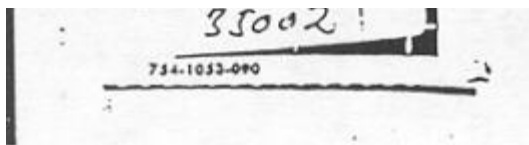
DEMS 01/2-28/2

I received from Amazon.uk this CD containing the two well known Reprise albums, which were released in 1963 and 1966. This CD is made in Germany by Warner Music Manufacturing Europe, but the copyrights (2000) belong to Warner Music UK Ltd.
 Hans Kalter

The Afro Bossa album was earlier reissued on CD Discovery/Musicraft 71002 (DEMS 93/1-4). Both album were included in the Mosaic 5 CD box MD5-193 (DEMS 00/1-15/1 and 00/3-16/1)

DEMS





ELLINGTONIA

Early Jimmie Blanton

DEMS 01/2-28/3

At the 1993 Ellington Conference, Phil Schaap announced that Jimmie Blanton is the bassist on the two Jeter-Pillars Orchestra 78's from August 1937.

His sources of this information are Hayes Pillars (one of the leaders!) and Milt Hinton. These four recordings can now be found on the newly issued CD, *The Territory Bands 1935-1937, Jazz Band EBCD 2165-2*. This CD lists Vernon King as the bassist, who is generally listed as such. Does anybody have any further information on this?

Richard Ehrenzeller**

Bang & Olufsen
"The Duets", Cat. Nr.: B&O CD 1

DEMS 01/2-28/4

This special promotional release by Bang & Olufsen was described earlier in Bulletin 0/1-22/3. Here is some additional discographical information about this rare CD.

The 12 titles were recorded by The Danish Radio 15Jan99 in Studio 3, Radiohuset, Copenhagen.

5 titles (*C Jam Blues; Come Sunday; Sophisticated Lady; Mood Indigo; Pitter Panther Patter*) were used as one of the Danish contributions to the 9 hour long "Euroradio Special Day" radio broadcast on 25Apr99 commemorating Duke's 100th anniversary. They were played near the beginning of the broadcast (after 30 min). Later all 12 titles were issued by B&O.

Bjarne Busk

Kenny Burrell

DEMS 01/2-28/5

Kenny Burrell, who turns 70 this summer, released his 96th album at the end of May. He considers himself a lucky man. So lucky, in fact, that he named his 7th album for Concord after Duke Ellington's tune "Lucky So And So."

On this album, Burrell treads into new territory: vocals. He sings on four tracks. Source Downbeat's web site, <www.downbeat.com>
 Bill Saxonis

Atlantic 12512-2
"After the Lights Go Down Low"
The Voice of Al Hibbler

DEMS 01/2-28/6

TDES members Bob Porter produced this reissue and Will Friedwald wrote the liner notes.

19Apr50. With a.o. Billy Kyle, Shorty Baker, Tyree Glenn and Lucky Thompson: *Danny Boy; If I Knew You Were There; Song of the Wanderer; Dedicated to You*.

25Oct50. With a.o. Billy Taylor, Tyree Glenn: *The Blues Came Falling Down; Old Folks; I'm Travelling Light.*

21 or 27Jun51. With a.o. Jimmy Mundy, Paul Gonsalves and strings: *Now I Lay Me Down to Dream; This Is Always; I Won't Tell a Soul I Love You.*

1952 or 1956. With a.o. Al Sears: *You Will Be Mine; After the Lights Go Down; Tell Me; Autumn Winds.*

Richard Ehrenzeller

CD Y'All-03

Harold Ashby plays Duke Ellington

DEMS 01/2-28/7

We found a favourable review by Eddie Blackwell in the May edition of Jazz Journal. The selections are:

1. *Just Squeeze Me*; 2. *Mood Indigo*; 3. *Black and Tan Fantasy*; 4. *Sophisticated Lady*; 5. *Ducally*; 6. *Satin Doll*;
7. Medley: *Solitude, I Got It Bad, In a Sentimental Mood*;
8. *I'm Beginning to See the Light*; 9. *Four Kisses*; 10. *B.P.*

Selection 5 and 9 are Harold's own compositions.

Lloyd Mayers is on piano, Earl May on bass and Leroy Williams on drums. The total time is 67 minutes.

DEMS



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

01/2 August - November 2001

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The New DESOR corrections

DEMS 01/2-29

Pages 56 and 870. I just acquired an aircheck disc of the Ellington portion of the 30Mar41 CBS broadcast "National Urban League Program." (See Klaus Stratemann p166).

The orchestra accompanies Herb Jeffries in a "fresh" version of *Flamingo*. The solo routine is the same as 4036b.

Steven Lasker**

Page 64. Session 4226. *Tangerine* was the closing number of this broadcast. It should be at the end of this (or maybe of another) session. Sjef Hoefsmit

Tangerine is possibly the last title of the broadcast but we are puzzled to make corrections to the session 4226 where not only the order of the selections is probably wrong, but even the whole session is uncertain.

Luciano Massagli**

Page 89 or later. Morris Hodara made me a copy on tape of his disc (or discs) with a recording from a Carnation Contented Hour broadcast in which Duke played *Sophisticated Lady* combined with *Mood Indigo*, followed by a talk and a performance of *Dancers in Love*. I cannot find this session in the New DESOR.

Richard Ehrenzeller**

We only know two Carnation Contented Hour broadcasts with Duke, on 7oct46 and 19May47. This one is different. *Sophisticated Lady* and *Mood Indigo* are played with violins, probably by Percy Faith and his orchestra. There is no connection between *Mood Indigo* and the talk. It seems possible that the contents come from two different broadcasts. The sound is quite different. The structure of *Dancers in Love* is the same as 4594b, but it is not identical. There is going something wrong in the beginning of the first chorus in Richard's recording. I believe that we have one or two unknown sessions at our hands.

Sjef Hoefsmit**

Sophisticated Lady and *Mood Indigo* are undoubtedly "fresh", as well as *Dancers in Love* that possibly, as you suspect, comes from a different broadcast. We believe that we have one (or two) "fresh" sessions to add to the New DESOR. We hope that someone can help us with more details of the Carnation Contented Hour broadcasts.

Luciano Massagli**

Pages 179 and 865. Session 5201. Delete *Fancy Dan* 5201m. It is identical to 5204y. Put *Tulip or Turnip* and *Basin Street Blues* at the end of the concert after the Medley. Add two titles, *Do Nothin' till You Hear from Me* and *Once There Lived a Fool* between *Blues at Sundown* and *Skin Deep*. Willie Timmer has sent me a tape with these 4 titles. They are nicely connected, which is not the case with the selections as

mentioned on page 179 in the 5201 session.
Sjef Hoefsmit

We agree and we will make a correction-sheet for this session.
Luciano Massagli**

Pages 180 and 1187. Session 5205. DESOR has only one *Take the "A" Train* in this session. There are two more. One after *It Don't Mean a Thing*, which is clearly prior to the 2nd intermission, and one after *Blue Skies*, which is clearly the end of the performance. Duke says at the end of the program that he will be in Portland on Monday, the day after tomorrow. That fits. The sequence of the selections cannot be correct. We may never know the correct sequence, I guess. See for the final *Take the "A" Train* DEMS 85/2-5.

Willie Timmer

We will add two more *Take the "A" Train* themes in the suggested positions.
Luciano Massagli**

Pages 203 and 1104. Session 5407. There was a short rendition of *Satin Doll* prior to an intermission between *Jam with Sam* (5407 ab) and *Things Ain't What They Used to Be* (5407 ac).

Willie Timmer

We have some doubts about *Satin Doll* (5407). This title is clearly cut at the beginning and it is not connected with *Jam with Sam*. We prefer to suspend any correction awaiting further investigations.

Luciano Massagli**

Pages 213 and 218. I have a recording of a live concert that took place in Ann Arbor, Michigan on 2Jul56. I mentioned the contents in a message to the Duke-Lym list. Sjef reacted and we exchanged tapes. The result is that we are both totally convinced that the six selections from the so called West Coast session from probably Nov55, documented in the New DESOR as session 5518, belong to and should be put at the start of the Ann Arbor concert of 2Jul56, session 5612.

Roger Garrett**

Roger's tape is of the highest quality (musically, technically and historically, a week before Newport). Roger is trying to make this concert commercially available on CD. I wish him success!

Sjef Hoefsmit**

Pages 215 and 216. Sessions 5603 and 5604. Delete from the NOTE: a later date. Add: Radio Recorders, Hollywood on 8 and 11Feb56. Source: tape legends from Radio Recorders, which came courtesy of Richard Weize of Bear Family.

Steven Lasker

Page 224. Session 5625. *A-Flat Minor* on the original Columbia/CBS releases (5625 d) is take -6. *Half the Fun* on UtD 2006 (5625 e) is track -3. See page 6 of the liner-notes of the Columbia Legacy CD CK 65568.

Sjef Hoefsmit

Page 350. Session 6362. *Blues at Sundown* track 14 (6362m) is not unissued. I have a D.J. copy, issued by Contact Records, label JP-14502, matrix C-45104. It is identical with the Azure cassette CA-23, produced in 1998.

The flip-side (C-45103) has *Workin' Blues & Jail Blues* which are identical with the original LP release CT CM-1. Note the artist's credit.

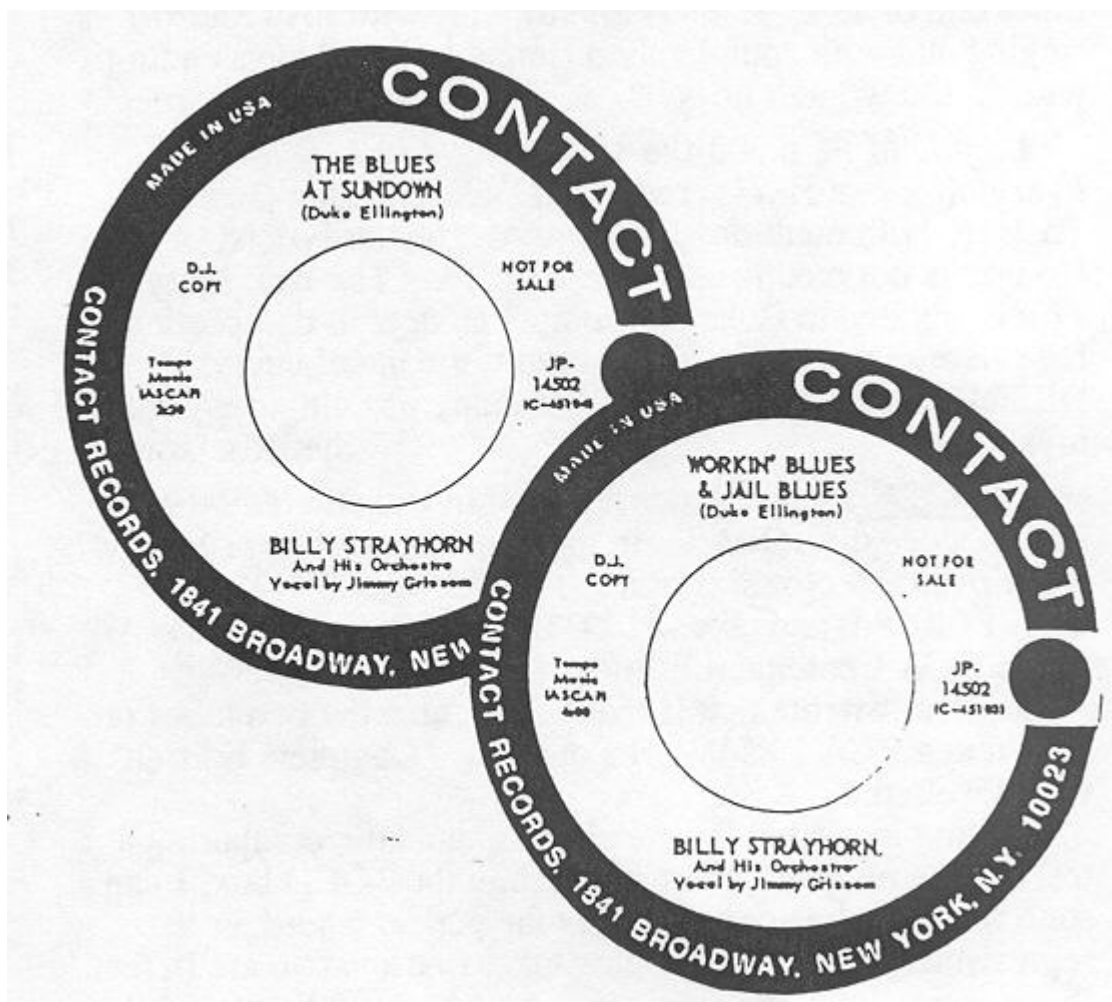
Steven Lasker

I agree with you that it should be mentioned in the New DESOR, even if it was not a readily available commercial release. That was also not the case with the AFRS records.

Sjef Hoefsmit

You appear to assume that Contact JP-14502 (45 r.p.m.) wasn't released commercially. If this is your assumption, I'm not sure I agree. Ask yourself this: Why would a record company manufacture and distribute promo copies of an otherwise unavailable record? It doesn't make sense. Perhaps a reader of DEMS can report a commercial, non-promo, copy of this apparently uncommon disc?

Steven Lasker



Page 370. Session 6424 – 21Mar64.

See discussions under "page 551" in Bulletins 00/4-23 and 01/1-28 concerning *Fleurette Africaine* = *Little African Flower* = *Les Fleurs Africains*. (4:00) piano solo by Duke Ellington.

This selection was not played during the 15Nov69 concert in Geneva. It was telecast by "TV Suisse Romande" (French speaking part of Switzerland) on 1Apr69. It was acquired from the ORTF (French TV) show "Jacques Dieval's Club du Piano". It was recorded in Paris on 21Mar64 in the same session as *Take the "A" Train* (6424a) for the same programme of Jacques (not Jack) Dieval. I suggest for *Fleurette Africaine* 6424b.

Maybe other Dieval's programmes exist with Duke Ellington's participation, but I have never found one.
Claude Perrottet**

Luigi Sanfilippo wrote me long ago that this Jacques Dieval session does not exist. It is however confirmed by Klaus Stratemann, by Timmer and by Giovanni Volonté. François Moulé has tried to find confirmation of this telecast, but he could not find any trace yet. This does not mean that Claude Perrottet must be wrong. Duke was in Paris that day where he played a concert at the Théâtre Des Champs Elysées.

Sjef Hoefsmit**

Page 383. Session 6456 – 2Sep64, 6456q, *Blues No. 09* is *Isfahan*.

Jozeph Maréchal

Page 1071. The description of *Perdido*, 6509v from Copenhagen 31Jan65, is wrong. Gonsalves did not play his solo. He was fast asleep. Hamilton took over.

Joe Farrier

Page 1102. Theme *Saddest Tale*.

Duke said in the interview broadcast in the programme "Hot Corner" from the Earl Theatre in Philadelphia (New DESOR 4703) about the bass clarinet in *Saddest Tale*:

"No that was a 'mezzo'. It was a man who was a professor up in Connecticut there somewhere, who invented some in between instruments and he came down and loaned us his clarinet which was quite a thing. He called it a 'mezzo'. It was between the regular B flat clarinet and the bass."

Tony Schmidt

Page 1228. *You Left Me Everything but You – The Wonder of You*. Recordings between 6Jun44 and 29Dec45.

There's something amusing to be mentioned concerning the lyrics of this song credited to Duke Ellington, Johnny Hodges and Don George (nothing to do with *Everything but You* by Duke, Harry James and Don George, except part of the title).

The first recording from 6Jun44 is titled *You Left Me Everything but You* (4431a) with vocal by Wini Johnson and indeed the refrain is based on the words "you left me everything but you". Fourteen months later the very same melody is re-titled *The Wonder of You* and recorded several times end of 1945 (4584g-4599d), now with Joya Sherrill singing and with completely different lyrics, always ending with "...the wonder of you".

Jean Portier**

In MIMMp503 the 1944 song *You Left Me Everything but You* is credited to Duke and Don George. They are both mentioned as composer and as lyricist. Johnny Hodges is not mentioned. The 1945 song *The Wonder of You* is credited to Duke and Johnny Hodges as composer and Don George as lyricist. These credits are mentioned in DESOR. This is again one of the many puzzling copyright mysteries.

Sjef Hoefsmit**

Page 1267. Jean Portier reported in Bulletin 00/2-19 to have noticed discrepancies in the structures of *Warm Valley*.

Giovanni Volonté suggested in Bulletin 00/3-25 that take -1 (4018d) and take -2 (4031a) were inverted on disc 9 of the RCA Centennial Edition.

Hoefsmit wrote that if that is true, also the two takes on the French RCA LPs "Works of Duke - Complete Edition" were inverted.

Having inspected the metal parts, and after comparing a test of take one with what is heard on the 24-CD box, I can state with absolute certainty that the performances represented on the box as being takes one and two are in fact those takes.

Steven Lasker

Page 1440. I read in a press release from the Ascona Jazz Festival: "Even though Satchmo always maintained that he was born on the 4th of July 1900, there are no longer any doubts regarding his true birth date, in August 1901."

Should we make a correction on page 1440? Does anyone know the exact day in August?

Jozeph Maréchal

Ken Burns says in part 2 of his television series that the correct date is 4 August 1901.

Sjef Hoefsmit

Page 1503. How sure are you about Cootie Williams' birthdate being 24Jul? According to Cootie in an oral history interview he was born 10Jul11 in Mobile, Alabama.

Annie Kuebler

Annie's information is supported by a list of birth and death dates in the Dutch journal "Names & Numbers". There Cootie's birthdate is given as 10Jul11, giving the SSDI (Social Security Death Index) and the Virgin Encyclopædia of Jazz as sources.

Rob van de Velde

According to John Chilton, Cootie was born in Mobile Alabama on 24Jul10.

Michael Palmer

Just to try and nail this once and for all. The statement of the 10Jul11 date goes back all the way to Hugues Panassié in the liner-notes to Cootie's r-and-b recording live in Paris for French Decca, and from there it went into "Jazz, The Rough Guide" (1995 edition). At that time I checked with John Chilton, who normally relies on documentation such as you describe. At that time he had seen nothing to prove conclusively that 1910 was wrong, and found it hard to believe that Cootie was professionally active at age 14. Nevertheless we stuck to 10Jul11, and I believe the Virgin Encyclopædia picked it up from us.

Brian Priestley

DESOR small corrections 5004

DEMS 01/2-30/1

Volume 1 (Corrections August 2001)

63 - Session 4219. Delete 4219c. 4219c is a copy of 4120b.

67 - Session 4302. 4302i - delete: unissued; add: MJ MJCD-1140. (01/3-17/4)

116 - Session 4576. 4576f - delete: unissued; add: MJ MJCD-1140. (01/3-17/4)

234 - Session 5709 Add at the beginning of this session 7 takes of *West Indian Dance* (5709xa – 5709xg). (01/1-28) Correction-sheet 1029.

370 - Session 6424. Add: 6424b *Fleurette Africaine* unissued. (00/3-25/p.551, 00/4-23; 01/1-28 and 01/2--29)

615 - Session 7140. Delete, before 7140ai: DE(p.); add: DE(tk.), acc. by WBD(o.), JBe(b.), RJ(d.).

Volume 2 (Corrections August 2001)

714 - *A Day in the Life of a Fool*. L.Benfa should be corrected into L.Bonfã.

795 - *Chelsea Bridge*. Delete 4219c.

870 - *Fleurette Africaine*. Add: 6424b Same as 6409l.

1269 - There are 7 descriptions of "fresh" takes of *West Indian Dance*. 5709xa - xg. Correction-sheet 2003. (01/1-28)

1329 - Columbia CK-48654. Add, after *The Laborers*: (3415a)

1379 - Marlor Productions Ell-90. NOTE - Track A01, add: The first 8 bars of the intro omitted; Track B06, add: Begins at the 4th bar of the 1^o chorus.

1389 - Ozone 12 1001. NOTE - Track B04, add: Ends at the 30th bar of the 4^o chorus.

1468 - Hibbler, "Al": Aug 16, 1915 - Apr 24, 2001. (01/2-2)

1473 - Jones, "Herbie": Mar 23, 1926 - Mar 19, 2001. (01/1-4)

1481 - Moore, Anita Gwendolyn: Aug 9, 1949 - Apr 28, 2001. (01/2-2)

1499 - Turney, Norris: Sep 8, 1921 - Jan 17, 2001. (01/1-2)

New DESOR correction-sheets

DEMS 01/2-30/2

Sessions

1029 9010 USA prob.41 00/2-21
5709 NYC 7Mar57 01/1-28

Correction-sheet 1029 is not yet available

Titles

2003 4319/29 *A Slip of the Lip* 00/1-25
9013 *Ole Buttermilk Sky* 00/3-1
5709 *West Indian Dance* 01/1-28
2004 6338 *Strange Visitor* 00/2-4/1

Strange Visitor is transferred from 2003 to 2004.

It didn't fit on 2003. Sheet 2004 is not yet available